SUCCESSFUL TELEVISION and RADIO ADVERTISING

GENE F. SEEHAFER
Needham, Louis and Brorby, Inc., Chicago

JACK W. LAEMMAR
J. Walter Thompson Company, Chicago

McGRAW-HILL SERIES IN MARKETING AND ADVERTISING

McGRAW-HILL

SERIES IN

MARKETING &

ADVERTISING

Successful Television and Radio Advertising

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J. WALTER THOMPSON COMPANY, CHICAGO

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To our "bewildering offspring":
Lynn, Jill, and Mary
John and Christine

Foreword

No one can read this informative book, I think, without a growing sense of the great change which has taken place in advertising, sales, and marketing as a result of the electronic revolution of the past thirty years—and especially the past ten. Radio and television—considered as economic instruments—as advertising and sales media—are as unlike the old print media as night is to day. They have demonstrated an immense power to move people and to move goods. Their special qualities have created a challenge which has been explored to date only partially—despite the talent poured into this field by advertising agencies, advertising departments, and the host of specialized organizations which have come into being to harness this new economic power.

When Gene Seehafer and Jack Laemmar published the predecessor to this book back in 1951, television, it was estimated, received $332.3 million of the advertising expenditures then going into major U.S. media. Only seven years later the figure quadrupled to $1.36 billion, and television is still very young.

It is always difficult to determine the dimensions of anything when you are very close to it. But in my judgment the impact of radio and television on our times will seem far greater to historians a hundred years from now than it does to us today—even to those of us who are most biased in our enthusiasms.

To me *Successful Television and Radio Advertising* is an invitation to help harness the unique power inherent in person-to-person contact with the tens of millions of people who can be reached by radio and television and use it with maximum efficiency and good effect. This is a field only briefly explored, only partially researched, only in the early stages of its development. The possibilities are greater, I feel sure, than any of us know—and the challenges are more interesting than the uninformed can believe.

Frank Stanton, PRESIDENT
COLUMBIA BROADCASTING SYSTEM, INC.

Preface

Since the appearance of our first collaboration, *Successful Radio and Television Advertising,* in 1951, the broadcasting industry has undergone tremendous changes. As expected, television grew in size, scope, and influence. Radio found new programing and sales patterns to reposition itself as a valuable advertising medium.

In view of these developments it soon became apparent that a completely new book was required, not merely a revision of *Successful Radio and Television Advertising.* We were tempted, in fact, to write two books—one on television and one on radio, for each is a separate medium and merits special treatment. But the economic aspects of publishing and the established college teaching pattern of covering both subjects in a single course dictated a combined treatment. Consequently we outlined an entirely new book that would properly reflect the new roles of television and modern radio, treating each as a separate medium.

Like its predecessor, this book was written according to a basic principle of successful advertising—pretest carefully before launching national distribution. Specialists in all phases of the industry were requested to review and criticize drafts of pertinent sections or chapters. In this way we sometimes probed areas of healthy disagreement, and detailed follow-ups were essential. It is quite natural that such situations should occur, for television and radio advertising, like other forms of advertising, remains an art and not a science. Consequently there is room for creativity to suggest different strategy and, at times, even opposite approaches. Thus various ways to handle given problems are often indicated.

Obviously we are indebted to many persons in all parts of the television and radio advertising industry for their valuable counsel. We particularly want to thank officers and members of the three trade associations, the National Association of Broadcasters, the Radio Advertising Bureau, and the Television Bureau of Advertising. More specifically, we acknowledge the helpfulness of the following persons with deep appreciation, but hasten to add that we alone assume responsibility for whatever criticism may be advanced against the chapters.

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Chapter 5: George Heinemann, Program Director, WRCA-TV, New York; Dr. Edwin Land, Polaroid Corporation, Cambridge, Mass.; Ward Quaal, Vice President, WGN-TV, Chicago; Sterling C. Quinlan, Vice President, ABC Central Division, Chicago.

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Chapter 12: Donald W. Coyle, Vice President, ABC-TV, New York; Tore Hallonquist, Director of Program Analysis, CBS-TV, New York; Don McCollum, Vice President, Schwerin Research Corporation, New York; Mark Munn, Director of Research, WGN, Inc., Chicago; D. Morgan Neu, Vice President, Daniel Starch and Staff, Mamaroneck, N.Y.; and Hugh Zielske, Research Department, Foote, Cone & Belding, Chicago.

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Chapter 16: Thomas K. Denton, Vice President, Dancer-Fitzgerald-Sample, Chicago; Charles Nesbitt, Vice President, Klau-Van Pieterson-Dunlap, Chicago; and Raymond C. Stricker, Vice President, Maxon, Inc., Chicago.

Chapter 17: Arthur W. Bagge, Midwest Sales Manager, Peters, Griffin, Woodward, Inc., Chicago; Gale Blocki, Jr., The Bolling Company, Inc., Chicago; Esther Rauch, John Blair & Company, Chicago; Harry Smart, Vice President, Blair-TV, Chicago; Harvey Spiegel, Assistant Director of Research, Television Bureau of Advertising, New York; Bill Tynan, Peters, Griffin, Woodward, Inc., Chicago; and Lawrence Webb, Managing Director, Station Representatives Association, New York.

Chapter 18: Howard Abrams, Television Bureau of Advertising, New York; Val S. Bauman, Vice President, National Tea Company, Chicago; E. F. Becker, Advertising and Market Research Division, Safeway Stores, Oakland, Calif.; Dale Cowle, KDAL, Duluth, Minn.; F. Marshall Duane, Advertising Director, First National Stores, Somerville, Mass.; John J. Green, Jr., Advertising Manager, Fowler, Dick and Walker, Wilkes-Barre, Pa.; Mike McMahon, Advertising Manager, Red Owl Stores, Minneapolis; Jim Moran, Courtesy Motor Sales, Inc., Chicago; R. S. Nickeson, Sales Manager, WISC-TV, Madison, Wis.; Joan O'Sullivan, John C. Dowd, Inc., Boston; Gordon M. Reid, KVOS-TV, Vancouver, Canada; Frank B. Sawdon, Robert Hall Clothes, New York; Harry D. Shain, Director of Advertising and Sales Promotion, Stop & Shop, Boston; and Sherril Taylor, J. Walter Thompson Company, Chicago.

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Chapter 26: Harry A. Babcock, Director, Bureau of Investigation, Federal Trade Commission, Washington; John C. Doerfer, Federal Communications Commission, Washington; Stockton Helffrich, Continuity Acceptance Director, National Broadcasting Company, New York; and John B. Moser, Moser, Compere and Emerson, Chicago.

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Gene F. Seehafer
Jack W. Laemmar

Contents

PART I

Elements of the American Commercial Broadcasting System

1 The American System of Television and Radio

Broadcast advertising is a vital tool of successful marketing in America. It is not a mystery or a trick. Reduced to its basic function it is simply *selling*. Working closely with networks and stations, advertisers and their agencies carefully plan broadcast advertising campaigns designed to attract the largest possible audience of consumers and potential consumers. Sponsors pay for the cost of broadcasting (except on the few educational stations, supported by public funds), and in this manner the poorest individual receives free entertainment that the richest could scarcely afford to buy.

Broadcasting is an extremely democratic channel of information, entertainment, and communication. Broadcasters schedule programs that have known audience appeal and also programs that they feel should be offered to the public in its best interests. In the final analysis, all programs on American television and radio stations succeed or fail on the basis of public acceptance.

Most Americans are learning to choose their television and radio programs in the same selective way they choose their newspapers and magazines. Nobody walks up to a newsstand and orders all the publications off the top row, for example, and then criticizes the publishers for an undesirable assortment. Rather, people choose according to their individual taste—some *Time* and *Fortune,* others *True Story* and *True Confessions,* some *Harper's* and *Yachting*—and viewers and listeners are beginning to select their programs in the same careful and specific manner. They not only come to prefer certain stations but also to favor particular programs on that station. Moreover, they often follow viewing guides and station logs and know when to switch to other stations for specific programs they especially enjoy.

Although it is obvious that the public does not have a choice of all types of programs at all hours, certainly no foreign system of broadcasting can equal the American system in breadth of choice and in popular appeal. Other systems of broadcasting throughout the world, discussed later in this chapter, have been stunted and dwarfed in their development by rigid government control. But in the hands of private enterprise, the American system has developed in a phenomenal manner.

This chapter is the first of five discussing in detail certain key elements in the American commercial broadcasting system. Fourteen of the most important are listed in the next section. Three of these—stations, networks, and the audience—are the subjects, respectively, of the three chapters which follow; the others—sponsors, agencies, talent, packagers, research organizations, etc.—are discussed where they logically fall within the structure of the book. Although color television is not considered a separate element, it is sufficiently important to merit separate treatment and is therefore covered in the last chapter of this introductory section.

Elements of the Television and Radio Advertising Industry

Numerous groups, some performing in conspicuous roles and others operating behind the scenes, play important parts in planning, creating, and producing broadcast advertising. The following organizations make possible the television and radio advertising on the air today: (1) sponsors, (2) the audience, (3) advertising agencies, (4) television and radio stations, (5) television and radio networks, (6) television and radio station representatives,[1] (7) talent, (8) program producers (packagers), (9) film producers, (10) film distributors, (11) commercial production studios (film and video tape), (12) recording studios, (13) library services, and (14) research organizations.

Sponsors, of course, pay for all broadcast advertising presented over stations and networks and heard by the audience. Working closely with sponsors in planning, creating, and producing the broadcast campaigns are advertising agencies, practically all of which have special broadcast advertising departments. Assisting network and station sales staffs are station representatives—organizations that serve as agents for various individual, noncompetitive stations in the sale of national spot time.

Talent runs the gamut from persons seen on the TV set or heard over the air, such as announcers and actors, to the behind-the-scenes engineers and production talent necessary to create, write, and produce programs and commercials. In the trade, however, the term *talent* ordinarily refers only to those who play on-the-air roles. Program producers are special groups that create program ideas and produce them on the air. Those producing shows on film are called film producers, and their shows are leased through film distribution organizations.

Television commercials may be produced on film or video tape by special commercial production houses, just as radio commercials may be transcribed at recording studios. Numerous specialty organizations work with commercial production houses and recording studios in manufacturing and processing the finished films and transcriptions. Of the various library services, the recorded music service is perhaps most important. Research organizations

[1] See Glossary for definition of terms.

Fig. 1-1. Television and radio are two different advertising media and must be employed in different ways. Like most Americans, the George Gobel family enjoys nighttime television as a family unit, viewing with attention and concentration. Television advertising messages can be keyed both to individual and to family-group decisions. (Gomalco, Inc.)

measure practically all facets of the broadcasting industry, including station coverage and circulation, pretesting of commercials, audience ratings, and sales-effectiveness studies.

In the United States and certain other countries as well, there are non-commercial educational stations. These stations do not permit advertising and are ordinarily supported by universities or private funds. Since their purpose is different from that of commercial stations, their operations are not within the scope of this book, which deals exclusively with the television and radio *advertising* industry.

Television and Radio—Two Different Advertising Media

Although many people consider television and radio in the same light, both being broadcast media, the two are dissimilar in most practical advertising applications. Combining sight (and sometimes color), sound, and motion, television is, of course, the more potent of the two. It commands attention, captures concentration. It reaches both individuals and family groups. Often television is the primary medium in an advertiser's campaign.

The radio audience today consists largely of individuals rather than groups. Not confined to one or two rooms of the house, radio can be heard anywhere in the home, as well as in the car and, through portables, on the beach or in the park. Since, however, it reaches people only through the ear, it needs greater frequency and ingenuity to achieve its advertising objective. People tend to *hear* radio, but to ensure that they will *listen* to a sales message requires a creativity in commercials that in many cases calls for talent and skills even superior to those required by television. Radio currently tends

Fig. 1-2. Radio is a different advertising medium from television, available throughout the home as well as in the car and outdoors. Upper left: The car radio entertains the family. Upper right: Radio delivers messages to the housewife while she works. Lower left: Clock radios wake up many American families and get them off to work or school on time. Lower right: A teen-ager takes her portable to the beach. (CBS Radio and Henry I. Christal Co., Inc.)

to be employed in a secondary role by national advertisers, although it often serves as a valuable primary medium for smaller national advertisers and for many retailers.

Both the similarities and differences of television and radio advertising are explained in this book, which attempts to show how the competitive commercial broadcasting system enables businessmen, large and small alike, to utilize these media as vital and effective ingredients in the successful marketing of goods and services.

Development of the American Commercial System

Broadcasting, as we know it today, stems from discoveries as early as 1729. In that year an English experimenter gathered up the meager threads of prior knowledge and pointed out the difference between the conductors and insulators of what we now call electricity. Basic discoveries in the field of magnetism and electricity followed, each investigator adding to the findings of another. New facts became known to new thinkers, who, in turn, stimulated others. The nineteenth-century development of the telegraph, the telephone, and wireless telegraphy led to the development of wireless telephony shortly after the turn of the twentieth century.

During the First World War the Armed Forces placed great emphasis on the military development of better communications, and many unknowns of wireless telephony became the knowns of radio. By the end of the war, radio had grown from the laboratory stage to a point where it was ready to take its place as a new industry. Numerous radio experimenters were on the air, and by Jan. 1, 1922, according to the records of the Federal Communications Commission, there were thirty licensed radio stations in the United States.

But the problem of how the broadcasts were to be financed was still unsolved. The American Telephone & Telegraph Company entered the broadcasting business feeling, for one thing, that radio would supplant wired telephone service. Other early broadcasters were radio set manufacturers, who believed that broadcasting activities could be paid for out of the profits they derived from the sale of receiving sets. Numerous other ideas were suggested for financing radio, some of which recommended complete government control.

It soon became obvious that radio was no longer a toy but could be used by American businessmen to advertise their goods and services. More important, it became apparent that advertising revenue could support radio stations. The first commercial radio broadcast in the United States took place on Aug. 28, 1922, over AT&T's Radio Station WEAF, New York (now WRCA). The broadcast was a sponsored talk from 5:15 to 5:30 P.M. by H. H. Stockwell of the Queensborough Corporation, promoters of the Jackson Heights real estate development on Long Island. The program consisted of a solid 15-minute commercial, extolling the virtues of the development.

Advertising activities over other stations soon followed, including Browning King's Wednesday Night Dance series, the A&P Gypsies, the Cliquot Club Eskimos, and other pioneer radio programs. Out of such early beginnings developed the American system of commercial broadcasting. This pattern has continued in American broadcasting history, including AM radio, FM radio, and television.

The Need for Regulation

When the *Titanic* sank in 1912, the ship was fully equipped with wireless transmitting and receiving equipment. However, iceberg warnings and, later, rescue operations were hindered because numerous interfering wireless transmitters, especially those of amateurs, were filling the air with Morse code. To prevent the recurrence of such a tragedy, Congress passed the Ship Wireless Act of Aug. 13, 1912.

The act required all transmitting stations to obtain licenses from the Department of Commerce. (Earlier, Congress had given the Interstate Commerce Commission control over telegraph, telephone, and cable companies sending messages in interstate or foreign commerce by wire or wireless.) However, licensing under the act of 1912 was a mere matter of registration. The Department of Commerce was inadequately staffed to handle the problems of stations shifting from their assigned frequency to another, stations increasing their power without authority, and other complications.

Broadcasters with considerable sums invested in radio equipment demanded a strong government arm to prevent "the piracy of the air waves." The situation became acute as more and more broadcasters went on the air. By Mar. 1, 1923, there were 556 stations on the air, and on Feb. 23, 1927, the official count was 733.

The Radio Act of 1927 established the Federal Radio Commission, which took over regulation from the Department of Commerce on Feb. 23, 1927. The present governing body, the Federal Communications Commission, replaced the old Federal Radio Commission on July 11, 1934.

Yet at no time did the United States government see fit to take over complete control of radio stations or regulate radio programs in any but a broad, general way by excluding lotteries from the air and prohibiting the use of obscene, indecent, or profane language on the air. Commercial radio was free to expand in America.

And expand it has! After a decrease in the number of radio stations from 1927 to 1934 (as of Jan. 1, 1934, there were 591 licensed broadcasting stations), more and more new stations began to be licensed. By Jan. 1, 1935, there were 605, by 1940 the count stood at 814, and by 1945 it had grown to 943. Following the end of the Second World War, the FCC was swamped with demands for new TV, AM, and FM stations. As of Jan. 1, 1959, there were 3,323 AM stations, 577 FM stations, and 516 TV stations on the air. The latter includes 435 VHF and 81 UHF stations. New figures are reported each month in the trade papers (see Table 1-1).

Table 1-1. Official Count of Commercial TV, AM, and FM Stations
(As of June 30 each year)

Year	*Grants*	*Deletions*	*Pending applications*	*Licensed*	*CPs on air*	*Total on air*	*CPs not on air*	*Total authorized*
				Commercial TV				
1949	15	7	338	13	56	69	48	117
1950	0	8	351	47	57	104	5	109
1951	0	0	415	81	26	107	2	109
1952	0	1	716	96	12	108	0	108
1953	381	6	572	101	97	198	285	483
1954	174	81	200	104	298	402	171	573
1955	67	58	127	137	321	458	124	582
1956	60	25	128	186	310	496	113	609
1957	55	13	129	344	175	519	132	651
1958	35	21	125	427	129	556	109	665
1959	24	22	146	475	91	566	101	667
				Commercial AM				
1949	200	55	382	1,963	43	2,006	173	2,179
1950	194	70	277	2,118	26	2,144	159	2,303
1951	116	35	270	2,248	33	2,281	104	2,385
1952	60	25	323	2,333	22	2,355	65	2,420
1953	187	23	250	2,439	19	2,458	126	2,584
1954	148	29	226	2,565	18	2,583	114	2,697
1955	161	18	304	2,719	13	2,732	108	2,840
1956	197	18	389	2,871	25	2,896	124	3,020
1957	232	14	431	3,044	35	3,079	159	3,238
1958	132	17	536	3,218	37	3,283	100	3,353
1959	159	12	749	3,328	49	3,377	123	3,500
				Commercial FM				
1949	57	212	65	377	360	737	128	865
1950	35	169	17	493	198	691	41	732
1951	15	91	10	534	115	649	10	659
1952	24	36	9	582	47	629	19	648
1953	29	79	8	551	29	580	21	601
1954	27	54	5	529	24	553	16	569
1955	27	44	6	525	15	540	12	552
1956	31	37	10	519	11	530	16	546
1957	40	26	24	519	11	530	31	561
1958	98	24	57	526	22	548	86	634
1959	153	18	75	578	44	622	147	769

SOURCE: FCC.

Development of Television (TV)

Experiments for sending visual images by electrical impulses were suggested over a century ago. By 1873 it was discovered that selenium possesses the property of transforming changes in light to corresponding changes in electricity. Eleven years later a German patent was issued for a system of conveying motion over wires with electricity. The invention utilized a rotating disc, or scanning device, which examined the scene and directed it into points of light which were conveyed successfully over a single electric circuit. Although selenium and rotating discs played their part in stimulating the growth of television, neither is used in modern electronic television.

Several events of the 1920s led directly to television as we know it today. In 1923 Vladimir Zworykin, now a naturalized American citizen, patented the iconoscope tube. The iconoscope was the "eye" of the first electronic television camera which observed the scene and made it possible to televise it electronically. Zworykin developed another cathode-ray tube to receive the image of the iconoscope. This he called the kinescope tube, which served as the picture tube. All experiments at this stage were in black and white.

In 1925 a British experimenter transmitted what is considered to be the first television image in motion, and 3 years later one of his programs was received in the United States, 2,500 miles from the London television transmitter.[2]

During the same year, 1928, the first "visual broadcast" stations were licensed experimentally in the United States. In ensuing years most television stations discarded the mechanical scanning system for transmitting television signals and adopted the electronic system. Numerous experimenters, including Philo Farnsworth and Allen B. DuMont, contributed to the development of electronic TV. In 1939, the telecast of the opening ceremonies of the New York World's Fair signaled the opening of regular electronic television.

In February, 1940, the Federal Communications Commission approved limited commercial television operations, since it was quite logical that television, like radio, should be supported by advertisers. The FCC order was rescinded in March of the same year, but by July 1, 1941, the Commission again authorized commercial TV operations. The first commerical television station license was issued to WNBT (now WRCA-TV), New York. The Second World War put an end to most commercial television activity, and only five commercial TV stations were licensed to operate during the war. Of these, two were in New York, one in Philadelphia, one in Schenectady, and one in Chicago.

Just as experiments during the First World War aided the development of radio, so experiments during the Second World War aided the growth of television. Experimenters pooled ideas—the public began to expect television,

[2] Yates, R. F., *New Television: The Magic Screen* (Didier, New York, 1948), p. 57.

long known to be "just around the corner." Favorable economic conditions followed the end of the Second World War, the FCC approved the use of electronic television in black and white (rather than color TV), and the new medium was introduced to the public on a mass basis.

Public acceptance of television in the late 1940s and early 1950s surpassed even the most optimistic expectations. The public wanted television, and practically overnight television sets became commonplace in American homes. The FCC "freeze" on authorization of additional television stations—from September, 1948 to July, 1952—made little difference in the people's desire to buy television sets and to use them more each day than they used their radios (see Table 1-2). Currently over 85 per cent of all American homes have one or more television sets.

Table 1-2. How People Spend Their Time in a Typical Week

Activity	*Time spent (in millions of hours)*
Watching television	2,198.7
Listening to radio	1,201.1
Reading newspapers	485.6
Reading magazines	233.6
Watching movie on TV	381.4
Attending movie	126.0

NOTE: Based on 7,000 sample of 126,564,000 people in the United States over 12 years of age during the week of March 13–19, 1959.

SOURCE: Sindlinger & Company and *Broadcasting* Magazine.

How Television Works

Television is dependent upon a characteristic of the human eye known as the persistence of vision. The impression of an object remains, or persists, in the mind for a fraction of a second after the object is removed from view. This same characteristic makes motion pictures appear as continuous action rather than as individual frames. Television is more complex than motion pictures, for in television millions of separate impressions a second are exposed to the viewer's eye, and the result is smooth, continuous motion.

Here is a very simplified explanation of how black-and-white television works. At the television studio, a television camera is focused on the subject. The subject may be a live studio program, a commercial film, or a slide, for although each usually requires a different type of camera, the principle remains the same. The televised image appears on the plate of the television camera tube. This plate contains hundreds of thousands of sensitive particles, each insulated from one another. When a picture is focused on the plate, each particle develops an electrical charge in proportion to the light falling on it.

At the opposite end of the television tube a "machine gun" fires a fine beam of electrons at the plate, moving from left to right and covering the plate in 525 horizontal lines. Minute electrical impulses are created by the beam's reaction on each particle, and when the scanning is completed, there are sufficient electrical signals to represent in its entirety the object focused on the plate. These signals are carefully amplified and then sent to the transmitter, where they are broadcast over the air in the same manner as an AM radio station signal is transmitted. Simultaneously the audio signal is sent on its way, using an FM signal. Synchronization of the two is automatic, both in transmission and in reception.

In the television home, the television antenna accepts the signal, which reaches the kinescope (receiving) tube in the television set. The kinescope actually reverses the process of the tube in the television studio camera. It, too, is a vacuum tube with an electronic "machine gun" as one of its basic parts. As the kinescope gun sprays its electronic information on the individual particles at the opposite end of the tube, each fluorescent particle glows in proportion to the signal it receives. The result is a television picture on the receiving set.

It is fascinating to realize that there are about 200,000 picture elements to each picture telecast and that approximately 30 separate pictures are transmitted each second. This means that 6 million picture areas are covered in a second. Even more fantastic, although each electronic gun covers the 525 lines from left to right in producing the image, it does not cover the lines in order. To prevent distortion it races through every other line and then goes back and fills in the missing ones.

Video tape (VTR) is a means of recording both audio and video television signals on film (see Chap. 8). When video tape is used as a source of program or commercial material, the electronic information on the tape is fed directly to the control room. There the video switcher routes the program as necessary, to the master control and ultimately to the transmitter. It is unnecessary to use any other pickup equipment, such as a live camera, when VTR is employed.

Commercial Color Television

Although black-and-white television was amazingly successful in America, experiments continued with the ultimate in TV—color television. In October, 1950, the FCC authorized mechanical color television. This was the CBS color system, also called the field-sequential system. In this method a series of individual red, green, and blue pictures (fields) were transmitted and received, synchronized with a color disc to form color television. This was an *incompatible* system; that is, the color television signals transmitted by this method could not be received by any existing black-and-white sets—

only by special mechanical color sets. Acceptance of mechanical color was poor, and the FCC order was suspended a year later.

Meanwhile, the Radio Corporation of America and other organizations were perfecting compatible color television. This is the dot-sequential system, commonly called electronic color television. In this method special color cameras divide the scene into three additive primary colors (red, green, and blue). Each of the colors is transmitted separately to color sets in the home, where a reversal of the procedure takes place. When color signals reach the black-and-white receiver, the electronic data pertaining to color (hue and saturation) are ignored. However, the receiver accepts the brightness signal, also transmitted in color television, and this results in a black-and-white picture on the set. A more detailed description of color television is found in Chap. 5.

Although electronic color television was approved by the FCC in December, 1953, the high cost of sets and the limited number of color programs on the air have made the public slow to accept the innovation. Even efforts to convert stations to all-color programing (as attempted by Television Station WNBQ, Chicago, in 1957) and to promote heavily the sale of color television sets have been quite unsuccessful. Currently there are about 435,000 color television sets in the United States, with the great majority in New York and Chicago. Color television, however, is the only aspect of the television industry that has not lived up to expectations.

Community Antenna Television Systems (CATv)

In certain geographical areas in the country, notably in mountainous regions, direct reception of television is technically or economically impractical. Valley towns in the Rocky Mountain states are one example. In such locales residents can receive television only if there is a nearby *booster* or *satellite* station or if they install exceptionally tall and expensive antennas. Rather than having each person in such a community erect his own antenna, community antenna television systems (CATv) have been established. One organization constructs a common antenna, and local residents pay an installation fee plus a monthly service charge for the privilege of tapping it. Although such arrangements have proved satisfactory in bringing television to communities that would otherwise be without it, they have provoked litigation relating to "piracy" of the programs. There is no final decision on the matter as of this writing.

Development of Frequency Modulation (FM)

While television was still in an early experimental stage, frequency modulation (FM) radio was perfected. FM is a special method of radio broadcasting and transmits a signal that cannot be picked up by the standard amplitude modulation (AM) receiver. As indicated in Fig. 1-3, the standard

AM station transmits a wave pattern varying in height or amplitude—hence the term *amplitude modulation*. But in FM broadcasting the height of the wave remains constant and the frequency (distance between waves) changes —hence the term *frequency modulation*. To use a simple analogy, AM broadcasting may be likened to a narrow, single-lane highway (10,000 cycles wide). A car (AM signal) travels down the road and, swerving from side to side, runs onto the shoulder (static) from time to time. But with FM broadcasting the road is a superhighway (200,000 cycles wide). It can accommodate large and luxurious limousines. Swerving from side to side, the FM luxury car cannot reach the outer edge. In other words, the signal cannot pick up outside interference, and original sounds are reproduced by the FM radio in their full luxury, without static.

For all practical purposes FM was ready for commercial use in the early 1930s. When the Second World War put a stop to all radio station construction, nearly fifty FM stations were on the air, and others were in various stages of planning. After the war, however, FM development was overshadowed by the rapid growth of television, which was far more interesting to

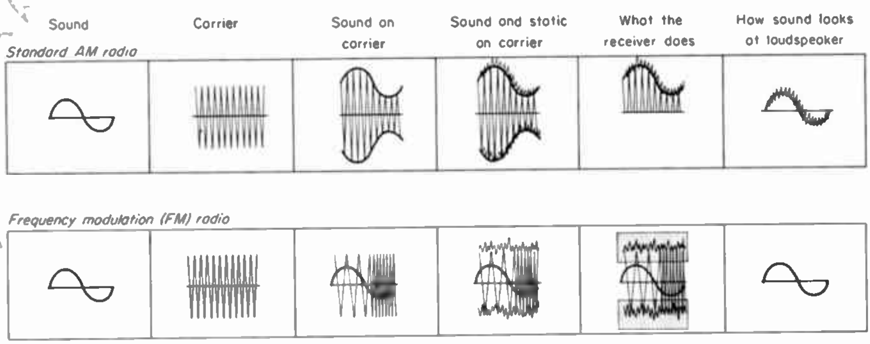


Fig. 1-3. Difference between AM radio and FM radio. Sound: The identical electric sound wave leaves each microphone. Carrier: The carrier wave before it has taken the sound wave aboard. It, too, is the same for AM and FM. Sound on carrier: The sound wave has modulated (adjusted) the carrier. In AM radio the amplitude (height) of the carrier modulates (increases and decreases) with the requirements of the electric sound wave—hence the term "amplitude modulation." In FM radio the amplitude of the carrier remains constant. The frequency (distance between the waves) of the carrier modulates in accordance with the sound. The modulated FM carrier bunches together in places and stretches out in others, like an accordion—hence the term "frequency modulation." Sound and static on carrier: In AM radio the sound and carrier waves become tangled with the static, whereas in FM radio the sound wave is protected within the carrier. What the receiver does: The AM receiver reproduces the entire upper half of the modulated carrier, including static, when present. The FM receiver shaves off the distorted top and bottom of the carrier wave since sound is produced by a change in frequency and not by a change in amplitude. How sound "looks" at the loudspeaker: The AM receiver has reproduced both the sound and the static, but the FM receiver has eliminated static. (General Electric.)

the public and set manufacturers alike. Moreover, during the war the FCC had shifted the FM band from 42–50 megacycles to 88–108 megacycles, thereby rendering obsolete all existing FM receivers and increasing the public's doubt about the advisability of buying sets.

By 1958, however, a resurgence of interest in FM became noticeable. The AM broadcast band was nearing complete saturation of stations, and FM channels offered additional broadcast expansion possibilities. Moreover, set manufacturers, once preoccupied with television, began to produce more combination AM-FM sets at lower prices. The public interest in high-fidelity music, enhanced by the record industry, represented another opportunity for FM broadcasting. Many stations with FM outlets that had merely been duplicating the programing of their sister AM station began separate programing activities and were able to sell FM time to advertisers. Other stations that had relinquished their FM station license reapplied for FM permits.

The possibilities of multiplexing also encouraged interest in FM. Through multiplexing, a method of transmitting two or more separate program services over the same FM channel, a single station can program to home receivers with one show, to special receivers in supermarkets with a second, and to special receivers in places of business with background music with a third. Thus FM once again started its public development, which had been retarded initially by the Second World War and then by the intense postwar interest in television.

Size of Television and Radio Advertising Investments

Table 1-3 shows the growth and development of television as an advertising medium and the readjustment of radio as an advertising medium. Note that from 1949 to 1952 radio ranked as the third most important advertising medium in the United States, in terms of advertising investments by advertisers. Meanwhile television was advancing from seventh place to fifth place. Currently television is the third-ranking medium, and radio has moved to fifth place. In terms of *national* advertising investments only (exclusive of retail advertising), television is the leading medium in the United States. An analysis of net time sales (Table 1-4) shows that, in television, more money is invested in network advertising than in any other form. In radio, the heaviest investment is in local advertising.

The Advantages Claimed for Television as an Advertising Medium

Television advertising offers several unique advantages, shares some desirable features with other media, and lacks certain attributes that these media claim. Throughout this book, ways to capitalize on television's special charac-

Table 1-3. Advertising Expenditures by Major Media (1949–1958)*

(In millions of dollars)

	1949	*1950*	*1951*	*1952*	*1953*	*1954*	*1955*	*1956*	*1957*	*1958*
Newspapers	$1,915.7 (1)†	$2,075.6 (1)	$2,257.7 (1)	$2,472.8 (1)	$2,644.8 (1)	$2,695.3 (1)	$3,087.8 (1)	$3,235.6 (1)	$ 3,325.0 (1)	$ 3,120.0 (1)
Direct mail	755.6 (2)	803.2 (2)	923.7 (2)	1,024.3 (2)	1,099.1 (2)	1,202.4 (2)	1,298.9 (2)	1,419.2 (2)	1,500.0 (2)	1,560.0 (2)
Television	57.8 (7)	170.8 (6)	332.3 (5)	453.9 (5)	606.1 (5)	809.2 (3)	1,025.3 (3)	1,209.9 (3)	1,315.0 (3)	1,360.0 (3)
Magazines	492.5 (4)	514.9 (4)	573.7 (4)	615.8 (4)	667.4 (3)	667.9 (4)	729.4 (4)	794.7 (4)	830.0 (4)	770.0 (4)
Radio	571.4 (3)	605.4 (3)	606.3 (3)	624.1 (3)	611.2 (4)	558.7 (5)	544.9 (5)	570.7 (5)	648.0 (5)	616.0 (5)
Business papers	248.1 (5)	251.1 (5)	292.1 (6)	365.2 (6)	395.0 (6)	407.5 (6)	446.2 (6)	495.5 (6)	530.0 (6)	540.0 (6)
Outdoor	131.0 (6)	142.5 (7)	149.2 (7)	162.1 (7)	176.3 (7)	186.9 (7)	192.4 (7)	199.6 (7)	204.0 (7)	199.1 (7)
Farm papers (regional)	20.5 (8)	21.2 (8)	25.7 (8)	29.4 (8)	30.8 (8)	31.8 (8)	33.8 (8)	36.0 (8)	34.0 (8)	34.0 (8)
Miscellaneous	1,009.6	1,125.3	1,265.4	1,408.6	1,524.6	1,604.4	1,835.7	1,943.5	2,046.0	1,996.9
Total	$5,202.2	$5,710.0	$6,426.1	$7,156.2	$7,755.3	$8,164.1	$9,194.4	$9,904.7	$10,432.0	$10,196.0

* The figures include expenditures for space and time as well as for talent and production costs. The latter have been measured relative to time and space costs, and a ratio has been produced for each medium. When the time (or space) revenue is multiplied by the talent and production ratio, the product is an estimate of total advertising expenditures in that medium. Broadcasting talent and production ratios are as follows: network television, 70%; spot television, 17%; local television, 45%; network radio, 35%; spot radio, 8%; local radio, 16%. For national-only advertising expenditures, showing television as the leading national advertising medium, see Table 20-1.

† Numbers in parentheses indicate rank.

SOURCE: *Printers' Ink*.

Table 1-4. Broadcasting Time Sales

Year	National network	Change from previous year	Regional network	Change from previous year	National spot	Change from previous year	Local	Change from previous year	Total	Change from previous year
Television time sales										
1950	$ 35,210,000	+226.1%	*(not reported)*		$ 25,034,000	+244.1%	$ 30,385,000	+221.2%	$ 90,629,000	+229.2%
1951	97,558,000	+177.1			59,733,000	+138.6	51,304,000	+ 68.8	208,595,000	+130.2
1952	137,664,000	+ 41.1			80,235,000	+ 34.3	65,171,000	+ 27.0	283,070,000	+ 35.7
1953	171,900,000	+ 24.9			124,318,000	+ 54.9	88,474,000	+ 35.8	384,692,000	+ 35.9
1954	241,224,000	+ 40.3			176,766,000	+ 42.2	120,131,000	+ 35.8	538,122,000	+ 39.9
1955	308,900,000	+ 28.1			222,400,000	+ 25.8	149,800,000	+ 24.7	681,100,000	+ 26.6
1956	367,700,000	+ 19.0			281,200,000	+ 26.4	174,200,000	+ 16.3	823,100,000	+ 20.8
1957	394,200,000	+ 7.2			296,400,000	+ 5.4	178,100,000	+ 2.2	868,700,000	+ 5.5
1958	414,146,000	+ 5.1			307,768,000	+ 3.8	177,847,000	− 0.1	899,762,000	+ 3.6
Radio time sales										
1950	$124,633,089	− 3.3%	$6,897,127	+15.0%	$118,823,880	+ 9.7%	$203,210,834	+ 11.6%	$453,564,930	+ 6.6%
1951	113,984,000	− 8.5	8,481,000	+23.0	119,559,000	+ 0.6	214,519,000	+ 5.6	456,543,000	+ 0.6
1952	102,528,000	− 10.0	7,334,000	−13.5	123,658,000	+ 3.4	239,631,000	+ 11.7	473,151,000	+ 3.6
1953	92,865,000	− 9.4	5,192,000	−29.2	129,605,000	+ 4.8	249,544,000	+ 4.1	477,206,000	+ 0.9
1954	78,917,000	− 15.0	4,767,000	− 8.2	120,168,000	− 7.3	247,478,000	− 0.8	451,330,000	− 5.4
1955	60,268,000	− 23.6	3,809,000	−20.1	120,393,000	+ 0.2	272,011,000	+ 9.9	456,481,000	+ 0.7
1956	44,839,000	− 25.6	3,585,000	− 5.9	145,461,000	+ 20.8	297,822,000	+ 9.5	491,707,000	+ 7.7
1957	47,951,000	+ 6.9	3,709,000	+ 3.5	169,511,000	+ 16.5	316,493,000	+ 6.3	537,664,000	+ 9.3
1958	47,182,000	− 1.6	3,834,000	+ 3.4	168,715,000	− 0.5	311,905,000	− 1.4	531,635,000	− 1.1

NOTE: These are total billings for all United States stations and networks after all frequency and promotional discounts but before payment of commissions to agencies, sales representatives, etc. Figures are those officially reported by the FCC, except for 1958 figures, which are estimated.

SOURCE: *Broadcasting* Magazine, Feb. 9, 1959.

teristics are pointed out, as well as ways to minimize its shortcomings. The basic advantages claimed for television as an advertising medium may be summarized as follows:

1. Television approximates face-to-face salesmanship, combining sight (sometimes color), sound, and motion.
2. Television offers immediacy and timeliness.
3. Television permits individual and group selling.
4. Television permits sponsor selection of program content and full credit for program sponsorship.
5. Television leads viewers directly into the commercial.
6. Television exposes each word of advertising copy and permits almost unlimited variety in presentation.
7. Television offers all the advantages of radio's spoken word.
8. Television offers all the advantages of FM sound reproduction.
9. Television is habit-forming.
10. Television reaches the housewife in her home.

In addition to these ten basic advantages, certain additional benefits accrue to the advertiser who uses network, national spot, or retail television advertising, as pointed out in later chapters.

Television Approximates Face-to-Face Salesmanship. Television's integration of sight (and sometimes color), sound, and motion is almost equivalent to personal, face-to-face salesmanship. Without a doubt this combination of characteristics gives television an advantage over all other forms of advertising. Television, in fact, goes one step beyond face-to-face selling, for its personal salesmanship can be supplemented with close-up demonstrations, music, and film footage to establish and sustain a mood, animation and special film techniques, firsthand personal endorsement, and other forms of sales persuasion.

Television Offers Immediacy and Timeliness. The moment the television commercial is on the air it can be received by viewers. There is no delay between the time of production and the time of reception, as in print media. Moreover, live television commercials can accommodate last-minute changes, whereas the deadline for changes in print advertising may be as much as six weeks before publication. Thus the advertiser can decide very close to the day of the broadcast what product to promote and the best way of presenting the sales story. For many retail advertisers, television's ability to reach suburban, rural, and urban audiences simultaneously is also a special benefit.

In addition, television stations may be on the air for 12 to 18 hours a day, thus permitting the advertiser to broadcast his sales message at the best hour to reach his consumers (though it must, of course, be commensurate with time availabilities). There is no need to make advertising fit the schedule of a daily, weekly, or monthly periodical. Television is present throughout the day and evening with all the facilities necessary to carry the advertising message to individuals and to family groups at their convenience, rather than at the convenience of the advertising medium.

Television Permits Individual and Group Selling. Television is intimate—it comes directly into the home and finds a welcome both from individual members of the family and from the family as a buying unit. This dual appeal represents one of the most potent aspects of television's effectiveness. Commercials can utilize personal phraseology, such as "you" and "I," to reach the individual. In addition, products or services that call for family decisions can be explained to the group, to encourage a favorable decision from all members of the family.

Television Permits Choice of Program Content. On television the program campaign sponsor can select the type of entertainment (editorial) matter suitable to his product and his audience. As a television advertiser, he does not have to rely on another's choice of editorial content to attract customers, as he must in buying magazine and newspaper space. On television, the sponsor can make certain that the proper editorial framework and mood surround his commerical messages, so conducive to sales success. This does not imply that the agency or advertiser controls programing on networks or stations. Rather, the sponsor has a choice of several programs offered by networks, stations, and packagers and selects, with broadcaster approval, the program that best matches the desires of his primary audience group.

Having created the proper type of program for his audience, the sponsor is in a position to capitalize fully on the benefits of viewer gratitude, good will, and respect which the program generates. The audience recognizes that the entertainment comes from the advertiser, not from the medium. In television the sponsor receives full credit for the editorial content of his show.

Television Leads Viewers Directly into the Commercial. Print advertising attempts to stop the reader at a time when he may be most interested in reading the editorial content of the magazine or newspaper or enjoying the illustrations. On television the commercial message is offered at the proper psychological moment. Thus, rather than forcing the individual to swing himself from editorial content into the sales message, the television commercial unfolds itself, while the viewer remains passive.

Television Exposes Each Word of Advertising Copy. Every word of the television advertising message may be considered a headline, for while the commercial is being broadcast, it is without competition from any other part of its own message and isolated from competition from other commercials or entertainment matter on the air. The announcer reads one word at a time—there is no small type to be overlooked, nothing to divert attention from the logical flow of thoughts the commercial presents.

The average announcer can read at least 160 words of copy per minute with ease, a rate that permits complete comprehension on the part of the audience. A typical half-hour evening television program with 3 commercial minutes can, therefore, expose as many as 480 words of advertising copy to the public. Since daytime advertising standards permit longer commercials, the advertiser can use even more words at these hours. Thus, television enables the advertiser to use many more words than are usually feasible in print advertising, especially with the trend in many print advertisements toward a minimum of body copy.

Moreover, the special electronic qualities of television cameras and equipment, plus the special photographic devices of movie cameras, permit unlimited variety in commercial presentation. New video and audio devices can be seen almost every day on modern television.

Television Offers All the Advantages of Radio's Spoken Word. Although television is not radio advertising with pictures (far from it—see Chap. 9), certain desirable features of radio advertising are inherent in the audio portion of the television commercial. One of the key factors in radio's effectiveness is its use of a natural, friendly, sincere, persuasive, and effective means of communication—the human voice. Television shares this basic advantage.

Television Offers All the Advantages of FM Sound Reproduction. Since the audio signal of television is an FM signal, the advantages of FM reproduction are also advantages of television sound. The two most important are reproduction of a wide range of frequencies and lack of static and interference. Each is explained later in this chapter.

Television Is Habit-forming. Many American homes schedule daily activities around television shows. Housewives often plan their work in a way that permits them to watch favorite daytime shows. Children have their favorite television personalities, and eating lunch and dinner in front of the television set is not an uncommon experience in most homes. Popular westerns, serialized dramas, quiz shows, and newscasts are part of habitual viewing patterns. Clocks can be set by viewing activities.

Since one of the basic principles of successful advertising is to repeat messages again and again, television's ability to reattract viewers exposes them repeatedly to commercials in a manner conductive to achieving advertising results.

Television Reaches the Housewife in Her Home. Throughout practically all parts of the day and the evening, there are more women in the television audience than there are men or children. Busy as women are, they can enjoy television while doing various household duties in the home. Thus, advertisers can reach them with sales messages while print media cannot. The importance of being able to reach women throughout the day and evening is apparent when one realizes the role of women in purchasing all types of products and in influencing the purchases of others.

Problems of Television Advertising

There are two fundamental disadvantages associated with television advertising: (1) television is a large-investment medium, and (2) the advertising message is perishable.

The basic investment in cameras, in-studio equipment, transmitters, and antennas dictates the high cost of television facilities, and the costs of studio facilities, lighting, sets, props, and talent are also high. Thus for most advertisers, television time and talent costs take a considerable number of advertising dollars. It is a rule of thumb that the average network nighttime commercial minute cost is about $35,000, and a nighttime announcement in a major market may cost between $500 and $1,000. Moreover, in order to buy a program campaign, the advertiser must commit himself to a contract period, at times as long as 52 weeks for an outstanding program. This, of course, ties up advertising funds that might be used for other purposes or invested more opportunely during later months.

The high dollar costs of television, however, do not mean that it is an expensive medium. In terms of what it offers—the chance to reach a large audience with the effective combination of sight, sound, motion, and immediacy—television is actually inexpensive. The cost per thousand homes reached and the cost per thousand viewers reached are relatively low. But it takes a large number of advertising dollars to make this efficient purchase.

If a viewer turns his set on after the advertiser's commercial has been broadcast, the advertising value of the message, of course, is completely lost. There is no way that the viewer can do what the reader of the newspaper or magazine can do—come back to the publication days or weeks later and receive the advertising impression. Thus, it is said that television advertising is perishable. To offset this fundamental problem, the advertiser works closely with his network or station to promote and merchandise the campaign, hopeful that this will help attract a maximum audience.

Depending upon the specific situation, there are additional disadvantages associated with television advertising. Poorly prepared commercials and programs may cause viewer criticism and dealer dissension. At times, competition on other stations may be so strong that a television purchase, which seemed outstanding when the contract was signed, proves to be an inefficient investment. For retail advertisers, the complications of television production loom large and forbidding in contrast to the well-trodden paths of radio production and newspaper production. Getting good availabilities may prove to be a problem in many markets. In all cases, however, competent personnel and careful time buying will go a long way toward overcoming such problems of television advertising.

The Advantages Claimed for AM Radio as an Advertising Medium

Like other media, radio advertising has certain basic advantages and certain basic problems which the advertiser must face. The fundamental advantages claimed for radio advertising may be summarized as follows:

1. Radio uses the spoken word.
2. Radio offers immediacy and timeliness.
3. Radio offers personal salesmanship to individuals.
4. Radio is portable.

5. Radio permits choice of program content.
6. Radio leads listeners directly into the commercial.
7. Radio delivers each word of advertising copy.
8. Radio reaches the housewife in her home.
9. Radio is low in cost.
10. Radio has a broad national reach.

In addition to the above basic advantages, additional benefits are associated with the use of network, national spot, and local radio advertising, as pointed out in later chapters.

Radio Uses the Spoken Word. There is no more natural way to communicate than to talk, and a warm, friendly human voice can be extremely interesting, informative, and persuasive in delivering an advertising message. Since the human voice can be heard while one is doing other things, radio requires no effort on the part of its listeners and thus can reach people while they are isolated from other media. Many busy Americans with little time to sit down and read or view depend on radio's voice to keep them up to date on the move—to provide them with information and news, including advertising, which they might otherwise not know. In some respects, radio advertising can make the human voice even more effective than it would be in a personal interview; for a broadcast message can be enhanced by appropriate and distinctive music and special effects to make the impression memorable. The spoken word of radio also permits *imagery transfer,* the ability of a distinctive word, phrase, sound effect, musical selection, or other audio device to awaken latent thoughts implanted by previous or current advertising in any medium. The sound of Fibber McGee's closet would undoubtedly remind many of the Johnson's Wax advertising of many years ago; two wailing blasts of a foghorn would remind some of the "B-O" notes on early Lifebuoy Soap advertising. Radio can also repeat a jingle, stress a theme line, repeat a basic selling statement, or otherwise remind listeners of current advertising heard, seen, or read in other media carrying the primary campaign.

Radio Offers Immediacy and Timeliness. Like television, radio offers immediacy and timeliness. Simultaneously with the broadcast, the advertising is heard in urban and rural homes alike. Many radio stations are on the air 24 hours a day, offering every opportunity to reach listeners at the time when it is most appropriate to communicate to them. Food advertisers can time radio messages during the morning hours; an advertiser selling car air conditioners, gasoline, or other products for men can reach them during "driving hours" (often considered as 7 to 9 A.M. and 4 to 6 P.M.); a headache remedy can be scheduled during late-evening hours. Also commercials can be broadcast on the days of the week which precede or coincide with the days of heavy product purchase. Radio, moreover, often reaches people with "the last word" when they are on their way to shop. The Radio Advertising Bureau has made a series of such studies on various types of products.

Radio Offers Personal Salesmanship to Individuals. Many consider television the medium to reach a *group* and radio the medium to reach *individuals*. Although the average home has only one television set, shared by all members of the family, there are usually several radio sets, often including one or more portables or transistors. Thus each person virtually has a set of his own and can listen to any program he chooses at any hour of the day or night. Simultaneously, the housewife may be listening to the kitchen radio as she prepares dinner, a teen-aged daughter may have her bedroom set on for a musical program, and her father may be listening to the ball game on a portable in the workshop, the garage, or the yard.

Radio Is Portable. Radio's effectiveness in selling to the individual is largely due to the characteristics of radio receivers. Small, lightweight, and inexpensive, radio can follow the individual wherever he goes. Car radios alone practically constitute a special advertising medium for Americans on the go, when they are beyond the reach of most other media, with the single exception of outdoor advertising.

Radio Permits Choice of Program Content. Like the television program campaign sponsor, the radio program campaign advertiser can select the type of show that is most likely to appeal to his particular consumer group. He has a wide range of programs from which to choose in attempting to find one that offers an appropriate setting for his commercial messages. He need not rely on a newspaper or magazine editor to select material capable of attracting the audience he wants; he can do this himself.

Radio Leads Listeners Directly into the Commercial. Radio advertising messages are offered at a psychological break—at the end of a musical selection, just before a news report, between innings of an exciting game. Entertainment ends and the commercial follows without effort on the part of the listener. In this manner, neither program material nor another portion of the commercial interferes with the presentation of the sales message.

Radio Delivers Each Word of Advertising Copy. In radio there is no small type to be skipped over. Every line of radio copy may be considered a headline, for the words are read to the listener one at a time. A typical radio message not only contains more words than the typical print advertisement but, properly conceived and produced, assures the advertiser that the public is exposed to the entire message.

Radio Reaches the Housewife in Her Home. Although a busy housewife cannot read the paper or a magazine while working in her home, she can listen to the radio. Messages about food when she is preparing meals, commercials about housekeeping aids when she is cleaning the house, to give just two examples, indicate how radio can effectively communicate to the purchasing agent for the home. As mentioned previously, this advantage is extremely important, for the housewife not only buys a substantial number of products herself but influences the purchases of other goods and services.

Radio Is Low in Cost. Radio advertising is one of the lowest-cost advertising media. A network radio commercial minute can be purchased for as little as $1,000, or even less. Individual announcement costs for metropolitan markets rarely exceed $100 and on small-market stations may be only a few dollars. Thus, radio ties up far fewer advertising dollars than television and enables the sponsor to achieve domination of the medium with a much lower investment.

Radio Has a Broad National Reach. With about 150 million radios in the United States, almost 97 out of every 100 American homes have one or more radio sets. This almost universal distribution, together with the high incidence of multiple-set ownership, the prevalence of car radios, and the popularity of portable and transistor models, make radio's reach broad and sweeping—into all income groups, all geographical areas, all types of communities, rural and urban alike. Radio's reach is nearly half again the potential of all magazines combined and at least 20 per cent larger than that of all daily newspapers combined.

With a TV set found in 85 out of every 100 American homes, television comes relatively close to radio's reach. However, it has substantially less penetration among certain subgroups, such as Southeastern U.S., for example.

Problems of AM Radio Advertising

Radio is not without its disadvantages—primarily the fact that many people merely *hear* radio and do not *listen* attentively. It is up to the advertiser to create interesting and stimulating messages that arrest the listener and command his attention.

Radio, of course, cannot illustrate the merchandise, as can be done on television or in print media, and although most products can be sold by radio, certain items do not lend themselves to verbal description. Radio messages can build highly desirable and personalized word pictures, but many products must be actually seen before consumers can be motivated into buying.

Like television, moreover, radio delivers a perishable message. Unfortunately, too, some stations have permitted crowded commercial conditions, thus negating the effectiveness of all commercial messages and tending to give the entire radio advertising industry a bad name.

It is also apparent that some Americans seem to enjoy criticizing broadcast advertising, on television as well as on radio, and this fad persists even though research indicates that many commercials are as interesting to the audience as the program material itself. It is certainly true that some broadcast advertising messages are boring, annoying, or in other ways irritating. However, no member of the audience has to subject himself to what, by his personal standards, he considers a poor commercial. A simple switch of the dial is all it takes to tune in another program. And low program ratings guide networks, stations, agencies, and sponsors in improving broadcast advertising. It must also be remembered that criticism of individual commercials should not be construed as criticism of all broadcast advertising. More and more Americans are learning to choose their television and radio programs as they do their reading matter. They plan their viewing and listening activities in much the same way that they plan their reading, as mentioned earlier in this chapter.

The Advantages Claimed for FM Radio as an Advertising Medium

In addition to most of the basic advantages claimed for AM radio advertising, such as use of the spoken word, immediacy, and word-by-word commercial exposure, four special benefits are associated with FM radio advertising:

1. FM offers high-fidelity sound reproduction.
2. FM gives static-free, nonfading reception.
3. FM prevents interference from other stations.
4. FM reaches special audience segments.

FM Offers High-fidelity Sound Reproduction. The human ear can hear sounds ranging from 16 to 16,000 vibrations (cycles) per second. The number of vibrations is usually referred to as the *frequency* of the sound waves. Whereas AM radio signals range from about 50 cycles per second to as high as 8,000 cycles per second, FM radio will reproduce signals as low as 30 cycles per second to as high as 15,000 cycles per second. Because of these high-fidelity characteristics, FM can reproduce practically all the tones and overtones that the human ear is capable of hearing. Moreover, the trend toward high-fidelity recordings can be complemented by FM's high-fidelity broadcast reproduction.

FM Gives Static-free, Nonfading Reception. Perhaps the most apparent advantage of FM radio is freedom from static. The FM signal is unaffected by electrical storms or man-made interference, such as might be caused by passing streetcars, electric razors, vacuum cleaners, and the like. FM has solved the reception problem in many areas constantly harassed by static. Since the FM signal is not affected by the Heaviside layer, there is no difference between daytime and nighttime FM reception; neither is there signal fading. Once the FM station is properly tuned, there is no need for readjusting. This characteristic is especially important in rural areas at some distance from the station's transmitting towers.

FM Prevents Interference from Other Stations. Another advantage claimed for FM is freedom from interference among stations operating on the same or adjacent channels. Except in rare cases interference will not be experienced from other stations within the service areas defined by the FCC. Instead of the signals of two stations being mixed in the FM receiving set, the more powerful one will completely dominate reception.

FM Reaches Special Audiences. Although FM radio is merely a substitute for AM broadcasting in some parts of the country, FM stations concentrated in the same general area usually offer specialized programing. Some stations play classical music, others feature "soft" background music, and still others cater to special audiences, such as church groups or jazz fans. Many FM stations provide storecasting or functional music services. Since most FM stations specialize in what is considered better music (classics, semiclassics, and standards), it is often said that FM reaches a quality audience.

Problems of FM Radio Advertising

FM advertising, of course, has the same basic shortcomings as AM radio advertising—a perishable message that does not illustrate the product. Because of its special characteristics, however, FM has certain additional disadvantages, including a limited audience, slow growth, and the requirement of critical set tuning.

Although FM radio broadcasting was perfected before the advent of television, neither set manufacturers nor consumers showed much enthusiasm, so that its growth has been extremely slow. In many cases FM stations merely transmit the AM programs, offering no special inducement to the public to buy FM. As a result there are relatively few FM sets in the country today; the number is estimated at 12 million.[3] Thus, as an advertising medium FM has a low reach.

FM receivers, like TV sets, often need an outdoor antenna to aid in proper tuning. Dial settings must be carefully adjusted before the full benefits of FM's high-fidelity reproduction qualities can be received.

Classification of Television and Radio Advertising

Television and radio advertising may be classified into three major groups: (1) network advertising, (2) national or regional (nonnetwork) spot advertising, ordinarily called *spot advertising,* and (3) retail (local) advertising.

Network Advertising. Network advertising is any form of television or radio advertising in which two or more stations are connected to carry the same broadcast. Television stations may be linked by coaxial cable or microwave relay stations, and radio stations are joined by special telephone company lines. Network advertising is the subject of Chap. 3.

[3] Estimate as of January, 1959, based on 11,500,000 households with FM radio sets, Spring, 1958, from a survey conducted by Alfred Politz Research, Inc., for Henry I. Christal Company, Inc., radio station representatives.

Spot Advertising. Spot television and radio advertising is that form of broadcast advertising, using programs or announcements, sponsored by national and regional advertisers who use stations of their own selection to reach markets of their own selection. The television or radio stations carrying such advertising are not tied together by any form of network lines, since spot advertising is nonnetwork in nature. Program campaigns, as well as announcement campaigns, originate at the individually selected stations, either live or by mechanical means, such as film, video tape, audio tape, or transcription. Spot advertising is the subject of Chap. 17.

Retail Advertising. Retail (local) television and radio advertising is broadcast advertising sponsored by local business firms over their local television or radio station(s). Commercial messages are directed to consumers living in the immediate trading area. Most small-market broadcasting stations offer lower rates for retail advertisers than for national advertisers, although the single-rate-card structure is becoming increasingly popular in small markets, as in metropolitan markets. Retail advertising is discussed in detail in Chaps. 18 and 19.

Classification of Television and Radio Advertisers

Advertisers using television and radio may be classified into three major groups: (1) national, (2) regional, and (3) local (retail).

The National Advertiser. A national television or radio advertiser is one who promotes a widely distributed product or service (although the distribution is not necessarily coast to coast or equal in all marketing areas) and who uses broadcasting facilities for this purpose. The national advertiser says to the audience, in essence: "Ask for my product by brand name. I don't care where you ask for it, but ask for it *by name!*" National advertisers may be network advertisers, spot advertisers, or both, depending upon the facilities they use.

The Regional Advertiser. A regional television or radio advertiser is much like the national advertiser, although operating in a smaller marketing area. His product may be distributed in one section of the country, in one or several states, or in only part of a single state. There are wide variations in this respect. He may use regional networks, spot facilities, or both. He has essentially the same objectives as a national advertiser, and is classified with him in the assignment of rates and the like.

The Local (Retail) Advertiser. A local advertiser is a local business firm utilizing local television or radio facilities to influence the audience to buy the advertised goods or services at his retail store(s). (Often the terms *local advertiser* and *retail advertiser* are used interchangeably.) In fact, the retail advertiser wants to sell any product he handles, regardless of brand. Thus his basic objective differs from that of the national or regional advertiser. The local advertiser says, in essence: "When you want to make a purchase, come to my store. I don't care what brand you ask for, so long as you make your purchase *in my store.*"

Often cooperative advertising plans and company-owned retail stores present a problem in classification for the station with two rate cards—one for national advertisers and the other for retail advertisers. Retail advertisers and regional advertisers cannot, for example, be differentiated solely by size. A local department store may be doing a volume of business greater than that of a regional advertiser operating in the area. For this reason many stations classify as "retail" that business acquired from any firm within a designated area through direct action by the station's local sales force.

To illustrate: A national or regional advertiser provides a cooperative advertising fund to a retailer handling his product. If the local dealer places the order with the station, there is little reason to consider this anything except "retail advertising," and the retail rate card applies. Another example is the national manufacturer who has several company-owned retail stores. Although the advertising may be prepared by the home office, or its advertising agency, such advertising is usually classified as retail advertising. Robert Hall, for example, is considered a local advertiser by many broadcasting stations, even though all advertising activities are coordinated through the advertising agency of Robert Hall.

On the other hand, if an advertiser handles all his transactions through his agency and purchases station time through the station representative, he is normally classified as a national advertiser, even though local company-owned stores may be involved. The trend toward a single rate card for both national and local advertisers will eliminate this problem.

Basic Types of Broadcast Advertising Campaigns

There are two basic types of broadcast advertising campaigns on television and radio: (1) program campaigns and (2) announcement campaigns.

The Program Campaign. A program campaign, as its name implies, is television or radio advertising accomplished through sponsorship of a television or radio program. An advertiser pays both time costs and talent costs and, in return, airs two or more commercials within the program. The number of commercials per program and their length vary with station or network code regulations, as explained in Chap. 26. A program campaign can be conducted with any form of broadcast advertising—network, spot, or local. Program campaigns are more characteristic of television than radio advertising.

The Announcement Campaign. An announcement campaign is television or radio advertising accomplished by broadcasting brief advertising messages only, without sponsorship of the surrounding or adjacent program. The advertiser in this manner pays only for the cost of network or station time, and the message may be inserted between programs (as a station-break announcement) or in special programs set up especially to carry commercials of noncompetitive advertisers. An announcement may take 8 seconds (an identification announcement, commonly called an *ID*), 20 or 30 seconds (a station-break announcement) or 1 minute. The announcement campaign is usually conducted through spot advertising or local advertising, but certain network programs, such as Today, the Jack Paar Show, and Monitor, are especially designed to accommodate individual commercial messages for announcement campaigns.

Trade Associations

There are numerous trade associations in the field of television and radio. Practically every state has a state broadcasters association, and numerous groups with special common interests have been formed such as the Clear Channel Broadcasters Association and the Association of Independent Metropolitan Stations. Perhaps the three most important trade associations operating on a national level are the National Association of Broadcasters (NAB), the Television Bureau of Advertising (TvB), and the Radio Advertising Bureau (RAB). Because of their importance, each is discussed in detail in the following sections.

National Association of Broadcasters (NAB)

The National Association of Broadcasters is the business association of the television and radio industry, and membership is open to TV, AM, and FM stations and to television and radio networks. Associate membership status is granted businesses in fields allied to broadcasting. NAB membership totals more than 2,200.

The NAB became the National Association of Radio and Television Broadcasters in 1951, when it merged with the former Television Broadcasters Association. NARTB reverted to its former name of NAB in January, 1958. The FM Broadcasters Association became a part of NAB in 1945. In 1949, the NAB organized the Broadcast Advertising Bureau to promote radio advertising and, later, television advertising. As it became apparent that radio and television were two entirely different media, the Broadcast Advertising Bureau became the Radio Advertising Bureau (RAB), with its primary function to promote radio as an advertising medium. In 1955 the Television Bureau of Advertising (TvB) was organized and financed by stations, networks, and station representatives as another independent organization. Its primary purpose, of course, is to promote television as an advertising medium. Neither RAB nor TvB has any connection with the National Association of Broadcasters.

The NAB also has cooperated with colleges and universities offering courses in television and radio training to form the Association for Professional Broadcasting Education (APBE). This organization fosters a practical relationship between television-radio educators and commercial broadcasters. The NAB serves as a spokesman for the broadcasting industry and assists broadcasters in their operations in the public interest.

Television Bureau of Advertising (TvB)

The Television Bureau of Advertising was organized Jan. 1, 1955. The objectives of the trade organization are as follows:

1. To serve as a nonprofit association of persons, firms, and corporations having a common business interest in the improvement and promotion of television broadcasting as an effective advertising medium.
2. To promote the broader and more effective use of television as an advertising medium at all levels (local, regional, national spot, and network).
3. To inform present and prospective advertisers (and their agencies) concerning the productive use of television advertising for their particular goods or services.
4. To keep members and their staffs informed of advances in the art of salesmanship and tested and successful television techniques and to supply promotional support for the application of such knowledge.
5. To serve as a clearinghouse of information on television advertising, its audience, its economics, and the vital force which it exerts in the business life of the American community.
6. To foster continued progress and development of television as a medium of advertising.
7. To perform such other services, functions, and activities and to render such assistance as from time to time may be necessary or appropriate in connection with the corporation's objectives and purposes, provided that the activities of the corporation are at all times limited to the common business interests of those engaged in, or concerned with, television advertising.

The work of the Television Bureau of Advertising is conducted by several major divisions. The most significant are research, national sales, retail sales, the co-operative department, sales development, sales promotion, and public relations.

The research division conducts original studies to develop new facts that validate the strength of television advertising. TvB also employs the services of Nielsen, Pulse, Rorabaugh, and the Institute for Motivational Research. In addition to its other valuable industry services, the division issues the *Spot Television Advertising Expenditures* report. This compilation, published quarterly, is based on information received from stations on their sale of national spot time. Such data are valuable in compiling facts on competitors. TvB's research division also conducts special analyses to meet particular problems. Typical subjects include use of identification announcements, network advertisers, and coverage of print-media publications.

The national sales division tells the basic story of television as a national advertising medium to national advertisers and their agencies. On more than one occasion the bureau has been invited by an advertiser to present this story. On other occasions the bureau requests a hearing among advertisers and agencies and makes sales calls, operating in much the same way as the sales staff of any station or network. Later specific follow-up solicitations are made by alert stations and networks. Obviously, the bureau does not represent any broadcaster, whether a member of the TvB or not. The division also has a sales service operation to handle the numerous mail and phone inquiries about television advertising that are received from advertisers and agencies.

The retail sales division concentrates on increasing the use of television by retail advertisers. The division makes sales calls on leading department stores, retail associations, chain-store conventions, and buying-syndicate meetings and issues a considerable amount of material on how to use retail television advertising. *Selling Your Customers with Television* is a typical example of a helpful TvB brochure. Further reference to this publication is made in Chap. 19.

The co-op department works with advertisers and agencies, helping them prepare suitable television material for the use of retailers handling the nationally advertised merchandise and elegible for co-operative advertising allowances.

The sales development department provides members with complete presentations for the use of their sales department members—slide demonstrations, booklets, and the like. From time to time this department also creates major TvB presentations.

The sales promotion department produces the numerous mailing pieces and other presentations developed by the bureau's various divisions and handles the mailing lists and the distribution of TvB materials to members, advertisers, and agencies.

Like other organizations TvB also maintains its own *public relations department,* which provides newspaper and magazine television editors with timely, newsworthy facts about the medium and also with material for publication. In addition, the department supplies member stations with television "commercials" which sell the values of television as an advertising medium.

Radio Advertising Bureau (RAB)

The Radio Advertising Bureau's purpose is twofold: (1) to increase the dollars expended in radio advertising by national, regional, and local advertisers and (2) to add to advertisers' and agencies' knowledge of how to use radio, thereby increasing its effectiveness for them.

RAB was chartered *as a separate corporation* in February, 1951. Its original name was the Broadcast Advertising Bureau, a direct outgrowth of the old broadcast advertising department of the National Association of Broadcasters. The four basic functions of RAB are (1) the national sales effort, (2) local promotion, (3) national promotion and research, and (4) member service.

1. *The National Sales Effort.* RAB's national sales department calls on

national advertisers and agencies and on most regional advertisers and agencies. Annually it makes about 5,000 separate presentations, approximately 3,000 to national advertisers and their agencies and 2,000 to regional advertisers and agencies. The national sales executives of RAB are organized in groups to cover major industry classifications (food and grocery, appliances and home goods, drugs and cosmetics), and each group is thoroughly familiar with the marketing patterns of the industries in its field.

2. *Local (Retail) Promotion.* Every week RAB sends its member stations a mailing of sales tools, data, newsletters, and ideas designed to help them sell more radio to the principal retail prospects in their area, especially grocery chains, department stores, automobile dealers, and furniture stores. Such sales tools cover a wide range of subjects. A typical series of mailings includes profiles of twelve different kinds of retail businesses (how they operate, how they make a profit, where the volume is); two fully developed success stories of large-market automobile dealers (how they use radio, what the results of their use have been); an analysis of direct-mail advertising (everything a radio salesman ought to know about this competing medium); and similar items.

3. *National Promotion and Research.* Each year RAB underwrites studies of how people listen, where they listen, how they react to radio commercials, the cumulative audience of various types of commercial schedules, the percentage of homes and automobiles equipped with radio, and the like. These studies are basically designed to sell the data-minded national advertiser and his agency on radio as an advertising medium and to equip the networks and stations that need special factual data for sales purposes. Five times a month RAB sends this material directly to over 7,000 national advertiser and agency executives, in addition to disseminating it through its members.

4. *Member Service.* In a wide variety of ways, RAB helps its members take advantage of the numerous facts and ideas that flow into RAB's New York office. All such activities are the responsibility of the member service department. Member service directs and conducts about sixty all-day sales clinics for member stations each year, designed to provide education and training that will help salesmen develop their skills. It also runs seven regional management conferences annually to keep management abreast of ways to operate radio stations more efficiently. In addition, member service answers the thousands of individual queries that come to RAB each year from its members—requests for "some ideas on selling a chain of gasoline stations," "the circulation by counties of our competing newspapers," and the like.

Commercial Broadcasting Systems in Foreign Countries

There are several different systems of broadcasting in use throughout the world. Some nations follow the American commercial system of private ownership. In other countries there is government ownership, and no advertising is permitted. Between these two extremes there are numerous arrangements permitting some form of commercial activity, even though this may be limited. In countries under communism, of course, there are no private corporations or brand names, and commercial broadcasting has no reason to exist.

In general the American system of private ownership is followed by nations in the Western Hemisphere. Commercial television and radio activities are in operation in Mexico, in the Caribbean, and in Central and South America. Television operations for the most part are confined to one or more major metropolitan cities in each country, but numerous commercial radio stations reach into smaller communities as well.

The British system, once completely noncommercial, has been modified to permit commercial television activity under the Independent Television Authority (ITA). Radio in Great Britain remains noncommercial.

On the Continent, where government ownership is generally followed, there are opportunities for commercial television and radio advertising. Radio Luxembourg, for example, has good coverage in many Western European countries, including France, although no commercial broadcasting is permitted in France itself. Some television and radio stations in Western Germany permit advertising, as does Radio Andorra in Andorra and a television and radio station in Monaco. Limited commercial activity is permitted in such countries as Norway and Italy, but both Spain and Portugal have commercial systems for advertising purposes.

In Asia most broadcasting systems are state-owned and noncommercial. In Japan, some commercial stations operate alongside noncommercial, state-owned stations.

There are five principal television engineering systems in use throughout the world. The 525-line American system is in operation throughout the Western Hemisphere and in the Far East as well. The British system uses a 405-line system, and most stations in Continental Europe and in the Soviet orbit use the 625-line system. France has a separate 819-line television system. In both the French system and the British system, the audio is carried by an AM signal rather than by the FM signal used in all other systems. These variations in engineering standards are somewhat of a deterrent to the expansion of television, since they preclude all-out mass production with reduced costs and cause a certain amount of confusion, especially in Europe. A major problem exists, for example, in Belgium, where the 819-line system is established in French districts and the 625-line system in other parts of the country.

In all foreign countries that permit commercial television and radio, many adaptations of American advertising activities can be found. For example, both live and film (transcribed) commercials are used in most nations. Some United States advertising agencies have even used foreign animation studios to produce commercials for use in this country. Radio programs feature considerable recorded music, and television stations ordinarily have a heavy fare of film shows. Many of these are leased by American syndicators, such as Ziv Television Films. *Thus in many respects the principles of successful television and radio advertising stated in this book can be followed by advertisers in foreign nations.*

Commercial Broadcasting in Canada

Both government ownership and private ownership of commercial television and radio stations exist in Canada. Initially the Canadian Broadcasting Corporation (CBC) was established to serve in a dual role. It acted as a regulatory body over all Canadian stations and networks, functioning in much the same fashion as the Federal Communications Commission does in this country. In addition, the CBC operated the government-controlled stations, the only national television network (CBC-TV), and the three radio networks (Trans-Canada, Dominion, and French) in Canada. It must be kept in mind that both the government-owned and the privately owned stations in Canada are commercial activities, just as all networks are commercial enterprises.

In 1958, a change in broadcasting regulations was effected by Prime Minister John Diefenbaker's Progressive-Conservative Party. This legislation established the Board of Broadcast Governors. The Board was charged with regulation of networks and stations, including both commercial stations and government-owned stations. In effect it has taken these powers from the board of governors of the Canadian Broadcasting Corporation. The latter group is now responsible solely for the operation of the government stations and networks. Perhaps the most apparent change to result from the establishment of the Board of Broadcast Governors is the plan to establish a second television network to compete with the government monopoly of the CBC Television Network.

The Canadian Association of Radio and Television Broadcasters is the trade organization of the privately owned Canadian stations. The association has a special bureau (Broadcast Advertising Bureau) to promote radio and television advertising, with a separate division for each medium.

Many American advertisers that distribute in Canada use its television and radio facilities to advertise their goods and services. However, the Canadian market is considerably different from the United States market and must be treated as such. There are five major areas: the Maritime Provinces, Quebec, Ontario, the Prairies, and British Columbia. Canada is becoming increasingly nationalistic—not so much anti-American as pro-Canadian; it is a more conservative nation than the United States; and French is the dominant language in the Province of Quebec and in certain local communities throughout the country. American advertisers must take these facts into consideration in planning their Canadian broadcasting activities.

All three American television networks have arrangements with the CBC Television Network to feed programs into Canada. Time buying is much the same, with all Canadian stations having representation in the United States as well as in Canada. Certain Canadian advertisers use television stations in Buffalo, New York, and Bellingham, Washington, to cover Canadian markets adjacent to these cities. Further references to Canadian advertising —which is, in general, conducted in much the same way as American advertising—are found in Chaps. 2, 3, and 9.

Summary

Television and radio in America, in contrast with broadcasting facilities in most other countries, are operated under a commercial system in the hands of private ownership. (Noncommercial, educational stations, most of which are supported by universities, are, of course, exceptions.) Revenue from broadcast advertising pays for most of the programs Americans enjoy daily—a fare that includes practically all types of music, entertainment, and public service programs. Broadcasters and sponsors strive to give the public the kind of programs it wants, for only through programing that interests the public can there be viewers and listeners. And only with viewers and listeners can television or radio advertising campaigns hope for success. Yet within this basic pattern there is room for special cultural features, some directed to the masses of people and others to minority groups, as broadcasters program to meet their obligation to operate in the public interest, convenience, and necessity.

Although both television and radio are broadcast media, they are two entirely different advertising vehicles and must be employed differently to be effective. Television, combining sight (sometimes color), sound, motion, and immediacy, is the more powerful of the two—in practically all advertising situations the most effective medium an advertiser can employ. Its face-to-face salesmanship arrests attention and permits powerful and effective selling both to individuals and to family groups.

Radio listening, on the other hand, has become more of an individual than a group activity. Not confined to one or two rooms of the house, as is television, radio can be an almost constant companion—not only anywhere in the home but also in cars, on the beach, and elsewhere with Americans on the go. Since, however, radio does not command attention as readily as television, people sometimes tend to *hear* radio but not to *listen*. Advertisers must therefore create effective attention-arresting radio messages to reach listeners' minds. But radio's low cost permits the advertiser to utilize greater repetition in doing this—to schedule commercials with greater frequency than on television.

Although radio is used effectively as a primary advertising medium by many retail advertisers, and by some small national advertisers as well, most national advertisers use radio in a secondary advertising role, employing television or one of the other national media as their primary advertising medium. Radio is in fifth place as an advertising medium, while television is topped only by newspapers and direct mail in total dollars invested by advertisers of all types. Television is the leading medium used by *national* advertisers.

FM radio, with its high-fidelity, static-free qualities, is experiencing a new growth as an advertising medium and bears close watching by broadcasters and advertisers alike.

Television and radio advertising may be used in various ways. Sponsors who elect network advertising employ the facilities of networks to carry their advertising messages to the public. Other sponsors use national or regional spot advertising, spotting their nonnetwork programs or announcements on stations of their own selection in markets of their own selection. Retail television and radio advertising bring commercial messages from the local retail advertiser to consumers located in the local trading area.

Advertisers may be classified as national, regional, or local, depending upon the area they serve. Broadcast campaigns may be program campaigns (the advertiser sponsoring, or cosponsoring, a show), announcement campaigns (the advertiser merely purchasing time for his commercial message without sponsoring the surrounding program material), or a combination of the two.

The commercial system of television and radio offers advertisers in America, and in other countries where this system exists, the opportunity to use two proven and effective advertising media as vital tools of salesmanship. Television and radio cannot be employed in identical fashion, but campaigns planned to get the most from the characteristics of each medium can become part of a coordinated sales promotion activity that creates consumer and trade excitement and stimulates sales of goods and services.

2 Television and Radio Stations

The transmitter towers of television and radio stations are a familiar sight on the American horizon. Tall, slender, and alone or grouped together on "antenna farms," they break the skyline during the day and blink brilliant warning lights into the sky at night. Behind the seeming quiet of these erect and silent towers is the constant activity of the television and radio station business—a combination of showmanship, salesmanship, and engineering. An understanding of the station is the essential starting point in the successful use of television and radio advertising.

Call Letters

Broadcasting stations in the United States are usually assigned four call letters beginning with either W or K. Call letters starting with W generally are assigned to stations east of the Mississippi River and call letters starting with K to those west of the Mississippi. There are certain exceptions to this rule, just as there are certain stations with only three, rather than four, call letters.

Ordinarily, four call letters alone designate an AM radio station. If a broadcasting station has a TV, AM, and FM operation, the station usually merely adds TV or FM to the basic call letters to designate the TV or FM station. Examples include WCBS-TV, WCBS, and WCBS-FM, New York, and WOAI-TV, WOAI, and WOAI-FM, San Antonio.

In a few cases four call letters alone represent, not an AM station, but an FM or TV station. To illustrate, WNBQ, Chicago, is an NBC-owned television station, and WMAQ and WMAQ-FM are its sister radio stations. KNXT, Los Angeles, is a CBS-owned television station, and KNX and KNX-FM are its sister radio stations. KTTV, Los Angeles, and WPIX, New York, are television-only stations with no AM or FM affiliates.

Specific call letters may be requested by station applicants, provided that these have not already been assigned. Selected for their publicity and memory value, such call letters may represent (1) the city where the station is located —WNEW, New York; WBAY-TV, Green Bay; (2) the owner's name or initials—WFHR, Wisconsin Rapids, established by W. F. Huffman (radio); (3) the initials or contraction of the corporate name—WRCA, New York, owned by the Radio Corporation of America; WTMJ, Milwaukee, owned by *The Milwaukee Journal;* (4) some clever word—KORN, Mitchell, South Dakota; KIST, Santa Barbara; WINE, Buffalo; or (5) some especially memorable device—W-TEN, Albany (Channel 10); WPDQ, Jacksonville.

Because of the limited number of letter combinations, certain call letters have no gimmick value and are merely identification letters assigned by the FCC.

Ownership of Commercial Stations

The private ownership of commercial television and radio stations that exists in the United States is not typical of ownership arrangements in foreign countries. As pointed out in Chap. 1, many commercial broadcasting systems are state-owned and -operated. In some countries, notably England and Canada, state-owned stations exist side by side with privately owned stations.

In the United States, private ownership of commercial television and radio stations may take one of three forms. A station may be independently owned, group-owned, or network-owned. Rates are set by station management and are ordinarily in proportion to potential audience size.

Independently Owned Stations

An independently owned station is held by an individual or a group of individuals that has no financial interest in a television or radio station in another market. Most small-market radio stations are independently owned, often by local residents who realize radio's value to the community and its commercial possibilities. Some small-market television stations are also independently owned, often by the same group that owns the local radio station. One company, in fact, may operate a TV, an AM, and an FM station and each will still be considered independently owned, provided that the company has no broadcasting facilities in another market.

The term *independently owned* does not mean an "independent" station. An independent television or radio station is one which is not affiliated with a network. Thus an independently owned station may be either an independent station or a network affiliate.

Group Ownership of Stations

When the owners of one station purchase additional broadcast properties in different markets, their television or radio stations are said to be under group ownership. FCC regulations permit a group to own up to seven TV stations, seven AM stations, and seven FM stations. However, at least two of the seven television stations must be UHF-TV stations. FCC regulations prohibit a group from owning more than one station of each type within substantially the same service area, unless the owners can prove that such

Table 2-1. Television and Radio Station Time-Cost Comparison
(One-time rate for best station time)

Station	*Half hour*	*ID or station break***
New York, New York (population: 7,785,100)		
WCBS-TV *	$4,950	$1,000
WCBS	600	140
WOR-TV *	1,200	200
WOR	700	150
WRCA-TV *	5,520	1,150
WRCA	720	140
Madison, Wisconsin (population: 122,000)		
WISC-TV *	$ 330	$ 55
WISC	42	4
WKOW-TV *	168	28
WKOW	95	8
WMTV *	195	33
WIBA	90	7.50
San Luis Obispo, California (population: 18,400)		
KSBY-TV *	$ 132	$ 22
KATY	30	6
Lufkin, Texas (population: 19,600)		
KTRE-TV *	$ 140	$ 22
KRBA	27	5
Milwaukee, Wisconsin (population: 756,000)		
WTMJ-TV *	$ 870	$ 138
WTMJ	120	21
WISN-TV *	600	100
WISN	108	18
WXIX *	480	75
WOKY	70	7.50

* Indicates a television station. Others are radio stations.
** The television identification announcement is approximately 8 seconds. The radio rate is for 10 seconds, if available; otherwise the rate for a station break (maximum length 30 seconds).

SOURCE: *SRDS,* April, 1959, and *Sales Management Survey of Buying Power,* 1958.

an arrangement operates in the public interest, convenience, and necessity. For example, there is some overlap between the service areas of Radio Stations KMBC, Kansas City, Missouri, and KFRM, Concordia, Kansas, but the FCC has approved ownership of the two stations by a single group. All group-owned stations are in different cities, but some groups are more scattered than others. The Meredith Publishing Company, for example, owns television and radio stations in Kansas City, Syracuse, Phoenix, and Omaha. The McClatchey Beeline group owns stations in Sacramento, Fresno, Bakersfield, and Modesto—all in California—and Reno, Nevada. Some group-owned stations offer combination advertising rates for purchasing time on all stations under the same ownership.

Network-owned Stations

Although network-owned stations are a form of group ownership, they play such an important role in the American television and radio structure that they warrant special classification. Every national network except the Mutual Broadcasting System owns one or more television and radio stations. Such network-owned stations are commonly called O&O (owned and operated) stations or M&O (managed and owned) stations. The network establishes separate divisions to run its station properties. Network-owned stations are listed in the following chapter. It is sufficient at this point to recognize that there are such stations and that they are located primarily in major cities.

The Television Station

The channels (frequencies), classes, and organization of television and radio stations vary considerably. For this reason, television stations, AM radio stations, and FM radio stations are examined individually in the following pages.

Television Channels

There are 82 channels established for United States television stations. The first 12 (channels 2 to 13)[1] are very high frequency channels (VHF), and the remaining 70 (channels 14 to 83) are ultra high frequency channels (UHF). Each television channel is 6 megacycles wide and accommodates both the amplitude modulation (AM) video signal and the frequency modulation (FM) audio signal.

Originally only VHF channels were available for assignment, but it soon became evident that more channels were needed. The FCC declared a

[1] Channel 1 was withdrawn by the FCC on June 14, 1948 and allocated to non-government fixed and mobile services. Certain of its frequencies are used by stations today for FM relay activities.

"freeze" on assignment of new television stations in September, 1948, and began an intensive study of the entire television channel allocation problem. In July, 1952, the freeze was lifted, and the FCC announced its new master plan for channel allocation, created to give maximum television service to all parts of the country without having stations interfere with each other. This made it necessary to reassign certain existing VHF television stations to different channels, and tables were published showing the assignment of all VHF and UHF channels by cities.

Classes of Television Stations

At one time television stations were classified as community, metropolitan, or rural. With the new allocation plan, this classification was dropped, and television stations are now classified, in the trade, merely as VHF-TV or UHF-TV.

Organization of Television Stations

All broadcasting stations can be organized into four basic departments: (1) program, (2) sales, (3) engineering, and (4) general office. This structure can be found in large and small stations alike, whether television, AM radio, or FM radio. It is true, of course, that many more specialists are required for the television station than for the radio station and that large television and radio stations require more personnel than do small stations.

Although a single broadcasting organization may operate TV, AM, and FM facilities, in practically all cases the television operation is entirely separate from the radio operation. Most FM stations merely transmit the same program service as the AM station and do not have a separate staff. An increasing number of FM stations, however, have an independent broadcasting schedule, and in such cases there may be a separate (small) FM staff.

The basic function of station management is to coordinate the activities of the four major departments in the organization in such a way that the station serves the public interest, convenience, and necessity and makes a profit at the same time. This calls for numerous executive skills, not only in programing, selling, engineering, and office management, but in such areas as personnel, marketing management, and financial management. Station management is discussed in detail in Chap. 22.

Small Television Stations. The small television station, like any other small business, is organized on an extremely flexible basis. There is considerable doubling and tripling of assignments, especially within the program department and the engineering department. An efficient small television station can be operated with approximately 35 to 40 employees. In fact, a station that does only a minimum of local live production can be operated with half that number.

Program Department. The program department of a small television sta-

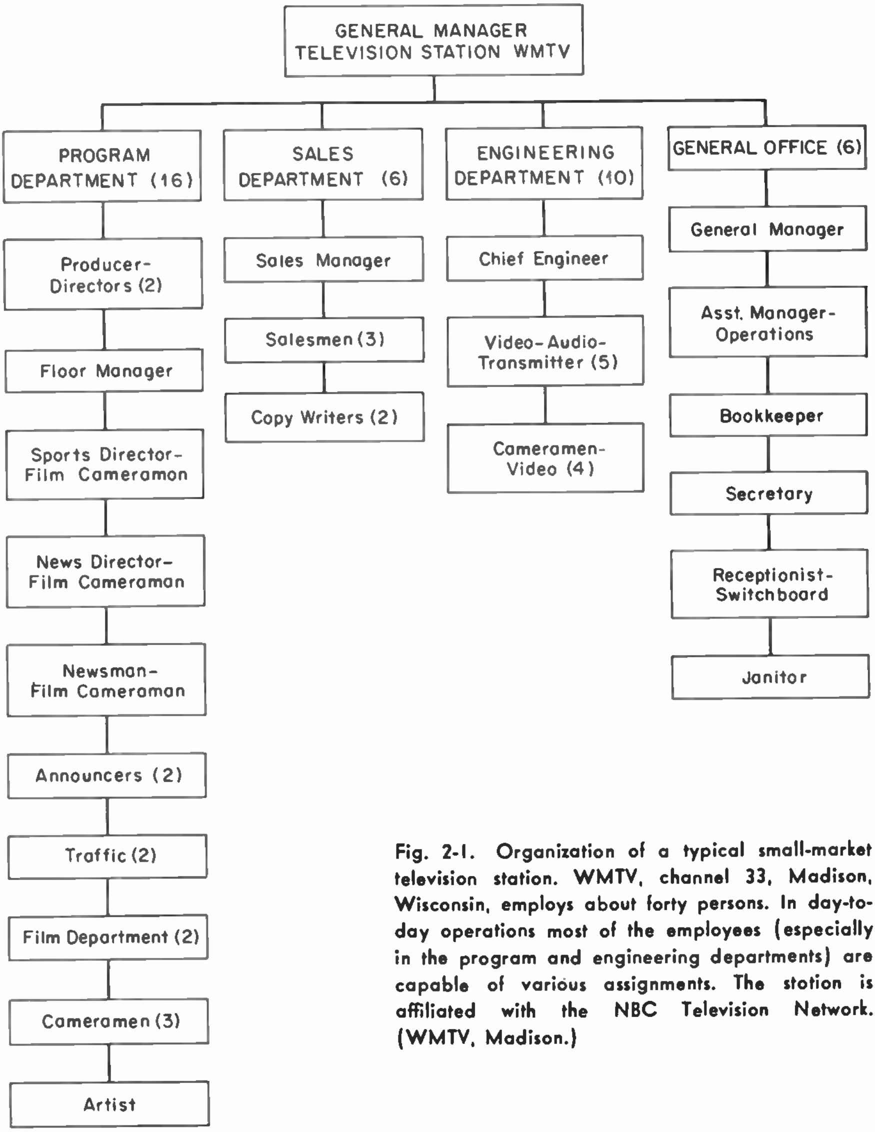


Fig. 2-1. Organization of a typical small-market television station. WMTV, channel 33, Madison, Wisconsin, employs about forty persons. In day-to-day operations most of the employees (especially in the program and engineering departments) are capable of various assignments. The station is affiliated with the NBC Television Network. (WMTV, Madison.)

tion is usually under the supervision of the program director, sometimes called the production director. Working closely with station management, the program director, the station manager, and the sales manager plan the program activities of the station. The program schedule must reflect the *station image* that management wishes to build. The station image, discussed in greater detail in Chap. 22, may be defined as the personality of the broadcasting station. Although reflected primarily in the program policy, it is also evident in other areas—station merchandising, promotion, sales aggressiveness, and the like. A station image may be described in such terms as modern (old-fashioned), urban (rural), believable (unbelievable), sincere (insincere), and youthful (mature). Television and radio station program policies are explained in greater detail later in this chapter.

The program department, responsible for executing the program policy through program planning and production activities, consists of an extremely versatile staff. On most small television stations the department is organized essentially as indicated below.

Title	*Basic assignment*
1 program director	Department head
2 directors	Direct programs
2 floor managers	In-studio representative of the director
1 sports director	Sports
1 news director	News editor (sometimes news announcer) and local news cameraman
1 newsman	News writer and cameraman
2 announcers	Announcing
2 traffic personnel	Logs, assembling commercial copy, processing contracts
3 film department employees	Assembling all program and commercial films for use on the air and disassembling all films after use
1 artist	Set design, lettering for local commercials, and station promotion art

Each man on the small television station staff carries out certain assignments in addition to his basic duties. At one small television station the program director doubles as a favorite on-the-air personality, conducting a children's program and delivering two feature newscasts. In another small station one director is also the sports announcer; he writes his own material from news-wire reports and does several sports programs a week over the station. Floor managers, often called "floormen," set up props, hold idiot sheets, cue talent, and sometimes even act as janitors. Some floor managers serve as assistant directors and may direct simple programs.

Most stations have a news editor, who often is the station's leading newscaster. The news editor and any other newsroom employees are ordinarily the station's film cameramen, shooting footage to cover local news events for the station.

Since an increasing number of television stations have automation equipment (discussed later in this chapter) and tape all announcements in advance for use on the air, including station breaks, commercials, station promotion plugs, and introductions, they can get along with only two or three staff announcers. In many cases each staff announcer has a specialty. One, for example, may be the station weatherman; another may be a feature newscaster, a sports specialist, or the m.c. on children's programs. In all cases management assigns additional duties in accordance with the talents of the individual employee.

Film department personnel assemble all commercials and program films, slides, and balops for on-the-air use, and disassemble used reels and materials. The employees responsible for these duties are sometimes considered members of the engineering department rather than of the program department and may even be called upon to do projection work. However, as pointed out in the following section, most telecine activity on small stations is handled automatically through presetting slides and films. Thus separate projectionists are not required, except, possibly, on large live shows or during peak periods, often termed *panic sessions* by staff members. These center around live program sequences in the late afternoon and early evening and again in the late evening, beginning with a live 10 or 11 P.M. newscast. Usually at such hours a full-sized staff is on duty. Minimum personnel are on duty at other hours, and automation equipment is growing in popularity.

Although some stations employ a full-time artist, many hire an artist who

Fig. 2-2. A small-market television station on the air with a live show. WKOW-TV, channel 27, Madison, Wisconsin, surrounds its ABC-TV network schedule with numerous local community service programs, such as the homemakers' show seen through the control-room window. Left foreground: The director. Center: The video engineer. Right: The audio-transmitter engineer. Like most small-market station employees, WKOW-TV personnel double in brass in many assignments. (WKOW-TV, Madison.)

can also serve in some other capacity—for example, as a director or floor manager.

Sales Department. For all practical purposes the general manager of a television or radio station, large or small, is the working head of the sales department (see Chap. 23). This is especially true on smaller stations, where the general manager makes regular calls on retailers and may have a limited number of full-time salesmen on his staff. A typical small television station sales department consists of a sales manager and three salesmen, whose basic assignment is selling, and two commercial copy writers, who write retail television commercials.

Rarely do television time salesmen have any other assignment at the station, although announcer-salesmen are common on small radio stations. Commercial copy writers, however, may be given a variety of assignments. The primary responsibility of such employees, of course, is to write television commercials for local advertisers, but at most stations they may also be required to prepare promotional announcements for upcoming station programs, to write continuity, or to handle publicity. Again, the versatility of the writer dictates the number and variety of additional assignments.

At some stations, once a local time sale is made, the station commercial copy writer services the account. This arrangement enables the time salesman to concentrate on new business, but it does not relieve him of a basic obligation to keep in close touch with the retailer and to make certain that the advertiser is satisfied with the commercials and the progress of the retail campaign. Under such an arrangement, the salesman and the copy writer keep in close touch with each other regarding the status of the account.

Very few television stations employ a full-time merchandising man, but, when employed, such a person often is a member of the sales department. On some stations one person is hired as a combination publicity-promotion-merchandising man. In general, the more competitive the market, the more merchandising done by the station.

Engineering Department. The engineering staff of a small television station is an extremely flexible and versatile group. An alert chief engineer, who heads the department, can design equipment which enables one engineer to do the work of several on a larger station. Most television engineers are capable of handling all small-station engineering assignments at various times. Assignments include switching (putting the proper camera on the air either by cutting to the camera or by the use of fading equipment), shading (watching the video qualities of the picture), audio (handling the audio signal, including live pickup, tapes, transcriptions, and records), telecine (operating projectors, slides, and balops), camera work (operating the studio live television cameras), transmitting (operating the transmitter equipment), and maintenance of equipment. Engineers arrange in-studio microphone setups, but on many stations talent use the type of microphone that slips over the head, giving greater studio freedom.

For a given program the engineering personnel may be two cameramen, one man to serve in the multiple capacity of switcher, telecine operator (by remote control), and shading engineer; and one other to serve as a combination audio engineer and transmitter operator. For certain programs, only one cameraman may be necessary, and at some stations engineering equipment is so arranged that one engineer can do all switching, shading, and audio work and at the same time keep an eye on the transmitter. At other stations the director may do the switching, thus relieving the engineer of one of his many duties.

Thus television engineers on small television stations are also a versatile group. The term *technical director,* used at larger stations and networks to designate the engineer doing the switching, is ordinarily not used at small stations. A typical engineering department of a small television station employs about ten engineers, all capable of the various engineering assignments mentioned above. Engineering management is discussed in detail in Chap. 22.

General Office. The general office consists of the usual administrative and clerical people plus maintenance personnel. The general manager of the station is ordinarily the direct supervisor of the general office, although his secretary functions as office manager in many cases. A typical general office in a small television station employs about six people—usually two bookkeepers, two secretaries, one receptionist–switchboard operator, and one janitor. Office management is discussed in detail in Chap. 22.

In summary, in all departments of the typical small television station the emphasis is on versatility of personnel. Most television station employees are capable of handling numerous jobs, and one person often does the work assigned to two or three on larger stations. This situation is a natural outgrowth of the high cost of constructing and maintaining a television station. To offset these expenses, management looks for all possible ways to operate more efficiently and profitably, especially in the small market. The biggest problem in television, of course, is the technical one—getting the programs and advertising on the air. In contrast, the major problem in radio is program policy, since radio's technical difficulties are negligible when compared with television's. The increased use of automation equipment, both for panic periods and full programing, helps alleviate many technical problems of television production.

Large Television Stations. Although a large television station is organized along the same basic lines as the small television station, it employs more specialists and rarely expects staff members to carry out multiple assignments. A television director, for example, ordinarily does only directing. Engineers are hired specifically as technical directors (switchers on small stations), shading engineers, or audio engineers. Cameramen are specialists in framing and following video action. All in all, the large television station is characterized by more specialization. For a typical example of the organization of a large television station, see Fig. 2-3.

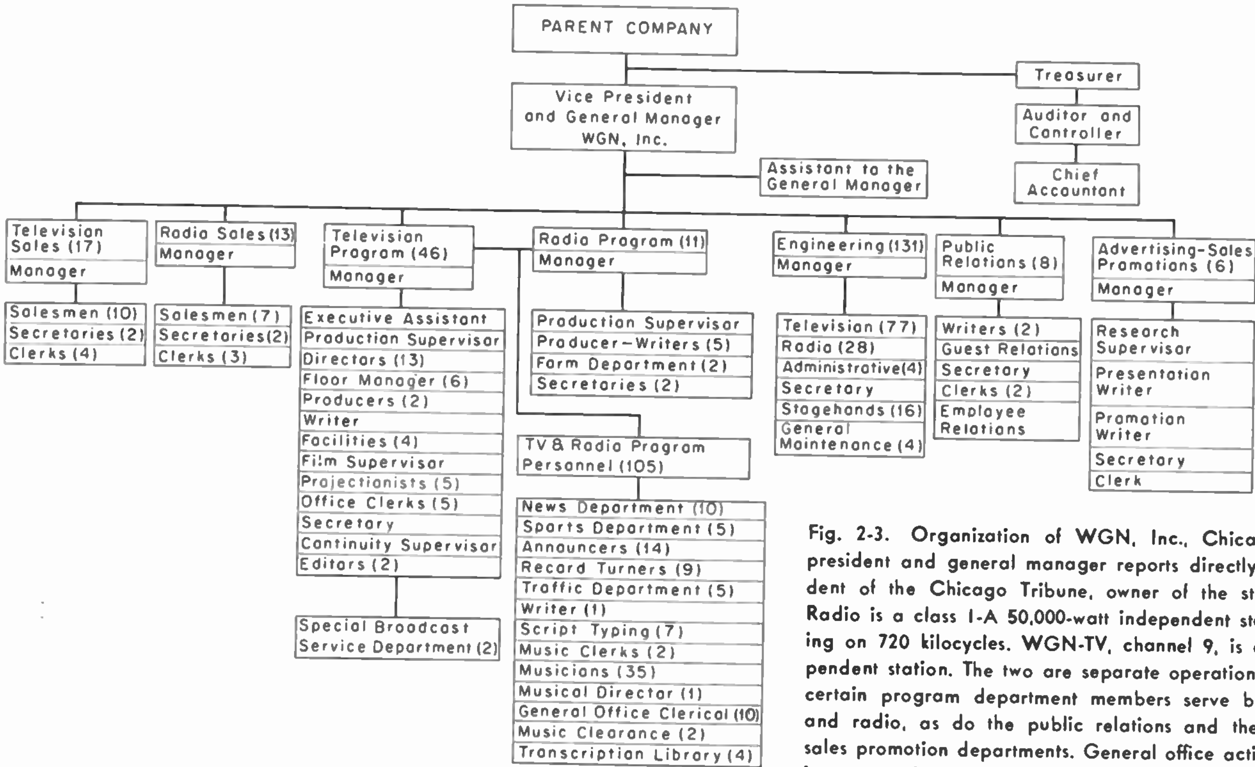


Fig. 2-3. Organization of WGN, Inc., Chicago. The vice president and general manager reports directly to the president of the Chicago Tribune, owner of the station. WGN-Radio is a class I-A 50,000-watt independent station, operating on 720 kilocycles. WGN-TV, channel 9, is also an independent station. The two are separate operations, except that certain program department members serve both television and radio, as do the public relations and the advertising-sales promotion departments. General office activities, including accounting, switchboard operation, and receptionist functions, are handled through the parent corporation. (WGN, Inc., Chicago.)

Satellite, Translator, and Booster Television Stations

There are three special types of television station which must be understood—satellite, translator, and booster stations. Each performs a different sort of operation.

A *satellite television station* operates on one of the regularly assigned VHF or UHF television channels specified by the FCC and meets the same requirements as regular television stations, except that it can carry little or no local programing and may limit its broadcasting to duplicating the programs of a parent station. Television Stations KMOT-TV, Minot, North Dakota, and KUMV-TV, Williston, North Dakota, are satellites of Television Station KFYR-TV, Bismarck. All are owned by the same corporation.

A *translator station* rebroadcasts (translates) the signal of a given VHF or UHF television station on one of the upper fourteen UHF television channels (channels 70 to 83). Translator stations ordinarily use inexpensive, low-power transmitters for this purpose and serve a relatively small area. Translators have no local studios and are not permitted to originate local programs or commercials. There are, for example, five translator stations in Redwood Falls, Minnesota, each translating the program of a different station in Minneapolis or St. Paul. Redwood Falls, which is in the fringe area of reception from the Twin Cities, finds that translator service is an ideal way to get television. The stations are K73AI, channel 73, translating channel 2, St. Paul; K80AL, translating channel 9, Minneapolis; K83AE, channel 83, translating channel 11, Minneapolis; K70BB, channel 70, translating channel 4, Minneapolis; and K77AI, translating channel 5, St. Paul. All the transmitter equipment used in Redwood Falls was purchased and installed for less than $50,000. Note that the call letters of the translator television station include the channel number. Translator stations are also authorized in Canada. CJES-TV, channel 70, Escourt, Quebec, for example, translates channel 3, Rimouski, Quebec. The standard call-letter procedure applies to Canadian translators.

A *booster television station* retransmits a program service from the parent station *on the same channel* as the input station. As yet no booster stations are authorized in the United States.

The AM Radio Station

The abbreviation AM stands for "amplitude modulation," or the standard method of radio broadcasting. AM stations are often called standard radio broadcasting stations and operate in the standard AM broadcast band. The term *radio station* alone may designate either an AM or an FM radio station, although the letters FM are usually included in referring specifically to a frequency modulation station.

AM Clear, Regional, and Local Channels

In the United States, standard AM stations are assigned frequencies in the standard broadcast band from 540 to 1600 kilocycles. Stations operate at assigned powers ranging from 100 to 50,000 watts. There are 107 individual channels (or frequencies, as they are commonly called) available for American broadcasters, with 10 kilocycles between each channel. Channels are classified as clear channels, regional channels, or local channels.

A *clear channel* is defined as a radio frequency within the standard broadcast band on which a station may operate to cover wide areas and long distances with no objectionable interference within either its primary or its secondary service area.[2] Maximum power on a clear channel is 50,000 watts, which usually sends out a signal powerful enough to be heard in several states.

A *regional channel* is a radio frequency on which several stations may operate with powers not in excess of 5,000 watts. Stations operating on regional channels generally do not serve as wide an area as the dominant stations on clear channels, but can be heard, for example, through most of a state.

A *local channel* is a radio frequency on which several stations may operate with powers not in excess of 250 watts, each serving a local community. The primary service areas are quite limited in order to prevent interference with other stations operating on the same frequency. Local channels are 1230, 1240, 1340, 1400, 1450, and 1490 kilocycles. Although the designations *regional* and *local* refer to broadcast channels, stations operating on such frequencies are commonly referred to as *regional stations* and *local stations*.

Classes of AM Radio Stations

AM radio stations are classified by the FCC into four basic groups: class I, class II, class III, and class IV.

A *class I station* is a dominant station operating on a clear channel, designed to render primary and secondary service over an extended area and at relatively long distances. WLW, Cincinnati, 700 kilocycles, 50,000 watts, is an example of a class I station. Commonly the dominant 50,000-watt station is called a class I-A station, and often is the only station on the

[2] The FCC defines the primary service area of a station as that area in which the ground wave of the station is not subject to objectionable interference or objectionable fading and in which signal strength of the station is one-half millivolt per meter (0.5 MV/M) or better. The secondary service area of a station is that area served by a sky wave and not subject to objectionable interference, although subject to intermittent fading. In the secondary service area, signal strength is greater than 0.1 MV/M but less than 0.5 MV/M. This is commonly called the primary coverage area and the secondary coverage area, although such terms are falling somewhat into disuse in time-buying situations, in favor of circulation information (see Chap. 11).

frequency. Where there are several stations on the same clear channel, the dominant stations are called class I-B stations.

A *class II station* is a secondary station operating on a clear channel. Its primary service area is ordinarily smaller than that of a class I station, and many class II stations utilize directional antenna systems. WHB, Kansas City, 710 kilocycles, 10,000 watts during the day and 5,000 watts at night, with a directional antenna both day and night, is an example of a class II station.

A *class III station* operates on a regional channel and renders service primarily to a metropolitan district and the surrounding rural area. Class III stations are subdivided into two groups: class III-A and class III-B. A class III-A station operates with a power of not less than 1,000 watts or more than 5,000 watts. WIND, Chicago, 560 kilocycles, 5,000 watts, with a directional antenna both day and night, is an example of a class III-A station. A class III-B station operates with a power of not less than 500 watts or more than 1,000 watts at night and 5,000 watts during the day. WAAT, Newark, New Jersey, 970 kilocycles, 5,000 watts during the day and 1,000 watts at night, with a directional antenna, is an example of a class III-B station.

A *class IV station* is one operating on a local channel, designed to render service primarily to a city or town and the immediate suburban and rural area. The great majority of 100- and 250-watt radio stations in the United States are class IV stations.

A standard AM station may be licensed to broadcast 24 hours a day or on a restricted-time basis. Some, for example, operate only during the day, others share time with a nearby station on the same frequency. FM and TV stations are authorized for unlimited operations.

Organization of AM Radio Stations

The AM radio station, like the television station, has four basic departments: (1) program, (2) sales, (3) engineering, and (4) general office. Radio station organization is much simpler than television station organization, for fewer people are involved. There are distinct differences between the small-staffed 250-watt local station and the large, intricately organized 50,000-watt metropolitan station. In the former, as in the small television station, there is considerable doubling in brass. The station manager, for example, is often also the sales manager, the program director may also be an announcer, and an announcer may also be a commercial copy writer, a news writer, or a part-time salesman. At the large radio station there is a great deal of specialization within each of the four basic departments, and larger stations often provide many services not offered by small stations.

Small Radio Stations. A small radio station is one operating on low power —usually 250 watts, but ranging from 100 to 1,000, or even 5,000, watts. A small radio station may be located in a metropolitan area or a smaller community. The term *small-market station* implies operations in a relatively small trading area. Yet some small-market stations are operated with a staff as large as some major metropolitan stations.

Figure 2-4 shows the organization of Radio Station WJTN, Jamestown, New York, 250 watts, 1340 kilocycles. Its organizational structure is characteristic of many small radio stations throughout the country. A typical small radio station employs about twenty to twenty-five people, though the staff is even smaller at some stations.

Program Department. The program department of a small radio station is under the supervision of the program director. The program director works with the station manager and the sales manager exactly as does his television counterpart. On many stations the program director is the chief announcer and often the newscaster (and news editor) as well.

Because there are so many more radio stations than television stations, the

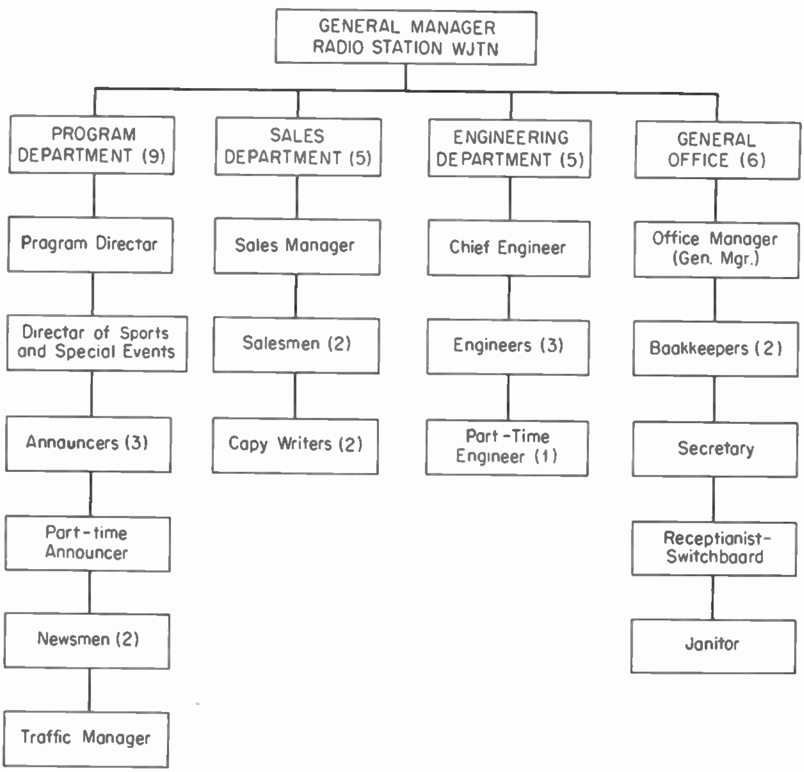


Fig. 2-4. Organization of Radio Station WJTN, 250 watts, 1240 kilocycles, Jamestown, New York. WJTN is considered one of the finest small-market stations in the country. (WJTN, Jamestown.)

radio station must have a distinctive program policy in order to attract a sizable audience. Thus in many respects the radio station program director must be even more ingenious and creative than his television counterpart. The execution of a successful music-news-service program policy, a network plus music-news-service program policy, or a specialized-appeal program policy (discussed later in this chapter and also in Chap. 22) calls for special talents.

Many radio stations have developed strong talent staffs of station personalities. When these personalities have been properly trained in programing concepts and record sequencing,[3] they can handle a considerable amount of day-to-day program planning. Good announcers, disc jockeys, and record personalities pride themselves on knowing the type of music they play, the musical taste of their audience, and music trends. The program director, however, must supervise the planning of each show, so that all programs properly reflect the station's program policy and the station image.

A typical small radio station program department employs about eight people, including a program director, announcers, news- and sportsmen.

Sales Department. In a small radio station the general manager is ordinarily the active head of the sales department, although one of the salesmen is generally given the title of sales manager. Station time is sold by the station manager, the sales manager, full-time salesmen, or combination announcer-salesmen. At times the general manager and the sales manager may be the only salesmen working for the station, but a typical sales department employs two or three full-time salesmen. Each salesman contacts certain firms or works in specified parts of the community, to avoid duplication of sales effort. Coordination is usually worked out by the general manager. As a rule the sales department includes one or two copy writers, who write commercials and sometimes service local retail advertisers. Most small stations do little or no sales promotion or merchandising.

Engineering Department. Each radio station has one person designated as chief engineer or technical consultant. He is the head of the engineering department and in some cases the only engineering employee on the staff. His primary responsibility is maintenance of equipment and supervision of its use. He may be an announcer as well, running his own equipment as he handles his shows.

At many stations equipment is operated only by station announcers. Under specific conditions FCC regulations permit a radio station announcer to handle both transmitter and studio equipment. Such arrangements enable

[3] Research indicates that listeners enjoy record programs more if the type of music isn't changed too drastically from tune to tune. In other words, instead of a rock-and-roll tune followed by a symphonic recording (to give an extreme example), a fast-beat tune should be followed by something just a bit slower, then an even slower ballad, then a slow Glenn Miller-type selection; the sequence should then be reversed, the rhythm becoming somewhat faster with each selection.

employees to handle all phases of station activity from a single location, eliminating the need for engineers at the transmitter site. All necessary work is handled by remote control from the studio control room when the studio and transmitter are at different locations.

Some stations have no engineering employees but use the services of a technical consultant. Such a person holds a first-class engineering license and often works in the city on various electrical engineering jobs. He must be available to the radio station on short notice (on call). Sometimes the same engineer serves as technical consultant for several stations.

A typical station employs two or three engineers (often combination announcers and engineers) plus a chief engineer or a technical consultant.

General Office. As in the small television station, the general office of a small radio station is the direct responsibility of the station manager. Usually one person is considered the office manager (often the general manager's secretary) and supervises the flow of routine administrative and clerical work through the station. However, the title *office manager* is rarely used at a small station, whether television or radio.

General office personnel ordinarily include bookkeepers, receptionist-switchboard operators, maintenance personnel, and secretaries. At times copy writers are considered part of the general office staff, but on most stations writers are assigned to the sales department.

Large Radio Stations. The large radio station, like the large television station, employs more specialists than the small station, but in all other respects large and small radio stations are similar in their basic structure.

The FM Radio Station

As explained in Chap. 1, FM radio is a different type of radio broadcasting in which the frequency (distance between the carrier waves) is changed (modulated) rather than the amplitude (height of the carrier waves), as in AM radio. The two most apparent advantages of FM radio are its static-free qualities and its ability to reproduce a wide range of frequencies for high-fidelity transmission.

FM Channels

One hundred channels have been established by the FCC for the operation of frequency modulation radio stations. The FM band containing these channels ranges from 88.1 megacycles to 107.9 megacycles, with each channel 0.2 megacycle apart. Each channel is given a numerical designation between 201 and 300. A station transmitting on 88.1 megacycles, for example, is operating on channel 201; a station transmitting on 88.3 megacycles is operating on channel 202, and so on. However, FM stations are not dialed by channel number. Rather, like AM radio, they are dialed by frequency. The first twenty channels (201 to 220) are set aside for non-commercial educational FM broadcasting. Channels are designated class A or class B channels and are available for assignment, respectively, to class A or class B stations, as explained below.

Classes of FM Radio Stations

FM stations are designated as class A or class B stations. A class A station, which operates on a class A channel, is designed to render service primarily to a community or a city or town other than the principal city of an area and the surrounding rural area. A class B station, which operates on a class B channel, is designed to render service primarily to a metropolitan district or principal city and the surrounding rural area, or to rural areas removed from large centers of population. Standard power ratings of transmitters used for class B stations are normally 1 kilowatt or greater, whereas those of a class A station are less. However, power and antenna height vary, depending upon the part of the country where the FM station is located.

Organization of FM Radio Stations

Since most FM stations duplicate the programing service of the AM station, no special FM employees are required. When a separate program service is offered by the FM radio station, a skeleton crew of FM personnel is added to the AM station staff to handle this activity. In most cases the FM staff consists of an extra program director to program the station and select records and transcriptions, one or two announcers and engineers to do the shows, and, at times, a separate FM sales staff.

The FM-only radio station is organized in much the same way as the small AM radio station, already described.

Automation Equipment

Through the years there has been an ever-increasing effort to simplify television and radio station operations and to assure reliable on-the-air performance. The first step was unattended operation of nondirectional radio station transmitters, up to 10,000 watts power, authorized in 1953. At present all AM and FM stations may be authorized for remote-control transmitter operations, and about 1,400 stations are operating in this manner.

Automatic programing equipment is used by an increasing number of radio stations during all or part of a broadcast day. Automation equipment is also installed in numerous television stations. Although often used only for "panic periods" during station breaks, most equipment is capable of extended use for automatic programing, as in radio. WRC-TV, Washington, D.C., for example, is fully automated.

Automation equipment offers several basic advantages, including more efficient use of station personnel and flawless production. In contrast to the

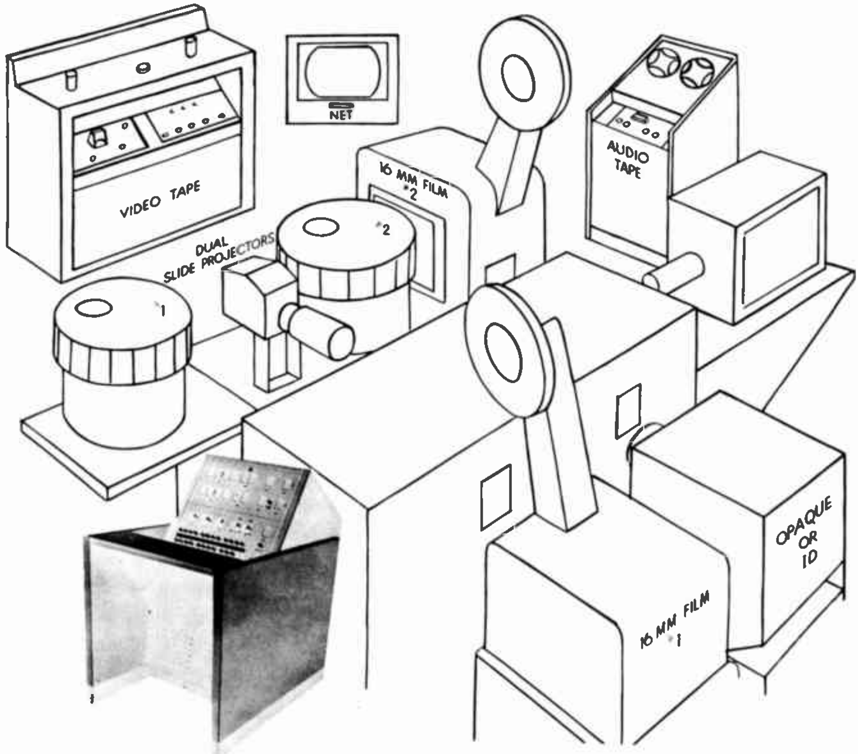


Fig. 2-5. Television station automation equipment. The control center or brain (inset) is preset to start and stop various program sources at the proper time and in the proper sequence. Presetting may be accomplished electronically with pushbuttons, as illustrated, or punched tape. Program sources which the brain may call upon include the network, video tape, or a film projector for shows. Commercials may come from the film projector, video tape, a combination of audio tape and slides, or audio tape and the opaque projector. Automation equipment is used for full programing on a limited number of television stations and for station break (panic) periods on a large number of stations. (GE and RCA.)

familiar station pattern, in which personnel work frantically during fast-moving station breaks and local programing sequences and sit idly by at other times, automation equipment helps relieve the crush of intense programing periods and converts short units of idle time into a single usable block for other purposes. At KDUB-TV, Lubbock, Texas, automation equipment is used not only for programing but also for automatic logging and billing to the client.

The basic disadvantage of automation equipment is its high initial cost. This is overcome either by leasing the equipment, provided that the manufacturer permits this practice, or by purchasing it outright and gradually amortizing the cost through the consequent reduction in operating expenses.

Two basic types of automation units are necessary for automatic programing. One is a control center, or "brain," and the other is a program source—a special piece of equipment that the brain can operate, such as an automatic record player, a spot recorder, a multiplexing unit, or a projector, explained in the following sections. Each program source is assembled with necessary program or commercial material, and switching is accomplished by the control center.

Radio Station Automation Equipment

The control center for radio station automation equipment is an electronic brain, ordinarily a special tape recorder preset to call upon the various program sources in proper sequence. Radio station program sources are a series of individual tape recorders plus an automatic record player. One tape recorder, for example, contains record introductions, program openings and closings, and other comments, which the announcer reads or ad-libs in advance especially for the automatic programing sequence. Another special tape recorder, called a *spot recorder,* contains the commercials—some taped by the announcer reading a live commercial and others dubbed into the tape from transcriptions. Because commercials are repeated time after time, spot recorders are different from regular tape recorders. Employing an endless tape principle, they are especially designed so that up to 100 commercials may be put into a single unit. Each commercial may be selected by the brain (in sequence or in random order) with automatic reversal and cuing immediately after the commercial has played.

Still other tape recorders for radio station automation contain public service announcements, station breaks, and time signals. The time-signal equipment is ordinarily controlled by a special timing system for complete accuracy. Records for automatic programing are played from automatic record players, similar to jukeboxes. The control center may also call upon the network as a source of program material, if desired.

Following the station log (listing programs, commercials, records, network, etc.) and using the program preparation unit (the control center), the announcer can prepare several hours of programing in advance. Most automation units can handle at least 4 hours of radio programing—others up to 24 hours. Once the device is filled with announcements and records and given instructions on switching and sequences, all materials are checked for accuracy and, at the proper time, put on the air.

In general, assuming normal announcing and commercial activity, it takes about 1 hour to announce in advance and assemble 4 to 5 hours of automatic programing. Although some stations, like KASA, Elk City, Oklahoma, program almost entirely with automation, most automation equipment is used for afternoon and for late-evening or all-night shows. Morning programs and news throughout the day are live. When automation equipment is in operation, news bulletins can be injected at any time by a live announcer.

By using automation equipment, stations can decrease the size of their staff, often employing persons 5 days a week for 7 days of programing. Some small-market stations use automation equipment to free an announcer for sales work each afternoon, after he has devoted part of the morning to preparing the afternoon programing sequence. Thus while the announcer is on the air via automation, he can also be out soliciting additional business.

Television Station Automation Equipment

The same fundamental principles which permit automatic programing on radio stations also permit automatic programing on television stations; that is, there must be a control center, or brain, plus program sources that it can operate. As might be expected, automation equipment for television is much more complicated and far more costly than that required for radio.

There are two kinds of control centers for television automation: one brain is preset with information by push buttons and relay units; the other is preset with information punched into special tapes, similar to those used for teletype equipment. Tapes can be prepared manually or can be typed at the same time that the program log is typed. Because split-second timing is so important in television, the control center is ordinarily operated with an automatic clock to ensure accuracy.

Program sources for television station automation equipment are:

Audio source	*Video source*
Sound on film	16- and 35-mm projectors
Sound on video tape	Video tape
Audio tape (or transcriptions)	Slide projector, opaque projector (balop)
Sound from network	Network video

As in radio, instructions are given the electronic control center and pre-checked before going on the air. Voice-over audio, including station breaks and program openings and closings (as necessary), are prepared in advance and in sequence. All films, slides, and video tape are put in proper order. *Multiplexing equipment* is an optical switching device which can select any of four program sources and reflect it into a single output. The program sources may be any combination of slide projectors, opaque projectors, and 16- or 35-mm projectors. The output is ordinarily a vidicon camera for transmission. The multiplexing unit can be controlled by the brain to switch to the desired source. The control center may, for example, call upon the multiplexing unit for slides or films, combining these with audio sources as necessary. A slide from a multiplexing unit may be transmitted with sound from the audio tape, or a 16-mm commercial film or a 35-mm feature film may be transmitted with sound on film, or, in either case, the sound may be live, coming from the announcer's booth.

Television and Radio Station Standards of Practice

As pointed out in Chap. 26, television and radio are regulated by several major forces. The first and most important of these is voluntary self-regulation within the industry. Others are "regulation" by public criticism and regulation by Federal, state, and local legislation.

The National Association of Broadcasters has developed a Television Code and a Radio Code to guide stations. Each code is designed to encourage good programing and advertising practices. Although the two codes are binding only upon NAB member stations, many nonmember stations follow their basic provisions. Some stations take additional steps toward strengthening code provisions, either by modifying the industry code or by writing their own standards of practice. In other cases a station may have no written code, but the station manager and other responsible station personnel recognize and follow certain station principles. A written code, of course, is extremely desirable, for it permits all concerned with the station to know the exact provisions of its standards. Those dealing with limitations on commercial copy length are especially important. (See Chap. 26.)

Network Affiliation

There are two primary reasons why a station may wish to join a network: (1) to increase income and (2) to acquire good programs. Such benefits come from national, regional, or tailor-made networks in greater or less degrees. A national television network, for example, is a good source of additional income and good programs for the affiliated station. A national radio network may not appreciably increase income (especially under the new "barter" arrangements, such as CBS Radio's program consolidation plan) but may provide national and international news programs, personality programing, or daytime serials to enhance local programing and both local and national spot sales. An arrangement for a baseball or football series with a tailor-made network often provides both extra income and fine programing.

A station interested in joining a network ordinarily takes the initiative in suggesting affiliation, though occasionally the network makes overtures to the station. When agreement is reached, an affiliation contract is signed, and the station officially joins the network.

Details of network activities are found in Chap. 3. At this point, however, it is important to understand the fundamentals of network option time and station option time arrangements, which stem from network affiliation. Option time affects local programing and local sponsorship arrangements.

Network Option Time

When a station is affiliated with a national network (or, in some cases, with a regional network), the network has first choice in the sale of designated time periods. Such hours are referred to as *network option time.* Network option time requirements facilitate network time sales by reducing the complicated time-clearance problem.

If network option time has not been sold by the network, a local station is free to sell the time. If a network sale should be made, the FCC requires the network to give affiliates a period of 56 days [4] to clear the time period. In most cases, however, a network affiliate will clear much sooner.

Should a network advertiser buy less than the full network, a local affiliate not included in the network schedule may sell the time period which the network program would normally occupy. In these circumstances the local advertiser may be reasonably certain that the network will not preempt the time for the length of the network contract, unless the advertiser elects to expand his station line-up.

Station Option Time

Time periods over which the station has first choice in the sale of time are termed *station option time.* All time periods other than network option time are so designated since station option time and network option time are mutually exclusive. Local advertisers and national spot advertisers in general prefer to build local programs in station option time periods, so that a network advertiser cannot preempt the program period.

When a local advertiser schedules his advertising in network option time rather than station option time, it is important that he understand this arrangement and be advised that he may be required to move his program. Many local advertisers are willing to take such a chance because of the hour made available for the program, good adjacencies, and other favorable time-buying factors. Local advertisers are also aware that once a local show has developed popularity, it can often be moved without loss of audience, just as the national advertiser shifts his programs to different hours and different days.

Program Policy

Although program management is discussed in detail in Chap. 22, station program policies must be mentioned here, for they are essential to an understanding of television and radio stations. A *program policy* may be defined

[4] If a network program is not considered to be in the public interest by a local station manager, the station may refuse to clear network option time. This may happen when programs of high local interest are planned by an affiliate in time periods required by the network (civic broadcasts, local election returns, football or basketball programs with an intense local following). A station manager may feel he can best operate his station in the "public interest, convenience, and necessity" by carrying the local broadcast and not the network show. Often, however, the station will tape the network show and play it on the air at a later time period, provided that the sponsor approves.

as the strategy adopted by station management for programing a station to its audience.

Since both television and radio are mass media, it is all but impossible for any broadcasting station to be as selective about its audience as certain magazines or direct mail, for example. Nevertheless there are ways that a station can tailor its programing to reach a predetermined group (provided, of course, that the group is large enough to warrant a special commercial program service). The program policy of a station is one of several factors that reflect the station image, as mentioned in Chap. 22.

Program policy varies widely among stations, especially among radio stations. Each policy must be selected to fit the particular circumstances of the individual station—audience and competition being primary factors. What works for one station may not necessarily work for another.

Television Station Program Policies

Most television stations follow much the same program policy: to program to the mass market in an attempt to reach the largest audience possible at all times. Although each station from time to time schedules programs directed especially to homemakers, children, men (at times, farmers), and the family group as a whole, there is little specialization in television programing of the sort found in radio. Only in major metropolitan markets, where there are several independent stations, have specialized program policies (to sports fans, to those who like feature films, etc.) been put into effect in television.

AM Radio Station Program Policies

A radio station arrives at its program policy by studying the basic characteristics of its primary circulation area, examining offerings of competitive stations, measuring the size and potential of various special segments of the audience, and then programing better than any other station to reach the group it has selected as its primary target. Once the decision is made, the program policy combines with the station's sales, advertising, and promotion activities to reflect the station image, the mental picture listeners have of a station in terms of dependability, accuracy, believability, and the like. The program policy, of course, is the primary means of conveying the station image to the audience.

Radio station program policy changed considerably during the 1950s. Broadcasters broke away from traditional programing patterns to develop techniques to fit radio's completely new role, an outgrowth of the rise of television. Prior to the advent of television there were two basic types of radio station program policy: (1) the network policy, which required a station to rely heavily upon the network for its program service, and (2) an independent policy which usually consisted of a program structure built around recorded music. Music-news-sports was a popular type of independent program policy, consisting of a substantial amount of music interspersed with news and sports broadcasts.

The program policies of modern radio stations can be classified into three basic groups, all of which are variations from the old independent policy: (1) music and service, (2) network plus music and service, and (3) specialized programing. In all three cases music is the basis of the program structure, and news broadcasts (especially 5-minute newscasts) are a fundamental part of the service. Research indicates that more than 50 per cent of all Americans think of radio as their first source of news, ranking above newspapers and television.

Music and service is a radio station program policy consisting primarily of music, supplemented by newscasts and other local service features, such as programs or announcements which identify the station with the community by supporting local civic projects, hospitals, fund drives, educational activities, and the like. The alert station produces its service programs with as much care and showmanship as it expends on commercial shows. There are numerous variations of this basic program policy. The music, for example, may be restricted to top tunes or to classical selections, or the station may specialize in sports coverage.

* *Network plus music and service* is the policy followed by network-affiliated stations that do considerable independent programing (with music, news, and service features) but also carry the network programs. There are considerably fewer stations in this category than in the music-and-service category.

Specialized programing, as its name implies, is a program policy directed to a special segment of a station's audience. This may consist of Negro-appeal programing, foreign-language programing, programs directed primarily at rural residents, shows for sports fans, and the like. Some stations may tailor a program policy exclusively to one segment of the audience. Another may program certain portions of the day to certain segments of the audience, shifting throughout the day. This is characteristic of the foreign-language station that caters to various nationality groups throughout its schedule. Specialized programing, of course, is adopted only if the potential special-interest audience is large enough to merit this service.

Once a station has developed its program policy, on-the-air personalities are hired to fit that policy. Management evaluates its programing in terms of the success of the sales force and the size of the listening audience that results.

FM Radio Station Program Policies

FM program policy consists of (1) simultaneous broadcasting of the program on the sister AM station, (2) specially created FM programing, or (3) a combination of the two.

Perhaps the most popular type of FM programing today is simultaneous broadcasting of the AM program. This permits a bonus FM audience for the sponsored AM program and is most economical to the radio station. More and more FM stations, however, are being programed separately, even though they have a sister AM station. Other FM stations devote certain hours to simultaneous broadcasting and other hours to specially created programs for the FM station only.

Independent FM stations with no AM affiliate program their broadcasting day in much the same manner as independent AM stations. Numerous FM stations create a specialized program policy designed to appeal to such groups as music lovers, housewives, particular neighborhoods or suburban areas, educational groups, or farmers. Other FM stations are programed especially for *storecasting* or *functional music,* explained below. At one time, FM stations also programed for transit radio, directing their program service primarily to users of public transportation through FM receivers located in public transportation vehicles. However, this service has been discontinued owing to lack of financial success and local legislation prohibiting such arrangements.

Storecasting Storecasting is FM radio advertising broadcast primarily to receivers located in retail stores, generally large supermarkets. But storecasting is ordinarily more than background music and point-of-sale radio advertising. It is usually accompanied by in-store displays featuring storecast-promoted items. In general FM stations that offer this service program primarily for the stores from 9 A.M. to 6 P.M., with the FM home listener considered a bonus audience.

Although the term *storecasting* has found generic usage, Storecasting is a registered trademark of the Storecast Corporation of America, the pioneer storecast operators. Storecast sponsors (mostly manufacturers and distributors of local or national food and grocery products) contract for time with the local Storecast FM station. Storecast provides field crews that regularly visit all Storecast-equipped stores to assure adequate supply of merchandise, good shelf position, and maximum dealer cooperation for sponsors.

The Storecast Corporation of America has also instituted an in-store merchandising follow-through, utilizing the facilities of some AM radio stations. Independent and chain grocery outlets in the cooperating station's area are identified as Stores of the Stars. In these stores the Storecast sponsors' products are featured as Stars of the Stores with an attractive medallion affixed to the shelf where the merchandise is on display. Although no specific items are promoted on the AM station, commercials refer to the Stores of the Stars and direct listeners to look for the in-store features.

Another Storecast supermarket aid is the Storecast Music Lantern, which contains a high-fidelity speaker system, an illumination fixture, a product directory, and an advertising display medium. These are available to Storecast stores. The Storecast Corporation of America operates in eight metropolitan areas: New York, Chicago, Hartford, Philadelphia, Jersey City, Syracuse, Wilkes-Barre, and Johnstown. Other storecasting activities are in operation in other major metropolitan centers across the country. In such cities the FM station ordinarily has a working arrangement with one supermarket chain. Multiplexing sometimes permits a single FM station to do storecasting into two competitive chains. Both receive the same music but different commercials. The home FM receiver, of course, receives the music and both sets of commercials.

Functional Music. Functional music is broadcast by FM radio both to home FM receivers and to special FM receivers in business establishments. Home FM receivers hear the regular FM broadcasting—music, news, commercials, and the like. The special FM receivers, however, leased by the FM station, eliminate the speech portions of the FM broadcast. Only the music is heard—background music, which subscribers feel can be functional in their business. The FM station charges a special fee for this service. FM stations offering functional music have found their largest single group of subscribers among businesses and industries located in neighborhood or suburban locations, where the cost of wired music is prohibitive.

Services and Facilities of Television and Radio Stations

Television and radio stations offer several services and facilities of importance to broadcast advertisers and potential advertisers. These include (1) programing and production, (2) commercial copy writing, (3) publicity and promotion, (4) merchandising, (5) research, and (6) equipment. There are numerous variations in the extent of service and facilities provided by stations, and the advertiser should check each individually when selecting the station for his campaign.

1. Programing and Production. All television and radio stations, large and small alike, offer programing and production services to advertisers. Admittedly, there may be very little live programing on small stations with limited production facilities, but many good vehicles are available—locally produced news, weather, and sports shows, numerous films, a few network cooperative programs, plus (on radio) records and transcriptions. All stations can produce local live commercials, although studio facilities may dictate that these be extremely simple, especially on television.

2. Commercial Copy Writing. Naturally, stations in major metropolitan markets, where advertisers customarily use agencies, do not find it necessary to offer a commercial copy-writing service, but most small stations deal directly with retailers. In these circumstances, it is essential that the television or radio station create, as well as produce, commercials. Some radio stations have employees in their copy-writing section who are capable of creating special singing commercials or adding background music to enhance the mood of a commercial. Transcribed music, especially recorded for tailor-made commercial use, is available in special transcribed music libraries, described in Chap. 8. A few television stations have a commercial film studio subsidiary (or arrangements with a local film studio) to produce film commercials. Many stations now offer full VTR facilities.

publicize — station — programs

3. **Publicity and Promotion.** In general, the larger the station, the more program publicity and station promotion material released to the public and to the trade. On the small television or radio station, a copy writer may be requested from time to time to mail out special news releases to local papers announcing a new program series, publicizing station talent, or informing the audience of the starting time of special shows with high local audience interest (especially sports broadcasts). Larger stations ordinarily employ a full-time publicity man to handle publicity and promotion directed to agencies and potential sponsors, as well as to the public.

promote products

4. **Merchandising.** Publicity and promotion differ from merchandising in that they publicize the station and its program schedule without necessarily referring to sponsors. Merchandising, on the other hand, is any activity directed toward stimulating trade interest in the broadcast advertising campaign—inducing dealers to stock the advertised items, display the merchandise, and conduct any other point-of-purchase activity which reminds consumers of broadcast-advertised products. Thus, while television and radio advertising push the consumer to the product, merchandising pushes the product to the consumer.

Merchandising may take many forms. Most stations have special food and drug mailing lists and send appropriate letters or postcards to retailers and wholesalers announcing a new advertising campaign and encouraging them to stock and display the advertised items. A station that has a lobby or other display space at its studios usually rotates displays of station-advertised products. Most stations participate in local sales or dealer meetings designed to launch a new advertising campaign, and may offer station facilities for such meetings. Some broadcasters have arrangements for automatic display of station-designated products in twenty to twenty-five local supermarkets or drugstores.

The extent of merchandising, of course, varies by stations. Some do very little—others a lot. Some stations employ full- or part-time merchandising men, and others rely on their salesmen to do the merchandising necessary to satisfy the advertiser. As mentioned, the more competitive the market, the more merchandising done by the station.

5. **Research.** Only the larger television and radio stations have a research department to obtain basic marketing facts on consumers, products, industries, competition, and the like and to analyze rating information. When there is no special department to provide this service, the station manager and his sales department ordinarily do any research necessary.

6. **Equipment and Studio Facilities.** All television stations are equipped to handle not only records and transcriptions at all three speeds but also standard telecine requirements—16- and 35-mm program and commercial films

and slides. The extent to which they have additional equipment for live and telecine activity and the mechanical requirements for slides, balops, closing times, and the like varies widely among stations.

A typical small television station may have the following equipment, studio facilities, and requirements:

Cameras
- 2 image orthicon B&W cameras
- 1 vidicon film chain
- 1 movie camera B&W (16 mm)

Projectors
- 2 film projectors (16 mm)
- 1 35-mm slide projector (2″ × 2″ tape or metal-mounted slides)
- 1 balop (telop) projector (2⅝″ × 3⅝″) or flip cards for live-camera pickup (3″ × 4″)

NOTE: Film editing and processing services are often available.

Studios
- 1 main studio (40′ × 60′) with revolving stage (no audience facilities)

Closing time

Film and art work: 48 hours
Slides: 24 hours

A larger station, of course, offers far more equipment and more extensive studio facilities, possibly including such items as color cameras, audience studios, rear-screen projection equipment, remote units, and video tape recording facilities, as well as more cameras and projection units.

The equipment and studio facilities of most radio stations are quite standard. All stations have facilities for playing records at all three speeds, a music library (made up of records provided by record companies gratis or at low cost) or a transcription service, facilities for taping programs and commercials (some have a special library of music for tailor-made commercials), news services, and the like. Most stations operate from one or two small studios with no audience facilities, but large stations in major metropolitan markets operate from facilities permitting extensive live programs with studio audiences and may even have self-contained mobile studio facilities.

In summary, although basic equipment and studio facilities are relatively standardized in radio, there is a wide variation among television stations. Specifics on equipment and facilities are available through the station, the station representative, or from the *Standard Rate and Data* publications, *Spot Television Rates and Data* and *Spot Radio Rates and Data*.

Commercial Stations in Canada

Television and radio stations have been developed extensively throughout Canada. In 1959 there were 207 commercial AM stations, 32 commercial FM stations, and 61 commercial television stations in the country. Of this

Fig. 2-6. Radio is mobile. Radio Station WJW, Cleveland, uses an air-conditioned 14-ton mobile studio for broadcasting regular programs and for covering special events. Inset: Radio Station KCBQ, San Diego, uses a small foreign car, equipped with short-wave radio, for fast coverage of news and special events. (WJW, Cleveland; and KCBQ, San Diego.)

group 26 AM, 5 FM, and 13 TV (including 2 satellite stations) were government commercial stations and the remainder were privately owned. Call letters of all Canadian television and radio stations begin with C, and frequencies and channels are assigned by the Board of Broadcasting Governors (comparable to the FCC in Washington). International agreements on frequency and channel assignments prevent Canadian stations from interfering with United States stations, just as similar agreements prevent stations in the United States from interfering with those in Canada and other countries.

Canadian broadcasting stations may affiliate with a network or remain independent. Stations also use representatives to solicit national spot business from Canadian advertisers and their agencies. Many Canadian stations also have representation in the United States, to solicit American advertisers with Canadian distribution and American agencies with Canadian clients.

In practically all respects, Canadian television and radio stations are operated exactly as United States stations. The outstanding difference is that

Table 2-2. Number of Commercial TV, AM, and FM Canadian Stations

	Television *		*AM radio*		*FM radio*	
Year	*CBC*	*Private*	*CBC*	*Private*	*CBC*	*Private*
1950	..	..	18	126	5	29
1951	..	..	19	129	5	30
1952	..	..	19	134	5	29
1953	2	..	19	136	5	28
1954	5	4	22	142	5	27
1955	7	19	22	152	5	24
1956	8	25	22	157	5	22
1957	10	30	22	165	5	23
1958	10	42	22	173	5	24
1959	13	48	26	181	5	27

* Including satellite stations. All data as of April 1.

SOURCE: Canadian Association of Radio and Television Broadcasters.

most stations in Quebec transmit in the French language, since French is the official language of the province. Elsewhere in Canada where there are numerous French-speaking people, local stations transmit part or all of their programs in French, just as United States stations appeal to foreign-language audiences.

Summary

Television and radio stations in the United States may be independently owned, under group ownership, or network-owned. When any broadcasting company operates in television as well as in radio, each station is usually staffed separately, for television and radio are programed differently, sold differently, and employed differently by advertisers since they are two different advertising media.

A television station may be assigned a VHF-TV channel (2 to 13) or a UHF-TV channel (14 to 83) and is authorized full-time operation throughout the day and evening. All stations—TV, AM, and FM—are organized into four basic departments: program, sales, engineering, and general office. The staff required in each department varies according to the size of the station and the type of operation. Versatility is the keynote in staffing small-market television and radio stations, where considerable doubling of assignments is necessary. Large stations employ more specialists. In general, a radio station can be operated with considerably fewer employees than a television station.

An AM radio station may be assigned a clear, regional, or local channel. Some stations are permitted to operate full-time, day and night, but others must operate on a restricted-time basis, usually in the daytime only. FM radio stations may be assigned to class A or class B channels and are authorized to operate full time. Whereas at one time many FM stations merely transmitted the program schedule of their affiliated AM station, interest in FM has been increasing, and more and more FM stations are programing separately. The FM-only station is organized and operated in much the same manner as the AM station.

The program policy of television stations is much the same throughout the country. Stations appeal to the mass audience, following a program policy which offers something for everyone throughout most of the day and evening. Only in major metropolitan areas do some stations practice specialized-appeal programing, directing their program service to special segments of the audience (such as those who like feature films or sports events). In contrast, there are a wide variety of radio station program policies. These range all the way from the music-news-service policy or the network plus music-news-service policy to selective programing directed to farmers, Negroes, or the foreign-language market. FM stations ordinarily appeal to special audience segments, and storecasting and functional music are popular. The program policy of each television and radio station must be selected to fit its particular requirements, for what works as a policy for one station may not necessarily be a successful program formula for another. *Station image* is reflected primarily through a station's programing.

Although all stations offer program and production services and all small stations will prepare commercials for advertisers (large stations are located in markets where retail commercials are usually agency-prepared), stations differ considerably in the extent to which they publicize their program schedule and merchandise the advertising. Equipment and studio facilities are quite standardized among radio stations, but facilities for live programs and commercials, such as studios and camera equipment, vary widely among television stations.

Television and radio stations are an important element of the broadcasting industry. Effectively used, they serve as the link between the advertiser and his commercials and the viewing and listening public.

3 Television and Radio Networks

A network is a broadcasting organization engaged primarily in supplying programs to a group of affiliated stations. Television stations are connected to the network by coaxial cable, by microwave relay stations, or, in a few instances, by direct off-the-air pickups from nearby network affiliates. AM radio stations are connected to the network by special telephone lines. FM networks often are connected by off-the-air pickup, but telephone lines are used if stations are too far apart to receive an off-the-air signal.

Network broadcasting is almost as old as broadcasting itself. The first network radio broadcast took place in 1923, less than a year and a half after the first radio station was licensed. The first network television broadcast occurred in 1940, just a year after the appearance of the President of the United States on television in April, 1939, considered by many as the start of television.

Although all three television networks also have a radio network (only one of the four radio networks is a radio-only activity), network television and network radio are operated as two separate activities. The reason, of course, is that they are two entirely different media and consequently are employed differently by advertisers. Network television, for example, is used primarily to carry programs sponsored by individual advertisers (or co-sponsored by alternate-week advertisers), but there is little full-program sponsorship in network radio. Rather, the radio advertiser buys segments of full programs, or participations, so that he can broadcast a commercial message. He attempts to reach as many people as possible with a series of network radio segments or participations, scheduling commercials throughout the broadcast day. Differences in programing and selling patterns such as these reflect the differences inherent in the two media and dictate a separation of network television and network radio organizations. Other differences in the way network television and radio are used as advertising media are discussed in Chap. 21, National Television and Radio Campaigns.

Classification of Networks

Networks may be classified as (1) national, (2) regional, and (3) tailor-made. The scope of the first two types is obvious from the names. The third is a custom-built combination of stations, often connected for network radio broadcasts of sports events, such as baseball and football games.

In the trade, references are also made to film, video tape, (audio) tape, and transcription "networks." The first two organizations supply television programs on film or VTR to *individual stations,* and the latter two supply radio stations with taped shows or transcribed advertising and programs. One transcription network, Keystone Broadcasting System, Inc., stresses its coverage of "home-town and rural America." National Negro Network, Inc., another transcription network, directs all its activities toward the Negro market. In reality, film, tape, and transcription "networks" are spot activities. Inherent in the definition of a network is the fact that programs *originate at a central source* and are fed by lines or otherwise relayed to affiliated stations for simultaneous transmission. Such, of course, is not the case in film, VTR, tape, or transcription "networks."

Fig. 3-1. Three network favorites—Red Skelton (as Cauliflower McPugg), Bob Hope, and Steve Allen. (CBS-TV and NBC-TV.)

National Networks

Currently there are three national television networks and four national radio networks in the United States. American Broadcasting–Paramount Theatres, Inc., owns the ABC Television Network and the ABC Radio Net-

Fig. 3-2. The Ed Sullivan Show. From left to right, director John Wray, production assistant Bob Tamplin, Sullivan, and his coproducer Marlo Lewis discuss a production problem during a rehearsal break. (Ford Motor Company.)

work. The Columbia Broadcasting System operates the CBS Television Network and the CBS Radio Network. The Radio Corporation of America is the parent company of the NBC Television Network and the NBC Radio Network. The Mutual Broadcasting System is a national radio-only network.

National networks maintain studios in certain key cities from coast to coast, usually where their network-owned stations are located. In other cases a local affiliate agrees to provide studio facilities for network broadcasts. CBS, for example, has such an arrangement with WTOP, Washington, D.C. In most cases the studios of the network and of the local network-owned station are one and the same.

With the exception of a few programs such as Today and the Jack Paar Show, on which advertisers can purchase time for individual announcements, practically all network television advertising is handled through program campaigns. In contrast, most radio network campaigns are participations, the network equivalent of announcement campaigns. The advertiser does not sponsor or cosponsor a program. Rather, he buys 1-minute (or shorter) announcements.

Affiliation arrangements and network contracts are worked out individually between stations and networks. Sometimes the network takes the initiative when seeking a key affiliate; at other times the station attempts to sell itself to the network. In television the rule of thumb is that an affiliated station carrying a network program receives about 40 per cent of its card rate, 60 per cent going to the network. The network share covers cost of program sales and other administrative expenses, including such items as line charges—costs associated with coaxial cable or microwave relay facilities (explained later in this chapter) that transmit the network program to the affiliates. Some stations, however, pay for their own line charges, and some have private relay systems. Arrangements for line charges vary. A television network usually programs about 70 commercial hours a week.

In radio, although network-affiliate arrangements are much the same as in television, there is a trend toward a "barter system"; that is, in return for supplying the affiliate with a number of (free) programs, which the station can sell locally, the network receives certain time periods which it can sell without reimbursing the affiliates. Various arrangements have been proposed from time to time by radio network management. CBS Radio's program consolidation plan, for example, requires the network to supply a full news program service and other programs without charge. In return the network feeds its affiliates about 30 hours of commercial programs a week which the stations carry without compensation. Barter arrangements of this nature in radio seem to be mutually beneficial to network and station.

Advantages Claimed for National Network Advertising. There are certain advantages and disadvantages inherent in the network broadcasting structure. Obviously, over and above these basic characteristics there are additional benefits and problems which arise as a result of the network time-buying situation—program and time-period availabilities, audience size, competition, and the like. The latter are discussed in Chap. 16, Time Buying.

All advertising on national, regional, or tailor-made networks offers five basic advantages: (1) excellent physical control over program and commercial production, (2) simultaneous coverage with good broadcast hours on local affiliates, (3) prorating of costs among stations at a low net cost per station, (4) single billing for time and talent costs, and (5) last-day change privileges both in live program content and in live commercial content.

Since network programs originate from a single source, the advertiser can closely supervise the entire production, including entertainment and commercials. At the same time that the program is transmitted from the network studios, it goes on the air over stations on the line-up. With network option time arrangements, the advertiser can expect good station clearances in time periods that might not otherwise be available to him. In cases where affiliates have approval to delay a network program, the delay is carried as soon as possible after the "live" time. "Live" time is the hour that the program is fed to the network and has nothing to do with whether the program originates with live talent or by film, video tape, or audio tape.

Although network dollar costs may seem high, they can be prorated among affiliated stations at a low net cost per station. Moreover, in terms of cost per thousand homes reached and in terms of cost efficiency, network advertising is not an expensive medium. Another advantage inherent in the network broadcasting structure is single payment for time and talent costs, rather than separate payment to each of a hundred or so stations on a spot line-up.

Finally, network television and network radio are the only national media that permit late changes in advertising copy. A live message can be modified within hours of air time, and under certain special arrangements changes in commercial films and VTR can be made up to 48 hours before the broadcast. Thus the *latest* selling information can be simultaneously conveyed to a coast-to-coast audience.

In addition to these five general advantages shared by all network advertising, certain benefits are claimed for particular forms of network broadcasting. National television network advertising, for example, offers (1) national coverage, (2) prestige and glamour, (3) strong merchandising support on the part of the trade, and (4) a medium that is thoroughly researched. Only the first and last of these can be claimed by network radio advertising.

National coverage is one of the major reasons why networks are considered by advertisers, for network affiliates are located from coast to coast.

Fig. 3-3. Bob Elliot, left, and Ray Goulding, right, about to cut a tape for NBC Radio's Monitor. Most of their program is handled extemporaneously, after basic discussions of the idea. Also available for television and radio commercials, Bob and Ray are the voices of Harry and Bert in the Piel's beer commercials. (NBC Radio.)

However, since the quality of local outlets varies, a network's *degree* of market penetration differs from city to city, and the network that is strongest in one area is not necessarily the strongest elsewhere. Advertisers must therefore check market penetration (in terms of circulation and ratings) closely when considering a network purchase.

Networks strive to build strong program patterns throughout the day and evening, and the prestige of these over-all programing efforts, coupled with big-name network talent, adds an extra touch of glamour to network television advertising. This is especially true of live programs, particularly television specials.

Well aware of television's powerful advertising values, the trade (wholesalers, distributors, jobbers, and retailers alike) responds readily to the fact that a product is promoted by network television advertising. When consumers have been exposed to effective and memorable network commercials and retailers feature the network-advertised product in tie-in advertising and point-of-purchase displays, the result is a mass selling effort with advantages that are hard to duplicate in any other advertising medium.

Without a doubt broadcasting is the most researched of all advertising media, and the audiences of network programs have received more attention that any other aspect of the industry. In one way or another all major program rating organizations report audience information on network television shows. Both the A. C. Nielsen Company and Pulse, Inc., report network radio ratings.

Problems of National Network Advertising. Under certain conditions, problems are present in national network advertising. Although a network offers extensive national coverage, it may lack an affiliate, or have only a weak station, in some markets where the national advertiser considers strong local coverage essential. Seasonal, regional, local competition, and time-zone variations may decrease the effectiveness of a network buy in individual markets. Some affiliates will not be able to clear time for the network program, in spite of network option time arrangements.

National television network advertising is not an "in-and-out" medium. Certainly there are exceptions, for specials (spectaculars) and seasonal campaigns that are carefully planned and merchandised to the trade and to the consumer have met with success. But good network television programs and time periods are often hard to find, and once an advertiser buys a good program and time period, the tendency is to stay with the medium. Often, to obtain a good program or a good time period, advertisers commit themselves well in advance to the network buys. This requires earmarking funds for future advertising appropriations, and occasionally a program or time period that looked exciting at the time of the commitment early in the spring may prove to be a poor buy later in the fall and winter.

In contrast to network television, network radio may be used effectively for short-term saturation campaigns, in addition to effective usage on a year-round basis. At one time the Pepsi-Cola Company used all four radio networks for a saturation campaign designed to implant the new Pepsi-Cola jingle, "Be Sociable."

It goes without saying that the advantages of network advertising far outweigh the problems, which advertisers and their agencies strive to overcome as much as possible.

Regional Networks

As the name implies, regional networks serve part of a state, one or several states, or a section of the country. There are regional networks in both AM and FM radio, as well as in television.

The regional network offers concentrated coverage in a limited geographical area and the opportunity to tailor all programs and advertising to the characteristics of the regional audience. The use of program talent especially well known in the area further enhances the value of a regional network purchase.

This form of advertising, however, also involves certain problems. Since many regional network outlets are also national network affiliates, choice broadcasting hours are often optioned to the national network. In addition, some stations have long-term local time commitments and are reluctant to clear such hours for a regional network program. All this may result in a rather complicated time-clearance problem for the regional network advertiser. A regional network, moreover, may have only limited program and talent resources, ordinarily has a relatively small promotion department (if one exists at all), and may be rather loosely organized as a business operation.

This does not imply that all regional networks suffer from these problems, for there are numerous successful regional networks in operation. From top management through facilities, equipment, promotion, and time-clearance activities, they offer the sponsor an extremely high-caliber regional advertising medium. However, because of the wide differences among regional networks, the advertiser should check into the operation carefully when considering a regional network purchase.

A good example of regional radio networks is found on the West Coast with the ABC Western Radio Network, the Columbia Pacific Network, and the NBC Western Network. Other regional AM radio networks include the Wisconsin Network, the Texas Quality Network, and the Yankee Network. Since many group-owned stations (especially in small markets) are in the same region and can be purchased at a combination rate, they often are termed "regional networks."

The Concert Network, consisting of five New England FM stations, is an example of a regional FM network. Among the regional television networks are the ABC-TV Western Regional Network, the CBS Television Pacific Network, the Arizona Broadcasting System, and the Skyline Network. The stations owned by the Crosley Broadcasting Corporation can also be purchased as a group and may be considered a regional network.

Tailor-made Networks

A tailor-made network is a custom-built network of individually selected stations created for the special commercial use of a given sponsor. Such networks are well-developed in the radio industry and are just beginning to be used in television. A custom-built network combines many of the advantages of national spot advertising and network advertising. The sponsor can secure concentrated coverage with practically no waste circulation. Ordinarily he has a choice of various stations in the area, and there is good control over program and commercial production. Since the special broadcasts, such as sports events, ordinarily carried by custom-built networks have strong audience appeal, station management is generally willing to clear time for them. A custom-built network can be expanded or contracted for individual broadcasts as interest shifts. Political speakers often use tailor-made network facilities for talks to their constituents.

There are two basic problems associated with the custom-built network, one concerning engineering and the other promotion. Since special network lines must be arranged for each broadcast,[1] there is the possibility of improper switching, miscues, and other facilities complications. Quality of lines may be a problem in some areas. In addition, special programs on custom-built networks must be extensively promoted in order to attract the maximum audience, for such programs—broadcasts of baseball and football games, for example—often start at unusual hours.

A typical example of a custom-built network is the Miller High Life–Milwaukee Braves Baseball Network. This tailor-made line-up consists of 41 stations in the area (39 in Wisconsin, 1 in Minnesota, and 1 in upper Michigan), where there is intense interest in the Braves. Radio Station WTMJ, Milwaukee, originates the play-by-play broadcast for the tailor-made network.

Tailor-made networks can be created for almost any regional or national advertiser wishing to reach a select audience simultaneously. Custom-built facilities are especially valuable when the sponsor has a unique distribution pattern, a special advertising problem, or the opportunity to take advantage of an outstanding program availability.

When the Oklahoma Oil Company, Chicago, expanded its Middle Western ownership of gasoline stations by purchasing a large chain of stations in Indiana, it used a tailor-made network of twenty-nine television and radio stations in Indiana to announce the new ownership and attract new cus-

[1] In contrast to national and regional networks, which usually lease coaxial cables, microwave relay facilities, or telephone lines on a permanent basis, tailor-made networks lease lines only for specified periods.

Fig. 3-4. A broadcast crew covers a University of Michigan Big 10 football game. Sports broadcasts constitute popular programing on regional and tailor-made radio networks. (WWJ, Detroit; and the University of Michigan.)

tomers. The broadcast campaign was launched with an hour simulcast featuring the Indiana humorist Herb Shriner, and follow-up schedules continued on key stations as part of Oklahoma's basic advertising campaign.

Transmitting Network Signals

Network television signals in black and white or color may be transmitted by coaxial cable or microwave relay stations. Some stations make off-the-air black-and-white pickups from a nearby affiliated station, but the number of stations doing this is decreasing. Network radio signals are transmitted over special telephone lines. The Long Lines Department of the American Telephone & Telegraph Company provides facilities for national networks, regional networks, and custom-built networks. The local telephone companies, in addition to providing facilities which tie in network lines to the local stations, furnish local lines for remote broadcasts from local baseball parks, bowling alleys, and the like to the station. At times the local telephone company may use a microwave relay link for such purposes. Of course, some stations have their own mobile transmitter units for beaming television shows or radio programs back to the station by radio relay, and thus do not rely on telephone company local facilities.

The Coaxial Cable

A coaxial cable contains from two to eight coaxials plus a number of wire conductors, which may be used for maintenance purposes or for short-haul telephone service. The coaxials and wire conductors are enclosed in a protective sheath, similar to that of the standard telephone cable, and buried underground.

A coaxial (within the cable sheath) is a copper tube about the size of a pencil. Down the center of this tube runs a copper wire, held in place by insulating discs spaced about an inch apart. When equipped with apparatus of the latest design, a pair of coaxials can carry two TV programs and over 600 telephone conversations simultaneously. On many of the coaxial routes in service today two tubes are equipped to carry a television program in each direction, with the remaining tubes being used for telephone service.

A television program is transmitted through the cable from city to city by high-frequency electrical signals. To prevent these signals from fading out over long distances, amplifying equipment housed in repeater stations is provided along the coaxial cable route at intervals of 4 or 8 miles, depending on the type of system.

Microwave Relay Stations

Whereas the coaxial cable carries television signals from point to point beneath the ground, microwave radio relay systems transmit signals through the air, beaming them from the top of one radio tower to another. A single radio relay system is capable of transmitting six television programs in each direction. Generally, four channels are equipped to carry two TV programs

Fig. 3-5. A microwave relay station. Both coaxial cables and microwave relay facilities are provided by the Long Lines Department of the American Telephone & Telegraph Company for television and radio network service. Practically all routes are equipped for transmitting color. (American Telephone & Telegraph Company.)

in each direction, the remaining eight channels being used for telephone service, maintenance, and protection.

Microwave radio differs from ordinary radio in that it uses super-high frequencies. Each signal is about the length of a cigarette. Because microwaves can be concentrated into narrow beams by the use of unique antennas developed by the Bell System, only a small amount of power is needed to carry the signal across the gap between towers on the network—usually no more than 30 miles. An incoming signal at each microwave tower is piped through a waveguide to a building at the base of the tower. Each building houses amplifying equipment to revitalize the impulses. Reenergized, the signals travel up another waveguide to the transmitting antenna, which beams the signal to the next tower.

A different type of microwave system, capable of carrying signals 200 miles without intermediate relay stations, is in service in some areas (between Florida and Cuba, for example). Described as an *over-the-horizon system,* it transmits telephone conversations and television and operates in the ultra high frequency band. This system can carry two television programs (one in each direction) and several dozen telephone conversations simultaneously.

When the video signals reach a broadcast point along either the coaxial cable or the microwave relay route, they are transmitted (via the local phone company) to the studio of the broadcasting station and from there to the TV transmitter via local channels. In addition to constructing coaxial cable and microwave relay systems, the telephone company has the highly important task of maintaining and operating the facilities. Technicians working in the various television control centers along the routes check the quality of the television picture with monitoring equipment as the signal is transmitted over the network. They also make the switches necessary to route the TV program to the cities scheduled to receive it. To enable rapid and accurate switching, all incoming and outgoing channels are connected to a push-button switching panel, which permits any outgoing circuit to be fed from any incoming circuit. The technicians must also test the quality of the sound signal and coordinate and switch it with the accompanying TV program. In addition, they keep each of the hundreds of amplifiers, spread along thousands of miles of television channels, functioning properly.

The actual pickup of a television program at the network or the remote originating point is done by the network or station, which does the camera work and delivers the video and sound message to the telephone company for proper transmission. The telephone company also furnishes facilities for closed-circuit television programs.

History of the National Networks

The original network radio show on Jan. 4, 1923, was on America's first network, the AT&T Network. This experimental chain was built by the

American Telephone & Telegraph Company, and the original circuit was set up between WEAF (now WRCA), New York, and WNAC, Boston. Early in 1924 the telephone company produced the first transcontinental network broadcast, using Radio Station KPO, San Francisco, as the West Coast outlet. By the fall of that year a custom-built coast-to-coast network of 23 stations was arranged to broadcast a speech by President Coolidge. At the end of 1925 there was a total of 26 stations on the regular AT&T Network, extending as far west as St. Louis (KSD). The company was selling time to advertisers over a basic network of 13 stations at $2,600 an hour and was deriving gross revenues at the rate of about $750,000 annually from the sale of time.[2]

The Radio Corporation of America transmitted its first network broadcast in December, 1923, over the old RCA Network. This broadcast was carried by Western Union telegraph lines, since AT&T policy restricted the use of telephone company lines to those stations licensed under telephone company patents. On July 1, 1926, the Radio Corporation of America purchased the entire broadcasting business of the American Telephone & Telegraph Company, which then turned its attention to providing high-quality telephone lines for network transmission. In September of that year the National Broadcasting Company was organized.

The National Broadcasting Company

With the purchase of the AT&T Network by the Radio Corporation of America, the only two networks in the United States came under the control of the National Broadcasting Company. The old AT&T Network, charted on a line map with red lines by long-lines engineers of the telephone company, became known as NBC's Red Network. A blue line, tracing the old RCA Network on telephone company charts, became NBC's Blue Network. Each of these networks had separate basic affiliates, and supplementary stations were available for programs from either network.

On Mar. 15, 1942, NBC sold its Blue Network, which later became known as the American Broadcasting Company.

With the advent of television, the National Broadcasting Company expanded its network activities and operated both a radio network and a television network. By 1951 the television activity of the company became so important that separate television and radio network organizations were established. They are known as the NBC Television Network and the NBC Radio Network. NBC-TV has 188 affiliates in the United States and NBC Radio has 199, but there are occasional changes in affiliates from time to time on all networks. NBC also has separate organizations for NBC-owned stations and NBC spot sales (separate for television and radio). As its name implies, the NBC-owned stations division operates the stations owned by

[2] *Report on Chain Broadcasting* (Federal Communications Commission, May, 1941), p. 6.

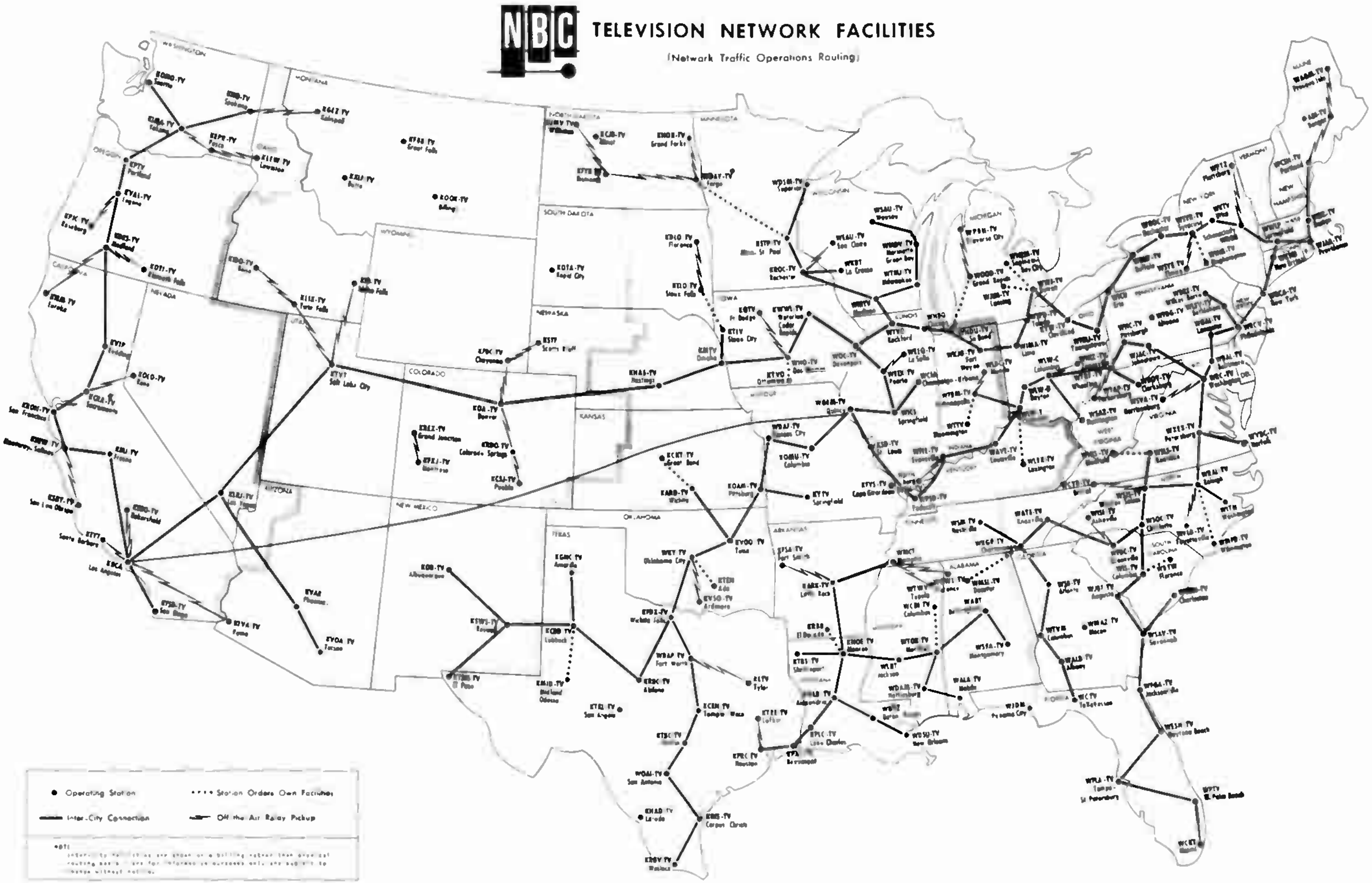


Fig. 3-6. Facilities map of the NBC Television Network. (NBC-TV.)

Radio Network Facilities of the National Broadcasting Company

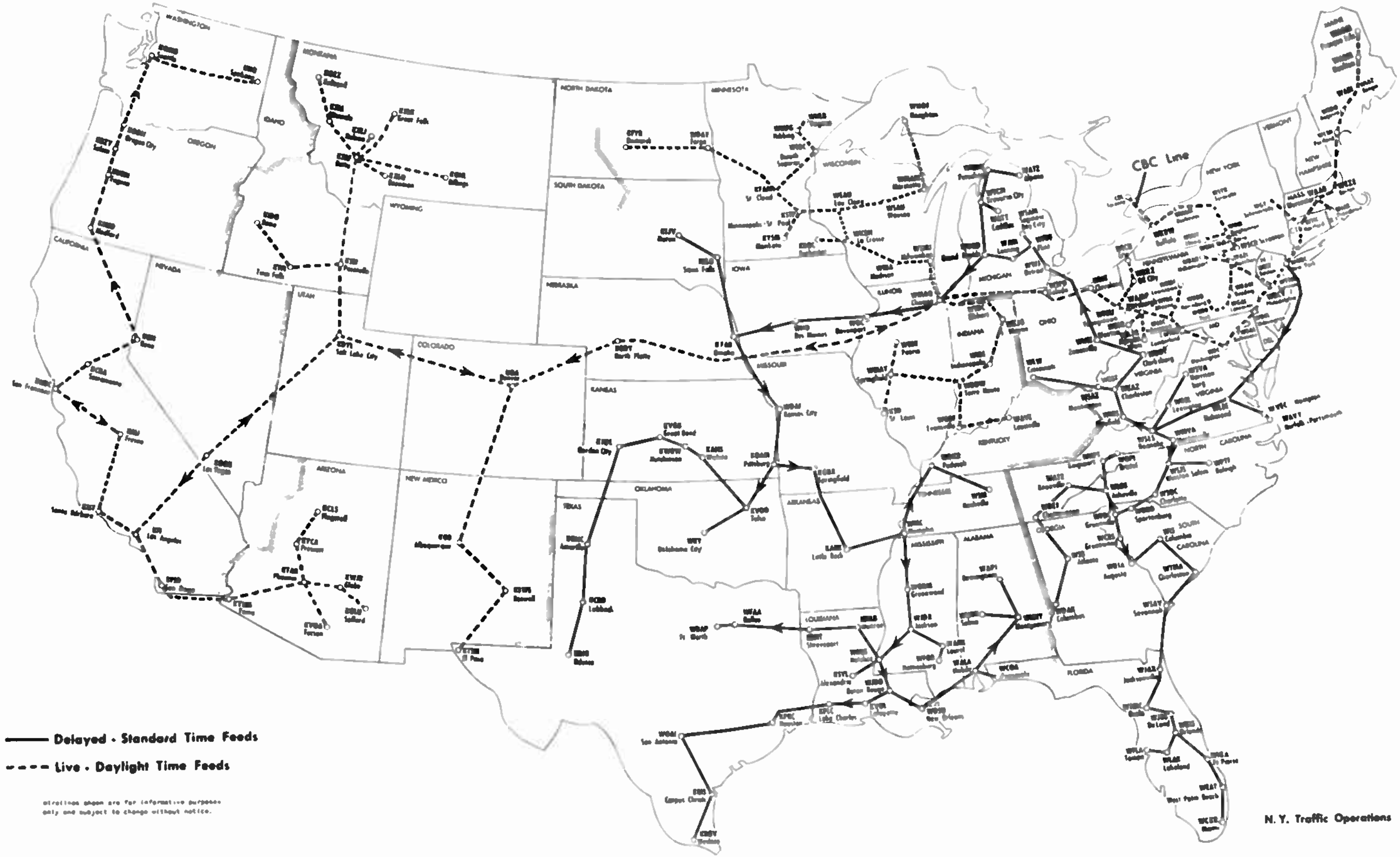


Fig. 3-7. Facilities map of the NBC Radio Network, in operation during daylight saving time. Note that network shows are delayed 1 hour in key network centers for rebroadcast on special lines into standard time zones. (NBC Radio.)

NBC in much the same manner as any group-owned station organization functions. The spot sales division operates as a station representative organization for NBC-owned stations, as well as for other stations. NBC also owns a program film production company, California National Productions, with two sales subsidiaries—NBC Film Sales, which sells programs for network use, and Victory Program Sales, which sells syndicated shows and reruns.

Currently NBC owns and operates WRCA (TV, AM, and FM), New York; WNBQ (TV) and WMAQ (AM and FM), Chicago; WRCV (TV and AM), Philadelphia; KNBC (AM and FM), San Francisco; KRCA (TV), Los Angeles; WRC (TV, AM, and FM), Washington; and WNBC (TV) and WKNB (AM), Hartford, Connecticut. WNBC is a UHF-TV station. At one time NBC owned and operated WBUF, a UHF-TV station in Buffalo, but the station ceased operations in 1958.

The Columbia Broadcasting System

The start of the network now known as CBS was the United Independent Broadcasters, organized on Jan. 27, 1927. Before United began operations, the Columbia Phonograph Company became interested in the activity, and incorporation papers were drawn up for the Columbia Phonograph Company to function as the sales unit for the new network. From its first broadcast, on Sept. 18, 1927, the network has been known on the air as the Columbia Broadcasting System, although two companies were still involved. Early in 1929 the network was reorganized. WABC (now WCBS), New York, was acquired and became the key network station, and the two companies merged into the Columbia Broadcasting System. Shortly before this took place, William S. Paley and his family purchased controlling interest in the corporation.

Television network activities and radio network activities were separated in 1951, when CBS was reorganized into several major divisions. Four are directly associated with broadcasting, and other CBS divisions are in allied industries, such as records and electronics. The broadcasting divisions are (1) the CBS Television Network, (2) the CBS Television Stations, (3) CBS Radio, and (4) CBS News. The CBS Television Network, as its name implies, is the separate television network division. The CBS Television Stations Division operates the seven CBS-owned television stations, CBS Television Spot Sales, CBS Television Film Sales, Terrytoons, and CBS Television Enterprises, the latter a merchandising and premium unit for tie-ins with CBS programs and properties. The CBS Radio Division operates the CBS Radio Network, the seven CBS-owned radio stations, and CBS Radio Spot Sales. The CBS News Division gathers and distributes news for the network and also for stations subscribing to CBS News Film Service. The CBS Television Network has 196 affiliates and the CBS Radio Network has 185.

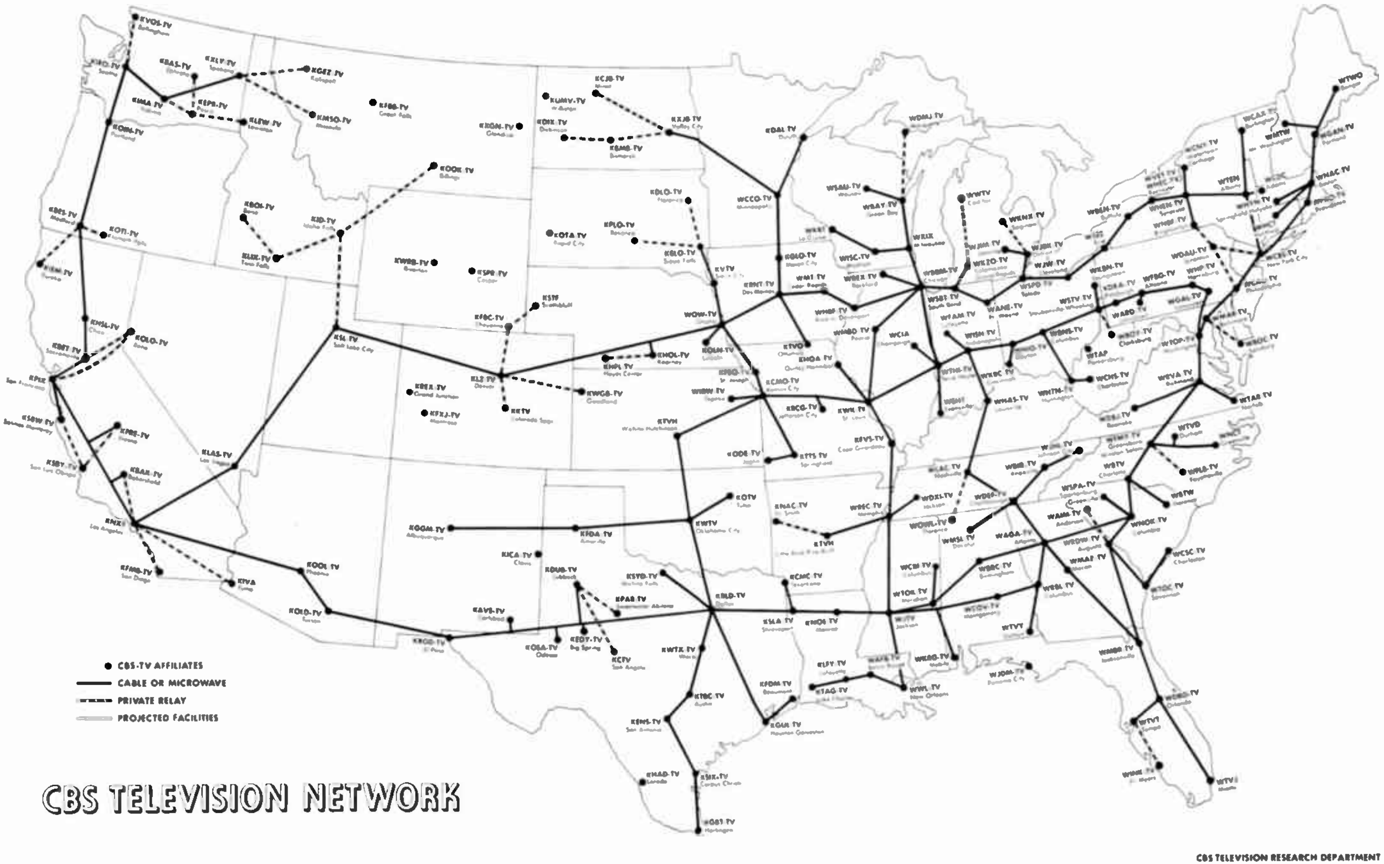


Fig. 3-8. Facilities map of the CBS Television Network. (CBS-TV.)

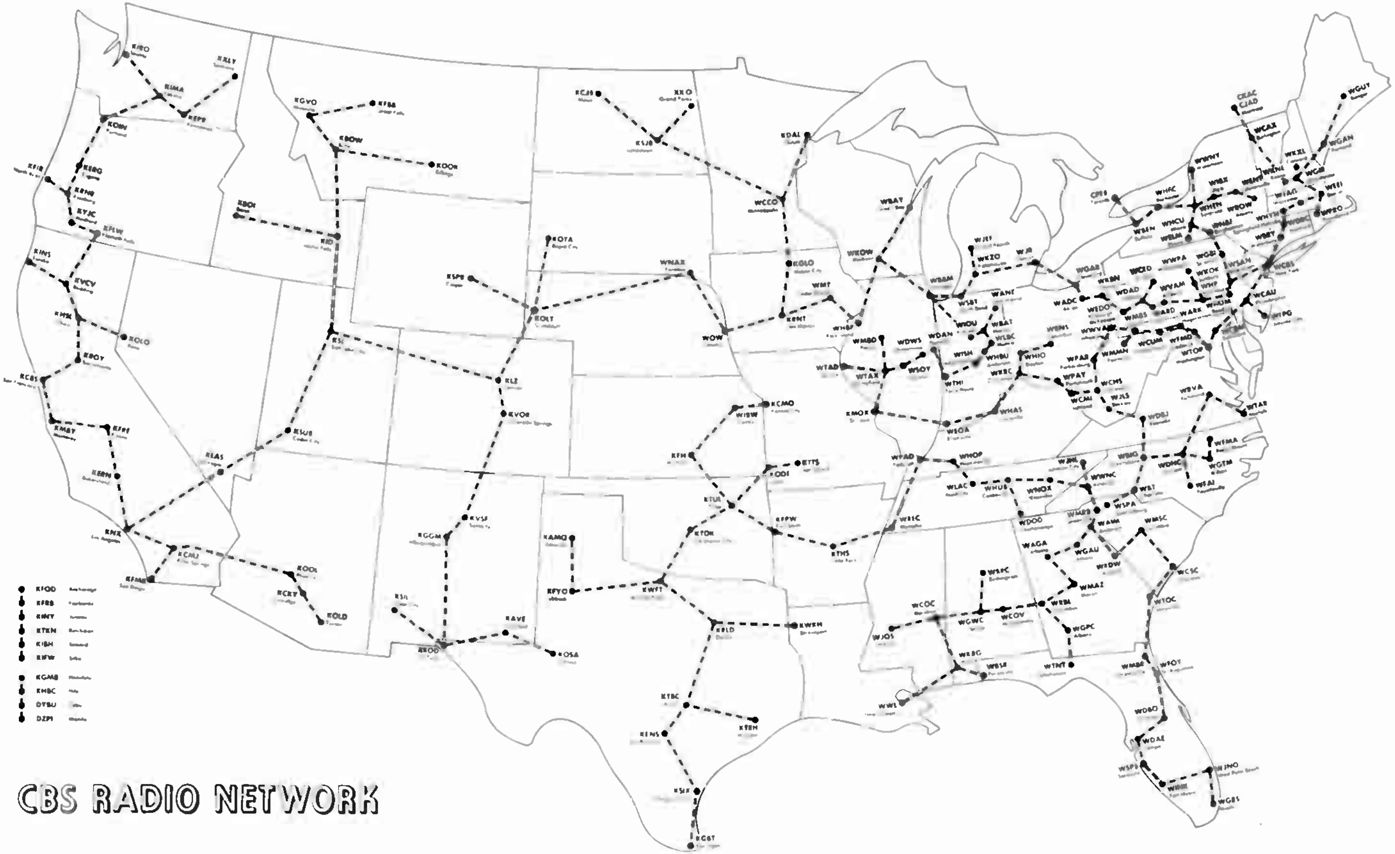


Fig. 3-9. Facilities map of the CBS Radio Network. (CBS Radio.)

Currently CBS owns and operates WCBS (TV, AM, and FM), New York; WBBM (TV, AM, and FM), Chicago; KMOX (TV and AM), St. Louis; WEEI (AM and FM), Boston; KCBS (AM and FM), San Francisco; KNXT (TV) and KNX (AM and FM), Los Angeles; and WCAU (TV and AM), Philadelphia. At one time CBS owned and operated two UHF-TV stations, WHCT, Hartford and WXIX, Milwaukee, but discontinued operations (due to financial problems) in 1958 and 1959 respectively.

American Broadcasting–Paramount Theatres, Inc.

Although American Broadcasting–Paramount Theatres, Inc., is the newest organization in the network television and radio business, it stems from broadcasting's earliest days, for the radio network operated by AB-PT can trace its history back to the original RCA Network. As already indicated, this later became known as the Blue Network of the National Broadcasting Company, when NBC operated two networks (the Blue Network and the Red Network of the National Broadcasting Company). In 1941, the Federal Communications Commission, citing antimonopoly legislation, directed the Radio Corporation of America to divest itself of one of its two radio networks. As a result, the NBC Blue Network was sold on Jan. 9, 1942, to a new organization incorporated as the Blue Network Company, Inc. On June 15, 1945, the network's name was changed to the American Broadcasting Company, Inc. The merger of the American Broadcasting Company, Inc., with United Paramount Theatres, Inc., resulted in the formation of American Broadcasting–Paramount Theatres, Inc.

The activities of AB-PT directly related to broadcasting are (1) the ABC Television Network with 131 affiliates; (2) the ABC Radio Network with 285 affiliates; (3) ownership of WABC (TV, AM, and FM), New York; WXYZ (TV, AM, and FM), Detroit; KGO (TV, AM, and FM), San Francisco; KABC (TV, AM, and FM), Los Angeles; WBKB (TV), 48 per cent interest in WLS (AM), and WENR (FM), Chicago; and KQV, Pittsburgh; and (4) ABC Film Syndication. In addition, AB-PT operates 537 motion-picture theaters (owning 276 of these), produces motion pictures, manufactures and distributes phonograph records, and owns 35 per cent interest in Disneyland, among other stock holdings.

The Mutual Broadcasting System

The Mutual Broadcasting System, organized on the concept of mutual program exchanges among affiliated stations, began operations on July 13, 1933. The original organizers were WGN, Chicago; WOR, New York; WLW, Cincinnati; and WXYZ, Detroit. By the early 1940s Mutual stockholders included WGN and WOR, plus CKLW, Windsor, Ontario; WFBR, Baltimore; WIP, Philadelphia; WCAE, Pittsburgh; and the Yankee, Colonial, and Don Lee Networks.

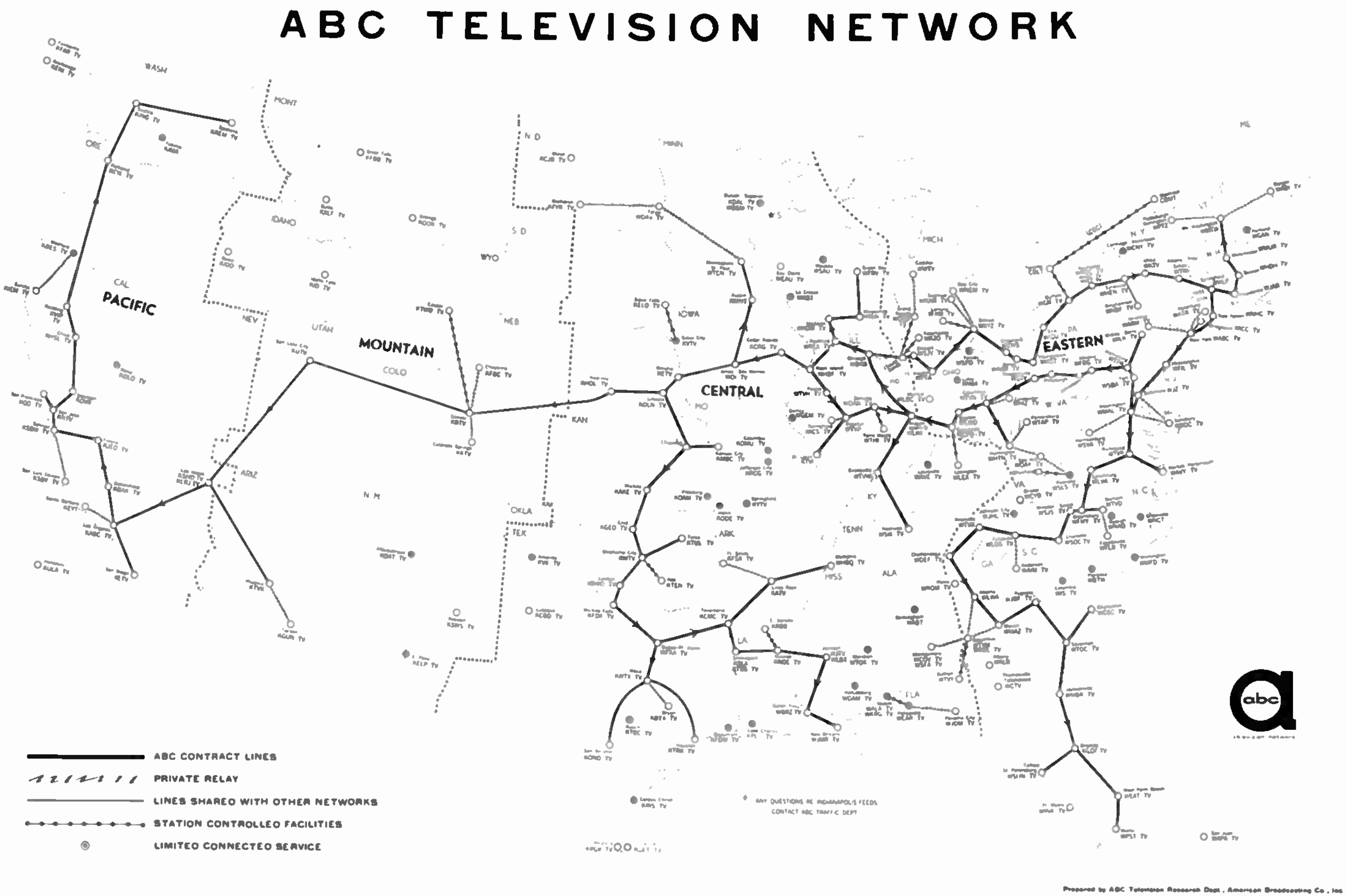


Fig. 3-10. Facilities map of the ABC Television Network. (ABC-TV.)

Fig. 3-11. Location shooting for ABC-TV's The Rifleman. Chuck Connors, who plays the role of Lucas McCain in the series, huddles with the director and camera crew. Pipe-smoking Bill Conrad directs this particular episode but is perhaps better known for his role as Matt Dillon on CBS Radio's Gunsmoke. (ABC-TV.)

In 1943 the General Tire & Rubber Company purchased the Yankee and Colonial Networks. With the purchase of the Don Lee Network in 1950 and Radio Station WOR in 1951 by General Teleradio (the General Tire & Rubber broadcasting subsidiary), the company acquired majority interest in the Mutual Broadcasting System and dissolved the original mutual program-ownership plan. General Teleradio was renamed RKO Teleradio when it acquired RKO Radio Pictures in 1955. In 1957 RKO Teleradio sold the Mutual Broadcasting System to a group headed by Armand Hammer, but it retained its station and network ownership.

In 1958 Hal Roach Studios, a subsidiary of the F. L. Jacobs Company (an auto-parts manufacturer with diversified investments in various fields), purchased the Mutual Broadcasting System. In 1959 the network was again sold, this time to a group headed by Malcolm E. Smith, Jr. The Mutual Broadcasting System operates only as a radio network and has not expanded into television.

The Mutual Broadcasting System has 453 radio affiliates, primarily in small markets. The Mutual Broadcasting System uses the slogan "The World's Largest Network."

Organization of the National Network

The basic structure of a national television or radio network is much the same as that of a television or radio station. The four major network departments are concerned, respectively, with (1) programs, (2) sales, (3) engineering, and (4) administration. Each network department, however, has more personnel than the corresponding station department and includes numerous specialists and many special subsections not found in the station organization. Network television and network radio organizations are entirely separate, as are TV and radio stations. The sales departments, for example, are completely competitive, and coordination is the responsibility of top management. The following paragraphs apply to network organization in general, but the specific structure varies with the individual network.

1. Network Program Department. The network program department is responsible for screening and creating program ideas, developing program recommendations for the network, and producing network shows. Often there is a program head in New York as well as in Hollywood. The program department includes the usual group of producers, directors, unit managers, floor managers, sound effects personnel, a director of sports, daytime and nighttime program directors, and the like. In addition, there are several special sections within the department to handle such matters as business

Fig. 3-12. The Jack Paar Show (left to right, Genevieve, Jack Paar, and Cliff Arquette as Charlie Weaver). Participations on this late-evening nighttime network show are sold by a special NBC-TV sales staff. Affiliates can also cut into certain portions of the show on cue and air local and national spot commercials. (NBC-TV.)

affairs (legal and business aspects of programs and talent), continuity acceptance (review of program and commercial content), and public affairs (public service and news programs). The audience promotion department works closely with the program department but is usually organized as part of the network sales department or the press and publicity department. The program department also employs set designers, electricians, artists, and other essential personnel to design and construct sets for shows.

2. Network Sales Department. Each network has its sales department headquarters in New York and a sales manager, plus the necessary salesmen, for the East Coast, Middle West, and the West Coast. Sales offices are usually maintained in New York, Chicago, and Hollywood. Assisting the various account executives (salesmen) in each network sales office are numerous specialists. Estimators in the network sales department help salesmen compute rates for the various proposed uses of network facilities. The sales service department deals directly with stations in obtaining clearances once a sale is made. Sales presentation specialists and presentation writers work closely with the research department and assist network account executives as necessary. The selling activities of network salesmen are explained in greater detail in Chap. 23. The research department is usually a separate unit, although it is sometimes organized as part of the sales department. Research department members are specialists in ratings, coverage, circulation data, market information, psychology, and broadcasting facts.

3. Network Engineering Department. The engineering department offers another example of the high degree of specialization needed for network operations. Whereas a television station, particularly in a small market, may employ engineering personnel capable of various assignments, such as shading, switching, camera work, or audio work, the network engineering department requires specialists. Ordinarily, for example, there are two shading engineers, one for live cameras and one for films and slides. All lighting personnel, audio engineers, cameramen, and the like are also specialists, and there is little doubling of assignments.

4. Network Administrative Department. Various activities that fall under the jurisdiction of the "general office" at a station are ordinarily assigned to the administrative department at the network. Such functions usually include personnel, studios and buildings, tickets, purchasing, and the like.

One important activity is *station relations,* which is often handled by a separate unit. In an organization as large as a national network, it is important to have special internal public relations personnel to cultivate better relations with affiliated stations, investigate any station complaints, check station promotion, confer with stations on management problems, visit member stations, help solve clearance problems, and generally maintain a feeling of cordiality and loyalty between the network and affiliated stations. In brief, this is the work of the station relations department, which is responsible for efficient working relations with stations on the network. In this regard it must be remembered that a network cannot *order* any affiliate to carry a network show. When a network line-up is ordered by a sponsor, it is within the province of each local station manager to refuse to accept the order on his station. Thus the station relations department is important both in helping affiliates understand the network point of view and, conversely, in explaining the station point of view to network management.

Other special sections that often fall under an administrative department include accounting (although this may be done by the parent company), public relations and publicity, advertising and promotion, and a legal staff. At times the business affairs unit is part of this department rather than the program department.

Obviously the executives in charge of the network are considered a part of the administrative department. They report directly to the head of the parent corporation, and, as indicated, the parent company may handle certain basic administrative procedures (such as accounting and personnel).

Composition of the Network (Affiliate Structure)

At one time in network activities there were definite classifications of affiliates. Some, for example, were *required stations,* which had to be purchased before other, supplementary stations could be added. Currently there is a trend in network television to abandon this practice, which has already been dropped in network radio. A network advertiser is no longer required to purchase a basic group of stations but can choose those affiliates he desires. The network will either accept or reject the order, depending upon the extent of the line-up and the requirements of other advertisers interested in the same time period. In other words, "must buy" requirements are disappearing and with them such terms as *basic stations, required stations,* and *required groups* (of stations).

The number of *bonus stations* is also decreasing. A bonus station is a television or radio station that the network advertiser uses free of charge. Bonus stations are always located in small markets and are ordinarily available when a nearby station (under the same ownership) is purchased on a network line-up.

It is important to remember that, although a network advertiser may order a given affiliate for a network program and although the network show may be in *network option time* (a period on which the network has first call), the local station manager has the right to refuse to carry the network program—on the grounds of programing unsuitable to the station or of an existing and long-term local program sale. The network station relations department, however, does encourage a high level of cooperation from affiliates.

Canadian Television and Radio Networks

The Canadian Broadcasting Corporation, a publicly owned corporation, operates two television networks, one English and one French, and three radio networks—the Trans-Canada Network, the Dominion Network, and the French Network. All networks broadcast both sustaining and sponsored programs.

The English-language radio and television networks have affiliates in the ten provinces of Canada. There are French Television Network stations in the provinces of Ontario and Quebec, and French Radio Network stations in the provinces of Alberta, Saskatchewan, Manitoba, Ontario, Quebec, and New Brunswick.

The CBC English Television Network consists of 44 affiliates and the French Television Network of 14 affiliates. Of these 58 stations, 10 (8 English and 2 French) are owned and operated by the CBC, and the remainder are private stations. Most affiliates are interconnected to the coast-to-coast microwave system operated by the Canadian telephone companies. Network programs from the United States can often be fed to CBC-TV for simultaneous or delayed transmission to Canadian audiences, based on individual arrangements between ABC-TV, CBS-TV, and NBC-TV and the Canadian Broadcasting Corporation. United States commercials can be used, or special Canadian commercials can be inserted.

Advertisers are obligated to purchase time on all basic stations that form either of the CBC-TV networks. They can purchase time individually on any or all network supplementary stations, depending upon their individual requirements. All commercials broadcast over CBC-owned stations or networks are subject to CBC regulations and approval. In addition, all food and drug commercials (on *any* station or network in Canada) must be approved by the Food and Drug Division of the Department of National Health and Welfare, under Regulation 10 of the Broadcast Act.

The CBC French Television Network operates in the same way as the English network. An advertiser can purchase time on both networks for the same show (when, as occasionally happens, both networks are broadcasting the same program) and have separate commercials for each network (that is, English and French commercials). If an advertiser prefers to translate English commercials into French, only expert translators, familiar with advertising requirements, should be employed. Very often a direct translation is not suitable. Most advertisers have special sound tracks made to fit video footage of television commercials created for English-speaking Canada. Other advertisers created special commercials for French consumers, a desirable practice if budgets permit.

The Trans-Canada Radio Network consists of 13 CBC-owned and 13 privately owned basic stations, 4 CBC and 12 privately owned supplementary A stations, and 3 supplementary privately owned B stations. The Dominion

Network comprises 1 CBC-owned and 30 privately owned basic stations, 9 privately owned supplementary A stations, and 10 privately owned supplementary B stations. In the French Radio Network there are 5 basic stations, 4 CBC-owned and 1 private, and 21 supplementary private A stations.

In Canada, just as in the United States, there are regional groups and groups under common ownership from whom time can be purchased for radio campaigns. As yet, no regional television groups have developed in Canada, other than the CBC French Television Network.

The recent change in broadcast regulations in Canada (primarily the establishment of the Board of Broadcast Governors to regulate networks and stations, a function previously performed by the Canadian Broadcasting Corporation) may clear the way for private ownership of networks. American businesses operating in Canada should watch these developments, for private ownership should make it easier to obtain good network television time periods in Canada, which are now limited because of the single television network service.

Summary

Perhaps the most glamorous facet of the broadcasting business is the network industry. Historically this was true with network radio, and today network television programs and advertising campaigns contribute immeasurably to viewing interest and sales excitement.

There are five basic advantages associated with the use of network television or radio advertising: excellent physical control over program and commercial production, simultaneous coverage with good broadcasting hours on local affiliates, prorating costs among stations at a low net cost per station, single billing for time and talent costs, and the privilege of changing a national advertising message within a relatively short time before it is broadcast.

Among the problems of network advertising is the danger of inadequate penetration of certain markets, where the network has only a weak affiliate or none at all. Network television, as a primary advertising medium, often requires major financial commitments, which tie up advertising dollars that some advertisers might wish to keep flexible. Often program commitments must be made extremely early in the season and subsequent program schedule changes may affect the values of the buy.

In addition to national television and radio networks, there are regional networks and tailor-made networks, each with special advantages as an advertising medium. Most network television signals are transmitted by coaxial cable or by microwave relay stations, although a few stations make direct off-the-air pickups from a nearby affiliate. Network radio signals are carried by special telephone lines.

The three national television networks are the ABC Television Network,

the CBS Television Network, and the NBC Television Network. Each operates a radio network (the American Broadcasting Network, the CBS Radio Network, and the NBC Radio Network). In addition, the Mutual Broadcasting System operates as a radio-only network.

The structure of a television or radio network is basically the same as that of a television or radio station. However, the network requires considerably more personnel to perform more specialized functions.

Practically all network television advertising is in the form of program campaigns, but practically all network radio advertising is in the form of participations, or segments, which are closely comparable to announcement campaigns. Here is further evidence that television and radio must be treated as two entirely different media, even though both involve certain common broadcast engineering principles.

In buying network radio time, the advertiser is free to select almost any station on the list of affiliates. This is becoming increasingly true in buying network television time.

In Canada the national television networks are the CBC English Television Network and the CBC French Television Network. The three national radio networks are the Dominion Network, the Trans-Canada Network, and the French Network. All networks are operated by the Canadian Broadcasting Corporation, and affiliates consist of both CBC-owned and privately owned stations. American networks have arrangements for broadcasting their programs over network facilities of the Canadian Broadcasting Corporation.

In the United States and Canada alike both the viewing-listening structure and the broadcast advertising structure would take on quite different proportions if there were no networks providing entertainment and service to the public.

4 The Television and Radio Audience

With broadcasting the dynamic industry that it is, basic data on television and radio audiences are subject to constant revision and updating. *Broadcasting, Sponsor, Television, Television Age,* and *U.S. Radio* Magazines regularly publish various industry statistics. Moreover, in making a program or time purchase or evaluating an existing one, the advertiser and agency require *specific* information about the particular availabilities under consideration. The general audience information included in this chapter must be supplemented with specific and detailed facts plus, in many cases, carefully developed audience projections.

Evaluating a program or time period ordinarily involves the use of data, produced by research companies in the field of radio and television, to analyze audience size and specific qualitative characteristics; national or local data for audience-size projections; program rating histories; competition; contiguous rate benefits; and many other points of time buying covered in detail in Chap. 16. However, despite the wealth of audience statistics available, there is still ample room for the application of good business judgment plus a certain amount of intuition in arriving at final decisions. As a starting point it is well to have in mind the fundamental information on the television and radio audience presented in this chapter. Even though the characteristics of the broadcast audience have undergone dynamic changes during the past few years, a general leveling-off has taken place. As television ownership approaches saturation, both viewing and listening patterns are settling into their respective audience plateaus.

Television and Radio Homes

Fundamental to the study of television and radio advertising is an understanding of the historical growth of television and radio homes and some of the basic characteristics of these homes.

Historical Growth of Television Homes

Television caught the fancy of Americans much sooner than even the most optimistic researcher had predicted. In 1950 only about 8 per cent of all American homes owned a black-and-white television set. Two years later about 33 per cent had a television set. Over 50 per cent saturation was achieved by 1954 and the 75 per cent level by 1957. In 1959 it was estimated that there were 44 million television homes in the United States, representing about 86 per cent saturation. Month-by-month patterns of television growth during 1958 and 1959 suggested that the period of rapid growth was over and that future growth would be largely associated with the increase in total homes. In 1959 it was estimated that slightly over 8 per cent of all television homes owned two or more sets.

Even though black-and-white television growth skyrocketed beyond expectations, almost the opposite happened in color television. Color sets were envisioned as the ultimate in television, but only about 435,000 were in use by 1959. High unit price, the additional cost of a service policy, set-adjustment problems, and the limited number of color programs available were among the various reasons offered for slow development. The growth of television homes and radio homes is shown in Table 4-1.

Table 4-1. Television (and Color TV) and Radio Homes, 1950–1959

Year	*Color sets*	*TV homes and saturation*		*Radio homes and saturation*		*U.S. homes*
1950	......	3,375,000	8%	41,400,000	96%	43,405,000
1951	......	9,826,000	22	42,900,000	96	44,410,000
1952	......	15,052,000	33	44,300,000	98	45,297,000
1953	......	20,401,000	44	44,900,000	97	46,139,000
1954	5,000	26,100,000	56	45,100,000	97	46,745,000
1955	40,000	31,000,000	65	45,900,000	96	47,621,000
1956	130,000	35,100,000	72	46,800,000	96	48,600,000
1957	230,000	39,300,000	79	47,700,000	96	49,400,000
1958	350,000	42,500,000	84	48,700,000	96	50,550,000
1959	435,000	44,000,000	86	49,225,000	96	51,100,000

SOURCE: A. C. Nielsen Company, except color set estimates as follows: 1954–57, *Television* Magazine, December, 1957; 1958, *Sponsor* Magazine, July, 1958; and 1959, *Television Age*, Feb. 9, 1959.

Some Fundamental Characteristics of Television Homes. Throughout the development of television, the fundamental characteristics of television homes have remained relatively unchanged. These can be summarized very briefly. In general, television ownership is most concentrated in the Northeastern states (following population concentration patterns) and least concentrated in the South. Logically the percentage of television homes is higher among upper-income families than among lower-income families. Also, television is especially prevalent among metropolitan homes, young homes, and homes with large families. As television becomes more nearly universal, the characteristics of the television family, like the characteristics of the radio family, become essentially those of the American family in general.

In 1959 about 8 out of 10 television homes could receive 4 or more television stations, nearly 2 out of 10 could receive 2 or 3 stations, and single-channel homes were virtually nonexistent (less than 2 per cent).

Historical Growth of Radio Homes

Radio has been termed the *universal advertising medium*. Nowhere is this more dramatically reflected than in the high percentage of radio homes, shown in Table 4-1. With ownership averaging over 96 per cent in recent years, radio homes grow in proportion to the growth of all United States homes. In 1959 there were about 49,225,000 radio homes; that is, 96 per cent of all homes had one or more radio sets. It is estimated that about 34 per cent of all radio homes were single-set homes, about 32 per cent owned 2 radio sets, 19 per cent owned 3 sets and 15 per cent owned 4 or more radios.[1] Americans owned an estimated 146,200,000 radio sets, as shown in Table 4-2.

Table 4-2. Radio Sets in Working Order

Home sets	98,300,000
Auto sets	37,900,000
Sets in public places	10,000,000
Total radio sets	146,200,000

SOURCE: Radio Advertising Bureau, 1959.

Interest in high-fidelity sound helped create a new awareness of FM radio in the late 1950s. Although detailed information on the growth of FM homes is lacking, the best industry estimates suggest that as of 1959 approximately 11 million homes were equipped to receive FM radio. The great number of FM stations and the increase in FM set sales noted during the late 1950s suggest a possible substantial growth in this medium in the immediate future.

Location of Radio Sets. Most television homes are single-set homes, and it makes little difference from the standpoint of advertising whether viewing takes place in the living room, the recreation room, or elsewhere in the home. The location of radio sets, however, is important to advertisers since radio is considered a more personal medium than television. The growth in car radios and small sets—transistors, clock radios, and portables—and their availability almost anywhere suggest additional opportunities for advertisers.

The clock radio waking the family, the kitchen set turned on during the day, the car radio keeping the driver and car occupants company during driving hours—each can be used effectively for well-directed radio advertising campaigns to specific segments of the audience.

[1] Radio Advertising Bureau, 1959.

A study of radio set locations made by the Advertising Research Foundation[2] reported that about 26 per cent of all radio sets were in automobiles, about 25 per cent in living rooms, 21 per cent in bedrooms, 16 per cent in kitchens, 4 per cent in dining rooms, 2 per cent in dens, with about 6 per cent in other locations. The trend toward more car radios and more radios outside the living room indicated by these findings is also reflected in newer studies, which, however, have been undertaken on a local basis and are not national in scope.

Television and Radio Set Usage

It is one thing to know about television and radio ownership, but it is quite another to appreciate and understand the intricate patterns of set usage. This section covers only the first in a series of broadcasting analyses which become increasingly refined as the specifics of time-buying situations and campaign reevaluations become known. These initial steps are concerned with over-all viewing and listening trends, sets in use (homes using television or homes using radio) by hours of the day, the composition of the audience, seasonal variations, viewing and listening attention levels, and reach and frequency information.

The expressions *sets in use* and *homes using television* (*homes using radio*) are used synonymously in the trade. Although the first term seems to imply individual-set usage, such is not the case. It is merely a holdover from the days when single-set homes were commonplace. Despite the development of multiple-set homes, many practitioners still use the term *sets in use,* although *homes using television* (or *homes using radio*) is a more exact expression.

Over-all Trends in Television Viewing and Radio Listening

With the development of television, Americans gave an increasing amount of time to broadcast media. Time for television viewing represented not only time formerly spent listening to radio but also time once spent in other activities. Note the trend of total television viewing and radio listening, shown in Fig. 4-1.

Homes Using Television and Radio

More American homes use radio during the morning hours than use television (see Fig. 4-2). In fact, radio listening is higher during the morning than at any other time of the day, as people enjoy radio's service of time, temperature, weather, music, and news while eating breakfast and getting off to work or to school.

By midmorning radio listening has achieved its audience peak and begins to decline throughout the balance of the day to a low during evening hours.

[2] Advertising Research Foundation (Politz Study), May, 1954.

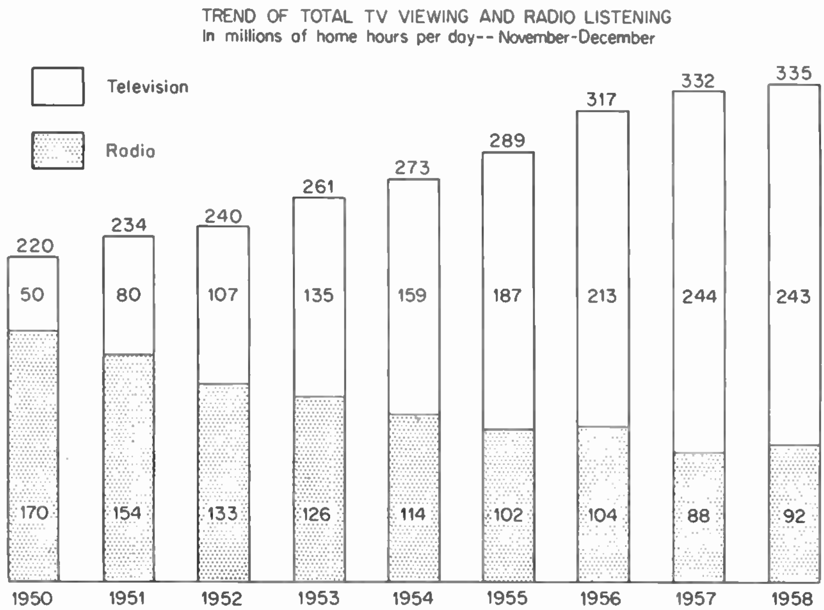


Fig. 4-1. Americans are spending an increasing amount of time with broadcast media. Over the years television usage has grown steadily, as shown in Table 4-3, and the increased number of hours spent with television has more than offset the decreased number of hours spent with radio. Also, American homes are growing at an annual rate of about 1 million homes a year, and this too adds to the number of hours per day spent with broadcast media. (A. C. Nielsen Company.)

In many cities, however, there is an increase in radio listening during afternoon driving hours, roughly 4 to 6 P.M. or 5 to 7 P.M., depending upon local business hours and commuting schedules.

Television usage is low during the morning hours but gradually builds audience throughout the day. Shortly before the noon hour the number of homes using television surpasses the number using radio, increases throughout the afternoon, and reaches its peak between 9 and 10 P.M.

The information reported in this section is from the A. C. Nielsen Company and is based on New York time; that is, 10 P.M. means 10 P.M. in New York, 9 P.M. in Chicago, 8 P.M in Denver, and 7 P.M. in Los Angeles—not 10 P.M. in each time zone. Thus there are local exceptions to sets-in-use data based on New York time.

In studying over-all viewing patterns, it is important to remember that broadcasting facilities' rates are generally in proportion to potential audience size. The larger the potential audience, the higher the rate, and vice versa. Following this pattern, television nighttime rates are higher than television daytime rates, whereas radio rates tend to be higher during the day, or the same for both night and day.

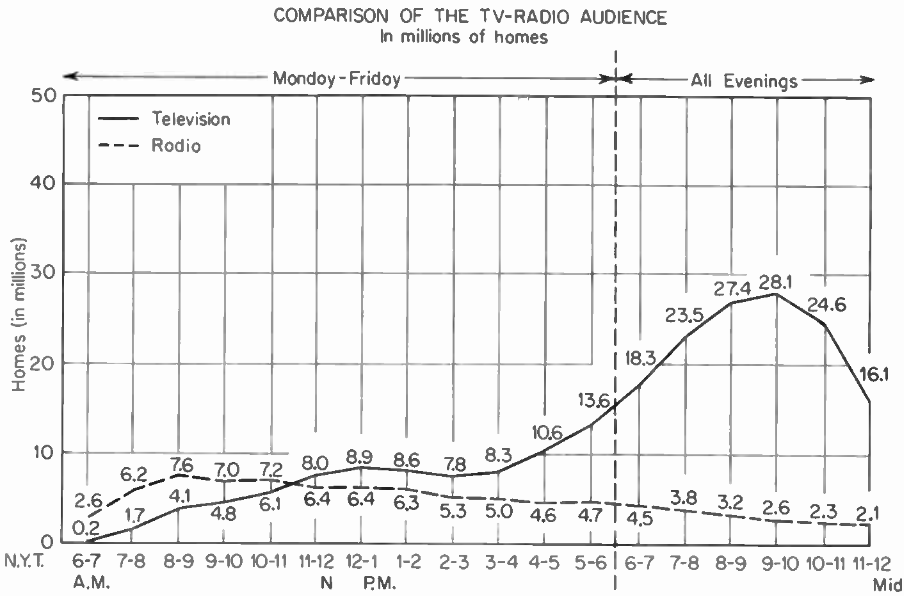


Fig. 4-2. More homes use radio than television during morning hours. Whereas radio listening peaks in the morning, television viewing gradually builds audience throughout the day and peaks between 9 and 10 in the evening. The above chart reflects audience potential. A given program may or may not achieve an audience in proportion to the potential, depending upon its intrinsic appeal and the competition on the air at the time. (A. C. Nielsen Company, November-December, 1958.)

Because of the difference in rates for different parts of the day, the cost per thousand commercial minutes delivered (or cost per thousand homes) may be the same for programs broadcast at peak viewing times as those broadcast during off-peak viewing times. Specific cost efficiency studies, of course, are essential.

Time Spent Viewing and Listening Daily

Americans spend a surprisingly long time with television and radio each day, as indicated in Table 4-3. This shows about 5 hours of daily television viewing per television home, and slightly under 2 hours of daily radio listening in the radio home. It must be kept in mind that *a radio home, of course, is primarily a home with both radio and television sets.* Only about 11 per cent of all radio homes are radio-only homes.

Composition of the Audience

The term *audience composition* refers to the respective proportions of men, women, and children in the television or radio audience at any given time or for any given program. Audience composition is usually expressed as a percentage of total viewers or listeners per set, but may also be reported in absolute numbers per 100 homes.

In general there are more women in the television audience than men or children throughout the day and the evening, although by evening there are almost as many men as women watching television. Radio also attracts more women than men throughout the day and the evening. During driving hours, however, the ratio of men is somewhat higher than it is at other times.

A general knowledge of audience composition is helpful in time-buying and program-analysis situations, but it should be supplemented with audience-composition information, available for individual programs. Note the specific audience-composition data in Table 4-4.

Seasonal Variation in Viewing and Listening

Television viewing peaks during the winter months—December through February—and, as might be expected, falls off during the summer, when the warm weather invites people outdoors. In general, the summer television audience is about two-thirds as large as the winter audience. There are deviations, of course. For example, late-evening summer viewing may be equal to, or at times even greater than, late-evening winter viewing. Again, this reflects the importance of specific facts on specific availabilities in making broadcast decisions.

Advertisers compensate for the decline in summer television audiences in two ways: (1) they ordinarily save on talent costs by using relatively inexpensive summer replacement shows; (2) by advertising throughout the year,

Table 4-3. Time Spent Viewing Television and Listening to Radio Daily

(Annual averages)

Year	*Hours of viewing per TV home*	*Hours of listening per radio home*
1950	4.6	3.9
1951	4.7	3.4
1952	4.8	3.0
1953	4.7	2.7
1954	4.8	2.5
1955	4.9	2.3
1956	5.0	2.2
1957	5.2	2.2
1958	5.1	1.9

NOTE: A radio home is primarily a home with both radio and television sets. Only 11 per cent are radio-only homes. During 1958 the average radio-only home spent about 3.0 hours listening to the radio daily and the average radio-TV home spent about 1.8 hours listening to the radio daily.

SOURCE: A. C. Nielsen Company.

Table 4-4. Audience Composition by Day Parts

Day part	Men	Women	Teen-agers	Children	Viewers or listeners per set
Television					
Morning (M–F, 10:30)	12%	54%	5%	29%	1.5
Afternoon (M–F, 2:30)	15	60	5	20	1.6
Evening (M–F, 9)	32	38	12	18	2.4
Evening (Sat., 9)	31	38	11	20	2.7
Evening (Sun., 9)	33	39	12	16	2.6
Radio					
Morning (M–F, 10:30)	19	67	4	10	1.5
Afternoon (M–F, 2:30)	18	68	4	10	1.5
Evening (M–F, 9)	31	44	15	10	1.9
Evening (Sat., 9)	31	39	18	12	2.2
Evening (Sun., 9)	28	47	13	12	2.1

SOURCE: A. C. Nielsen Company, November–December, 1958.

they benefit from 52-week discount rates (for network, spot, and local buys alike), which help reduce facilities costs. On a cost-per-thousand basis, therefore, television advertising can be as efficient in the summer months as in the winter months.

Although seasonal variation is characteristic of television, radio homes listen at about the same rate all year long. The large number of portables and car radios, however, which give extra benefits to radio throughout the year, are especially helpful during the summer months.

Viewing and Listening Attention Levels

In the past, attention to television and radio commercials has been measured almost entirely in terms of memory response or sales results. From time to time various advertisers, agencies, and research organizations have attempted direct measurements of the amount of attention the television set commands during programs and during commercials. Procter & Gamble is one of the companies that have made studies of viewing attention levels, and although such findings are considered highly confidential, it is significant that this firm continues to be the largest user of television advertising, with major day and evening schedules.

To illustrate the experimental research patterns that have emerged in measuring television viewing levels, two examples that have been released are worthy of mention. One is a study of daytime attention levels conducted

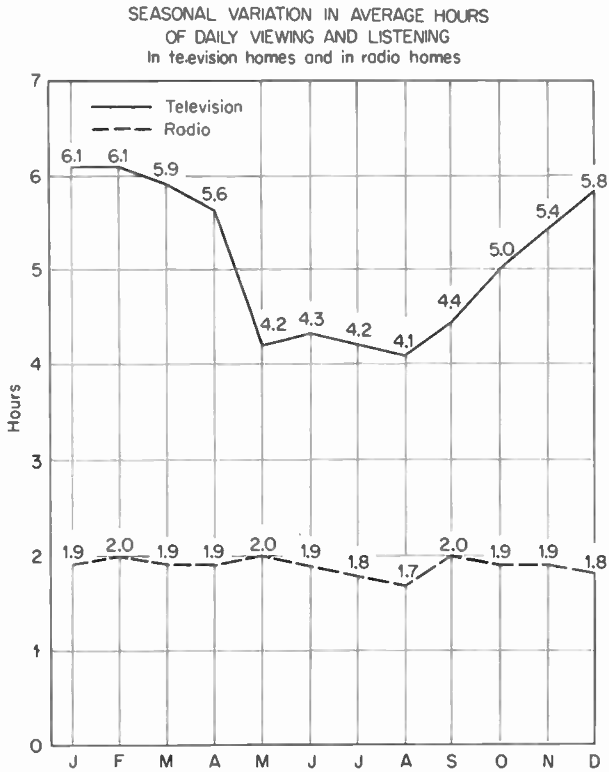


Fig. 4-3. Television viewing peaks during the winter months. In contrast, home radio listening is relatively constant throughout the year. Even though average out-of-home and auto-plus figures are available, many advertisers and agencies consider out-of-home radio circulation merely as a bonus. There are wide differences in out-of-home listening patterns by geographic regions, and local studies are normally more valuable than national averages. No out-of-home information is reflected in the above chart. (A. C. Nielsen Company, 1958.)

among Iowa audiences.[3] The other is a study of nighttime attention levels conducted among audiences in Syracuse, New York, and later among audiences for Revlon, Chrysler, and Ford programs in Los Angeles, Chicago, and Philadelphia.[4] No definitive conclusions, of course, can be drawn from these and similar studies, but in general they suggest that the attention levels for television commercials are higher, on the average, than the corresponding "noted," "seen-associated," or "read-most" levels in print advertising. There are also indications that more attention is paid to programs and commercials

[3] Whan, F. L., "Special Report: Daytime Use of TV by Iowa Housewives." *Journal of Broadcasting* (vol. II, no. 2, Spring, 1958), pp. 142–148.

[4] Wallach, Miles A., President, Miles A. Wallach Research, Inc., in an address to the Association of National Advertisers, Nov. 10, 1958.

in the evening than in the daytime. This is not surprising if one visualizes the difference between evening reception of programs, when most people are at leisure, and daytime reception, when most viewers are busy with housework. In addition, some types of programs seem to command greater attention than others. Daytime serials, for example, apparently attract higher attentiveness than shows without dramatic action. Television programs that can be enjoyed merely by listening to the audio portion achieve attention levels only half as high as those that demand audio and video attention. Experimental studies done by Wallach Research, Inc., during 1958 indicate that some nighttime program attention levels may be 75 per cent that of full and complete attention.

Again, all attention-level studies to date are pioneering efforts and should not be considered conclusive. They do suggest, however, that further probes into the subject would benefit broadcaster and advertiser alike in program planning and advertising strategy.

Audience Reach and Frequency Information

Two terms commonly associated with television and radio audiences are *reach* and *frequency*. *Reach*, or *cumulative audience*, may be defined as the number of *different* homes tuned to a specific program over a given period of time. This number is often expressed as a percentage of all television homes or all radio homes in the country and is ordinarily given for a period of 4 weeks for once-a-week shows and for periods of 1 week and 4 weeks for Monday to Friday shows. If, to use a simplified example, a once-a-week program is viewed the first week by homes A and B, the second week by homes A and C, the third week by homes A and D, and the fourth week by homes A and E, the *cumulative audience* (*reach*) of the program is five homes (homes A, B, C, D, and E).

Frequency refers to the average number of times each home reached is tuned to a given program in the course of a period of time, ordinarily 4 weeks. Reach and frequency information can be tabulated for both announcement campaigns and program campaigns, as well as for the two in combination. In addition the A. C. Nielsen Company, for example, can combine both television viewing and radio listening data to compute reach and frequency information when both media are employed.

The relationship that reach and frequency bear to ratings can be reduced to the following equation:

Reach (in rating points or homes) × frequency
= gross audience (in rating points or homes)

Gross audience is the total number of homes reached, including duplication. In the simplified example of reach given above, the gross audience is eight homes, since there were two homes per broadcast and a total of four broadcasts. Some practitioners use the terms *gross audience* and *net audience,* with the latter referring to cumulative audience. Gross audience may also be expressed in terms of rating points—an add-up of the program rating each time the program is on the air during the cumulative period under study.

Thus, with data supplied by a program rating service organization, such as the A. C. Nielsen Company, the relationship of reach, frequency, and gross audience can be expressed in two ways:

As a percentage of television homes:

40.0% cumulative homes × 2.0 frequency = 80.0% gross homes

As the number of television homes:

17,600,000 cumulative homes × 2.0 frequency = 35,200,000 gross homes

NOTE: Based on 44 million television homes.

Reach and frequency information guides advertisers in evaluating a given program or announcement campaign. There is, of course, no hard and fast rule about which is more important—reach or frequency. This varies with the advertiser's objectives and his marketing problems. In general an advertiser with a high-interest, fast-turnover product wants broad reach, whereas an advertiser with a low-interest, slow-turnover product usually wants to concentrate his advertising among a smaller cumulative audience but reach this group with high frequency. The most desirable situation, of course, is to have both broad reach and high frequency, but ordinarily a broadcast buying pattern achieves one element at the expense of the other.

Summary

Although general information on broadcast audiences needs updating constantly, and specific facts on programs and availabilities should always be employed as they apply to the advertiser's specific broadcasting objectives, certain fundamental audience characteristics can serve as a basis for valuable rules of thumb. Moreover, since television and radio seem to have achieved a plateau in growth, with the number of sets now increasing in proportion to the growth of United States homes, the basics of this chapter are not expected to vary significantly in the immediate future.

About 86 per cent of all homes in the United States own a television set and over 96 per cent own one or more radios. Although television and radio are both mass communication media and *reach into all types of homes,* television ownership is somewhat more concentrated in the Northeastern part of the United States, and in metropolitan areas in general, than in other sections. The typical television family tends to be a little higher in income, a little younger in age, and somewhat larger in size than the average. Radio's ownership is more nearly universal. In recent years there has been an increase in the number of small radio sets owned, with radio moving into various rooms of the house and, via portables and car radios, into the out-of-doors as well.

And people use their television and radio sets. The total television audience has developed to the point where a typical television family spends more than 5 hours a day watching television. In a typical radio home radio is used for almost 2 hours a day. It must be kept in mind that all but 11 per cent of radio homes also have a television set.

Television set usage increases throughout the morning and afternoon to the peak viewing time between 9 and 10 P.M., whereas radio usage is at its height in the morning. Television viewing declines during summer months, but radio listening continues at about the same level all year, though there is a bonus from out-of-home listening during the summer.

Both television and radio reach a higher proportion of women than men throughout the day and the evening, but there are nearly as many men as women in the television audience during the evening. Also, a significantly large number of men listen to the radio, particularly during morning and late-afternoon driving hours. In all cases, of course, the type of program affects audience composition and other audience characteristics. Specific facts should always be sought and analyzed.

Average television attention levels are higher than average print-media attention levels (readership) and, within the medium, nighttime viewing seems to command more attention than daytime viewing. However, this area is worthy of additional research.

Two common audience terms are *reach* and *frequency*. Reach, or cumulative audience, refers to the number of different homes that tune to a specific program over a given period of time, usually 4 weeks. *Frequency* refers to the average number of times each home reached is tuned to a given program during the cumulative period.

Television and radio are powerful and influential mass advertising media, but to use them effectively, each advertiser must be sure to select and schedule broadcast activities that will reach the segment of the mass audience constituting the heart of his consumer group. His choice should therefore be guided not only by the general information in this chapter but also by specific facts on the availabilities under consideration. All data on television and radio audiences should, of course, always be interpreted in the light of the advertising requirements of the individual sponsor. Large audiences are extremely desirable, but large audiences that attract product consumers and product prospects are even more desirable. Careful use of audience information can help achieve this goal.

5 Color Television Advertising

Color adds the final touch to an advertising medium which, even in black and white, is referred to as the ideal mass selling vehicle. Offering sight, sound, and motion, television advertising closely approximates personal selling in the living room. Adding color for realism enhances the mouth-watering recipes and food ideas presented on TV, to name just one type of product which benefits from color television. The effectiveness of color is already known. Not only are movies in color especially pleasing, but color advertisements or editorial illustrations in newspapers and magazines are generally far more appealing than those in black and white.

Some national advertisers moved into color television very early. Chevrolet, Kraft, Sunbeam, and others already have had several years of valuable experience in color TV, not only in programs, but in commercial treatment. These and other advertisers are preparing themselves for the time when color TV becomes truly a national mass medium. Until it achieves its potential importance as a form of entertainment and as a effective advertising medium, there will, of course, be growing pains. But the advertiser who analyzes the factors involved in the development of the medium and who applies his knowledge of color TV in its growth stage will be best prepared to capitalize on color TV when it reaches maturity.

Early Experimentation in Electronic Color Television

Experiments in electronic color TV (the dot-sequential system) date back to before the Second World War. The first all-electronic reception of color was demonstrated to the FCC by RCA in Camden, New Jersey, on Feb. 10, 1940. It was crude, according to today's standards, but it proved that electronic color television was possible.

Explorations in both black-and-white and color TV were delayed until after the Second World War. By 1949, a most serious problem was overcome—keeping the color transmission within the channel width for black-and-white telecasting, namely, 6 megacycles (6,000,000 cycles contrasted with 10,000 cycles for AM radio and 200,000 cycles for FM).

Here are a few other important milestones in color TV:

1946—An all-electronic projection-type color receiver with a 15- by 20-inch screen was demonstrated for the first time.

1950—The FCC accepted the field-sequential color television system of CBS. This was a mechanical system that temporarily ruled out the dot-sequential and line-sequential systems, also proposed to the FCC.

1951—Approval of the mechanical color television system was rescinded. Meantime experiments in electronic color continued. Color television signals were transmitted from New York via microwave relay to Los Angeles and looped back to New York over an 8,000-mile circuit.

1953—(Dec. 17) A compatible (dot-sequential, or electronic) system of color television was approved by the FCC.

1954—NBC began telecasting several network shows in color. CBS began using the same system in 1956.

Compatibility in Television

When color TV was being explored, certain requisites were established by a group of scientists who constituted the National Television System Committee. The signal specifications they recommended to the FCC became the standards for color television. One basic requirement was that the color

Fig. 5-1. Rehearsal of the Perry Como Colorcast. Como and the Ray Charles Singers run through a production number for the NBC-TV program. At left some of the Louis DaPron dancers prepare to join the number. Following a week or more of individual rehearsals, the run-through is held early on the afternoon of the broadcast at NBC-TV's Ziegfeld Theatre, where the show originates. A final dress rehearsal is held about 2 hours before air time. (NBC-TV.)

system be *compatible,* that is, capable of being received in monotone on black-and-white sets as well as in color on color sets. The color system finally accepted by the FCC is an electronic, compatible system.

How Color Television Works

Color television transmission and reception are, of course, much more complicated than black-and-white television engineering. The color camera picks up the image to be televised and focuses it on *dichroic* mirrors. These have the unusual property of reflecting one color while passing all others. In this way, three primary *electronic* colors—red, blue, and green—are separated and pass through individual systems of lenses, color filters, and camera tubes. The electronic beam in each tube scans the image on the tube screen and produces a color signal. Samples of each signal go to two processors: (1) the adder, for brightness or black-and-white signal, and (2) the encoder, which combines the three color signals to produce a signal carrying hue and saturation impulses. The brightness signal (black and white) and the color signal are then transmitted together; yet they do not interfere with each other.

At the receiving end the standard antenna picks up the signal and carries it to the set. If it is a black-and-white set, the electronic data pertaining to hue and saturation are ignored, and only the black-and-white information remains to give the viewer a black-and-white image on his screen. If the receiver is a color set, the color and black-and-white signals go into a separator. The color signal is decoded and recombined with the brightness signal, which results in a series of high-definition primary-color signals. In the picture tube three electron guns shoot electron beams of three basic colors onto the *phosphordot* screen. There are approximately 1 million such dots on a 21-inch color tube. They are arranged in clusters of three—a red-glowing, a green-glowing, and a blue-glowing phospher in each group. (The blending of the colors may be compared to the color dots in a four-color illustration in a magazine.) In this manner a color image appears on the modern color TV set.

The Green Light for Color Television

In 1953, after the FCC gave approval to compatible color TV, great things were expected of color. But the hopes and expectations were too optimistic. Color was apparently not exciting enough to cause owners of monochrome (black-and-white) sets to trade them in on color sets, and first-time purchasers of TV sets were satisfied to "just get black and white." The stations and the networks were thus confronted with a serious problem. Color televising is expensive, and with very few sets in the hands of the public there was little reason to offer color programs. Consequently, color TV advertising has not taken the country by storm, as many had predicted.

Color Set Ownership

In 1959, the number of color TV sets was estimated at 435,000, a fraction of what had been forecast only a few years earlier. Many of these, moreover, were in public places. At the time of writing the annual production of color sets remains at less than 100,000. It is useless to make a specific prediction for the future of color TV, for past forecasts have been completely inaccurate. The growth of this medium has by no means paralleled the amazing growth of black-and-white television (see Table 5-1).

Obstacles to Growth

The price of color television sets is the major deterrent to mass consumer acceptance. It had been estimated by the industry that once sets could be sold for $500 color TV would be on its way. This prediction, however, has not been supported by the facts, for $500 sets have been available since 1957. The $500 price tag is the minimum cost for a color TV set, but most people who buy color sets pay considerably more. The majority of sets sold by one manufacturer were priced at over $700.

Another factor which has apparently made the public a bit cautious is the repair and adjustment service which a color set may need. A service contract is usually strongly recommended, and this costs about $100 a year.

Still another reason why the public has been hesitant about buying color TV sets is lack of color programs. Year by year, however, this situation is being corrected, and more programs in full color are being offered to the public, especially by NBC-TV and CBS-TV. In the past, networks have not agreed on the speed with which color programing should be developed. CBS-TV and ABC-TV, for example, were in no hurry to begin color telecasting until the audience warranted. As time goes on, however, the networks are likely to show more uniformity in regard to the amount of color programing they schedule.

Table 5-1. Growth of Black-and-white versus Color Television Set Ownership during the "First Four Years"

Year	*Black-and-white ownership*	*Color ownership*
1	10,000	5,000
2	16,000	40,000
3	190,000	130,000
4	1,000,000	230,000

NOTE: The year 1945 is considered the "first year" for black-and-white television, and 1954 is considered the "first year" for electronic color television.

SOURCE: *Television* Magazine.

Fig. 5-2. A barrage of color cameras face the Dinah Shore Chevy Show cast. Left to right, Dinah Shore, Burl Ives, and Louis Jourdan. Logically, lighting and make-up take on far more importance in a colorcast than in a black-and-white program. Note the position spot for Dinah Shore and the prompting equipment mounted on the cameras. (General Motors, Chevrolet Division.)

Finally, some persons have reported that tuning is difficult on color sets and that the colors are unrealistic. In most cases, however, color renditions are true and beautiful, and television in color is far more interesting and a far more powerful sales medium than black-and-white television. A survey among color set owners, moreover, indicated general satisfaction with the medium; 90 per cent stated that they would buy a color TV set again.

Station Color Facilities

A network color program can be telecast in color only by those stations equipped to receive and transmit color. Black-and-white receivers accept the program in monochrome. Other stations transmit the program in monochrome.

Well over half of the television stations in the United States can transmit network color programs, the source of most colorcasts. About a hundred are equipped not only to handle the network color shows but to transmit local color films and local color slides. And about half of that number can also originate their own live color programs from their own color camera chains.

Potentially, a color network program today has national coverage, but the audience is extremely limited. More stations will add color equipment, but progress is slow and selective. It is estimated, for example, that a station can be equipped to handle network color shows for about $20,000 to $30,000. Facilities to transmit color film and slides cost from $45,000 to $80,000. To originate live local shows the minimum cost would be around $50,000. To be fully equipped for color, that is, for network, film, slide, and local live origination, a station would have to spend upward of $120,000. In view of the limited number of color sets such an investment is uneconomical in many markets.

Color Video Tape

Experimentation in color TV continues without interruption. One of the most important advancements has been color video tape, which makes it possible to record live programs and commercials in color. The video tape material can be used at the time of the broadcast or video tape recordings can be made of the live show and used for the delayed telecast. A live network show, for example, originating during the peak viewing hours of mid-evening in the East can be taped and rebroadcast in color on the West Coast during the evening hours in Pacific Coast time.

Deliveries of this amazing equipment began in 1958. The cost of adapting a black-and-white video tape recorder to color is relatively low and, once adapted, the unit can record and play back both in black and white and in color. Additional material on video tape is contained in Chap. 7.

Fig. 5-3. An increasing number of television stations can originate live color television programs, and most stations can transmit network shows or film shows in color. Here a special 110-inch lens is attached to a KOMO-TV color camera to cover a hydroplane-racing special event. (KOMO-TV, Seattle.)

Cost Comparisons—Color versus Black and White

One of the first questions which advertisers want answered about color TV relates to costs: How much more does color TV advertising cost than black-and-white advertising? Table 5-2 lists costs for typical programs in the variety and drama classifications. (From the point of view of programs, commercials, and time and facilities, it is estimated, on the basis of a special study in *Television* Magazine, that the cost of color TV would exceed that of black-and-white TV by the following percentages (or amounts): Programs—live network, 0–20%; live local, 5–20%; film, 15–25%. Commercials—live, 5–15%; film action, 10–25%; film animation, 10%. Time and facilities—network, 0%; spot and local, 0–20%; color networking and transmission, $1,200 per half hour. In regard to basic film expenses, color costs so little more (see Table 5-2) that many programs and commercials are in color now.)

Table 5-2. Network Program Costs, Color versus Black and White

Item	*Hour variety show, live*	*Hour dramatic show, live*	*Half-hour variety show, live*	*Half-hour dramatic show, film*
Average gross time	$ 89,000	$ 80,000	$56,000	$ 61,000
Average program cost for B&W	112,000	50,000	34,000	45,000
Total cost for B&W	$201,000	$130,000	$90,000	$106,000
Increase for color	8,125	8,000	3,800	7,500
Total with color	$209,125	$138,000	$93,800	$113,500
Percentage increase in program cost alone	7.25%	16.0%	11.2%	15.7%
Percentage increase in time and program costs	4.1%	6.1%	4.2%	6.6%
Increased studio use because of color	1½ hrs.	1½ hrs.	1 hr.	

SOURCE: *Television* Magazine.

New Opportunities for Realism with Color Television

The opportunities for realism offered by color TV may be considered from three points of view—programs, commercials, and package labeling—for color will have a different effect on each.

The effect of color on *programing* may be studied in terms of the movie industry experience. When Technicolor was introduced, it was considered truly revolutionary; yet it did not result in *all* movies being produced in

Table 5-3. Basic Film Costs, Color versus Black and White

Item	*Cost per foot, B&W, 35 mm*	*Cost per foot, color, 35 mm*
Raw stock	$0.043	$0.128
Developed print negative	0.025	0.053
Daily print	0.045	0.128
Fine grain master	0.06	0.128
Dupe negative	0.099	0.128
Answer print	0.048	0.353
Release prints, 16-mm reduction	0.039	0.113

SOURCE: *Television* Magazine for *Fall-Winter, 1958–1959.*

color. Some of the most dramatic pictures are in black and white even today. Color, however, heightens the realism of *most* pictures—and it will undoubtedly have the same effect on most TV programs. The degree to which color enhances enjoyment will, of course, depend on the staging and the type of program to be telecast. Technically, color movies are so closely related to color TV that experienced personnel are already available to produce highly effective color programs.

Many advertisers are already familiar with *commercials* in color. The degree to which color adds effectiveness varies greatly from product to product. The opportunity to project appetite appeal is very great. When, for example, an electric-skillet manufacturer demonstrated his product by showing bacon and eggs cooking, critics devoted more of their reviews to the commercial than to the program, with such comments as "You could almost smell it" or "Right after the show I went out to order bacon and eggs."

Television's new color dimensions will require greater ingenuity on the part of the industry's creative people, for the color commercial will have to be created as a *color commercial.* Color will not be used simply as a novelty but as a means of enhancing and enriching the selling message. It is quite generally agreed that color commercials have greater impact, interest, and memorability than their black-and-white counterparts. They are truly a new dimension in selling.

Package-goods advertisers are already examining their *labels* in anticipation of color TV, and some labels have actually been changed for this purpose. A label change which projects better on the TV screen may also be more effective on the store shelf. With color TV the shopper will see the package exactly as it will appear at the point of purchase.

A Profile of Color Set Owners

The National Broadcasting Company, Inc., and Batten, Barton, Durstine and Osborn, Inc., issued a report on the color TV set owner—his income, occupation, education, position in the community, and his reaction to color

TV. The information is based on a panel study in a typical medium-sized city. Here are the highlights of that report:

1. Four out of ten color set owners have annual incomes of over $10,000, whereas less than 1 out of 10 black-and-white set owners has such an income.

2. There is a higher percentage of business executives and professional men among color set owners than among black-and-white set owners.

3. Compared with the average citizen, the color set owner is more active outside the home, more active socially, more civic-minded, more venturesome, and better educated.

4. Color set owners were among the first to buy black-and-white sets back in the late forties.

5. Over half the color set owners have had one or more black-and-white sets.

The question regarding the reason for buying turned up some interesting answers. The respondents were offered twenty-two possible reasons for buying color television and were asked to indicate which considerations were most influential in inducing *them* to buy *their* sets. The average owner selected five different reasons.

Leading Reasons Owners Gave for Buying a Color Set

	Owners, %
With color you can see scenes and costumes much better	51
We felt we could afford it and might as well enjoy it right away	48
We watch TV often and thought color would make it more exciting	41
Color makes actors and situations seem more real	41
My old set was in bad condition and I wanted to replace it	36
We decided that black and white would become old-fashioned with color TV's advance	31
We found that we could get a color set for just a little more than a good black-and-white console	26

Ninety per cent of the color set owners in the panel reported that they liked color TV very much. Six out of 10 thought picture fidelity, ease of tuning, and quality of the black-and-white picture was very good. Only 4 out of 10 felt that some aspect of color television could be improved.

New Color Theory

The classical theory of color was developed by Sir Isaac Newton, based on his seventeenth-century experiments in refraction of light through a prism. Newton's theory assigned each of the seven spectral colors (violet, indigo, blue, green, yellow, orange, and red) to a distinct region of the spectrum. Later the wavelength of each color was measured from violet (with a short-wavelength of 400 millimicrons) to red (with a long-wavelength of 700 millimicrons). On this theory, it was felt that the eye perceives color by identifying wavelengths.

Present-day full-color reproduction used on television and in print and photography is based on the development of Newton's principles by Young, Maxwell, and Helmholtz. This calls for the use of three basic colors to reproduce all others. In color television, for example, the "additive primary" colors, red, green, and blue, combine to produce white. In color printing and color photography "subtractive primary" colors, red, yellow, and blue (technically magenta, yellow, and cyan), combine to produce black.

Recent experiments by Dr. Edwin H. Land, president of Polaroid Corporation, now suggest that the eye can perceive color without reference to wavelengths. In Land's theory a full-color picture may be produced by making two black-and-white photographic records of the same scene, taking one through a red filter and one through a green filter. These may be projected with two spectral stimuli, and the composite image on the screen will contain a range of color beyond what would be expected classically. For instance, two yellows—one of 570 millimicrons and the other of 590 millimicrons—will elicit sensations of red, green, brown, gray, white, and some blue, as well as yellow. A considerable number of experiments have been done simply with red and white. The latter concept was alluded to in a 1925 reference to a color movie system patented in 1914.

Land's experiments[1] suggest that the human eye acts something like a television receiver and must be supplied with information transmitted to it by a minimum of two reasonably discrete signals to produce a variety of color. Such being the case, it is conceivable that a simple color television system can be developed. Instead of three separate beams directed at blue, green, and red color phosphors in the tube of the present color system, a two-tube system might be possible. One beam could produce a basic black-and-white picture by telecasting through a green filter over the television camera, and the second beam would provide a red interlace of full color information simply by activating red phosphors. The above is speculative at the moment and there are many problems to be overcome both in technical development and in the broad area of economics—investment in existing equipment by broadcaster and owner alike, cost of new equipment, etc. There is little doubt, however, that releasing color technology from the bondage of green, yellow, and blue should lead to many ingenious ideas for color television of the future.

Summary

Color has added the final element of realism in television. Despite its dramatic advantages, however, electronic color television (the dot-sequential, or compatible, system) has not been accepted by the public as rapidly as black-and-white sets.

[1] For further information see *Fortune* Magazine (May, 1959), p. 144 and *Scientific American* (May, 1959), p. 84.

Price, satisfaction with black-and-white sets, and lack of color programing are probably the main reasons for the relatively slow growth in color TV ownership. Color programs, moreover, can be received in monotone by all black-and-white receivers. Color renditions on television are realistic and dependable, and progress is still being made in all facets of color telecasting.

Although color television offers great opportunities to the advertiser, it has not been widely adopted by either national or local television advertisers. The color TV audience is not yet large enough to warrant universal color programing, for set ownership is really the effectiveness barometer of color TV as a mass advertising medium.

Tied in directly with the growth of color set ownership is, of course, the ability of a station to transmit in color. More and more stations are adding the necessary equipment to transmit in color, either partially (such as transmitting a network program in color) or completely (not only network color programs, but local films, slides, and live shows in color).

Despite the fact that set ownership is relatively low, color programs are regularly scheduled, and many advertisers are already veterans in the use of color commercials.

Costwise, both programs and commercials are more expensive to produce in color than in black and white. However, the cost difference is low, ranging from 5 to 20 per cent above black-and-white charges, and as a consequence many film shows and commercials are shot in color.

The video tape recorder is important to color television, for it provides instantaneous tapes of color programs and commercials with no processing. Programs in color telecast in the East in midevening can be taped in color for a repeat telecast on the West Coast during an evening period in that time zone.

The numerous programs now being telecast in color on all three television networks, plus the colorcasting done by an increasing number of television stations, offer advertisers the opportunity to become familiar with this additional dimension of TV. For advertisers with products such as food and automobiles, where color plays an important role in enhancing appeal, color television is the ideal medium. For all advertisers, the privilege of displaying the package in the home exactly as it appears on the store shelf is sufficient to justify the additional expense of color.

There is little doubt that color television will become a mass advertising medium. Only the date is uncertain.

PART 2

Creating Television and Radio Programs and Commercials

6 Selecting and Sponsoring Programs

This chapter is the first of five covering the creation, sponsorship, and production of television and radio programs and commercials. Most people have rather strong and fixed feelings about this area of broadcasting, for, having seen and heard many television and radio shows and commercials, they have formed their own opinions—some good and some bad. The objective of this section is to approach programing and commercials from the advertiser's viewpoint and to indicate the numerous practical considerations that enter program and commercial decisions.

The old argument in print advertising over whether frequent small-space advertisements or infrequent large-space advertisements are more effective has its counterpart in television and radio advertising. Here the spot announcement campaign can be equated with the small-space print campaign, and the program campaign with the full-page print campaign. This chapter presents the case for the program campaign, used so successfully by so many advertisers.

Benefits of a Program Campaign

When an advertiser elects to use a program campaign, he enjoys certain advantages not found in an announcement campaign. To begin with, he has a vehicle that can be tailored to attract primarily an audience group that buys and uses his product. Thus the program will offer a mood highly compatible to the commercial, considered extremely important by most advertisers. A program campaign, moreover, is highly merchandisable to the consumer and to the trade. Program promotion, conducted by the advertiser and the station or network, can do much to build the program audience. Point-of-purchase promotion pieces can tie in the product and the program. Salesmen can use the prestige and glamour of a live program such as the Steve Allen Show or the Perry Como Show or of a film (or taped) series such as Gunsmoke or Have Gun, Will Travel to interest the trade.

A good program will attract a steady core of viewers or listeners, who will be exposed regularly to the advertising messages. The position of commercials can be varied to fit the program format and mood, and commercial time within the framework of the show can be allocated to meet product advertising requirements. In most cases the sponsor uses 1-minute messages, in choice time periods not available if an announcement campaign were used.

CBS Radio has introduced the concept of *protected listening* in connection with program campaigns. This means that the sponsor does not risk having his commercial broadcast in incompatible program material or crowded in with others at the station break. Protected listening results when the advertiser's carefully selected program material attracts the kind of audience he wants to reach and his commercials, carefully placed within the program, are without competition from the messages of all other advertisers. The concept of protected listening can obviously be carried over to television program campaigns (protected viewing).

A well-merchandised program campaign, and one that has been developed with sponsor-identification qualities in mind, offers the opportunity for program-sponsor association, an aid to product sales. Moreover, the good will generated by the program accrues to the sponsor to a greater degree than to the station or network.

Such benefits often far outweigh the higher cost of a program campaign and the extra work involved in supervising its production. Although it lacks the advertising frequency offered by an announcement campaign, this disadvantage is offset in most instances by the greater impact of longer messages on a regular audience group.

Television and Radio Program Sources

Most television and radio network programs are supplied by *networks, stations,* or *outside packagers.* At times a network and an outside packager may combine their efforts, with the program credits indicating that the show has been produced "in cooperation with" the network. The George Gobel programs, for example, are produced by Gomalco, Inc., in cooperation with NBC-TV. Among the several types of outside packagers, Bob Hope Enterprises is an example of a packaging organization built by a program star. Some packagers specialize in film shows and others in live programs. A few, such as Talent, Inc., do both. Each type is explained below.

Network and station program departments watch audience programing trends, study the activities of competitive networks and stations, and develop programs to build as large an audience as possible. Knowing the prospective sponsor's requirements, they are in a position to recommend specific program availabilities that should, in their opinion, do the best job for him. Although the networks develop and schedule programs well in advance of the fall-winter program season, they often modify their schedule as firm commitments for programs and time periods are made by sponsors. The program department may tap outside sources for program ideas but, in general, it prefers to create or buy its own shows, called *network packages* or *program packages.*

A package program is one complete in itself—including writers, talent, and music. The advantage to the network or station in selling its own package program is, of course, that it remains in control of programing. An advertiser cannot shift the same show to a competing network or station. The advertiser, however, also stands to gain from such a purchase, for the network or station ordinarily has confidence in its own program and will make every effort to keep it at a high level from an audience and programing standpoint.

Outside packagers are also important program sources. Goodson-Todman Productions, for example, are packagers who specialize in producing live shows such as What's My Line? and I've Got a Secret. This organization, like similar firms in Hollywood and New York, creates program ideas and produces the shows on the air. At times a packager may have the show produced on film by a film producer. As this indicates, the activities of producers and packagers sometimes overlap.

Chapter 8 explains the activities of the film producer, such as Ziv Television Programs, Inc., and program film production companies, such as Desilu. These organizations offer numerous programs for network sponsors, and reruns are often available on a syndicated basis.

Another source of programs may be an advertising agency or an advertiser. Having contracted for sponsorship of a show, it may wish to release part of the program to an acceptable cosponsor. A change in budget, for example, may make this necessary. By taking advantage of such an opportunity, an alert buyer can often make a desirable short-term buy (for a few weeks prior to the holiday season or during a peak selling or promotion period) or a long-term purchase. However, the primary program sources remain the network, the station, and the outside packager.

Creating Ideas for Television and Radio Programs

There is no established formula for developing program ideas for television and radio. Programs may stem from pure inspiration or from an unending search for new, unusual, and fresh ideas.

Occasionally a show is the brainstorm of a single individual. An idea suddenly jumps to life, the program concept is submitted, accepted, and put on the air. But for every program developed in this way, many more are the result of long and hard work. In some instances the program is the outgrowth of a research-guided approach. This may involve a study of program trends, time-period requirements, and competitive program activities. At one point, for example, research findings suggested that a program be developed with both western appeal and sophisticated overtones to capture an adult audience. The result of this factual approach yielded such programs as Gunsmoke and Playhouse 90 on CBS.

More often than not, however, programs stem from long and painstaking searches for new ideas. Program planners review program suggestions, and those that seem to have possibilities are often put into pilot form. A pilot film is a representative program from a proposed series, and in many cases is used as the first program when the series is accepted and put on the air. Most packagers use pilots to sell the series. They are carefully studied by agencies and advertisers and, on networks especially, may be pretested, as explained in Chap. 12.

Although anyone may get an idea for a television or radio program, there are certain limitations on those who can submit their ideas and get them on the air. Most ideas that are accepted come from established sources—the program department of the network or station or a recognized outsider, such as a program packager, a film producer, a program star, or, less frequently, a program agent.

Other persons often attempt to submit program ideas to broadcasters, but this is best done through a responsible program agent, since networks, stations, agencies, and packagers are ordinarily reluctant to listen to ideas from unknown outsiders. An agent prescreens the ideas and submits only the best, thus saving considerable time for reviewers. Another reason why broadcasters do not like to consider ideas sent in by outsiders is that such ideas have almost always been considered before in one form or another and may even be slated for production. If an individual sees a program on the air similar to the one he submitted, he may feel that it has been stolen from him and take legal action against the network or station. When an outsider is able to submit a program idea, he is usually required to sign a release statement, indicating that the idea is presented with the understanding that acceptance and payment depend entirely on the decision of the recipient.

The following sections illustrate how two program ideas were developed—Leave It to Beaver, created by Joe Connelly and Bob Mosher, and People Are Funny, originated by John Guedel Productions.

Leave It to Beaver. The following account was written by Joe Connelly and Bob Mosher, producers and writers of the show. Connelly and Mosher wrote Amos 'n Andy for over 10 years. Leave It to Beaver is filmed by Revue Productions, a subsidiary of The Music Corporation of America.

The basic idea which finally resulted in the television series Leave It to Beaver was one which we both had had in our minds since the success of the movie "The Private War of Major Benson," for which we wrote the original story. In the picture, we dealt with boys the way we believe boys really act—not the way they are often portrayed in movies and in television.

And so, in "Beaver," we planned a series in which kids would not talk in adult "jokes" or fight Indians or save the family finances by staging a successful vaudeville show or become mascots of an international polo team. Our own kids never do any of these things, we never did any of these things, and we never heard of a kid who ever knew a kid who ever did any of these things.

We visualized a television series in which two normal, unprecocious boys faced the humorous, but very real problems all kids face: the broken window, the note

Fig. 6-1. Story discussion with Leave It to Beaver writer-producers, director, and cast. Actor Hugh Beaumont (Ward), left foreground, and director Norman Tokar, right foreground, discuss a scene from the show with writer-producer Joe Connelly, seated, and writer-producer Bob Mosher, standing left. Actors Jerry Mathers (Beaver) and Tony Dow (Wally) are behind Connelly. (Revue Productions, Inc.)

from the teacher, the lost haircut money, the torn trousers, and the moral issues involved in whether or not to try to find the owner of an appealing lost dog.

To broaden the appeal of our two main characters, we made one of the brothers 12, the other 8. As the critic, John Crosby, so observingly put it, "Wally is teetering precariously on the edge of adolescence, but the Beaver keeps yanking him back into the trusting innocence of childhood."

We consider ourselves most fortunate in the people who make up our cast. Jerry Mathers is a perfect Beaver and a real unspoiled little boy. His main interest during his interview for the part was whether or not he would be able to leave in time to join his cub scout pack on a picnic.

Tony Dow (our Wally) is an equally likable boy—polite, unassuming—a young man who had practically no previous acting experience and who, as a result, has developed into a completely "natural" performer.

Barbara Billingsley and Hugh Beaumont, as the mother and father, because of their varied experience and instinctive talent for playing a scene with taste and insight, were a wonderfully fortunate choice.

Since our first film, we have varied our conceptions of the characters only slightly. Beaver talks a little less in childish inversions, and we are more particular about the two boys' grammar and manners. Because of letters from real parents, we try to have our screen parents correct these normal juvenile lapses when they occur.

Probably our greatest goal in the writing and production of Leave It to Beaver—and a worthy one for any writer—is *reality*. Our criterion for all our stories is "Would it happen that way? Has it happened to us or our own kids?" As the authors of the series, we have, between us, eight children, ranging widely in age, and so have a rather large and varied sounding board in this respect.

In our 15 years of radio and television, we have written many programs and series to please other people, and hope to continue to do so, but when the electronic headstone of cancellation is eventually erected over Leave It to Beaver, we'll be satisfied if the epitaph reads: "We did this one to please ourselves."

People Are Funny. People Are Funny is a half-hour television and radio audience-participation show packaged by John Guedel Productions, Los Angeles. The original idea for the program struck Guedel when he read a book on games. At that time (1938) network radio had only straight quiz programs on the air, and Guedel reasoned that, if straight quiz shows were successful, why not play games? He tried out his idea on an audience stunt show, Pull Over Neighbor. Subsequently the title was changed to All Aboard, the format modified to games, and the show was aired on West Coast radio for 3 years.

Hearing that a Chicago advertising agency, Russel Seeds & Company, was looking for a new radio show, Guedel sent a recording (with Art Linkletter as m.c.) of a dressed-up version of All Aboard, under the new title People Are Funny. The idea was accepted, and the program went on network radio in 1942, sponsored by Wings Cigarettes. Its transition from radio to television was inevitable. Guedel actively produces each People Are Funny program, which is filmed and aired both on network radio and network television.

John Guedel Productions employs about 100 persons (everyone, including Guedel, is a "vice president"!) and produces People Are Funny, Art Linkletter's House Party, and You Bet Your Life. The company also syndicates a television series (Art Linkletter and the Kids) and a transcribed radio series (Frontier Town).

Program Types and Program Trends

There are numerous ways to classify television and radio programs. And since programing trends change with shifts in audience taste, the classifications themselves tend to shift. At one time, for example, there were few programs in the quiz show category, but with the increase in this type of programing, the category became so large that it was subdivided into give-away programs, panel programs, and audience-participation shows. Westerns, initially classified in the general drama category, have increased in popularity to the point where they now merit their own classification.

Classification of Program Types

Among the most workable classification systems for program types is the one employed by the A. C. Nielsen Company, outlined below. Note that this system specifies duration and time of day as well as program types. This classification is modified from time to time to reflect changes in programing.

Children's daytime
- Multiweekly
- Western
- Once a week

Drama
- General
- Suspense
- Situation comedy
- Western
- Adventure
- Feature film
- Daytime serial

Evening variety
- Comedy
- General
- Talent
- Musical

Quiz and audience participation
- Audience participation
- Quiz giveaway
- Quiz panel

Other program types

Music
- Concert and familiar
- Devotional
- Popular
- Serious

Talk
- Documentary
- Forum and discussion
- How to Do It
- Interview
- News
- Political
- Sports commentary
- Sports event
- Talks and educational

Miscellaneous
- Format varies
- Unclassified

SOURCE: Based on A. C. Nielsen Company "program types."

The Federal Communications Commission recognizes the following program classifications: (1) entertainment, (2) religious, (3) agricultural, (4) educational, (5) news, (6) discussion, (7) talks, and (8) miscellaneous. Program information must be classified in this manner in certain FCC reports by radio stations covering program service.

Trends in Programing

Everyone with a television or radio set is aware that certain types of programs are featured on stations and that these vary over the years. Westerns and quiz shows, for example, have ridden the crest of popularity on television. On radio, half-hour drama and comedy shows have given way to extended program periods featuring a program personality and a variety of program fare, often centered around music and news.

There is, of course, no way to predict the direction program trends will take. The viewing and listening audience, by accepting or rejecting various types of shows, is the final judge. A new program, or an established program, suddenly captures the public's fancy, and competitive networks and stations are quick to offer the same kind of programing. Program planners, however, can, and do, make shrewd trend calculations. Networks, stations, and agencies watch program popularity cycles closely, not only to keep with the trend, but, hopefully, to establish a trend by creating the prototype show that captures public interest.

Program Preferences

Programs can be built to appeal to broad audience groups or to special segments of the audience. Common sense and good judgment ordinarily indicate quite accurately the appeal of a given show. Qualitative audience studies, such as contained in the complete Nielsen Report (see Chap. 13), yield detailed information on the audience of specific shows. When the characteristics of the program audience are matched against the advertiser's consumer profile (see Chap. 21), it is possible to determine whether the show is likely to suit the sponsor's purposes. Once a program campaign is on the air, qualitative data reflect how well a program lives up to expectations.

In selecting a program for sponsorship it is helpful to know which program type attracts the largest audiences. Currently western dramas are extremely popular with television audiences, and variety shows, audience-participation quiz shows, and general dramas follow in order. On radio, according to the Iowa Audience Study, news programs are the most popular, followed by popular-music shows.

This does not mean that a potential sponsor should always select the most popular program type. Such program types should guide, but not necessarily determine, his choice, for each advertiser's audience requirements are different and each program has its own specific appeal. Moreover, program preferences change from season to season, as mentioned.

Selecting a Program for Sponsorship

Three major factors play significant roles in selecting a program for sponsorship (1) the consumer, (2) the advertiser, and (3) the time-buying situation. All three are applicable whether the advertiser is analyzing a combination program and time-period availability or is merely looking for a suitable program to fill a time period that he has already purchased. Sometimes a study of these three factors suggests that the advertiser should not use a program as his broadcast vehicle. Under certain circumstances an announcement campaign will do the job more effectively—when, for example, there is a limited advertising budget or a lack of desirable program availabilities.

Since there is no direct relationship between types of advertisers and types of programs, advertisers in the same field often sponsor entirely different types of shows, as indicated in the following list:

Cigarettes:	
American Tobacco Company	
Jack Benny Program	Situation comedy
M-Squad	Suspense drama
Tales of Wells Fargo	Western drama
Liggett & Myers Tobacco	
Club Oasis	General variety
Dragnet	Suspense drama
Gunsmoke	Western drama
R. J. Reynolds Tobacco Company	
Orange Bowl	Sports event
People Are Funny	Audience participation
Phil Silvers Show	Situation comedy
Automobiles:	
Chrysler Corporation	
Climax	General drama
You Bet Your Life	Giveaway quiz
Lawrence Welk	Musical variety
Ford Motor Company	
Suspicion	Situation drama
Zane Grey Theater	Western drama
Ed Sullivan Show	General variety
General Motors	
Dinah Shore Chevy Show	Musical variety
Tales of Wells Fargo	Western drama
Wide, Wide World	Documentary

A study of any program rating report gives further evidence that no one type of program is the only solution for a given advertiser. Moreover, advertisers sponsoring more than one program often specify that each program be a different type, in order to attract different people and reach large cumulative (unduplicated) audiences.

The process of selecting a program for sponsorship is not as systematic as the three-step approach described in this section might indicate. Program selection requires a good deal of judgment, since showmanship, which often defies slide-rule analysis, is the basic ingredient of any program. Realistically, the time-buying factor becomes exceedingly critical, for in the final analysis the choice must be made from existing availabilities, guided, of course, by consumer and advertiser considerations. And at times good time-period availabilities and good programs to fit the availability may be in short supply.

The Consumer as a Factor in Program Selection

By considering the consumer first in program selection, the advertiser follows the *beamed programing technique.* This involves knowing the consumer group to which the advertising will be directed and selecting a program which will appeal to this group.

Obviously the first step is to obtain as much information about consumers as possible. On a retail advertising basis, this requires considerable judgment and common sense, for retail consumer studies are rarely available. On a national advertising basis, detailed consumer-research investigations are essential to advertising success. They yield *consumer-profile* data on users and buyers of the product—their age group, sex, location, viewing-listening habits, shopping habits, and the like.

Consumer information must then be matched against the audience which the program attracts. The advertiser and the agency must thoroughly reorient themselves to view programing through the consumer's eyes. Personal taste for documentaries, classical music, or news analysis, for example, must be thoroughly suppressed when a consumer study reveals that customers prefer popular music, westerns, or daytime serials. In sponsoring programs customers enjoy, however, the advertiser still has an obligation to upgrade the program series, as pointed out below.

The consumer is a factor not only in program selection but also in program *scheduling.* This problem is tied in with the time-buying situation and requires a knowledge of the best day or days to reach the consumer and the best hour of the day. Campaigns designed to reach the *consumer* should not be scheduled at a particular hour merely because it is convenient for the sponsor and the trade to tune in at that time. This danger arises particularly in retail broadcasting situations, where the sponsor often mistakenly feels that, unless he can see or hear his own advertising, the campaign is not effective.

The Advertiser as a Factor in Program Selection

Programs which meet the requirements of the consumer are also subject to review from the advertiser's viewpoint. The program finally selected must help to achieve the sponsor's broadcasting objective and must be a logical vehicle for promoting his products or services. The program must, moreover, reflect the *corporate image* of the national advertiser or, in the case of the retail broadcast campaign, the *store's merchandising policy* (see Chap. 19). The program should lend itself well to merchandising and, if possible, should generate sales-force and trade enthusiasm as well as consumer attention and interest.

Having chosen a show that attracts his consumers and prospects, the advertiser still has a powerful role to play in programing. Although he naturally wishes to reach as many people as possible, he is not obligated to appeal to the lowest common denominator in his audience group. Rather, he should assume an obligation, together with his agency and the network or station, to give each show in the series a tone that does credit not only to himself as sponsor but to the entire broadcasting industry. Within the taste range of consumers and prospects certainly there is room for constant attempts to upgrade programing and to offer the audience something a bit finer each time. This calls for close attention to the program series at the time of selection as well as after the show is on the air.

The Time-buying Factor in Program Selection

At this point, when both consumer interests and advertising needs have been analyzed, several different programs may appear to be logical vehicles for the program campaign. These may be live shows, taped shows, film shows, or programs using transcribed or recorded material. They may be packaged or syndicated shows, since sponsors rarely create their own programs currently as they did in the early days of radio. Thus the final factor in program selection often is the key one—availability of programs and time periods. This is so important, in fact, that the process of program selection often begins with this factor. Available programs and time periods are then studied from the point of view of the consumer and the advertiser before a final decision is reached. With given programs and time periods in mind, the advertiser will want to know the following specifics about each possible purchase.

Cost. A basic consideration is, of course, the total cost for time (network or station facilities charges) and talent for the entire length of the campaign. Traditionally time was sold in 13-, 26-, 39-, and 52-week cycles, but now there is considerable opportunity for an advertiser to negotiate for different periods—say, for 10 or 25 weeks. One caution: A program campaign ordinarily is a long-term activity and should be given sufficient exposure on the air to attract its audience.

Audience. Special studies may be made to analyze the size and quality of the audience that will be available at the time of the proposed broadcast and the estimated rating and share of audience that may be achieved. Audience information, of course, is combined with cost information to yield cost-per-thousand figures. This may be computed in terms of cost per thousand homes or cost per thousand viewers (housewives, adult males, or children, depending upon the desire of the advertiser). The formula is the cost of time and talent per program divided by the estimated audience per program. Many advertisers base all estimates on a commercial-minute basis. The formula is the cost for a commercial minute (one-third of the total cost of a nighttime half-hour show, for example) divided by the average number of homes in the program audience during an average minute.

Many advertisers are extremely interested in the program's cumulative audience, the number of *different homes* reached in the course of 4 weeks of broadcasting and the average number of commercials each home receives during that period of time. Audience composition information, data on the number of men, women, and children in the audience of an individual program or time period, is also helpful. Such information is reported through diary studies, such as the reports provided by the American Research Bureau, or through personal interviews, such as the reports provided by The Pulse, Inc. Time buying is discussed in greater detail in Chap. 16.

Adjacent and Competing Programs. A study of adjacencies reveals what inherited audience can be expected from the preceding program and the audience that may tune in early for the following program (and ultimately be induced to view or listen regularly to the program under consideration). For example, the Ed Sullivan Show offers a powerful lead-in for the General Electric Theater. Alfred Hitchcock Presents, which follows the General Electric Theater, also is a strong program that can enlarge the audience of surrounding shows. Competing programs, too, should be reviewed, for they indicate the intensity of the share-of-audience fight that can be expected.

This does not suggest that periods with strong competition should always be ruled out. If the total audience is large at the time of the show (a high percentage of sets in use) each program probably will fare well. A study of the audience of competitive programs may indicate that their audience groups and the desired audience of the proposed program are mutually exclusive, or at least different enough to make the availability worth considering.

When buying in the face of strong competition, the advertiser would ordinarily do well to select a show that contrasts sharply with the strong program, as explained below. A completely different type of program generally has a better chance of attracting an audience from a strong leader than does a program that tries to duplicate the strong show or improve on its format. Maverick, for example, proved to be a powerful competitive offering against both the Ed Eullivan Show and the Steve Allen Show.

Scheduling Factors. The time of the broadcast—the day of the week and the hour of the day or night—is another important factor and must be evaluated in relation to the type of consumer the advertiser wishes to reach.

Station or Network Program Policy. Some network and station time periods are set aside for block programing, that is, for programs of a similar type. Thus if a time period under consideration is part of a western programing block, the only program acceptable to the station or network would be one that fits into this sequence. If a western is not capable of attracting the advertiser's desired audience, the availability must be ruled out. The broadcaster's program policy may also dictate the length of the show, requiring, for example, that the sponsor use an hour program rather than a half-hour show.

Table 6-1. Cost per Thousand Homes and Commercial Minutes for Network Television Program Campaigns *

Program type	*Time*	*Talent*	*Total*	*Homes reached (add 000)*	*Cost per thousand homes*	*Cost per thousand commercial minutes*
Nighttime hour programs (6 commercial minutes)						
General variety	$113,500	$ 79,500	$193,000	10,455	$18.46	$3.07
Variety music	95,800	140,000	235,800	12,665	18.62	3.10
General variety	94,400	108,000	202,400	10,370	19.52	3.25
Variety music (color)	107,500	150,000	257,500	10,710	24.04	4.00
Western drama	47,800	70,000	117,800	10,073	11.69	1.94
Nighttime half-hour programs (3 commercial minutes)						
Giveaway quiz	$ 54,100	$ 39,000	$ 93,100	11,603	$ 8.02	$2.67
Western drama	65,900	38,000	103,900	18,360	5.65	1.88
Situation comedy	65,900	42,000	107,900	10,158	10.62	3.54
Quiz panel	55,900	25,000	80,900	15,045	5.37	1.79
Daytime quarter-hour programs (3 commercial minutes)						
Giveaway quiz	$ 16,300	$ 3,200	$ 19,500	4,378	$ 4.45	$1.48
Audience participation	17,400	3,000	20,400	3,528	5.78	1.93
Daytime serial	17,000	1,900	18,900	4,293	4.40	1.47
Giveaway quiz	16,100	2,500	18,600	3,400	5.47	1.82

* All data estimated as of Winter, 1958–1959.

NOTE: In making cost-per-thousand comparisons, always compare identical opportunities; that is, compare hour shows against hour shows, half-hour shows against half-hour shows, and the like. Since different benefits stem from different types of buys, judgment must be employed in comparing different types of program and announcement availabilities. See also Table 17-2.

Judging Pilot Films

One very important area in successful television and radio advertising is judging new and unproven programs in the form of pilot films. Here the potential sponsor and his agency screen a typical program in a proposed series. In a relatively short period of time, usually in the spring and summer, they are required to judge whether the program will meet the needs of the consumer, the sponsor, and the time-period availability in the forthcoming fall-winter season. This calls for objective appraisal of production factors and intuitive judgment to determine whether the program will succeed or fail.

Among the objective factors are the type of show, the basic plot of the series, its casting, production, and writing. Most agencies have an individual or a committee to screen new pilot films constantly. They usually report their judgment on special report forms, requiring objective criticism of the type of factors mentioned above. Such report forms usually leave room for a statement of subjective opinion. Following general approval of the screening group, other personnel interested in the possible buy (tv-radio director, account executive, media personnel) review the film. In most cases there is considerable intra-agency discussion, followed by plans board approval before a new program is recommended to a client. An agency may stake its reputation on program recommendations, and a successful agency in the broadcast field is usually one that can correctly spot a winning show, or a losing one, based on pilot films.

Program Sponsorship Arrangements

An advertiser may sponsor a program campaign in one of two ways. He may be the only sponsor of the program or he may cosponsor the program with one or more noncompetitive advertisers. The latter arrangement is the more common.

Full Sponsorship

Full sponsorship (often called *sole sponsorship*) means, of course, that a single advertiser sponsors a program series by himself. Paying all time and talent costs, he is permitted approximately 10 per cent of his evening program time and 15 per cent of his daytime program time for commercial advertising messages. (In radio most codes permit 15 per cent commercial time both day and night.) Although a sponsor can allocate his commercial time within the show as he sees fit (provided, of course, that he does not violate network or station policy) it is common practice to use one-minute opening, middle, and closing commercial messages. Naturally more commercials are permitted on longer programs.

Some advertisers still utilize cowcatcher and hitchhike announcements to permit mention of products other than those featured in the standard opening, middle, and closing commercials. A *cowcatcher announcement* is a commercial aired at the very beginning of a program, immediately after the program has been introduced. A *hitchhike announcement* is one broadcast at the very end of a program, immediately before the show's closing billboard and sign-off. When cowcatchers and hitchhikes are used (and their usage is decreasing), the length of other commercials must be reduced, so that the total commercial time stays within the prescribed limits.

Total commercial time may be devoted to one product or divided among several, depending upon the number of items the advertiser wishes to promote. Since most national advertisers market numerous products, they ordinarily select certain items for the broadcast campaign and promote them individually with 1-minute commercials. Studies by Gallup-Robinson suggest that promoting a given brand at least twice on each program (in two separate 1-minute commercials, for example) is more effective than using a single announcement and, from a cost efficiency viewpoint, preferable to advertising the same product three times on the same show.

Each product should be scheduled on the program a sufficient number of times during the series to make an impression on the audience in the course of the total campaign. For example, unless a brand can be promoted on a program at least twice a month for at least 6 months, it would hardly be worthwhile to schedule it on the program at all. Certainly there are exceptions—such as when broadcast advertising is employed to support a special 6-week promotion or a 4-week sales drive. But it is obviously far more effective, whenever possible, to increase broadcast frequency and extend the duration of the campaign than to rely on short promotion periods.

Here is the format of a typical half-hour evening network television show, showing standard commercial placement:

Time	*Program element*
0:00– 0:10	*Opening billboard.* Announcement of name of the show and the sponsor. Most billboards run 10 seconds and are not considered as commercial time.
0:10– 3:00	*Opening feature.* Initial appearance of the program star or other entertainment element to capture audience interest.
3:00– 4:00	*Opening commercial.* Ordinarily a 1-minute commercial.
4:00–15:00	*Entertainment.* The "editorial content" of the program—the drama, music, audience participation, or other feature.
15:00–16:00	*Middle commercial.* The second commercial message, again usually 1 minute long.
16:00–27:00	*Entertainment.* Editorial content.
27:00–28:00	*Closing commercial.* The third 1-minute commercial. Often used as the *exchange commercial,* explained below.
28:00–29:20	*Show closing.* A final word from the star and credits.
29:20–29:30	*Closing billboard.* Closing announcement of the show name and the sponsor, ordinarily 10 seconds in length and, like the opening billboard, not considered commercial time.
29:30	*Network identification.* Identification of the network and end of the broadcast.

All programs run 30 seconds shorter than the time length purchased by the sponsor; that is, a 15-minute newscast will run 14 minutes 30 seconds, a 30-minute film feature will run 29 minutes 30 seconds, and so on.[1] Programs start on the hour, quarter-hour, or half-hour, although the popularity of 5-minute news periods makes certain programs start 5 minutes after the hour or end 25 minutes after the hour, especially on radio.

The 30 seconds' time between the end of one program and the start of the next is called the *station break.* This time is sold by the station to local or national spot advertisers. Most television stations sell a 20-second station-break announcement and a 10-second identification announcement (ID) during this time. In the latter case the advertiser actually gets 8 seconds on the air, with the remaining 2 seconds used for the station identification (call letters, channel, and city).

Cosponsorship Arrangements

Most television or radio programs on the air today are cosponsored, primarily because of the financial savings involved. Two advertisers ordinarily share a half-hour program series, but three or more may share sponsorship of a program that runs an hour, 90 minutes, or longer. The cosponsorship may be a *shared sponsorship* or an *alternate-week sponsorship.*

In a *shared sponsorship* arrangement, each cosponsor is assigned a specific portion of the program in which to place his commercial or commercials. If, for example, a brewery and a cigarette manufacturer share sponsorship of a baseball game—a typical noncompetitive cosponsorship—the brewery may be assigned the first four and a half innings and the cigarette sponsor the last four and a half innings. Ordinarily the two sponsors will alternate from the first-half position to the second-half position with each broadcast, and both are mentioned on the program's opening and closing billboard. A shared sponsorship gives a sponsor every-broadcast exposure and identical commercial time on each program. Programs sold thus are often termed *segmented shows,* since each sponsor has his own segment of every broadcast. *Alternate-week sponsorship* may involve full sponsorship of every other program or major sponsorship one week and minor sponsorship the next. The latter arrangement, which is quite popular, stems from the desire of alternate-week sponsors to get weekly representation by exchanging their third commercial (*exchange commercial*) with the alternate sponsor. On a typical half-hour nighttime program the major sponsor has two commercial minutes and the minor sponsor one.

Dealer Cooperative Sponsorship

A dealer cooperative sponsorship arrangement is one paid for jointly by the national advertiser and the retailer. The usual arrangement is a 50-50

[1] From time to time networks and stations have experimented with longer station-break periods, permitting 1-minute announcements between shows, especially during the daytime.

split on time costs, with the retailer using commercials prepared or approved by the national advertiser for dealer use. At times a dealer cooperative sponsorship involves the national advertiser, the wholesaler (or distributor), and the retailer, with the time costs split three ways. The national advertiser pays his share of costs from a special fund in his advertising budget set aside for such purposes.

Programs for Announcement Campaign Advertisers

Some local and national advertisers would like to enjoy the benefits of a program campaign but may need more advertising frequency than an every-other-week or every-week program campaign offers. In other instances the advertiser may not have sufficient budget to afford a program campaign.

Other local and national announcement campaign advertisers often need more time than a station-break period permits to present the selling story for their product. In such situations the solution may be to buy announcements on *spot vehicles,* or announcement carriers. These are programs established by stations and networks for the primary purpose of carrying commercials of noncompetitive advertisers within the body of the show. Ordinarily such commercials can be as long as 1 minute. In this manner the announcement campaign advertiser enjoys the benefit of a major program with prestige and a regular audience following but pays only for a brief announcement. Network TV programs such as Today and the Jack Paar Show are sold in this fashion, as are many "late movie" programs featured on local stations. Most radio programs are used as spot carriers.

Technically there are two different types of programs for announcement campaign advertisers: (1) participating programs and (2) announcement programs. In a *participating program* the person conducting the show prepares or extemporizes all commercials on the basis of product information supplied by the advertiser and the agency. He attempts to integrate the commercials almost completely into the editorial content of the program, and the products advertised more or less receive his personal endorsement. An *announcement program,* in contrast, uses commercials exactly as submitted by the advertiser or the agency. These may be live messages or film-taped-transcribed commercials. In the trade the terms *participating program* and *announcement program* are often used interchangeably. More often than not, an advertiser is said to buy a *participation* or a *segment,* and whether the vehicle is a participating program or an announcement program is often merely an academic issue.

Network Cooperative Programs

A network cooperative program is a broadcast originated by a network but available for local sponsorship. Often a network will originate a program, sell certain segments to network advertisers, and set aside other segments for local sale by affiliates. These portions are designated by special cue lines, indicating where the local message is to be inserted. Advanced cue

Fig. 6-2. Miss Monitor (Tedi Thurman), Ben Grauer, and an NBC newsman at Radio Central, New York. Monitor is the NBC evening and weekend radio service. The network program is sold in segments and there are numerous cues for affiliates to insert national spot or local commercials. (NBC Radio.)

sheets or program information inform the station of the network cue as well as the length of time available for each local announcement. Commercial length is usually standardized at either 30 seconds or 1 minute. Cue lines, too, are often standardized, such as "But first a message from your local announcer" or Monitor's familiar "Take thirty" or "Take one" (meaning to take 30 seconds or 1 minute for a local announcement). Since the local commercial announcements blend smoothly into the network program, the entire production sounds like a major network show created especially for the local advertiser.

Principles of Program Scheduling

Program scheduling consists of determining and arranging program sequence on stations and networks. Since such activities frequently indicate that certain shows should be modified or replaced in order to maintain a strong and attractive program sequence, scheduling often leads to program improvements or to the creation of new programs.

Program scheduling is also closely related to program policy. If radio station policy, for example, follows the popular music-and-news formula, scheduling is a matter of arranging programs so that the audience enjoys a constant fare of music and news shows. If programs for the entire family are the television policy, the schedule must include a variety of offerings to attract viewers of all ages. Certain portions of station and network schedules may fall into a block programing sequence, in which programs of the same type or mood follow one another. Such principles serve as a guide to program schedulers, a group ordinarily composed of personnel from both the program department and the sales department.

Three principles of program scheduling have developed through practice: *know the audience, know the schedules of competitive stations and networks,* and *offer contrasting programing* to fight strong competition.

Successful scheduling stems from knowing what the *audience* wants and catering to its preferences, within the bounds of sound and upgraded programing. As mentioned, audience interests shift from year to year. In television, for example, interest shifted at one time from audience-participation shows to westerns. And interest shifts throughout the day as well, from something bright, cheery, and informative in the morning to relaxing and entertaining shows later in the evening. There are certain times when viewers and listeners want news and information, when they expect sports scores, and when they want special features. Thus audience desires are a basic guide in scheduling.

From a practical viewpoint *competitive scheduling* is also extremely important, for it is the ability to meet competition and to win an audience away from competitive stations and networks that pays off. A study of competitive programing shows the strengths and weaknesses of the broadcaster's own schedule as well as those of the competition's schedule. Obviously the network or station should give special attention to any weak spots in its programing, making every effort to overcome them and to maintain a consistently strong schedule.

When weak spots are encountered, there is one rule of thumb that has proved valuable: use *contrasting programing*—meet strong programs with programs of a different type. It is costly and often futile to attempt to counter a strong variety program with another variety program; a mystery with another mystery; a feature-length movie with another feature-length movie. It is far better to schedule a light program opposite a serious program; a news program against a musical program; a film show opposite a live show. In this manner the network or station can attract those not primarily interested in the strong program and use them as a core to build audience interest.

The art of showmanship inherent in the creation of each program comes to fruition in proper program scheduling, for characteristics of the competition and the value of preceding and following shows either enhance or detract from the audience of any given program.

Origin of Television and Radio Programs

Programs for television and radio may originate as studio or remote broadcasts, or, in certain cases, as both a studio and a remote program. Studio programs may be live, on tape, or filmed (transcribed on radio) or a combination of such. Remote programs are ordinarily live. When a television program is also broadcast on radio, it is termed a *simulcast.*

The Live Program

A live program is a show that utilizes live talent and is received by the audience simultaneously with the actual presentation. The Ed Sullivan Show and most audience-participation programs are examples.

A live show can be tailor-made to reach the audience desired by the sponsor and can often be modified from show to show to meet changing audience desires. The fact that a live program can be played before a studio audience is an important plus for program promotion activities. When a program travels and broadcasts from local stations, theaters, fairs, or home shows, merchandising activities can go along with it. Personal appearances by performers, such as the National Barn Dance group, do much to build local interest in the television or radio series.

Live network television programs often are placed on video tape for repeat broadcasts, just as live network radio programs are taped for repeats. Repeat broadcasts are necessary for certain time zones, such as the Pacific Coast, or during daylight saving time for areas remaining on standard time. Ordinarily the video recording is made in a city such as Chicago or Los Angeles and fed from there to the proper leg of the network. Video recordings, explained in greater detail in Chap. 8, or kinescopes may also be necessary in order to utilize a television station not on the network line or a station that cannot clear the program at the time it originates on the network. Live network radio programs are taped and repeated for various legs of the network or, more often than not, taped by the local affiliate for use at the hour it can be scheduled on the station. The entire subject of live programs is covered in detail in Chap. 7.

The Taped Program

Video tapes are not only used to repeat live programs, but many programs are recorded on VTR units especially for the on-the-air broadcast. Special program packagers are selling taped programs and specializing in productions recorded in this manner. Programs on tape are discussed in Chap. 8.

The Film Program

Like a taped program, a television program on film, or a radio program on transcription, offers the advantage of a flawless production, free from the errors that might occur on a live program from miscues, improper tim-

Fig. 6-3. Filming Gunsmoke on location. Gunsmoke remains one of the most popular westerns on television. Note that actors face a barrage of filming equipment and personnel far more menacing and distracting than the villain. Gunsmoke was originally developed for radio by the CBS Radio program department, and its translation into television was equally successful. Separate series are still carried on television and radio. (CBS-TV.)

ing, or fluffs. It offers name talent who might not be available for live appearances. It offers far greater range in sets and location, for the program can, if necessary, be filmed on city streets, high in the mountains, at sea, or practically anywhere in the world. When such programs are sold on a syndicated basis to various local or regional advertisers, the cost of talent is prorated among all sponsors. This means that the individual advertiser pays far less than he would if he attempted to duplicate the show. The disadvantages of a film program series are lack of the "local touch" and the inability to inject timely comments or gag lines. Programs on film and transcription are discussed in Chap. 8.

Summary

A program campaign has several basic advantages over an announcement campaign. By using a program vehicle, the advertiser can tailor the series for his advertising purposes, attract a regular core of viewers or listeners, and expose this group repeatedly to commercial messages. Program campaigns, especially those with big-name stars, can be fully merchandised to the consumer and to the trade. To many advertisers these advantages are well worth the extra cost and the extra supervision involved in program sponsorship.

Programs are available through networks, stations, and outside packagers, many of whom are film producers. When searching for a program to sponsor, agencies and advertisers are guided by three key considerations: (1) the need to appeal to the advertiser's consumers; (2) appropriateness to the products and the corporate image of the sponsor, and (3) the time-buying situation—program and time-period availability. No one program type is necessarily suitable exclusively to any one type of advertiser. Since each advertiser's marketing problem tends to be somewhat different from all others, he must select the program that best suits his individual purposes. Duplicating a program type used by a successful competitor may be entirely the wrong solution.

Full sponsorship of programs, once so popular, has now generally given way to cosponsorship arrangements. In television this usually involves alternate-week sponsorship, with the exchange (third) commercial often turned over to the cosponsor. In this manner each advertiser actually gets every-week representation on the air. On radio, segmented programs are popular, which permit an advertiser to buy a portion of a show and insert one or two commercial messages. Special announcement programs are set up by television and radio stations as spot carriers for announcement campaign advertisers. This is especially common in radio advertising.

Programs may either originate live, on tape, or on film (or on transcriptions in radio); each of these types is covered in greater detail in the following two chapters.

7 Live Programs and Talent

In considering a program campaign, the advertiser should recognize the many advantages associated with the use of a live program series. Specially tailored to attract an audience from those in the advertiser's primary consumer group, a live series is flexible, has immediacy, and permits last-minute changes in order to be timely and competitive. A live show can have all the excitement of a Miss America winning her crown, or of a fantastic variety act of skill and courage on the Ed Sullivan Show, or all the interest of a probing interview on Meet the Press. The audience is drawn into the series and participates fully in the excitement of being there at the time it happens.

Selecting talent, whether for a live program series or for a taped or film series, is challenging and important. Announcers (often called presenters on television) are personal salesmen, conversing each time face to face with far more people than a national sales force ever meets in the course of several years. Dramatic talent can make or break a role, regardless of the inspiration generated by the writer or the production personnel involved. Music also plays its part in enhancing the excitement and sharpening the mood of a show. Thus talent must be selected with care and thoughtful consideration.

Advantages and Problems of a Live Program

The primary benefit an advertiser gains from a live program is the opportunity to tailor the series to fit his advertising purposes. A live program can be created to attract to its audience those whom the advertiser considers his primary consumer group. If, for example, the sponsor selected a musical show and his consumers consisted of older people, he would, of course, use musical selections designed to appeal to them, not rock-and-roll tunes.

A live show has the excitement of immediacy—of being present at a football game as it is telecast, catching the spontaneity of an ad-lib, feeling the mood of the live studio audience. There is a tonal quality present in a live show which is hard to duplicate in a film, transcribed, or VTR series.

Being flexible, a live program can be modified to fit the latest viewing-listening trends. Last-minute changes are possible. This is important in keeping the show abreast of the times, and live shows usually exploit this advantage over film shows by featuring popular personalities and timely acts. Live shows ordinarily (although not always) use live commercials, which also permit last-minute changes and thus can be kept fully competitive, whereas late revisions are economically impractical in a film commercial. Commercials can be inserted where they best fit into each program. The length of each commercial can be varied, if necessary, although even on live shows most advertisers ordinarily stay with standard-length one-minute messages.

Another advantage of a live program campaign is the ability to use local personalities in each market. In each city there are local station stars with loyal followings, such as Jack Sterling in New York, Jim Conway in Chicago, Cedric Adams in Minneapolis, Gordon Thomas in Milwaukee, Fred Wolf in Detroit, and Don Sherwood in San Francisco. By using a local personality, the national advertiser gains the advantage of the local touch and often an implied local endorsement.

Some shows can be traveled to various parts of the country for live on-the-air local appearances that create additional local interest in the program series. Arthur Godfrey and Bob Hope, for example, have originated their programs from various locations.

Certain types of live programs offer a great deal of spontaneity and dramatic suspense (The Price Is Right and other quiz shows, for example), and sponsors often feel that these advantages, together with their other benefits, are worth the fundamental risk that live programs entail. This, of course, is the ever-present possibility of production or talent error.

On local stations, unless live shows are extremely simple (news broadcasts, weather shows, farm programs), the advertiser may face the problem of poor local live talent. Local live music shows, for example, are often weak in quality and showmanship, and the national spot or local advertiser might be better advised to consider talent on film or transcription. When an advertiser utilizes a local live show, close supervision of the series is recommended.

Talent Availability

Talent for programs is available either individually (as staff talent or free-lance talent) or in groups (commonly referred to as *package talent*).

Staff Talent

Staff talent refers to the announcers, actors, commentators, musicians, writers, sound effects personnel, singers, production personnel, and the like, who are full-time employees of stations or networks. Staff talent handle most live sustaining programs presented over the air and many commercial shows and, under conditions explained later in this chapter, are also available to sponsors for special advertising assignments on shows and commercials.

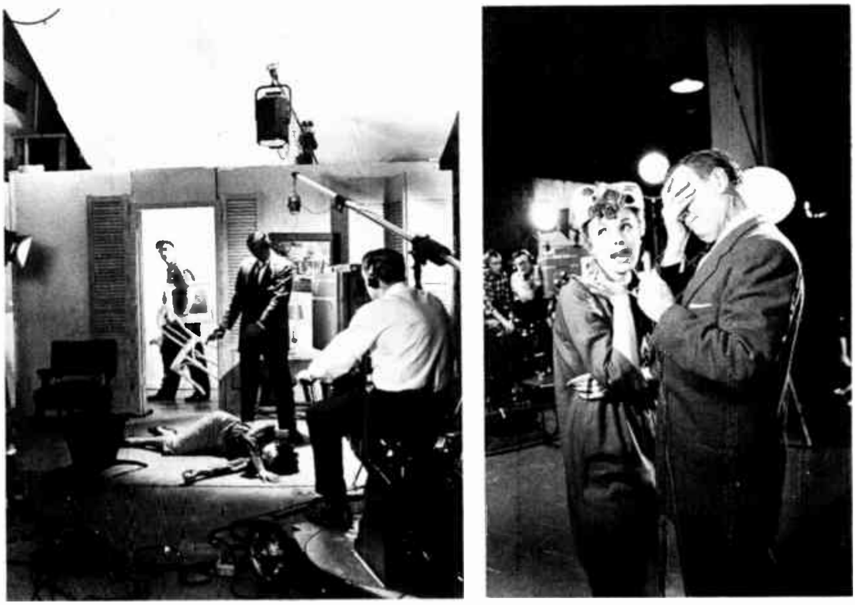


Fig. 7-1. The ever-present possibility of error exists with every live program or live commercial. Left: A stagehand carrying props erroneously appears on camera during a tense dramatic scene. Right: A studio contestant flabbergasts the announcer during a live commercial. (Eastman Kodak Company.)

Free-lance Talent

When a staff member is constantly requested by sponsors or agencies, he often breaks away from his staff job and establishes himself as a free-lance artist. As the name implies, a free-lance person is not a permanent employee of a station or network but an independent operator available for individual assignments.

Generally, free lances list themselves with talent bureaus and make contact either in person or through their agents with the various personnel who hire television and radio talent—producers, directors, and casting directors associated with stations, networks, tape and film studios, and agencies. Free lances make every effort to keep in touch with potential employers to let them know their talents and availability, often advertising their qualifications in the talent directories published in major broadcasting centers.

Some stations permit their staff members to do free-lance work in their off-duty time, generally for commercial films and transcriptions. Other stations do not. Some broadcasters prohibit free-lance talent from doing any work on their station and allow only staff members to audition for live commercial assignments. Such assignments, however, can be considered more or less free-lance in nature in that the sponsor selects his own talent from staff members and, of course, pays them a talent fee.

Package Talent

Talent is also available in package form. A *package* is the term used to define a program series purchased as a complete unit. A *live* dramatic *package,* for example, would include the producer, director, writers, announcer, actors, actresses, sound men, and musicians. A single check pays for all talent costs. When discussing packages the terms above-the-line costs and below-the-line costs are used quite commonly. *Above-the-line* costs are any out-of-pocket expense incurred in the production of a show, such as for an outside writer, actors, or actresses. *Below-the-line* costs are allocated expenses incurred in the production of a show for persons already on the station or network payroll. Such allocations cover engineers, cameramen, sound and lighting personnel, wardrobe, and make-up. Both above-the-line and below-the-line costs are accounting terms that vary with networks and programs.

A *film package* or a *VTR package,* as its name implies, is a complete program on film or tape. In any package program the format and timing permit the inclusion of commercials, the latter supervised by the agency.

Package shows are created by television and radio stations, networks, program packaging specialists, talent agencies, and individual stars. A few programs are still packaged by advertising agencies but the trend has been almost completely away from agency packaging. Agencies never participated in television production and programing to the extent they did in the early days of radio.

As an example of packages: most local news, weather, or sports shows are local station packages; Gunsmoke is a CBS network package; National Telefilm Associates (NTA) packages live, filmed, and taped shows; and Jerry Lewis packages his own programs under the corporate title Jerry Lewis Enterprises.

The Announcer

In radio's pioneer days, announcers were simply unidentified voices on the air or at best, voices identified only by code letters or initials. Milton Cross, for example, was known as A.J.N. in early broadcasts. As commercial radio developed, announcers became personal salesmen for products and sponsors, and commercial announcers in television have assumed a role of vital importance as personality salesmen to a mass audience. Today both television and radio commercial announcers are selected with great care, for their influence can be powerful.

There are several different types of announcer. Of greatest importance to the sponsor, of course, is the *commercial announcer,* who delivers the sales message live, taped, on film (either on camera or voice-over), or transcription. On television the commercial announcer is often called the *commercial* *presenter,* for his actions and demonstrations call for more than straight announcing. Since many television commercials are on film, the process of selecting a commercial announcer is often associated with the commercial-making process rather than with the program itself.

In addition to the commercial announcer or presenter, a program may also have a *program announcer,* who introduces the show and signs it off the air. In some instances the two are identical. If the program announcer plays a featured role in handling the show, he is often called the master of ceremonies (m.c.) or program host.

Selection and Indoctrination

The sponsor can select as his announcer either a staff announcer or a free-lance announcer. Staff announcers, as explained above, are full-time employees of stations or networks. On large stations and for network shows, staff announcers are assigned to sustaining shows and are available for commercial assignments by advertisers requesting them. Staff announcers are usually utilized on low-budget programs and on practically all shows on small-market stations.

One of the disadvantages associated with the use of a staff announcer is that a different man may be assigned to do the commercials on different days of the week. This is especially true on smaller stations. The audience often associates an announcer with a program and a product. Thus, if the budget permits, it is desirable to hire one announcer for the series. This adds continuity to the advertising and is a step toward greater program identity and sales effectiveness.

Because there is an advantage to obtaining exclusive use of an announcer and often because it is essential for the announcer to travel and make personal appearances, many advertisers prefer to use free-lance announcers. And in most cases better announcing talent is available through the free-lance market, although this is not always true.

Announcer auditions are usually conducted by the advertising agency and held in the network or station studios. Ordinarily the agency producer selects the commercial announcer, although at times the sponsor, the television-radio director of the agency, the agency account executive and supervisor, and the commercial copy writer sit in on the audition.

Once the commercial announcer is selected for a program campaign or a series of commercials, he should be considered a special member of the advertiser's sales staff. Like any other salesman, he should be indoctrinated —made familiar with the company history and policy and acquainted with the product(s) from manufacturing process through consumer use. He must know product benefits so that he can explain them clearly and convincingly, especially if he delivers extemporaneous commercials based only on notes and personal knowledge of the product, as so many television and radio personalities do. Special attention to the commercial announcer is vital, for in the role of announcer-salesman, he speaks to more prospects at one time than any other company salesman.

Qualities to Look for in the Commercial Announcer or Presenter. There are several basic points to look for in selecting the commercial announcer (radio) or presenter (television). The basics include sincerity, style, past experience, personality, good taste, interpretation, flexibility, and voice.[1] On the national level production specialists at the advertising agency will advise advertisers on the selection of announcers and presenters, and in many cases the choice is left entirely to the agency producer.

There are numerous extremely successful professional announcers throughout the country—among them, Bob Warren, Don Wilson, and Joel Aldred in Hollywood and John Cannon, Jack Lescoulie, and Durward Kirby in New York. There is also room for the offbeat approach, exemplified by the commercial style of Arthur Godfrey. Announcers in this category are not above kidding the sponsor and joking about the product, but they end up winning over the audience and selling the product in a sincere and believable, although humorous, style. KDKA, Pittsburgh, morning announcer Rege Cordic, for example, created a fictitious product, Olde Frothingslosh Ale, and made up humorous commercials about this "brand." Because of consumer interest generated by Cordic's commercials, the Pittsburgh Brewing Company obtained permission to market a product under this name. The humorous commercial approach is still being used.

Announcer's Word Rate

The term *word rate* refers to the number of words per minute an announcer reads. Different announcers read at different word rates, some having a naturally fast pace and others reading more leisurely. All announcers, of course, are capable of increasing or decreasing their normal delivery pace in keeping with the delivery requirements of a commercial. Some commercials call for a slow, sincere, and intimate presentation, which may require reading as slowly as 100 words per minute or even more slowly. Other commercals must be "punched" and read as rapidly as 180 words per minute.

The average word rate used by announcers on television and radio is approximately 160 words per minute. This does not mean that each sentence is read at a steady rate. Naturally, there are pauses within sentences for expression—some phrases are read more slowly for emphasis, and others are "thrown away," or delivered at a faster pace.

Word rate in television and radio advertising is like type size in printed media. The smaller the type size, the more words that can be crowded into a given space; the faster the word rate, the more words that can be read in a given length of time. But the smaller the type, the harder to read; likewise,

[1] Seehafer. Eugene F., and Laemmar. J. W., *Successful Radio and Television Advertising*, (McGraw-Hill Book Company. Inc.. New York, 1951), pp. 130–131.

the faster the delivery, the less the comprehension. The important factor, obviously, is comprehension—not how many words can be broadcast during a given commercial minute. Just as large type is easier to read, so a slower word rate is easier to comprehend.

Women Announcers and Presenters

Ever since the earliest days of broadcasting, men have generally been used as announcers. Their voices reproduced far better over the first radio sets than women's voices. But even as engineering standards improved, audiences in America preferred the male voice, which is richer in quality and overtones and deeper in pitch. In contrast, many foreign commercial stations generally use women announcers.

Although some stations have experimented with women in general announcing assignments, most women who serve as announcers are employed in specialty roles. They may conduct special programs for women or may be used as personality commercial announcers (presenters) representing a given advertiser, ordinarily selling products for women. Betty Furness, representing Westinghouse, was one of the first women presenters on network television, and she successfully pioneered the television role of a woman as a specialty commercial announcer. She proved sincere, unaffected, and knowledgeable about her products; she dressed attractively for her appearances, but without drawing attention to herself and away from the product. Other successful network women presenters on television include Julia Meade (for Lincoln and others), Barbara Britton (for Revlon), and Adelaide Hawley (Betty

Fig. 7-2. Several advertisers use women presenters on television, especially to advertise women's products. Here Barbara Britton delivers a live commercial for Revlon's Satin-Set. (Revlon, Inc.)

Crocker for General Mills). An advertiser selling to women should consider the possibility of using a distinctive woman announcer who can present the product sincerely and authoritatively.

A Typical Day with a New York Free-Lance Announcer

The following is an account of a typical day in the life of a New York free-lance announcer, preceded by some personal philosophy on the subject. The section was written by John Cannon, who has been a free lance since 1949.

Most of us who work as free-lance announcers in New York apportion our time around our live show commitments. Mine currently consist of the Shell New York Local News on WRCA-TV at 6:30 weekday evenings, and I've Got a Secret with Gary Moore on CBS-TV Wednesday evenings.

Let it be said with emphasis, however, that an announcer could be quite successful in television and radio today without ever doing a live show. Many more commercials are done on film, tape, or transcription than are done alive. On film or transcription I do such programs as Meet the Press for Pan American Airways; Alfred Hitchcock Presents and Sea Wolf for Vitalis; The Lone Ranger for Quick; and others for Brisk, Borden, and Whirlpool.

There are a number of additional activities and opportunities beyond these which are also available to an announcer in New York City. For some time I have enthusiastically worked as a narrator of documentaries, travelogues, and industrial films, as well as movie trailers, that dramatically tease the audience to see the next attraction in their local theater. Newsreels and sportsreels have claimed my services a good deal, too.

Still another project, and one in which I take pardonable pride, is recording Talking Books for the Blind. This enterprise, a Library of Congress activity, provides the professional challenge of three-hour sessions of continuous reading and recording. Letters from the blind, who use these records, are a very real thrill to me.

An announcer is an artist—a performer basically. He is also a salesman and a personality. His reputation rests on his quality of performance and the effectiveness of his projection. In the free-lance business, however, he must first expose himself to those who hire announcers before he can prove himself a workman. Contacts are essential. They can be made in a pleasant and stimulating way, too. I make it a point to meet all the new casting directors; remind people or agencies who have never used me of my availability; gently jog the memories of those who have not called me in some time.

With those who regularly avail themselves of my services, I earnestly try to achieve a close working relationship. I see them at their offices, have lunch or dinner or attend business parties with them. We shop-talk and delve deeply into ways and means to best approach a forthcoming job. I brain-pick until I feel I know exactly what is wanted from me. Once I have their thinking clearly in mind, I can best express my thoughts on the best performance approach.

The road to regular employment as an announcer is keeping flexible and fresh and meaning every word you say. Each commercial or narration has its own particular story to tell and needs its own special treatment. Once an announcer has the correct concept he can use the technical skills of his art—diction, pace, emphasis, range of voice, phrasing—plus a generous amount of sincerity and naturalness to bring the copy alive.

Many clients today help their spokesman substantially in his efforts to represent them convincingly on the air. I refer to clients with the enlightened practice of taking announcers into the company as part of its sales force. I have had the happy advantage of such education from many advertisers.

A word about the bane of every announcer's existence. This, of course, is the audition, and it's never easy. Mathematically it's against you from the start, for only one can be chosen. Auditions are unnerving, even for the practiced veteran. Those in charge of an audition do not always know what their client really wants, and they may not know your work very well, either. In view of all this, together with the competitiveness of the audition, it is easy to become confused and nervous. One has to keep a level head. I try to do my own job in my own way. I study the script thoroughly, listen to what is said, and give my reading in as relaxed an atmosphere as I can preserve for myself. This is not a criticism of the audition system, for a goodly portion of my work has been acquired in this tortuous fashion. Once assigned as an announcer by a sponsor, however, I do everything I can to make further auditions unnecessary.

Various business arrangements are available to the free-lance announcer. He can have a personal manager or an agent, or he can represent himself. I generally prefer to negotiate most of my talent-business affairs myself and find a personal manager superfluous, though from time to time I do work with several agents, who handle specific accounts or shows for me. Let me add, however, that I do appreciate the judgment and guidance the best managers can bring to an individual's career. For example, when it is a question of bargaining for a very high price, an agent can do that far more effectively than an artist. Some of my colleagues have done well with exclusive-agent contracts; others have been disappointed. An agent should be chosen with great care and expected to work hard and consistently for you, but he cannot be expected to miraculously make you a better performer.

Here's what a typical day looks like for me:

9:30 A.M. Reeves Sound Studios for three voice-over tracks for Shell X-100 Motor Oil Campaign. These are "wild tracks" for television film commercials, meaning the picture will be edited to my voice track later.

11:30 A.M. Coastal Recording Studios to do the weekly radio spots for Grand Union Supermarkets, aired locally in New York City. Although each commercial is just 10 seconds in length, this is one of my more exacting and difficult assignments.

12:30 P.M. Lunch with the Vitalis agency producer. We discuss the commercials that are about to go into production. I am doing the voice-over.

2:30 P.M. Up to Metropolitan Sound Studios to do the U.S. Rubber commercials for their network show. There are two announcers, and we do the audio to match the video, sitting in a studio watching the screen with one eye and our script with the other. This requires much rehearsing and more than the usual number of "takes."

4:00 P.M. Back to midtown Manhattan. My telephone exchange service has received several phone calls for me to answer, and I'm on the phone for a busy half hour.

4:30 P.M. Brief appointment to pick up the script for a four-reel film on Afghanistan to be done the next day. I discuss the problems in brief with the producer.

5:15 P.M. Next to WRCA-TV for the Shell Local New York News program. I change clothes and get made up and on camera in time for the 6:05 rehearsal. Although I use prompting cards, the script has been mailed to me several days in advance and I've memorized the on-camera parts.

6:40 P.M. On the air for the Shell Local New York News Show.

7:15 P.M. Home, if possible. This evening, however, I devote some time to research on the Afghanistan picture. I can go to the library or do it in my own office. When I need help on pronunciation I call Mr. Mohamed Pienda, a native of Kabul, Afghanistan, who has been recommended to me for consultant work on pronunciations. The language is very difficult to pronounce, as there are four guttural sounds completely unknown in English. I write out all pronunciations phonetically in the margin of the script but, above all, try to remember accurately Mr. Pienda's intonation.

9:15 P.M. Day officially over now—home to eat.

Production Personnel

Since Chap. 10 is devoted to production and direction and discusses the activities of production personnel in detail, it is sufficient at this point to define the production jobs of key personnel.

The *producer* has over-all executive responsibility for the television or radio program series and is usually the first person hired for a program campaign, if he himself is not the originator of the program idea. As the executive in charge of the show, he is responsible for its basic planning and execution. The program concept should be fully outlined to him and, when the series is sold, he should be given a working knowledge of the sponsor's objective in using the program as an advertising vehicle. The producer conducts the program planning sessions with agency officials, network or station executives, and representatives of the sponsor. He may be on the staff of a station, a network, or an advertising agency, or he may be a free-lance artist. In many instances, as mentioned, the producer is the program packager who originated the program idea and thus is the logical person to produce the broadcast series.

The actual on-the-air broadcast is handled by the *director*. A successful program series is greatly dependent upon the man in the control room, with his over-all understanding of the program idea and the advertising objective, his ability to interpret script into sound and motion, his skill under pressure, and his tact in dealing with talent and drawing the best from them.

Both the administrative work of the producer and the on-the-air work of the director may be handled by a combination producer-director, often called a production director. Such a dual role is quite common on smaller stations.

The salaries of staff production personnel for a program campaign are ordinarily included as part of program (talent) costs. If the sponsor wants someone other than the staff producer or director to handle the series, he may be able to select another staff member for the job and pay him a special fee, or he may hire from the free-lance market. The services of an agency producer, primarily to supervise commercials but also to act as program-agency liaison in a live program campaign, are available to the sponsor without additional fee, since this supervision is included as part of the agency's normal servicing activities.

Dramatic Talent

In the key broadcasting centers of the United States it is possible to hire television and radio dramatic talent to portray an aged philosopher, an average husband, an old maid, an Irishman, a juvenile delinquent, a boy scout, and a crying brat—plus every variation in between. Actors may be hired as leads, heavies, juveniles, dialecticians, or straights.

Many actors and actresses are capable of doubling, or portraying more than one role in a dramatization. Freeman Gosden and Charles Correll, for example, portray several of the roles on their program, Amos 'n Andy. Peter Donald and Mel Blanc are also capable of multiple roles on a single program, handling them so skillfully that the audience is not aware, for example, that the same person who portrayed a farmer in an earlier scene played the role of the Southern business executive in a later scene.

Talent union regulations state that an actor can play two parts in a dramatization for the standard fee. However, if the actor is assigned more than two parts, he is entitled to additional compensation. In certain cases where double roles are exceptionally short, such as on dramatized news broadcasts, the union permits additional doubles without additional compensation. Producers considering doubling of roles should check union regulations.

Dramatic talent publicize themselves and audition in the same manner as explained for announcers; that is, they employ talent agents; contact producers, directors, and casting directors to make their availability known; and advertise in talent directories. They appear for auditions on call from networks, stations, agencies, recording studios, and tape or film studios.

In searching for talent the producer or casting director may contact a talent agency, indicating the persons requested for auditions, or may contact talent direct, using their own files, as well as talent directories, to locate the necessary persons. Because of the personal nature of the business, talent of all

Fig. 7-3. Free-lance actor Vic Perrin discusses a script change with Jack Webb, while Ben Alexander takes a short break. (Mark VII.)

types make it a point to keep in touch with those who regularly hire persons with their skills.

A Typical Week with a Hollywood Free-lance Actor

The following is a personal account of a typical week with free-lance actor Vic Perrin. Perrin has been in Hollywood since 1940. Prior to turning free-lance he was a staff announcer at NBC and, later, chief announcer at ABC. He has appeared in numerous radio dramatic shows and in such television series as Tales of Wells Fargo, Dragnet, Gunsmoke, and Lassie.

I think of myself primarily as an actor, and I give acting calls precedence over all others. To operate successfully in this broad area means developing skills in all acting media—stage, theater, radio, film television, and live television. Each presents slightly different performance problems and requires a slightly different set of attitudes and techniques. In essence it's a complicated set of reflexes which you call into use merely by saying to yourself "Remember, this is live television," or "Now I'm a radio actor." To ignore any potential outlet for your talents is to diminish your area of operation, making growth and security dependent on the seemingly whimsical fluctuations to which all media are subject.

Second to being an actor, I think of myself as a narrator—sort of halfway between an actor and announcer. Within this category there must be numerous variations in style, to suit the different types of material and the various audiences to which that material is directed. For example, narrating Sergeant Preston of the Yukon calls for an attitude of great interest and dramatic excitement. Narrating Fractures of the Femur for the Surgical Division of the Veterans Administration requires the attitude of a well-informed surgeon speaking to other well-informed surgeons. When I narrate a first-person story on Suspense, my attitude is one of "this is happening to me, at this moment, right now."

As a free lance I have no contractual commitments to anyone, but also no one has any commitments to me. In essence I am unemployed as I write this. It's Sunday afternoon, the weekend has been quiet, and it looks as though Monday, Tuesday, Wednesday, Thursday, and Friday will (unfortunately) be quiet, too. No calls. So I plan a golf foursome for Monday. That evening I'll go into Hollywood and work out with Charles Weidmann's modern dance group. I set up a riding lesson for Tuesday. (It's been three weeks since the last one, and I'll probably get stiff all over again. But I've got to get back into shape—twenty-four western series planned for next season, you know!) Wednesday I'll find something else to keep me busy.

Monday morning, before teeing off, all four of us call our telephone exchange to let them know where we can be reached. Then, with clear conscience, we start off to break a hundred. We play our usual stellar game for the first seven holes and are about to tee off on the eighth when we see the clubhouse jeep headed in our direction. A fast side bet as to which of us they want. I win, put my clubs in the jeep, and tell my jeering cohorts I'll meet them at the clubhouse for the second nine.

Three messages: call your agent, call Father Higgins of Family Theatre, and call Irving Pelgram regarding work. I call my agent first.

"Jack Webb wants you for a day in the pilot of a new television series. You'll probably work tomorrow. See the wardrobe man at two this afternoon and pick up your script at the same time. It's only one short scene, but Jack says it's a strong one and he'd like you to do it."

I accept and call Father Higgins.

"Vic, we have five more half-hour television films ready for dubbing, and we'd like you to narrate them Wednesday morning." I agree to confirm this that evening and call Pelgram.

"You don't know me, Perrin, but I heard some of your narration at the Animators Film Festival and tracked you down through the Guild. Could you do the off-camera voice of a newscaster for me in a feature I'm doing for Allied Artists? It'll take about an hour of your time tomorrow."

I explain that I'm supposed to work a television film tomorrow but there is no set call as yet. I suggest that if I can persuade Jack to give me an hour before the lunch break that would give me from 12 to 2, which should be plenty of time. He agrees to set up a studio from 12:30 to 1:30 and I agree to confirm my availability.

I rejoin the foursome at the tenth tee and we finish the last nine holes. A sandwich and off to the Republic lot for the 2 o'clock wardrobe fitting for Jack Webb. I pick up the script at the casting office, then track down the assistant director and get my call for the picture. (Normally, calls for the next day's shooting are phoned to you at home about 6 P.M. the night before. In this case I need to know a few hours sooner.) I find him and he gives me the call: 9:30 for make-up, 10 on the set. He also makes the concession of a 2-hour lunch break.

Then home. A call to Pelgram to confirm the recording date. A call to Father Higgins to confirm that Wednesday morning, 9 to 12, is O.K. for the narration. I receive a call from my exchange to tape a radio show for the Armed Forces Radio Service, Wednesday, from 12:30 to 2. I instruct them to accept it.

Now I settle down to read the Jack Webb script. I have a one-page scene—six speeches. No great effort to learn the lines for a part this size. But I want to know the story completely. I want to establish in my own mind the relationship between all characters—specifically what my character contributes to the advancement of the story. And I want to daydream a little about what I can do as an actor to make this six-line character interesting enough to warrant his being on the screen for the 40 seconds alloted him.

Tuesday starts out fine. I manage to do the lunchtime film track and get back to the Jack Webb set before I'm needed. The shooting is going slower than anticipated because of a gun that misfires at the crucial point in a long emotional scene which Jack wants to get "all in one take." The gun has a hard action, and the actress, a good one, does not have sufficient strength in her trigger finger to fire the five fast successive shots the script calls for. Understandably, after the fourth try at the scene, the gun becomes a mental hazard to her, and she begins to tense up. Concern for the stubborn prop preoccupies her. She can't concentrate on her lines and starts to blow them. When she doesn't, one of the other three actors in the scene does. The harmonious rhythm of playing a scene has been temporarily knocked out of kilter. I am only an observer, but all actors have experienced these moments when suicide seems like the only honorable way out. The tension is contagious. I walk away from it, go to my dressing room, write a letter, and play some solitaire to forget it.

But they never get to my scene and finally I'm dismissed for the day, with an early morning call-back for Wednesday. Now I have a problem.

Having signed a contract for only the one day, I feel no great conscience in presenting my work conflict for the following day. I explain the situation to Jack. His answer, "No problem. Get here as soon as you can, and we'll shoot your scene late in the afternoon."

Wednesday works out fine. Narration for the religious film is finished by 11. Armed Forces Radio show finished by 1:30. A quickie lunch, into wardrobe and make-up, and I'm on the set by 2:30. Scene finished by 4:30 and I'm home with the paper by 5. A call for the following day to record a Frontier Gentleman radio show from 2 to 6. I accept it.

Thursday at 6 and my week is over. No calls for Friday, so I leave with my family late in the evening for our weekend house in the San Bernardino Mountains. Should something urgent arise, my exchange would have the mountain patrol track me down!

A pleasant, relaxed Friday, Saturday, and Sunday follow. But I have no commitments for Monday, Tuesday, or any other day next week. No one may ever call me again. I may be washed up. Through. Maybe I should start worrying. Maybe 10 years of free lancing without once drawing an unemployment insurance check is pushing luck too far. Could be. But to stay vital, vigorous, and enthusiastic, I find it much more practical to worry about important things like "how to break 100."

Excuse me, please. The phone is ringing.

Television and Radio Writers

Television and radio writers may be classified into two general groups: (1) commercial copy writers and (2) script writers. As explained in Chap. 9, commercial copy writers are ordinarily agency or station employees who

Fig. 7-4. Three cameras are used for dramatic angle shots of concert guitarist Andre Segovia on a live network show over CBS-TV. (Kenyon & Eckhardt.)

create advertising messages for use on the air. Their services are available without charge to the advertiser. Script writers handle program material exclusive of commercial content. This section deals with script writers and script-writing specialists, such as continuity writers, comedy writers, variety show writers, dramatic adapters, and the like.

On a small station a continuity writer prepares whatever script material is required for the station. Ordinarily this consists of station promotion announcements, opening and closing announcements, introductions for speakers, musical continuity, and the like. On some stations announcers are required to write their own program continuity, but most announcers, especially disc jockeys, prefer to ad-lib their shows. Thus, a writer working for a small station may spend most of his time writing commercials and very little time writing continuity.

Network programs are written by script-writing specialists. On some programs, such as comedy shows, the program packager (usually the star comedian) hires a full-time comedy writing staff. On other shows, notably dramatic shows, the program packager buys scripts from television and radio writing specialists.

Most free-lance script writers ultimately become specialists in various types of programs. Thus, a packager seeking a script of a particular sort knows from experience the leading writers in that field and looks to them for material, though he also reads scripts submitted by those attempting to break into television or radio. Ordinarily scripts are submitted through the writer's agent, since most producers do not have the time to read scripts that have not been screened by professionals.

In some cases it will be necessary to have an *adapter*. Adapters are used to write television and radio scripts based on movies, plays, and novels. Sometimes they are employed to rework scripts accepted from other writers. It must be pointed out, however, that producers and directors usually have the right to make changes [2] in a script for dramatic emphasis or for timing purposes. Thus, an adapter is employed only on a major writing assignment.

Selecting Television and Radio Script Writers

The best way to select a television or radio script writer is to examine samples of his work. This also applies to hiring a commercial copy writer. Assuming that these samples seem promising, there are other points to consider, varying with the type of writing assignment involved. The continuity writer on a small station, for example, must be flexible enough to handle the varied kinds of continuity he may be called upon to write—for musical programs, station promotion announcements, talks, and the like. The specialty writer applying for work on a comedy writing staff or a variety show writing staff must show that he is qualified to handle this specific type of assignment.

In hiring writers it is important to remember, too, that television and radio deadlines cannot be missed. A writer's speed in creating an idea in his mind and translating it into a workable script is extremely important. Many of the basic tips on commercial radio writing listed in Chap. 9 also apply to television and radio writing in general. The producer and director of the program ordinarily are best qualified to judge scripts and writers, although other persons associated with the program campaign may help in the selection of writers.

Music for Television and Radio

Music, of course, is used both for programs and for commercials on television and radio. In both instances music may be live or transcribed.

Live music for programs is ordinarily under the supervision of the show's musical director. The musical director chooses selections for each program, assigns arrangers, and conducts the orchestra in rehearsals and on the air. Most live music on television or radio is specially scored, with arrangements provided either by free-lance musicians or members of the orchestra. Orchestra musicians are often staff musicians in the employ of the station or network.

[2] Quite naturally writers and adapters resent script changes or deletions made by producers and directors (and sometimes actors) for other than timing purposes.

Fig. 7-5. Creating and recording an original singing commercial for television and radio. Above: The first few bars of the original theme melody created for Schlitz beer by Don Voegeli. Below: Voegeli records his jingle in a semisymphonic arrangement with fourteen musicians. Recording was done at Universal Recording Studios, Chicago. Many name singers have recorded the tune, including Margaret Whiting, Ella Fitzgerald, the Hi-Lows, and others. (Jos. Schlitz Brewing Company and Don Voegeli–Creative Music in Advertising.)

Transcribed program music may consist of records or music library transcription music, as explained in Chap. 8.

Music for commercials may be original music or special transcribed library music. In some instances melodies in the public domain are used for commercials, and new lyrics are written by the television copy writer. Original music and lyrics may be composed by a jingle writing specialist. The jingle writer ordinarily develops lyrics from a fact sheet prepared by the commercial copy writer. The fact sheet states the advertising theme and pertinent selling points. Only rarely does the commercial copy writer compose the lyrics, so that the jingle writer has comparative creative freedom in developing both the music and the words.

When an agency feels that a jingle would be desirable, one or more jingle writers may be requested to submit a speculative jingle. In most cases the jingle writer will charge a basic fee, such as $100 for a speculative jingle, this amount being credited to the agency for outright purchase or lease rights if the jingle is accepted. Once a jingle is accepted, the writer arranges the selection for recording and often conducts the orchestra in the recording session.

It is possible to assemble library music for *commercial background music* or to create semioriginal jingles with special transcribed library selections. Several firms, such as Capitol (Hi-Q) and Boosey-Hawkes, have transcription libraries similar to the Musi-"que" Library of Standard, explained in Chap. 8. A skilled music editor, using the carefully prepared mood-music index, can assemble necessary "pieces" of the library and blend a tailor-made background for a film commercial or accompaniment for a singing commercial. This practice is common on smaller stations, but practically all the jingles of national advertisers are original creations.

Unions

Although numerous unions have been recognized by networks, stations, and studios in the television and radio industry, three are perhaps the most important: the American Federation of Television and Radio Artists (AFTRA), the Screen Actors Guild (SAG), and the American Federation of Musicians (AFM).

American Federation of Television and Radio Artists (AFTRA)

The American Federation of Television and Radio Artists, popularly called AFTRA, is the union of talent for live television and for radio, transcriptions, and phonograph recordings. The union-shop provision is contained in all the national codes, as well as the local contracts covering independent stations and recording studios. The national codes are signed by producers and by advertising agencies. Members of AFTRA may be actors, announcers, comedians, masters of ceremonies, quizmasters, disc jockeys, singers, dancers (who have speaking lines), sportscasters, puppeteers, reporters, analysts, and others who sing or speak professionally for live television or for radio, transcriptions, or phonograph records.

Certain people are not required to join AFTRA. They include government employees and persons who are engaged occasionally, on a single-program basis, as specialists (whose regular employment is in the field in which they report). Exceptions are also granted for persons employed for not more than one performance each year, because of a reputation acquired in other than the amusement field. Membership in AFTRA is not required for bona fide amateurs on bona fide amateur programs, choirs and choruses of denominational programs, and participants in audience-participation programs.

AFTRA's national codes covering television, radio, transcriptions, and phonographs generally run for a period of 2 years. Following each national negotiation, AFTRA issues revised national codes, which are then in effect for the ensuing 2 years. They indicate, among other things, basic minimum fees for each category of performer and working conditions in each field covered by the respective codes. The national transcription code, for example, covers uniform minimum rates for wild spots (see Glossary), local program spots, and network program spots. Variations depend upon the length of the on-the-air use cycle and upon the inclusion or exclusion of major network cities such as New York, Chicago, and Los Angeles. The basic minimum fees established in the national transcription code are for a use cycle of 13 weeks, unless otherwise specified.

In addition to the basic minimum fees listed in each of the national codes, the employer pays 5 per cent on the gross compensation payable to each performer. This contribution is forwarded to the AFTRA Pension and Welfare Funds, separately administered from AFTRA. The sole responsibility for the formulation of policy and administration of the AFTRA Pension and Welfare Funds is vested in a board of trustees, equally represented by industry and the union.

Other AFTRA code provisions cover dramatized commercials, signatures, and simulcast usage. AFTRA codes are highly intricate, and transactions affected by these codes often require the services of a business affairs specialist. AFTRA offices, located throughout the country, are also available to help interpret union regulations.

Screen Actors Guild (SAG)

The Screen Actors Guild was organized in 1933 in the motion picture industry, but the jurisdiction of the guild now extends to talent appearing in film programs and film commercials on television. Because many television actors, actresses, and announcers appear on live television as well as on film, they join the live television talent union (AFTRA) and the film talent union (SAG).

SAG negotiates collective-bargaining agreements with producers, film studios, and others, covering wages, terms, and working conditions in the areas where it has jurisdiction. Following negotiation sessions the Screen Actors Guild issues a code book, setting forth salary scales and working conditions. In the field of television commercials, payment to actors varies according to whether the commercial will be used in a program campaign or in a spot announcement campaign and whether the talent appears on camera or off camera. Fees are paid on a 13-week-cycle basis for spots and on a per-use basis for program commercials.

A typical talent payment, as negotiated by SAG, is the fee paid to an actor for appearing in a 1-minute film commercial designed for use on a network program. The session fee (8 hours of work, or less, for a single commercial) for shooting the commercial is $80. This covers a one-time use of the commercial on a network program. The payment for each additional use is typically $55, but it may be less in certain circumstances, such as when extensive use of the commercial is guaranteed.

When a commercial is to be used on a spot announcement campaign, the initial fee is the same—$80. This covers the use of the commercial for a 13-week cycle in one to five markets. SAG has established classes of markets, and if one of the markets is New York, Chicago, or Los Angeles, a slightly higher fee applies. When the commercial is used in subsequent 13-week cycles (in one to five markets), a reuse payment fee of $80 is required. Again, when New York, Chicago, or Los Angeles is used, the fee is slightly higher. All rates quoted apply only through 1960, and fees should be checked with the Screen Actors Guild, which is extremely willing to help broadcasters, advertisers, and agencies interpret its codes.

All concerned with the creation and production of television film commercials should be familiar with the SAG agreements. Assume, for example, that a writer envisions two actors appearing on camera in a newly created television film commercial. Each would be paid a session fee of $80 plus reuse payments. However, if the same commercial action could be accomplished by showing the actors only in silhouette or by using only their hands or the backs of their heads (so that they could not be recognized), extra's fees would apply. These are often considerably lower than actor's fees, and no additional-use payments are required. Writers should be aware of this in creating commercials; producers should be aware of this in reviewing storyboards. Thus writers, producers, and agency business affairs specialists alike should know SAG code provisions.

In many cases big-name talent is used for commercials and paid well above the SAG scale. If a written agreement is made at the time, part or all of the overscale payments may be credited against reuse payments. Thus it often is advantageous for an advertiser to hire the very best talent available, pay the high overscale fees, and use the film commercial throughout numerous payment cycles without additional compensation.

As of this writing there is no final decision as to whether SAG or AFTRA has jurisdiction over television programs and commercials recorded on video tape. On the working level talent employed by networks and stations for video tape commercials are paid according to AFTRA rates, whereas those appearing in video tape commercials made by film or VTR studios are paid at SAG rates. This problem has been in negotiation for some time.

American Federation of Musicians (AFM)

Today, with rare exception, all musicians who play over the air professionally are members of the American Federation of Musicians. Each AFM local enters into negotiations with the television and radio stations in its area and signs contracts with them covering wage scales, hours of employment, and working conditions. The national union negotiates with the networks, recording studios, and film studios for national agreements (primarily on the use of musicians for television and radio commercials). Some advertisers and agencies are not signatories to AFM codes. The AFM codes are concerned primarily with regular week-to-week employment, but they also cover per-program broadcasts, including air time and rehearsal time, and fees for commercials.

Over and above the one-time fee paid to the musicians participating in a recorded commercial, there is an additional fee (also one-time) of $100. This amount, paid for each recording session, goes directly to the Music Performance Trust Funds of the Television and Radio Industry, administered by an independent trustee and used for free public music programs, such as band concerts during the summer.

If a musician also wishes to appear as a singer, he must join AFTRA, SAG, or both. Many musicians and conductors are members of AFM, AFTRA, and SAG.

Summary

A live program series offers the advantage of a tailor-made vehicle, designed to attract principally those who constitute the advertiser's primary consumer group. A live program is flexible, has immediacy, and permits last-minute changes in order to be timely and competitive. Live shows in each market also permit the use of well-known local personalities. The primary disadvantage of a live show, of course, is the ever-present possibility of production or talent error.

Talent is available individually or in package form. Individual talent may be staff or free-lance. In most circumstances staff personnel are available without additional compensation, but specially selected personnel, like free-lance talent, must be paid a talent fee. When package talent is used, a single amount is paid to the packager, who, in turn, pays for all costs involved in the production of the show.

Announcers for programs and commercials should be selected with care, for their work can be extremely influential. Perhaps the most important quality to look for in the announcer is sincerity. Once selected, the announcer should be considered a member of the company's sales force.

Two key production people are the producer and the director. The producer has over-all executive responsibility for the production, and the director handles the on-the-air broadcast. Both are instrumental in hiring the necessary writers, musicians, and actors for the show.

Although numerous unions are recognized in the television and radio industry, the three most important are the American Federation of Television and Radio Artists, the Screen Actors Guild, and the American Federation of Musicians. Those who act, sing, or speak professionally over live television and radio are members of AFTRA, and those who make films are members of SAG. Most performers join both AFTRA and SAG. Musicians, of course, are members of AFM.

On-the-air talent are the final communication link between the advertiser and the audience. On their shoulders lies the responsibility for executing the program and properly communicating the commercial message. To many an outsider the television performer has a glamorous and exciting career, but professional talent look upon their responsibilities in a serious and dedicated manner, well aware that the polish and touch of the showman often make the difference between just another program or commercial and one that attracts and excites audiences, builds favorable brand images, and produces product sales.

8 Programs on Film, Tape, and Transcription

Technical advances in methods of reproducing programs and commercials on television and radio have continued to improve over the years. In the early days of radio, recording quality was so poor that some stations banned all transcribed programs and commercials. But with engineering improvements it became almost impossible for the listener to tell whether a presentation was live or transcribed.

Much the same technical progress has aided the television film industry. Early films for television faced technical difficulties comparable to those of early transcriptions for radio. Again, improvement in film quality has been accompanied by increased audience acceptance. Certainly viewers can recognize old movies and poor films on television as filmed productions. But as technical improvements continue, the average viewer finds it increasingly hard to differentiate between a live show and a film show made especially for television. And video tape recordings, perfected for color as well as black-and-white television, practically defy detection by viewers.

Thus technical advances have made possible the extensive use and acceptance of films, tapes, and transcriptions, with their inherent advantages to advertisers, networks, and stations.

Benefits of Television Programs on Film or Video Tape

Without a doubt the perfection of video tape has brought about great changes in the television industry. In many cases VTR is replacing filming as a means of recording television programs. Video tape has revolutionized commercial production by permitting the use of live techniques without the problem of on-the-air error. Video tape also makes possible high-quality reproduction of programs for delayed broadcast. It is employed to record television programs off the air and to rebroadcast them to various legs of the network at a suitable hour. This is especially useful in compensating for the time differences involved when part of the country observes daylight saving time. Some stations with video tape equipment prerecord programs and play them back at air time. The Ampex Corporation of Redwood City, California, has been one of the forerunners of the tape industry.

Fig. 8-1. Video tape recording equipment at NBC-TV's Tape Central in Color City Studios, Burbank, California. This operation is used primarily to record and play back shows to various legs of the NBC Television Network, thus eliminating the confusion previously caused in program scheduling by the semiannual shift to and from daylight saving time. (NBC-TV.)

There are several advantages associated with a television program on film or video tape. Some are common to both techniques, and others are peculiar to one or the other. Primarily, any program on film, tape, or transcription can be re-recorded or edited to produce a flawless presentation. During the shooting or recording process, various "takes" can be made and the best used for the program. Scenes can later be edited or replaced for timing purposes, so that the film or transcribed program runs the exact length desired. On video tape, scenes are usually repeated as often as necessary to get a perfect take, so that mechanical editing is held to a minimum.

A film production is not restricted to the limitations of an in-studio set. Film footage can be shot anywhere. It permits, for example, fast-moving water scenes, complete with water skiers, sailboats, and cruisers. It can move from Rome to New York to Hong Kong. This advantage does not hold for VTR, which is restricted to the limitations of a live television camera.

Film and tape offer another basic advantage. Talented stars with various movie and television commitments can devote several weeks to recording an entire program series, but their week-to-week availability for a live show might be in doubt. Moreover, some movie stars are reluctant to appear on live television, preferring the security of editing privileges to assure a more nearly perfect performance. Thus film and tape shows offer the opportunity for better talent as well as better performances.

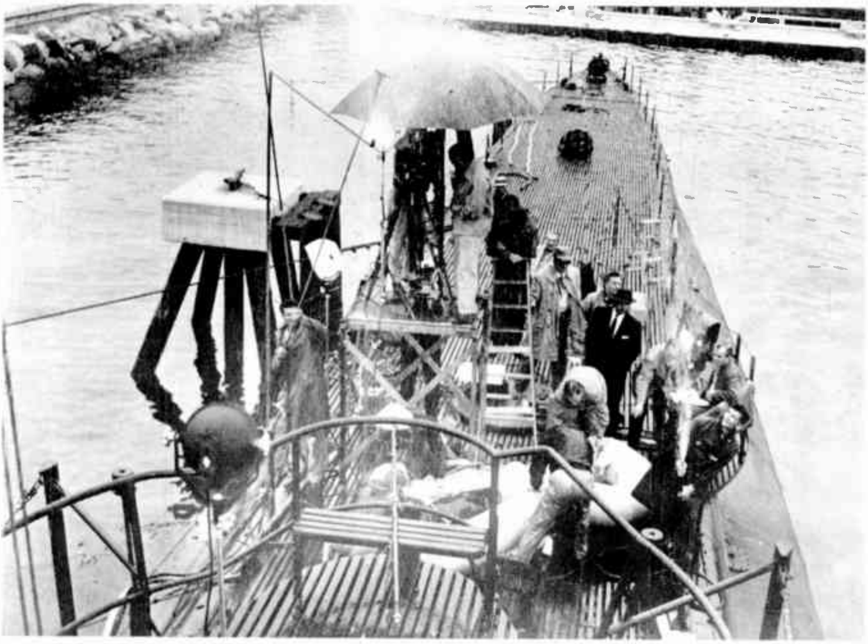


Fig. 8-2. Film television programs are not restricted by in-studio limitations. Above: Filming Silent Service aboard the "U.S.S. Sawfish." The production crew is "making rain," and the camera is protected under an umbrella. Below: On an extensive Hollywood back lot, the action in Union Pacific is filmed against a variety of backgrounds, including sagebrush, prairies, primitive stations, Indian villages, and Western towns. Authentic railroad rolling stock of the 1860s is used. (California National Productions.)

There are also economic advantages. The original film show can be syndicated on a market-by-market basis, with each advertiser paying only a proportionate amount of the total production cost. Moreover, reruns can be purchased at lower rates and often garner substantial audiences. Once VTR equipment is installed, the cost of tapes for shows is extremely low.

Problems of Television Programs on Film or Video Tape

As previously mentioned, film reproduction in television has improved to the point where technical quality is no longer a problem. Certain other shortcomings, however, are associated with film series. Since it is produced well in advance of the air date, it does not permit timely comments or current gag lines. There is no immediacy. The "local touch" is missing, so important to certain types of advertisers and their campaign objectives. A film series, moreover, cannot be modified to match changing audience taste—to use a different type of story line, to feature a secondary actor in the series who catches the public fancy, or to switch to a modified format. With careful program planning, however, these limitations need not be a problem. Programs that do not call for immediacy, timeliness, or the local touch can be handled as a film series, and those requiring such qualities can be produced live.

VTR is practically identical in quality with live television production. Its fundamental disadvantages are the initial cost of equipment and the fact that the live electronic camera is restricted to a studio or remote broadcasting location. This reduces the range and scope of production possibilities, in contrast to the complete freedom film offers. The editing of tapes is also a problem, although improved editing equipment is now available.

Types of Program Companies in the Film, Tape, and Transcription Business

There are several different types of companies in the film, tape, and transcription business and in allied service industries. Many organizations perform more than one function, and as a result there is a good deal of overlapping at the working level. The eight basic types of organizations are (1) the program packager, (2) the program film production company, (3) the feature film producer, (4) the film distributor or sales organization, (5) the commercial film production studio, (6) the video tape studio, (7) the recording studio, and (8) the transcription library service. Each type of organization is explained in detail in the following sections.

The Program Packager

The term *program packager* is used in several ways in the industry today and is often synonymous with *program producer* or *program creator.* In this book the term refers to an individual or a company that creates the idea for a program series and either produces the show on the air live or has it produced on film or tape. In the latter case the packager may have his own production unit or use the facilities of an established production company. The primary advantage to agencies and advertisers in using a program packager is that they thus acquire a complete show, with all necessary production, writing, music, and acting talent. Among program packagers are Goodson and Todman (packagers of What's My Line and To Tell the Truth), John Guedel Productions (packagers of House Party and You Bet Your Life), and Talent Associates (packagers of the DuPont Show of the Month and the Armstrong Circle Theater).

The Program Film Production Company

A program film production company (sometimes called a producer) is an organization with facilities and equipment to shoot television programs on film. A variation of this type is the program production unit that records on video tape, discussed later in this chapter. This type of organization is the television counterpart of the old open-end transcription company that transcribed programs for radio. In some instances the film production company may shoot for a packager, who supplies the script and supervises film production. In other instances the film production company acts as its own producer, creating and packaging its own shows, often with a film distributing unit as part of its organization. Although some program film production companies also do commercial films, most specialize in one or the other—programs or commercials.

A film may be leased to sponsors as a *syndicated film program* or as a *network film program.* Syndicated film shows are leased on a market-by-market basis to national spot advertisers or to local advertisers, and network film programs, of course, are leased to national network advertisers. Often reruns of a network film series, after its initial appearance on the network, are leased on a syndicated basis (frequently with a new title) to national spot or local advertisers.

Whether prepared for syndication or for network use, film television shows are created in such a manner that the sponsor can insert his opening, middle, and closing commercials into each program. The over-all effect is that of a program created especially for the sponsor. Before the spectacular rise of television, many radio programs, called open-end transcriptions, were produced in the same format (with openings for commercials—hence the term *open-end*). Spot and local advertisers leased these programs, inserted their own commercials, and thus achieved the effect of a tailor-made program campaign. With the growth of television and the switch in radio programing away from dramatic shows (most open-end transcriptions were dramas) to music and news programing, there has been a major decline in the transcribed program industry.

Some program film production companies are independent firms estab-

Fig. 8-3. Adolph Menjou, star of Ziv's syndicated film series Target, participates in a sales meeting for Drewrys, Ltd., a regional brewer and sponsor of the program in the Middle West. Menjou's appearance in some Drewrys' commercials (insert), plus special openings and closings for the program, gives the impression, to Middle Western audiences, that Target was filmed especially for Drewrys. (Ziv Television Programs; and Drewrys, Ltd.)

lished especially to serve the television industry; others are program-producing subsidiaries of networks or motion picture companies or production units of independent packagers.

The Feature Film Producer

The feature film producer is an organization that produces motion pictures for exhibition in theaters. Most feature-length film producers, however, have sold television rights for their (older) movies. Since television viewing and theater going are considered highly competitive by the typical feature film producer, the firms are quite reluctant to release newer films to television, preferring instead to distribute them through motion picture theaters.

Television stations, however, are always interested in film features and are in more or less constant negotiations with feature film producers to obtain release of newer pictures.

Most feature film producers have established program film production subsidiaries especially for television, and some feature film producers also have commercial film production subsidiaries. These subsidiaries offer such advantages as technical production skills acquired through the studio's experience in the movie business, large and well-equipped sound stages, innumerable sets, and access to certain talent the studio may have under contract. Feature film producers usually turn over distribution rights to television film distributors, rather than establish their own sales subsidiary.

The Television Film Distributor

As its name implies, the television film distributor is a film sales organization established for the primary purpose of leasing television film programs to advertisers and their agencies. Television film distributors may handle syndicated film shows, network film shows, or feature-length films.

Often distributors create program ideas and work closely with a film production company in the production of the film series. In other cases the distributor merely acts as sales agent for a program film production company or a feature film producer. All three television networks have established film sales organizations. Their programs are available either for syndicated use by national spot or local advertisers or for network sponsors.

Many film distributors have specialized sales groups. One may concentrate on sales of network shows to network and regional advertisers and their agencies, another on syndicated sales to spot or local advertisers on a market-by-market basis, and still another on sales of syndicated reruns. Some film distributors also have an international division selling television film shows to the export market. Numerous American film shows are seen in England, Japan, Italy, France, and other countries, with dubbed-in titles in the foreign language.

The Commercial Film Production Studio

There are innumerable organizations specializing in the production of film commercials for television. Some concentrate their skills on live-action films and others on animation work. A few handle both live-action and animated films.

Typical among commercial film production houses are Cascade Pictures, Hollywood; Robert Lawrence Productions, New York; Filmways, Inc., New York; Lou Lilly Productions, Inc., Hollywood; Sarra, Inc., New York; and Woodsel-Carlisle-Dunphy, New York. These studios do both live-action and animation work. Firms such as Elliot-Unger-Elliott, New York; Klaeger Films, New York; MPO Television Films, Inc., New York; Universal-International (Television Department), New York; and Van Praag Productions, New York, tend to specialize in live-action commercials, although some do animation work. UPA Pictures, Inc., Hollywood; Cartoonists, Inc., Chicago; and TV Spot, Inc., New York, specialize in animated television commercials.

Commercial film production studios, like other producers in the television field, work closely with production service specialty companies. For example, a film studio often uses a recording studio such as Reeves Sound Studios, New York, or Universal Recording Corporation, Chicago, for recording and audio-mixing purposes. Instead of investing in their own film or transcription processing plant, they may use the facilities of a special film processing laboratory such as Consolidated Laboratories, Hollywood (film processing specialists) or Radio Recorders, Hollywood (radio transcription manufacturers). Television optical effects are often turned over to a special-effects house, such as Ray Mercer.

Special film service studios also play an important role in the industry. After a commercial film has been produced, the film negatives and other required materials are sent to the service studio, which makes the necessary number of prints (or has this done by an outside processor), ships commercials to stations and networks, mails syndicated film shows, inserts commercials in film shows, and the like. In other words, much of the nuisance of routine details is handled by the film service studio.

Some commercial film producers have jingle writers, musical arrangers, music editors, and often commerical writers on call, for smaller advertisers may contact the film production house for assistance in creating and producing television film commercials. The production procedures involved are explained in Chap. 10.

Typical Companies in the Program Film Business. The descriptions given below of some typical companies in the program film business illustrate the overlap in activities among packagers, producers, program film production companies, and film distributors. Note that some firms handle all activities and others specialize in one phase of the business to the exclusion of others.

California National Productions (NBC). CNP, a division of NBC, is a program film production company with its own film distribution units—Victory Program Sales and NBC Television Films. CNP produces and leases half-hour syndicated shows, such as Union Pacific, Silent Service, and Boots and Saddles. The company also sells off-the-network programs (from a series originally presented on the networks but now discontinued) such as Medic, originally produced on film for network use. CNP also leases reruns such as Dragnet.

Desilu. This organization, owned by Lucille Ball and Desi Arnaz, concentrates on the creation, development, and production of network and syndicated film shows. Desilu-produced shows may be programs created by the company or programs created by outside packagers who utilize Desilu only for program production purposes. Among the Desilu-created and -produced shows are I Love Lucy, The Lucille Ball–Desi Arnaz Hour Show, Westinghouse–Desilu Playhouse, This Is Alice (for National Telefilm Associates), Walter Winchell File (for NTA), U.S. Marshall (for NTA), The Ann Sothern Show (an Anso-Desilu Production in association with CBS-TV), and The Texan (a Rorvic-Desilu Production in association with CBS-TV).

Among the shows filmed by Desilu are The Line-up, December Bride, Wyatt Earp, The Real McCoys, The Californians, the Danny Thomas Show, The Millionaire, Man with a Camera, and Yancy Derringer.

Desilu operates three production plants—Desilu-Gower, Desilu-Hollywood, and Desilu-Culver—which comprise thirty-five sound stages and constitute the largest such operation in the history of Hollywood motion picture production. Included within the Desilu operation are one of the largest prop departments available, a large library of stock footage, complete facilities and personnel for the production of animated and/or live commercials, research libraries, and a 40-acre location site with buildings and terrain simulating a cross section of the world—from a New York City skyscraper or a stately Southern mansion to African wilds.

Revue Productions (Music Corporation of America). Revue Productions is the program-producing subsidiary of Music Corporation of America, a talent agency representing some of the major stars in television, radio, and the movies. Revue Productions has produced such network programs as Restless Gun, Tales of Wells Fargo, and Leave It to Beaver. Among its syndicated shows are State Trooper, Dr. Hudson's Secret Journal, and Mickey Spillane's Mike Hammer.

Screen Gems (Columbia Pictures). Screen Gems, a subsidiary of Columbia Pictures Corporation, produces and distributes television film programs for network and syndication. Network shows include Father Knows Best, Alcoa-Goodyear Theater, and Tales of the Texas Rangers. In syndication are Rescue 8 and Casey Jones, as well as reruns of the Ford Theater and the George Burns and Gracie Allen Show. Screen Gems also distributes feature motion pictures (mainly from the libraries of Columbia Pictures and Universal-International), serials, cartoons, and short subjects to television stations.

Ziv Television Programs, Inc. Frederic W. Ziv Company was a pioneer in the field of programs for the radio industry. Ziv produced and leased open-end transcribed radio shows, including Cisco Kid, Mr. District Attorney, and Boston Blackie. Ziv Television Programs, Inc., is the television subsidiary of the Frederic W. Ziv Company. This organization, which packages, films, and distributes programs, has syndicated such programs as Sea Hunt, Harbor Command, Target, and Highway Patrol. For network advertisers Ziv has produced such shows as West Point, and Tombstone Territory.

From the above it can be seen that many program packagers (producers)

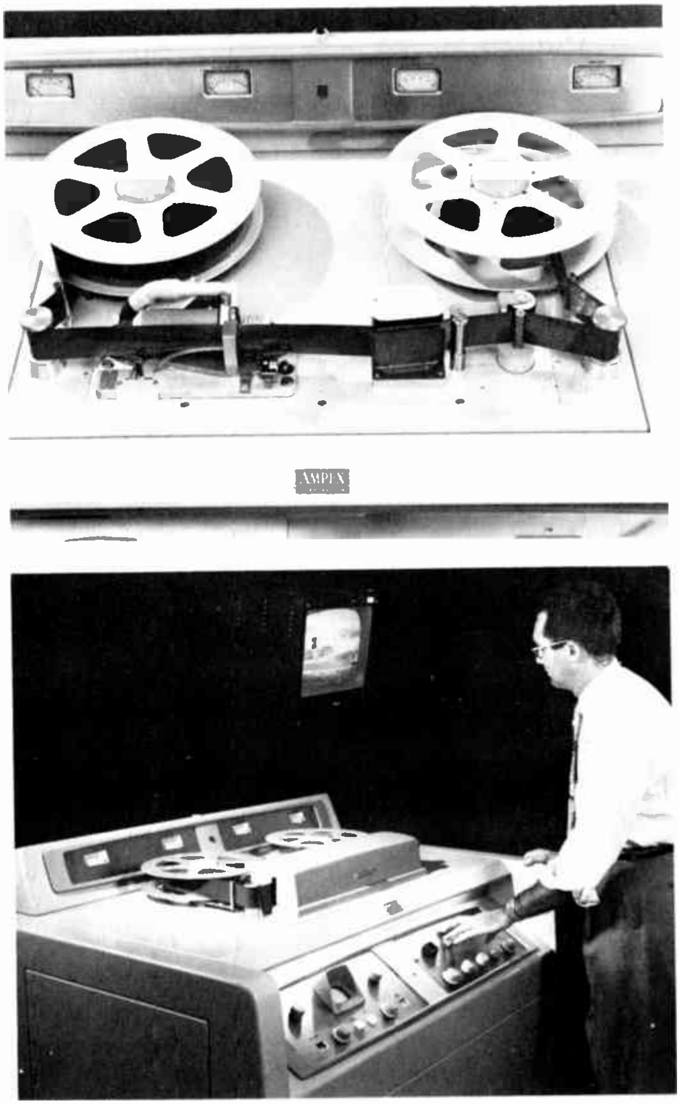


Fig. 8-4. Ampex VR-1000 video tape recorder. Above: A close-up of the tape moving through the heads with the protective cover removed. Below: The operator plays back a tape show, which can be seen on the monitor. By the addition of another bank of electronic equipment, the unit can be used for color as well as black-and-white operation. All Ampex machines have completely interchangeable units, and immediate playback is possible. (Ampex Corporation.)

do their own production work and many production houses create, produce, and distribute their own shows as well as do film production work for outside packagers.

The Video Tape Studio

Although commercials on video tape are commonplace, using this technique for producing and packaging programs is in its infancy. Most video tape equipment, used primarily for commercials or for delayed broadcasts, is in network and station studios. In a few of the largest broadcasting centers, companies specializing in video tape programs have developed. Some of these are independent studios—others are subsidiaries of established production or recording organizations. National Telefilm Associates, for example, has a video tape subsidiary in addition to its film program operations.

Using tape to record programs calls for special production techniques which differ from film production and, although similar, are also somewhat different from live production. Thus the development of video tape studios is inevitable.

To get around the problem of lack of VTR equipment at agencies, many tape packagers make 35mm kinescope films and reduce these to 16mm for showings on standard projectors. It is felt kinescopes developed in this manner give the best quality. As VTR equipment becomes more common this problem will be eliminated. Packagers, of course, would prefer to show their shows directly from the tape and often transport agency executives to their special VTR studios or nearby networks or stations when screening pilots.

The Recording Studio

Recording studios were originally established to serve the needs of the record industry and the radio industry. Today a top-flight studio is capable of recording sound for radio and television commercials, as well as radio transcriptions and music for the consumer record industry. Recordings are made on audio tape, transcriptions, or, as mentioned in the preceding section, on video tape, in some cases.

The services of a recording studio are available to agencies and companies on call. Hourly fees are charged for use of recording studio facilities. Some recording studios also offer creative services for commercials, especially for smaller advertisers, but most limit their activities to recording.

At most recording sessions originals are made on tape. Depending upon how they are to be used, they may be transferred to tape copies, to film, or to transcriptions. Transcriptions are classified, according to the way they are made, as (1) instantaneous transcriptions, often called *dubbings* or *acetates*, or (2) pressings.

Instantaneous transcriptions are those cut directly into a lacquered surface carefully coated on an aluminum base. The impression is made with a synthetic sapphire or some other hard point. Once cut, the instantaneous transcription is ready for immediate use. When a limited number of duplicate transcriptions are required, usually fewer than ten, duplicate instantaneous transcriptions can be made from the original. When more than ten duplicate transcriptions are required, such as for a spot campaign on thirty radio stations, it is desirable to use pressings from a master, rather than instantaneous transcriptions. If a campaign is to run for more than 2 weeks, pressings are usually more satisfactory, for they hold up better under repeated playings.

Recording studios can make instantaneous transcriptions, but most turn the task of making pressings over to specialists. The first step in making a pressing is to transfer the tape original to a master lacquer (instantaneous recording) by re-recording. Next a metal master is made, then a metal mother, and finally a stamper. The stamper can produce about 1,000 duplicate pressings. The process is the same whether a transcription or a record is being made.

A transcription and a record differ essentially only in the purpose for which each is created: transcriptions are made for broadcast use and records for consumer use. Transcriptions are ordinarily cut to play at 33⅓ revolutions per minute (rpm), although a few are still made to play at 78 rpm. A music library transcription may be either 12 or 16 inches in diameter, ordinarily plays at 33⅓ rpm, and may contain five or six individual tracks on each side. Each track is a complete musical selection, which will play anywhere from 1 to 3 minutes. When commercials are transcribed for radio, each transcription may contain as many as ten or fifteen individual tracks, many duplicates of each other, so that there will not be excessive wear on any given track during the course of the campaign. Most records are cut at 33⅓ or 45 rpm. There is practically no demand for 78-rpm records. In the parlance of the trade, the terms *records, transcriptions, platters, discs, electrical transcriptions* (*ETs*) are interchangeable.

The Transcription Library Service

Originally a transcription library for a radio station consisted exclusively of transcribed musical selections, often supplemented with scripts for building musical programs. Today transcription library services have expanded their scope to include commercial production aids, such as sound effects and special music for singing commercials. Complete transcription libraries, or portions of libraries in some cases, may be leased or purchased outright by stations or recording studios and are used for both program music and commercials on television and radio.

A music library consists of a wide variety of musical selections, including special music, such as religious selections and choral and band music, not ordinarily available on records. Most stations have arrangements with record companies to obtain new releases and in this way have a full and complete complement of transcribed and recorded music for on-the-air use. In most instances larger stations get records free; smaller stations pay a charge.

Among the transcription library services are Lang-Worth, Sesac, Inc., Standard Radio Transcription Services, NBC Thesaurus, and the World Broadcasting System (owned by Ziv). The scope of such services is illustrated by the following example.

Standard Radio Transcription Services consists of a music library and a group of commercial production aids. The music library is on 16-inch discs which play at 33⅓ rpm. Such entertainers as Doris Day, Spike Jones, Barbara Carroll, and Mugsy Spanier are featured on Standard. The service also has a special library of Lawrence Welk music and musical selections recorded in extremely short arrangements.

Standard's production aids consist of a sound effects library, weather-report jingles (which can be used with commercials), and open-end commercials. The latter are singing jingles with basic sales messages for each of twenty-one types of businesses, recorded in such a way that the local advertiser can add his name and his own commercial message.

Standard Radio Transcription Services also has a library of transcribed original instrumental music, which can be used in creating tailor-made commercials, time signals, weather announcements, and jingles. The library includes musical selections, of various lengths, in the following seven categories: (1) openings, (2) closings, (3) general tunes, (4) jingles, (5) backgrounds, (6) sound effects, and (7) sad to happy arrangements. Live announcers and singers can be used with various musical selections from the special library to build effective commercials both quickly and inexpensively.

Called the Music-"que" Spot Library, the service is supplied on discs or on tape reels, together with a complete index catalogue. At the local "live" level, the library is leased to television and radio stations for unlimited use. Fees to advertisers, if any, are established by the station. Where it is necessary to re-record library selections, mechanical reproduction licenses may be obtained for each use. Rates vary according to the length of the announcement and the size and number of markets where the commercial will be employed.

Network and Station Reproduction Equipment

Practically all television and radio stations are equipped to play transcriptions and records at all four speeds as required: 16⅔, 33⅓, 45, and 78 rpm. However, 33⅓ and 45 rpm are the most popular speeds. Some stations also have facilities for cutting instantaneous transcriptions, but most have replaced such units with facilities for recording and reproducing by audio tapes. Most professional tape equipment at networks and stations moves at 7½ or 15 inches per second (ips). Video tape recording equipment, which moves at 15 ips, is standard equipment with the networks and increasingly so with local stations.

Already video tape recording equipment has replaced kinescopes as a means of recording network television programs for repeat broadcasts and clock-time delays. The kinescope method involves placing a movie camera in front of the television picture tube, shooting a film of the picture, then developing and projecting the film through telecine equipment. In this process a degree of picture quality is lost. Such is not the case with VTR equipment, since the entire process is electronic. Audio and video impulses are transferred directly to the tape and then played back, without going through the picture tube, photographing, projecting sequence for reproduction.

Black-and-white and Color Video Tape Recording Equipment

As explained in Chap. 5, broadcast engineers have known for a long time that, theoretically, television programs could be recorded and reproduced on tape, just as radio programs are. The basic principle is much the same. A magnetic recording head puts electronic impressions on a tape, which can reproduce the television program by a reversal of the electronic process. In television, however, the engineering problems are extremely complicated.

For one thing high head-to-tape velocity is required to record the high-frequency signals of the television video signals. In an earlier system this called for large and cumbersome reels of tape moving past recording or reproducing heads at extremely high and impractical speeds. To solve this problem engineers developed means of moving the heads at high speed and recording the video signal vertically rather than horizontally on the tape. This also made possible a tape speed at the familiar 15 ips velocity.

A video tape contains four separate but synchronized magnetic tracks. The first is a series of transverse video tracks to record the video signal. The second is the sound track that accompanies the picture. The third, the control track, comprises a record of the alternating currents which feed the rotating-head motor during the recording process. Also on the control track is an editing pulse, used as a reference point in editing and splicing the tape. The fourth track on the video tape is a cuing track to aid operators in the production of the program or commercial. A producer may indicate on the cuing track the point at which he wishes the picture on camera 1 to be used, when the close-up on camera 2 is to be edited in, and so on.

Accompanying the growth of the video tape industry have been significant developments of special tapes with a surface smoothness much finer than normally needed for audio tape. Head manufacturing techniques also have been refined to the point where many are usable well beyond 100 hours, which was originally considered a practical norm. These improvements have made it possible for video tapes to be recorded, wiped clear, and re-recorded well over 100 passes of the revolving head.

Black-and-white VTR units can be modified to record and play back color television signals as well. Additional engineering equipment, of course, is necessary.

Summary

By recording a program or commercial on film, video tape, or transcription, the advertiser can be assured of an excellent presentation, free from the errors that may occur in a live broadcast. Film programs permit wide latitude in settings, enable busy stars to keep regular air dates, and, when syndicated, offer substantial economic benefits. For many advertisers these advantages more than offset the limitations inherent in film programs—lack of the local touch and inability to modify the series to match changing audience taste. Film quality is no longer a major problem and programs on tape cannot be differentiated from live shows.

There are eight basic types of companies in the film, tape, and transcription field: the program packager, the program film production company, the feature film producer, the television film distributor, the commercial film production studio, the video tape studio, the recording studio, and the transcription library service. However, there is considerable overlapping of activity. A packager, for example, may have his own program film production company, and a program film production company may package its own shows, shoot for an outside producer, and, at times, have a commercial film production studio and perhaps even a film distribution subsidiary.

Video tape has become extremely popular in the television industry. It can be used to record programs in advance, to record programs off the air for delayed broadcasts, and to record commercials. VTR is used for black-and-white as well as color television and its development has brought with it many changes in both commercial production and program production.

9 Writing Commercials for Television and Radio

Commercial television and radio copy writing is a special form of the copy-writing art. It involves working with small units of time, usually 1 minute or less, to reach the eye and/or the ear with a sales message. Ordinarily, the copy writer creates both the audio and the video parts of the television commercial.

In essence, commercial writing is *salesmanship,* the power of persuasion which skillfully overcomes various forms of consumer inertia, creates a desire for the product or service advertised, and motivates the audience to purchase. Continuity writing, creating the script for programs exclusive of commercial copy, is another form of television and radio writing, but this is beyond the scope of this book.

Although television commercial copy writing and radio commercial copy writing have certain characteristics in common, the two are entirely separate fields. No longer is commercial television considered radio advertising with pictures. How skillfully television commercial writers have developed their special skills can be witnessed daily on any television set.

Commercial Copy-writing Technique and Style

Writing *technique* is the mechanical or organizational factor which gives structure to a commercial television or radio message. Technique imparts order, architecture, sequence, and completeness to copy writing. Although there are numerous ways to formulate television and radio commercials, the technique can usually be resolved into four basic steps: acquire attention, secure interest, build desire for the product or service, and ask for action. Technique is impersonal—the type of skill that can be learned from a book. *Style,* on the other hand, imparts flavor, color, light, life, and personality to commercials. Style may be studied by viewing and listening critically to other commercials, by analyzing good writing and learning to recognize vivid imagery and economical word usage. Reading good fiction, with close attention to dialogue, is especially helpful, as well as listening to the way people talk in everyday life. Good poetry and drama may also provide models, and good motion pictures should be studied for style adaptable to television.

Style can be imitated, but it cannot be taught, since it is personal and develops from within. A knowledge of basic technique, however, can serve as a good foundation for style and enhance the writer's ability to create a convincing, sincere selling message. Many of the suggestions on technique given in this chapter will also aid in the development of style.

Before Writing Commercials

Writing commercials for television and radio does not begin with inserting a blank piece of paper into a typewriter. Long before this stage is reached, the writer must accumulate considerable background knowledge.

Before writing, the copy writer must know the *objective* of the total advertising campaign and the specific goals established for television and radio. He must secure *information* on the product, the market, and the consumer. Often research reports or general industry data, available through the advertising agency or the advertiser, provide many of the necessary details, but such sources should be supplemented with firsthand knowledge of the product. Factory tours, field trips, and discussions with salesmen and trade buyers, plus personal use of the product, are helpful. The writer should constantly be alert to new information. In addition, he must be familiar with *competing products* and competitive advertising, for he must be able to explain the superiority of his product to rival brands.

Pertinent facts to aid in creating advertising for a campaign are stated in a written *copy policy,* or *copy platform.* Usually the copy policy is created by the agency as a guide to all advertising to be written about the product. It summarizes data on the objective of the advertising, includes information in capsule form about the segment of the consumer market to be reached, emphasizes selling points and appeals to be stressed in the copy and indicates their order of importance, states the keynote idea, and gives other pertinent data to aid creative personnel. Often each point in a copy policy is documented with a rationale or research statement indicating why various copy strategies are employed. If a copy policy is not available, the writer should create one from the background information he has accumulated.

Once the commercial copy writer is thoroughly saturated with facts on the product, market, and consumer, he begins to distill the information. With the campaign objective in mind, he determines what he wants to say and how he wants to say it, how to compress a wealth of information to the key selling ideas for the advertising message. For a tight, crisp 1-minute commercial, he may have only 135 to 140 words to convey a clear impression of the product story and the action expected of the consumer. How the writer wants to present this message is a matter of writing technique and writing style, wrapped together with a flair for showmanship.

The entire background process is one of thorough saturation plus reflection. The writer does not rely on pure inspiration as a source of copy. However, *saturation* plus *reflection* often results in inspiration, which does so much to give the commercial an extra quality of salesmanship that makes the message fresh and distinctive.

Fundamentals of Television and Radio Copy Writing

There are few, if any, fundamentals of television and radio copy writing that cannot be ignored. Exceptions to every "rule" are broadcast daily on television and radio stations. As a consequence, the fundamentals outlined in this section should be viewed as commercial writing *guides*. They are *signposts* that have been erected over the years as a result of both the good and the bad experience of commercial copy writers. They are not hard and fast rules.

Since television and radio are dynamic media, commercial writing tech-

Fig. 9-1. "Hard sell" does not necessarily mean a direct, blatant presentation of a commercial message. Rather, hard sell may take many forms—it may prod or nudge, may use humor or touch on emotions, may be extremely short or soft-spoken. Because of the various forms a hard-selling commercial may take, the term "smart sell" is perhaps more meaningful. A sledge-hammer approach is often a poor technique for the advertiser and for the television-radio industry as well. (McCann-Erickson, Inc.)

niques are constantly subject to modification. What is considered unimportant today may prove a most effective device tomorrow. Television and radio copy writing offer the constant opportunity to break away from well-marked paths and strike out for the new and unique.

It is wise, however, for the beginning writer to master the fundamentals of this chapter, and use them well, before reaching out too far into new and unproven areas. As the neophyte copy writer gains experience, he will find himself employing many of the fundamentals automatically, and eventually he will know when to violate a fundamental in favor of a new device. This comes with experience and criticism, both from himself and from others.

At the outset, it is well for the broadcast copy writer to realize that the principles accepted by advertisers, and consequently their standards of judgment, often vary widely. Unfortunately, some advertisers are far more subjective than objective when judging commercials. They may demand certain writing patterns and look for the execution of certain principles in all commercials. As a practical person, the writer will have to recognize this kind of

attitude in the client and use common sense, tact, diplomacy, and good judgment when confronted by such situations. If research facts and sound advertising judgment indicate that a writing approach is right, the copy writer employed by an agency will ordinarily be supported by the account executive group in selling the commercial to the advertiser. Yet, by the same token, even seasoned broadcast copy writers have learned new lessons through criticism from knowledgeable advertising managers who are steeped in the problems of their own industry and alert to the consumer viewpoint.

A television or radio commercial, like all other forms of advertising, should conform to the following fundamental specifications: [1]

1. It must be truthful in its statements and reasonable in its implications.
2. It must be believable.
3. It must not unfairly disparage competitors or competitive products.
4. The advertising claims must be effectively presented in order that they may give the audience a clear and memorable understanding of the product attributes or the sales appeals.
5. The product attributes must be (or must be made to be) important to those the advertising intends to influence.

Guideposts to Successful Television and Radio Copy Writing

Below are some fundamentals of good advertising salesmanship, helpful as basic guides for writing advertising copy in almost any medium. Additional guides, applying specifically to television and radio, follow in the next sections.

1. Get the Facts. The copy writer must saturate himself with information on the product, the market, and the consumer and have as much firsthand knowledge of the product as possible. Good commercials are based on facts, which often trigger creative inspiration. Inspiration alone, however, is usually insufficient in modern-day advertising.

2. Follow or Prepare a Copy Policy. As mentioned earlier in this chapter, a copy policy (copy platform) is a written statement containing information necessary to prepare copy for a national advertising campaign on a given product. Although copy policies vary in name and content from agency to agency, a well-written policy ordinarily includes such information as the theme (keynote) idea, the primary appeal of the product, the supporting secondary appeals, and significant product characteristics. A copy policy guides creation of advertising in all media, and for this reason close coordination among broadcast and print copy writers is essential early in the planning stage as well as throughout the campaign. An agency-prepared copy policy is the combined effort of all creative people working on the account. These include, in addition to broadcast copy writers and print copy writers,

[1] Eldridge, Clarence D., "Advertising Effectiveness—How Can It Be Measured?" *Journal of Marketing* (January, 1958, vol. 22).

art, media, marketing, and research personnel, as well as the account group. Final approval of the copy policy rests with the client.

3. Determine the Theme Idea. The theme (keynote) idea is the central selling idea around which all advertising for a given campaign is built. The theme lends distinctiveness to the product and helps make it stand out from competitive products and competitive advertising campaigns. A theme may be expressed as an illustration idea, a copy line, a slogan, a jingle, or merely a mood, but it is not associated exclusively with any one of these forms. A good theme lends itself well to interpretation in all media and enhances the brand image of the product. As indicated above, the keynote idea is one of many elements in a copy platform. If no platform is available, as is the case in most retail advertising situations, it is up to the writer to create a theme.

Gillette theme: Look Sharp! Feel Sharp! Be Sharp!
Chrysler Corporation theme: The Forward Look

4. Stress One Major Selling Idea. There is always one main thought the writer wishes to leave with his audience. This major selling idea is ordinarily the keynote idea, but it may be the strong primary appeal or a beneficial product characteristic, with the keynote idea employed as an intriguing and memorable device to help register this selling point.

The principle of stressing one major idea does not mean that a commercial covers only one point. Naturally, other copy points are included in the message. These, however, are handled in such a way that they support the major idea, and neither clutter the commercial nor confuse the audience.

In some cases sales managers, or other client executives, want their own pet copy phrases included in commercials. The writer should avoid yielding to such personal whims if they do not add to the sales qualities of the commercial. He should, however, have a logical explanation, documented whenever possible, for rejecting the suggested copy phrase and using another.

Gillette major selling idea: Sharp Gillette blades give you a clean shave.
Chrysler major selling idea: You get advanced styling as well as engineering with a Chrysler product.

5. Register the Brand Name Strongly. The name of the product (or, in retail advertising, the name of the store) is perhaps the most important element to impress on the audience. In many cases, therefore, the writer should avoid a lengthy commercial lead-in and register the brand name as soon as possible. In other instances, if the lead-in builds curiosity, he may reserve the name of the product for a natural climax. Either device can be used to register the brand name strongly. Whatever method the writer selects should be consistent with the brand image, or retail store image, that the advertising attempts to establish and maintain.

6. Write for the Individual Viewer or Listener. Although there may be millions in the audience of a given commercial, each message is written to sell to the *individual*. A copy writer should establish a mental picture of the consumer to whom he is trying to sell and establish empathy with him. Obviously, the writer must have a command of consumer facts, for they help determine the advertising approach. It is one thing, for example, when the buying decision is made by an individual alone (as in choosing cigarettes, candy, or other convenience items) and another when a group buying decision is necessary (as in selecting a new home). But whether one person or a group is involved in a decision, each person must be reached as an individual.

Writing for the individual means using the word *you* and writing with the "you attitude" in mind. This involves writing from the *consumer's viewpoint,* not the advertiser's viewpoint. Such writing has a tone which implies that the commercial is on the consumer's side of the fence and understands his problems.

Not: Marlboro cigarettes are made in a modern factory.
Rather: You get a lot to like with a Marlboro—filter, flavor, pack or box.

7. Utilize Repetition. Significant copy points, such as the brand name, the keynote idea, and the primary appeal, should be repeated several times in each commercial. The brand name and the theme idea, which should have perhaps the highest incidence of repetition, may appear three or more times in each 1-minute commercial. The primary appeal and often the product characteristic that delivers the benefit also bear repetition. It is well to remember that identical repetition may be tiresome and boring to the audience, but with a new twist or phrasing, each repetition can be made to seem quite different. The writer should repeat for a reason but not overdo and bore.

8. Be Specific. The audience usually is more impressed with specific facts than with generalities.

Not: You'll always save money at Frank Abel's Clothes Shop.
Rather: This week regular $79.50 men's suits are selling at $59.50, a $20 saving to you.

9. Maintain Interest throughout the Commercial. The commercial should capture audience interest with an intriguing opening and sustain it throughout, continuing to hold attention to the end. In working for an opening that will arrest attention, however, the writer should avoid tricky, artificial introductions that do not relate closely and naturally to the product. Such gimmicks do not stand up under repetition and may leave the audience feeling cheated. Rather, the writer should attempt to maintain genuine interest, though striving for the unusual in the opening and especially in the central core of the commercial, as the benefits of the selling message unfold. Often, the commercial can sustain interest by being startling, where this technique seems appropriate, but the attention-arresting elements should not be so unusual that people tend to remember the gimmick but neither the brand name nor the selling message.

The product itself is usually intrinsically interesting, and such basic interest is far more valuable in commercials than borrowed interest (from unrelated subjects) or artificial intrigue, as mentioned above. Although interest is obviously associated with such attention-sustaining devices as video movement, the personality of the presenter, optical tricks, sound effects, musical jingles, and animation, it is also inherent in copy written with the welfare and self-interest of the consumer in mind.

10. Be Aware of Cost Factors. Cost is usually not considered during the initial stages of commercial writing, since this might act as a deterrent to creativity, but it becomes increasingly important as the commercial develops. This is especially true in television advertising, and here the commercial producer can guide the copy writer. By being aware of the approximate costs involved in certain planned scenes and sets, special music and orchestrations, on-camera actors, optical devices, and the like. the writer can develop a commercial for production within the approximate price bracket stipulated.

11. Create the Proper Commercial Tone. The commercial writer, aware of the brand image for the product, should create the appropriate mood for the sales message. This mood dictates selection of the proper announcer and in turn guides his commercial delivery. It is particularly important that commercials written for announcement campaigns establish the proper tone, for there is no way of knowing what type of program material will surround the spot. Even in program campaigns, however, alternate-week and participating sponsorship arrangements necessitate that the commercial do practically the entire job of setting the proper environment for the sales message. Research suggests that commercial mood and program mood be compatible for greatest effectiveness.

A major national magazine ran a spot television campaign on the West Coast advertising a special introductory subscription offer at an extremely low price. The commercials consisted of voice-over slides. The slides were done hurriedly, and lettering was bold (in keeping with the low-price offer), so that the commercials did not reflect the quality of the magazine. Audience research by the advertiser soon brought this to light. A special film commercial was made incorporating the proper tone, and a substantial increase in audience response to the subscription offer was noted.

12. Be Natural. Commercial copy lines should be modeled on the way people ordinarily speak. As an aid to realism, the writer should listen to the way people talk everywhere—in homes, on the bus, in shops, and on the street—and try to duplicate this natural style in expressing commercial copy points. He should avoid "advertising-ese," should never force a copy line that is unnatural or stilted, and should reject trite, stock phraseology and look for refreshing, new, and convincing ways to express the same points. Usually, reading the commercial aloud helps the writer achieve realism and a natural flow.

13. Ask for Action at the End of the Commercial. The closing of any commercial should suggest that the viewer or listener take action—go for a test ride, ask for the product the next time he is in the store, or buy now. The closing ordinarily repeats the keynote and major selling idea, with heavy emphasis on the brand name. In retail advertising, of course, the store name should be stressed. Often what is said last is best remembered by the audience.

14. Write and Rewrite. The beginning writer will soon find that rewriting and editing are essential to success. Experienced writers make it a practice to rework copy carefully and often leave the commercial alone for a period of time (say, overnight) before checking it for the last time. Revising then becomes a matter of final polishing and timing.

Special Guideposts for Television Commercial Copy Writing

The fourteen guideposts in the preceding section apply to commercial copy writing for both television and radio. Below are some special rules of thumb concerned specifically with television commercials.

1. Devise a Visual Interpretation of the Main Idea in the Commercial. The writer should strive diligently to develop a visual demonstration or a visual interpretation of the theme, appeal, or selling point—whichever is the main idea of the commercial. This device should be established early in the commercial and the rest of the visualization planned to be in keeping with it.

Stride wax: Stride slow-motion water-splash test
Sanka coffee: Rock, marked "97% caffein free" dropped in a hand while audio states: "You'll sleep like a rock."

2. Plot the Audio and Video Simultaneously. The novice writer will do well to give extremely close attention to video planning and, if necessary, to devote greater effort to the video than the audio as he begins creating the television commercial. This is important, for although most writers can readily plan the audio, it takes greater skill to envision the video. Once they have gained experience, both will come at the same time. The video should never be allowed to become so static that the eye, and hence the mind, may wander.

3. Sell the Product as Soon as Possible. The heart of any commercial is that part of the message which unfolds the main selling idea. In most instances, a lead-in is necessary to get into this selling core. If at all possible, the lead should deal with a product benefit so that the selling message will follow logically. In some cases, there is such inherent interest in the selling idea that no lead-in is necessary, and the writer can open with a selling element.

If it is necessary to use "borrowed interest," the writer should avoid going too far afield for the lead-in.

Just as most commercials require a brief lead-in, so the commercial requires a lead-out at the end. This is a closing which repeats the main idea in the commercial and asks for action. The lead-in and lead-out of most commercials are quite short, so that most of the allotted time can be spent selling the product rather than entertaining the viewer. The presentation of the product message itself, however, should offer sufficient benefits to reward the viewer for watching.

4. Work Closely with the Artist, the Producer, and the Print Copy Writer. Some agencies have television writing units consisting of a writer, a television artist, and a producer. In such an arrangement, cross stimulation is ever present. Where the writer works alone, he must seek the counsel of those experienced in art technique (especially if an animated commercial is contemplated) and those experienced in production techniques. Some broadcast copy writers also write copy for the print portion of the campaign. When this is not the case, the television writer should work closely with the print writer to make certain that both are moving in the same creative direction.

5. Visualize and Talk about the Same Things at the Same Time. Audio and video should be completely coordinated. It is quite confusing for the viewer to hear one thing while watching an incongruous action.

6. Utilize Identical Wording in the Audio and in Superimpositons. Superimpositions are often used to emphasize a given point in the audio message. When "supers" are used, they should be identical with the audio. Exception: A lengthy audio line may be condensed to a few key words in the video super.

7. Don't Oversell. Since television reaches viewers in their homes and demands attention of both the eye and the ear, commercials should be considerate and in good taste. A hard-hitting, slugging style will alienate the viewer and should be avoided.

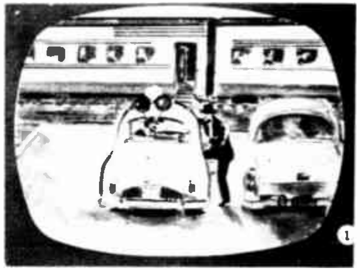
8. Know the Difference between Creating Live or Taped Commercials and Film Commercials. Live or taped commercials call for a simpler structure than do commercials that will be filmed. When planning a live commercial or a commercial on video tape, the writer should avoid tricky dialogue, complicated or multiple sets, and camera changes that depend upon split-second timing for effectiveness. He should be aware of live studio limitations, and if a complicated commercial seems essential, he should give serious thought to the use of film, which permits much wider latitude in structure and technique.

Special Guideposts for Radio Commercial Copy Writing

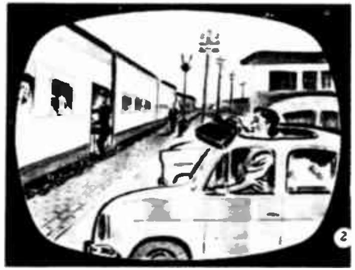
As pointed out repeatedly throughout this book, television and radio are two different media. This is particularly apparent when it comes to writing

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

MAN GETTING OUT OF CAR AT STATION.



HE STARTS TO BOARD TRAIN AND IS CALLED BACK BY HIS WIFE.

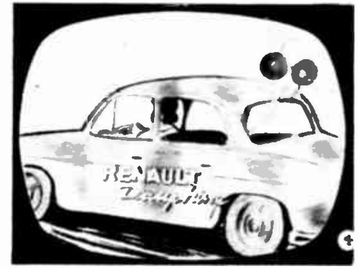


RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

RETURNS AND KISSES HIS WIFE TAKES BRIEFCASE.

Ladies, this is the car that's made in France to make driving fun again.

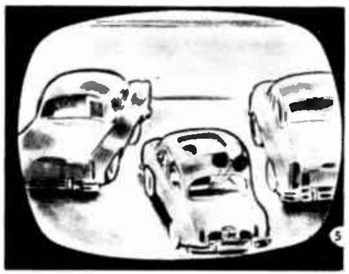
RUNNING SHOT OF CAR. SUPER TITLE.



The Renault Dauphine. Shall we?

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

CAR PARKS.



What a smart-looking car to drive ... with the performance features that today's smart women admire!

STOPS IN FRONT OF SCHOOL, CHILD JUMPS IN.

What an easy car to drive ... very responsive.

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

CAR STOPS AT CROSSING TO LET CHILD GET ACROSS.

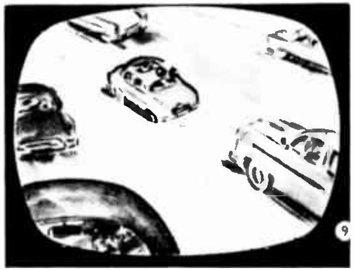
Good brakes ...

RUNNING SHOT OF CAR CLIMBING HILL.

sensible power for passing ... for climbing ... for driving safety.

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

RENAULT WEAVES THROUGH TRAFFIC.



Big car roadability ... with small car maneuverability ... in traffic ...

AND PARKS.

and (biggest blessing) in parking.

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

CAR PARKS AT STATION.

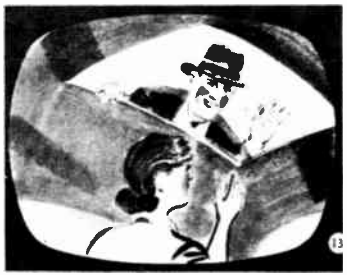
Only 155 inches to park ...

HUSBAND INTERRUPTS HER READING

and yet, 4-door roominess inside ... a really comfortable car to drive ... to drive in. Family chauffeurs of the world, arise.

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

HUSBAND INTERRUPTS HER READING.



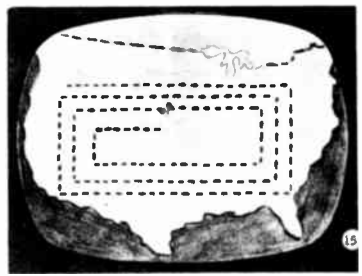
Test drive the fun car ... give a try to its city horn ... (BEEP-BEEP)

RUNNING SHOT OF CAR.

... and its country horn (BEEP-BEEP).

RENAULT, INC. "Family Chauffeur" #60-3 WO 9283 TV

ANIMATION OF CAR.



The Renault Dauphine ...

at any of 600 coast-to-coast sales, service and parts headquarters.

Fig. 9-2. A television storyboard. After several rough drafts of the copy and a series of rough sketches have been made and reviewed, the storyboard is prepared for presentation to the agency's plans board and to the client. The storyboard then serves as a blueprint for the production of the commercial. (Renault, Inc.; and Needham, Louis and Brorby, Inc.)

commercials. In radio advertising, the writer is working with sounds and sounds only. These may be words, music, musical logotypes, sound effects, or special electronic sounds. Moreover, in contrast to the television audience, who pay relatively close attention to their sets, the radio audience tend to be an inattentive group. They *hear* the radio, but do not necessarily *listen* to it. Consequently, it is up to the radio writer to catch the attention of the inattentive audience, to make the message a distinctive blend of sounds that stand out enough to register an advertising impression and motivate the listener. Here are eight special rules of thumb that hold for radio commercial creation.

1. Strive for Distinction. The writer should make every effort to have his commercial stand out. Distinctiveness stems primarily from fresh, unique writing but can often be enhanced by such special devices as music, sound effects, and electronic sounds. Alcoa's shimmering "sound of aluminum" in music and all musical commercials are examples.

2. Be Aware of the Time of Day the Commercial Will Be Heard. Although many radio commercials, especially on saturation campaigns, are presented on a run-of-schedule basis, others are earmarked for broadcast at specific hours or such periods as early morning, noon hour, or after 6 P.M. In such cases, the writer should keep the hour in mind so that he can tone the message accordingly—for sleepyheads, those busy with housework, those driving cars, or those about to prepare meals or have dinner. Knowing the time of the broadcast is a valuable aid in creating the proper impetus to action and in avoiding such untimely suggestions as urging people to go right out to buy the product at an hour when most stores are closed.

3. Be Aware of the Conditions under Which the Commercial Will Be Heard. Although a radio commercial may sound ideal under agency or station audition conditions, the writer must keep in mind that the circumstances of home or car radio listening are much different. The sound of children at play or the noises normally associated with driving, to mention only two distractions, dictate that the radio commercial be as clear as possible, uncluttered by meaningless sounds that may get in the way of the message. On the other hand, musical signatures, sound effects, and other appropriate memory devices that in themselves are clear and distinctive enhance the opportunity for the commercial to register on the audience, wherever they may be listening.

4. Select Words, Phrases, and Effects for Their Sound. Radio commercials must be written for the ear. The message may not look right in the typewriter, but if it sounds good when read aloud, it should be used. The writer should search for special and distinctive devices, such as musical logos, adaptations of popular songs, the Solovox technique, special recording and re-recording effects, and electronic sounds.

5. Use Fragmentary Sentences Where Appropriate. People do not always speak in complete sentences. Nor is it necessary to follow the rules of rhetoric in writing radio copy. By listening to ordinary conversation, the writer can learn to recognize when a fragmentary sentence is the most believable and acceptable way of expressing a commercial concept. He should strive for a simple, idiomatic style and avoid tricky, literary sentences, taking pains to see that all phrases ring true.

6. Work for Attention. In radio, even more than in television, there is a need to arrest attention, since many members of the radio audience may be doing other things (driving the car, cleaning the house) while listening to the radio. The writer should seek attention-getting devices which turn on the listener's powers of concentration. Once attention is arrested, however, much can be done to build word pictures for the individual listener's own interpretation. To win attention, radio commercials must be written from the consumer's viewpoint and must stress consumer benefits. Although the message may be supplemented by carefully considered musical jingles, sound effects, electronic sounds, and the like, such devices should never be used as a substitute for consumer-oriented writing.

7. Consider Radio Personalities. Radio's intimate character is enhanced through personal selling by well-chosen personalities who "fit" the product and whose voices are instantly recognized. Many stars of today as well as those of radio's peak days can turn in effective selling jobs via radio—for example, Bill Stern for Colgate Shaving Cream, Fibber McGee and Molly for General Mills, and Ed "Archie" Gardner for Pabst Beer. In addition, live radio commercials delivered by network or local station personalities are often extremely effective, especially when the broadcaster has a well-established, loyal listening audience. In such cases the personality may merely need a *fact sheet* to guide him in an ad-lib commercial, and not a completely written message.

8. Weigh the Pro's and Con's of Live versus Transcribed Announcements. Often a local personality can generate more enthusiasm for a product and create more market action than can a national personality. Live copy takes advantage of the local personality and his loyal audience following. On the other hand, transcribed commercials offer more opportunity for music and special commercial devices and eliminate the possibility of live fluffs.

Creating the Radio Commercial—an Approach

Each radio copy writer has his own theory about how to create a commercial. This is quite natural, since writing is an art and not an exact science. This section indicates one *general* approach to writing a radio commercial. It can be viewed as a "for instance" that shows how the preceding guideposts can be applied.

Both a challenge and an opportunity face the radio commercial copy writer today. The challenge is to create a commercial that stands out above the average and registers a favorable and memorable impression on the audience to whom it is directed. And along with the challenge goes the opportunity to meet it, for the radio writer of today ordinarily has more creative freedom than ever before.

This opportunity stems in part from the basic desire of stations, advertisers, and agencies for more compelling and imaginative commercials. But it is also due to the fact that most of today's established broadcast copy writers concentrate their attention on television, where there is more glamour, prestige, and money. In so doing, they have left a secondary area of glory, radio, relatively open to the newcomer. Here is the opportunity for a new writer to display refreshing, ingenious, and imaginative writing—and have it noticed. Moreover, since research on radio commercials is quite limited, he also has the opportunity to write free of research restrictions or even research guides.

Usually the first assignment for a beginning broadcast copy writer is to prepare a simple, basic radio commercial. The writer soon learns to break his problem into two major phases: (1) deciding what he wishes to say in his commercial and (2) determining just exactly how he intends to say it.

Deciding what to say is, in some respects, a different task in retail radio copy writing than it is in national radio copy writing. The retail copy writer (ordinarily a radio station employee) has the job of digging up his own facts. He can analyze the product, talk to store salespersons, read national advertising for the product, and study suggested retail copy prepared by the national advertiser. He then sifts the facts and arrives at what he believes to be *the single product selling idea* most likely to interest the listener in his locality. Then he selects other selling points to support the main idea. He organizes his thinking, keeping in mind that the retail radio commercial must reflect the *merchandising policy* of the retail store and tie in with the retail *keynote idea* (see Chap. 19).

In an advertising agency the radio copy writer has considerable help in gathering his facts. He ordinarily works from a copy policy, a written statement of facts indicating the most important reasons why people buy the product. In other cases the radio writer will be given the copy prepared for the campaign in other media. It is a good idea for the beginning writer to pick up print and television copy phrases verbatim, if they fit naturally into the radio commercial—not only because they represent good advertising writing but because this practice aids in integrating the radio campaign with campaigns in other media.

Having decided what to say in his radio message, the writer now approaches the second phase of his problem—how to say it in an *interesting, believable,* and *entertaining* fashion. The writer should strive for an attention-getting opening, preferably an introduction that is closely related to the product. After he has gained audience attention, he must form a transition (again in a believable and intelligent way) to the hard core of the product selling message—the *product sell.* Finally, he must end the commercial with an urge to action, usually suggesting in one degree or another that the listener buy the product. Throughout the commercial there is a common-sense factor of advertising salesmanship, something the writer is constantly aware of, which leads from the opening of the commercial into the product sell and closes with the proper sense of urgency.

There is, however, no pat formula for successful radio copy writing. Although the approach described above is generally followed, in some cases it may be wise to *start* a commercial with an urge to action (especially when a major promotional event is just getting under way and there are excellent buys for the early shopper). In other cases the writer may start with a direct selling statement (especially when the basic appeal is a powerful one, such as the desire to save money).

How to present the message depends largely on the radio production budget, for to a great extent money determines the lengths to which the writer can go in creating something new and different. With a very small production budget, the only thing possible is a simple live commercial to be read by a station announcer. But when additional production funds are available and commercials may be transcribed, the writer can search for distinctive audio devices to enhance his copy and help make the radio impression more distinctive and memorable. The device may be a star's voice (Vaughn Monroe for RCA), the use of a created-personality voice (Emily Tip for Tip-Top Bread), the adaptation of a character voice (Parker Fennelly's characterization of Titus Moody for Pepperidge Farm Bread), musical punctuation or sound effects (Northwest Airline's Chinese gong), a singing commercial (Budweiser's basic melody, "Where There's Life There's Bud"), or a musical commercial (the relaxing melody for Wrigley's Spearmint Gum). Certainly larger budgets permit a greater range for creative development, but the ingenious, imaginative writer can achieve distinction and originality even in a straight announcement.

Creating the Television Commercial—an Approach

When the copy writer begins to create a television commercial, he no longer is merely a writer. Words are not enough. To utilize all the dimensions of television, a copy writer must also be an actor, director, set designer, musician, cameraman, and artist. The beginning television copy writer will, of course, show strength in one or perhaps two of these showman talents. If his penchant is playwriting, dialogue, or acting, he will feel most at ease using dramatized techniques and theatrical effects. To the copy writer who knows music or enjoys singing, the musical background and musical punctuations in the commercial may start out as the most important. However, the writer thrives (professionally and economically) to the degree that his interests and abilities broaden in *all* the arts and skills which television copy writing demands.

There is no definite order to the way the writer goes about creating a television commercial, but it always involves far more thinking than writing. What is the specific purpose of this specific commercial? What is the general mood or image of the product or service? Is this the time for humor? Would cartoons and animation be right? Or should this be serious and direct?

Clues to the answers will come from many sources. The marketing plan—which clearly spells out facts, problems, opportunities, and objectives—will aid the writer in assembling needed data. Other clues will come from everyone working in and around the copy writer, since no single piece of advertising is ever created in a vacuum. It is up to the writer to assimilate all information and ideas, distill them into workable concepts, and organize the commercial.

A starting point is the development of a strong video device to explain the central selling idea in a distinctive and memorable manner that will motivate the viewer. This must be surrounded by other equally interesting, informative, and entertaining elements (in their proper proportion)—a novel opening to the commercial, a memorable closing, perhaps a line for a jingle to thread in and out of the commercial.

But the main object is to present the principal idea in such a manner that it comes across quickly and is absolutely clear. Then the writer creates a setting around it—to show it off—never to confuse or outshine it. Invariably, the biggest temptation for the beginner is to overload the commercial with trick effects and a potpourri of thoughts. Enthusiasm is to be cherished, but just as a too-rich meal may make the diner resent the chef, a too-gimmicked commercial may lead the viewer to turn against the sponsor who cooked it up.

All manner of "rules" and "measures" have been devised to determine just how much the human mind can assimilate in 1 minute, 30 seconds, 20 seconds, or even 8 seconds. In the earliest days of television, the copy writer was cautioned not to bore his eager audience with too-slow action. TV was still a novelty, and viewer concentration was so intense that experts recommended changing the scene or picture *every 3 seconds* and making the audio as brash and loud and cocky as the youthful medium itself. Today, almost the reverse is true. Viewing is sometimes jaded and often halfhearted; so now the rule is *be simple*. Keep the message clear, forceful, calm, and polite. Do not blast. Do not intrude. Entertain.

As in all writing, trial and error is the only teacher. A well-written television commercial has a cohesiveness and a ring that are unmistakable. Every sincere copy writer has his own best (and toughest) copy chief within. The more he writes, the more he knows when he is right. Learning from the good work of others, writing and rewriting, always avoiding the easy, trite way will bring forth the stimulating and exhilarating television copy that is still to be written.

Some Special Facets of Commercial Writing

There are three special facets of commercial writing that merit special treatment: writing humorous commercials, modifying commercials for use in Canada, and writing retail commercials.

Humor in Commercials

When used correctly, humor has proved to be a potent advertising device. The following section is written by Stan Freberg, president of Freberg, Limited,[2] a creative humor organization equipped to work in all media. Mr. Freberg is recognized as one of America's most talented offbeat humorists.

The average person today probably hears more noise in one day than his great grandfather heard in a lifetime. Over and above the normal noise in a typical home, there are traffic noises, jet noises, industrial noises, and a lot of sounds from television and radio sets. In the latter instances, a typical viewer or listener has been beaten about the ears with the baseball bat of hard sell (or what is worse to me, dull sell) for so long that it is a little hard to get the old message through the scar tissue. Audiences develop a sort of cauliflower receptivity—what I call "the commercial barrier." I believe the best way to overcome this in broadcast advertising is by being (1) musically memorable, (2) absolutely unorthodox in approach, (3) humorous, or (4) all three, whenever possible.

Why do I have such faith in humorous television and radio advertising? Primarily because people will do almost anything for a laugh. They drive miles to a nightclub. They pay money to go to a theater. They watch a television show and the thing they retain most is the jokes. You never hear anybody say, "Boy, Marge and Gower Champion did a pirouette last night you should have seen!" But the next morning you're apt to hear: "Did you hear what Steve Allen said last night?" or "George Gobel really pulled a good one!" This is simply because humor contains an intangible magic—something that makes you lay plans to repeat it, almost at the time you're seeing or hearing it. Since it is the advertiser's fervent desire that a listener or viewer retain the message of his commercial, or better still repeat it to others, the value of humor in advertising is certainly obvious.

But does humor really sell? I'm afraid it does. I've watched it work time and time again with frightening accuracy. It has worked for Contadina Tomato Paste ("Who puts eight great tomatoes in that little bitty can?"). The Bank of America reported time-plan loans went up 33 per cent the month we launched a spot radio campaign featuring two spacemen with the line, "We'd like to see something in earth money!" The Butter-Nut coffee people were last in the field with an instant coffee, taking 5 years to develop the product. So we created a commercial which poked some good-natured fun at the sponsor with the line, "Five years isn't exactly instant, but that's how long it took, to make Instant Butter-Nut coffee." The first 4 weeks on the air, using spot radio as the primary medium, Butter Nut sold over 1 million jars of their new product. And that was just a start.

But besides recognizing the power of humor to sell through advertising, it must

[2] But Not Very.

Fig. 9-3. Stan Freberg uses a touch of humor to sell Contadina tomato paste on television. The same copy story and technique are followed in radio commercials. (Freberg, Ltd.)

be recognized that humor is a fragile thing, best left to the professional humorist. Humor in the hands of the novice is like a gun in the hands of a child. It's fine to be off-*beat* by using humor in advertising. But there's a great danger of being off-*base*. What doesn't work is to assign the creation of humorous commercials to amateur humorous commercial writers. Agency people have artists do layouts; researchers do investigations; marketing men plan marketing strategy. By the same token, it takes more than knowing a lot of funny stories to make a humorist. Ed Beatty of Grant Advertising, a former professional comedy writer, did the outstanding Dodge humorous commercials on radio. The successful comedy team of Bob and Ray has done innumerable humorous commercials for television and radio. When such professionals do humorous commercials, their attempts to be funny *are funny*. They carry the distinctive marks of professionalism. And don't think people at home don't know the difference between good humor and just plain silliness. That's why I say humor is a fragile thing.

In summary, humor in advertising calls for an offbeat approach without being off base. By being offbeat your commercial rises above the noise level. It can become a memorable and repeatable thing. But since humor is fragile, it calls for a professional comedy writer's touch. And good humor is a proven route to advertising success.

Modifying Commercials for Use in Canada

Many products of American manufacturers are also sold in Canada. In some cases, the television and radio commercials prepared for use in the United States can also be used north of the border. However, because the marketing situation is ordinarily somewhat different in Canada, it is often necessary to make new television or radio commercials or to revise the audio on television commercials. In the latter case the Canadian copy platform guides the creation of a message written to fit the American video. This can be done if there are only minor changes in the copy strategy, but if there are major differences, it may be necessary to create and produce special commercials for Canada. Naturally, it is less expensive to modify the audio of existing commercials than to do an entirely new television commercial. Radio production costs, of course, are negligible.

When television commercials prepared for use in America or English-speaking Canada are to be used in French-speaking Canada, the most economical procedure, where feasible, is to use the identical video with a translation of the English audio. A routine change is to insert shots of the product package (printed in the French language), but in many cases this is not necessary since many Canadian packages are bilingual, so that the same package shot will work in all provinces. When the copy strategy for French-speaking Canada is similar to the strategy in existing commercials, it is usually good practice to have the writer shorten the English-language script sent out for translation, since the French version of an English commercial takes about 25 per cent more words. A timing sheet can indicate how many seconds each major video scene takes, so that the translation service will be able to tailor the script for the existing video footage. An advertiser rarely has to shoot special film commercials for French-speaking Canada. When special commercials are required, they are usually done live rather than on film.

Writing Retail Commercials

Over and above the fundamentals of commercial writing already mentioned, the writer creating a retail television or radio advertising message should keep one basic consideration in mind—the importance of stressing the store throughout the commercial. To be sure, specific-item advertising is generally more successful for the retailer than a strictly institutional commercial. But the specific item (or items) should be surrounded by an atmosphere that reflects the store merchandising policy and gives such retailer specifics as store hours, prices, and terms.

A national advertiser wants to have customers ask for his product *by brand name* (regardless of where they purchase it). A retail advertiser wants to have customers buy products *in his store* (regardless of the brands they purchase). The retail commercial should, of course, stress the store, but the product's brand image can often be enhanced by association with the store. Additional references to retail commercial television and radio writing are found in Chap. 19, Retail Television and Radio Campaigns.

Agency and Station Copy Writing

Most television and radio commercials are written by advertising agencies or by broadcasting stations. Only a few retail advertisers prepare their own copy. An agency writer may be a member of the broadcast department or the copy department. He may be assigned to write broadcast copy only, or he may write print copy as well. The writer on a television copy assignment may work alone or as part of a creative team, usually with an artist and a producer, though this varies, of course, by agency. Most television advertising is agency-created and -prepared, for agency writers not only supply national copy but in many cases furnish commercials for dealer use as well.[3]

Television and radio stations, especially in smaller markets, employ copy writers to develop retail commercials. In some instances the staff writers are capable of creating and developing commercials enhanced by jingles, sound effects, and other attention-getting devices. Some stations use a special transcribed service offering original music for locally created broadcast commercials (see Chap. 7).

The few television and radio messages prepared by the sponsor's own advertising department are ordinarily dealer tie-in messages designed for cooperative advertising. Thus if an advertiser does not have an agency (a situation that tends to occur only in retail advertising), he will rely on the station to create his commercial and will rarely write the commercial himself.

How Commercials Get on the Air

Television and radio commercials may be scheduled on the air as part of an *announcement campaign* or part of a *program campaign*. Most advertisers use one or the other campaign technique, although larger advertisers often use both. In the latter case it is common practice to supplement the basic program campaign (usually network) with an announcement campaign in key markets, or in secondary markets where the program campaign is not carried.

In an announcement campaign an individual commercial, often called a *spot announcement* or a *spot*, is broadcast between programs as a station-break message or is heard as a commercial on a program especially designed as a spot carrier. In an announcement campaign the sponsor pays for a designated number of words or a designated length of time, such as 125 words live or 1 minute on film or transcription. The entire time period is filled with the advertising message.

In the program campaign the commercial is broadcast as the advertising message on a show sponsored by the advertiser. The sponsor pays for a program period of a given length, broadcasts appropriate entertainment or other

[3] This depends on the advertiser, for some advertising departments prepare dealer tie-in commercials. Television and radio commercials prepared for dealer use should be different from national messages. Good retail broadcasting commercials should feature the store name and location, stressing price, discounts, sales, and other specifics associated with the advertised items. In other words, a good retail commercial takes the audience one step closer to the buying situation than a typical national commercial.

program material during the time, and inserts one or more commercial messages. A typical half-hour nighttime program, for example, will carry three commercials.

Program commercials may be introduced into a program with varying degrees of directness. First, there may be a *direct break* in the program. "And now, a word from our sponsor" is the way many advertisers lead into a commercial. This is certainly not the best way of introducing a commercial, since phrases of this nature may induce viewers to leave the room or to "turn off their ears."

Second, commercials may be *integrated* into the format of the program, with the transition made in a smooth, polished fashion. Practically all advertisers with live programs utilize the program star or a commercial personality to help integrate the commercial. In some cases the introduction may be a single line, perhaps an intriguing statement about a product benefit, which is elaborated in the commercial. In other instances it may be a lengthy (and selling) lead-in to a short commercial. In other cases it may be a live lead-in and/or lead-out to a film clip or regular film or VTR commercial.

Third, commercials may be *incorporated* as part of the program and have considerable humor or other editorial interest. Practically all sales messages given by Arthur Godfrey are fully incorporated into the entertainment portion of the program. Godfrey's salesmanship is due to his ability to deliver the sales message in the same interesting and casual manner as other portions of the program. The audience must concentrate on his commercial message, since they can never tell when he will insert a sly, humorous aside. Godfrey either extemporizes around prepared commercial copy or works from an outline of product facts. Other examples of incorporated commercials are the middle commercial on the Jack Benny Program, certain commercials on the Danny Thomas Show, and the middle commercial on the Phil Silvers Show.

Standard Time Lengths for Commercials

Standard time lengths for individual spot announcements have developed within the industry, and rates vary accordingly. (Exception: Often 20-second announcements and 1-minute announcements sell for the same rate.) In television, station-break messages are usually 20 seconds in length, and identification annoucements (IDs), which are also aired during the station-break period, are 7, 8, or 10 seconds in length. One-minute spot announcement periods are also standard during daytime hours, but few, if any, are available during prime evening hours. Individual station and network rate cards should be consulted for mechanical requirements, as well as for time-length stipulations.

On radio, maximum lengths for individual spots are usually listed by length of time for transcribed announcements and by maximum number of words for live announcements. The more common time standards are 15 or 20 seconds transcribed and 25 or 30 words live; 30 seconds transcribed and 50, 55, or 60 words live; 1 minute transcribed and 120, 125, or 130 words live. Station rate cards indicate maximum lengths for both live and transcribed radio commercials.

Although program commercials are usually 1 minute in length, the advertiser is free to apportion his total commercial time within the program as he sees fit. Four major factors are important in determining how long to make each commercial: (1) total allowable commercial time on the program, (2) time necessary to present the advertising message, (3) consideration for normal commercial length and normal program format, and (4) audience interest and attention to the commercial (audience attention cannot be held for extended periods).

Allowable commercial time on a television program is usually 10 per cent of evening program time and 15 per cent of daytime program time. In other words a half-hour evening program permits an advertiser to use 3 minutes of commercial time (ordinarily utilized for three separate 1-minute messages —an opening, middle, and closing commercial). In a half-hour daytime program, the advertiser is permitted 4¼ minutes of commercial time. Opening and closing billboards, which mention the sponsor's name and the brands being promoted on the show, are not counted against allowable commercial time. On radio 15 per cent of program time can be devoted to commercials, both during the day and the evening. Time standards for advertising copy are discussed in greater detail in Chap. 26.

Handling Commercials within the Network or Station

The basic procedure by which a commercial is submitted to a network or station and ultimately gets on the air is quite standard. Television commercials are usually mailed or expressed to the station, carefully labeled as to advertiser, product, commercial number, and length. In some cases a specific schedule is included, or reference is made to a schedule already in the hands of the network or station. On arrival, scripts, slides, and/or films are reviewed by continuity acceptance (called commercial acceptance on some stations). From there the television materials are routed to the telecine (film or projection) department. Here again they are carefully checked, this time with special attention to audio and video coordination. This is especially critical in the case of live voice-over slide commercials, where the script and the slides must be synchronized. Filed in their proper location, slides and film are turned over to the film projectionists for on-the-air use. The script (if a live commercial is involved) is turned over to the talent and production personnel involved.

Radio commercials are mailed by the agency to networks and stations and, in general, are handled in much the same way as television commercials.

On arrival, the commercial is reviewed by continuity acceptance. From there it is sent to the production department for on-the-air use. On smaller radio stations commercial scripts are placed in a book, often classified by hours of the day, or routed to individual announcers for use on their assigned shifts or programs. Transcriptions are filed in the control room at most small-market stations or in a special transcription room at larger stations or networks. They are then sent to the proper studio on the day of the broadcast.

In most instances neither television nor radio commercials, including slides and films, are returned to the agency. They are filed by the network or station and often are required for extensions of the campaign, reports, and the like.

Types of Television Commercials

There are many different ways to classify television commercials—for example, by length, by type of writing, or by content. Most practitioners, however, classify television commercials by the way they are produced on the air. The basic classifications are (1) the live commercial, (2) the taped (VTR) commercial, and (3) the film commercial. In addition, some television commercials combine both live and film methods.

The Live Television Commercial

A live television commercial is one that is produced in front of live television cameras and simultaneously telecast on the air. The live commercial may be delivered by a presenter, who may be live on camera or may use the voice-over technique. In the latter case the announcer is heard but not seen.

The simplest kind of live television commercial is an audio-only message. Such commercials can easily be inserted into the telecast of a sports event, since no video preparations are necessary, but they do not take full advantage of television's sight and sound, and viewers may be distracted by the unrelated video picture. Nevertheless there is an occasional place for a commercial of this nature, since it is extremely inexpensive and can accommodate last-minute changes in the selling message. Gillette occasionally uses an audio-only commercial at the end of its fight broadcasts, when it wants to deliver a closing message and still let viewers watch the activity in the ring prior to the announcement of the judges' decision. In other words, this is an inoffensive commercial. But by the same token it does not use the benefits of video salesmanship.

Another simple and inexpensive kind of live television commercial uses still pictures with narration. Such commercials are ordinarily achieved with live audio (often voice-over) and a video consisting of slides or on-camera shots of the product itself. To give some video action, still pictures may be changed several times, or the camera may dolly in and dolly out. Still pictures with narration are not spectacular as sales messages, nor do they take full advantage of the video. They are often used as station-break messages or IDs.

The demonstration-and-narration live television commercial, unlike the two types described above, takes full advantage of television as an advertising medium, for it incorporates sight, motion, and sound. The product can be presented in its most interesting and favorable setting, accompanied by the sales message. If the demonstration is, of necessity, a complicated sequence, the commercial is often produced on tape or on film, so that there is no opportunity for error.

In comparison with the number of film commercials, there are relatively few live commercials on the air. Certain advertisers, however, elect to use live commercials because of the realism and sincerity, the believability and dramatic impact, inherent in a live presentation. The Kraft Foods Company uses live demonstration-and-narration commercials almost exclusively, featuring a well-established technique that shows hands only, not faces. The Polaroid Corporation has the presenter take a picture and develop it on camera. Many cosmetics advertisers, such as Revlon, Inc., also prefer live commercials to film versions.

The Taped Television Commercial

A taped television commercial is produced before the television camera, but instead of going on the air at the time, it is recorded for playback at the time of the program. It is virtually impossible to detect the difference between a live television commercial and a commercial that has been recorded on video tape.

All the techniques described in the previous section on live television commercials can be used for taped commercials. Realistically, however, taped commercials tend to be more complicated; for if the commercial action is not simple, the advertiser recognizes the possibility of error in a live production and prefers the safety of taping and editing. Usually a commercial is taped several times and the best version used on the air. There is considerably less editing than there is in film commercials, where numerous takes are made and the best edited into a single message. With video tape it is usually easier to repeat the entire commercial than to edit. Although the costs of producing all commercials may vary widely, in general there are financial savings in a taped commercial when compared to a typical film commercial. See Table 9-1.

The Film Television Commercial

As its name implies, the film television commercial is one produced on film. Film permits a great deal more flexibility in sets, creative approach, and location than do live or taped commercials, and also makes possible many

Table 9-1. Labor Production Cost Comparison

Film commercial		Tape commercial	
Cameraman (plus pension fund)	$ 130	Three cameramen, two boom operators, two videomen, associate director: This crew may be bought as a package at ...	$ 750
Ass't cameraman	50	Director	100
Stage crew (five men @ $40 each)	200	Lighting director (@ $7 per hour)	28
Electricians (two men @ $40 each)	80	Videotape machine operators (two)	100
Prop man	40	Playback	50
Grip (stage hand)	40	Make-up man (@ $6 per hour)	12
Soundmixer	50	Wardrobe (@ $6 per hour) ...	12
Recordist	40	Stagehands (five men @ $6 per hour)	90
Boom man	40	Editing fees (@ $15 per splice)	30
Make-up man	45		
Director	150		
Ass't. director	45		
Script girl	40		
Set-up stage crew (three men)	120		
Opticals	500		
Editing	400		
Stage cost	200		
Dolly and track	135		
Film and lab charges (shooting and retakes)	700		
Sound recording and mixing ...	300		
Total	$3,305	Total	$1,172

SOURCE: *Television* Magazine, February, 1959.

optical effects (such as stop motion) that could not otherwise be produced. Film commercials may be live-on-film performances, animated films, or, in some cases, a combination of both. There are an endless number of film possibilities—dance, farce, surrealistic images, mood, etc.

A *live-on-film commercial* is one shot with live actors and actresses working in front of film cameras. Scenes are ordinarily shot several times until the director is confident that he has a good "take." The best takes are then developed and screened the next morning. These shots are called *dailies* or *rushes,* and the best rush is then used in editing the *work print,* the guide to the final commercial (see Chap. 10). In contrast to live or taped commercials, usually done by network or station personnel in a studio, film commercials are ordinarily shot at a special commercial film production studio or on location.

An *animated commercial* is prepared by a special animation studio. The agency producer and art director work closely with the animators from initial sketches through the pencil test and the final print. The production of

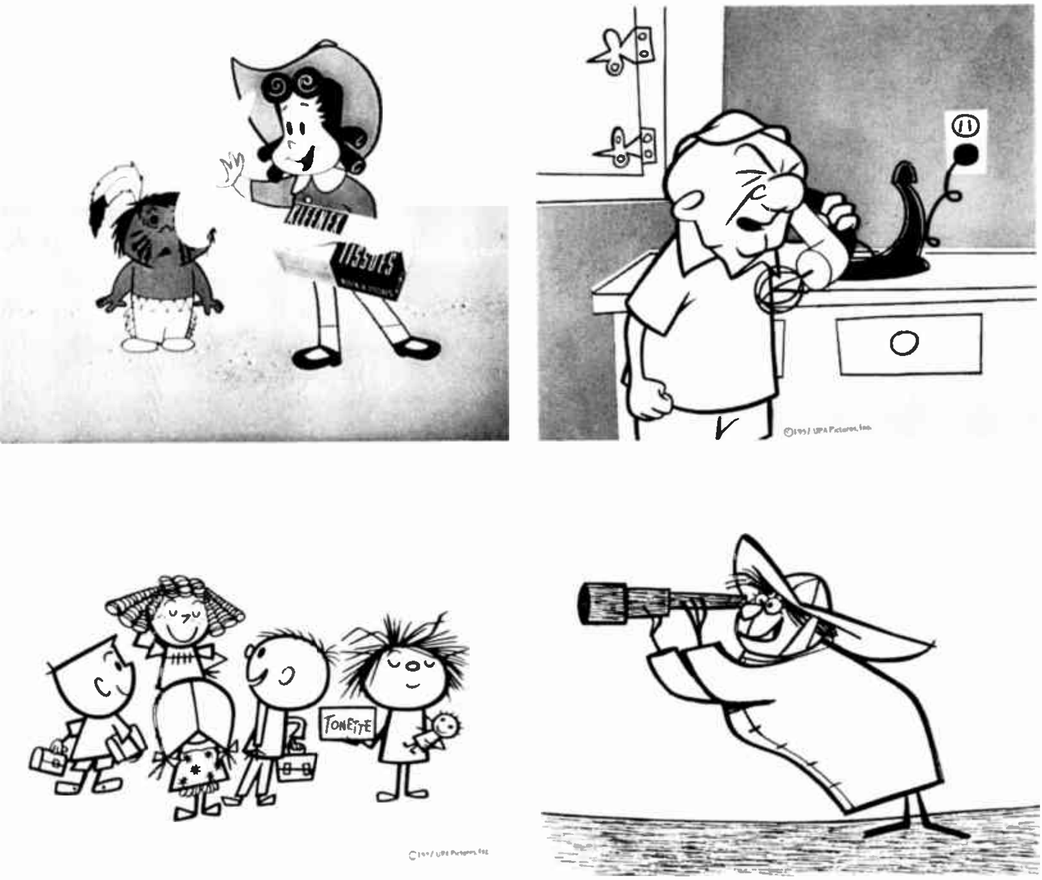


Fig. 9-4. Cartoon characters often enhance the value of a television commercial. Upper left: Little Lulu. Upper right: Mr. Magoo. Lower left: Characters developed especially for Tonette commercials. Lower right: Oona O'Tuna, created for Breast O'Chicken television commercials. (Kimberly-Clark Corporation—Little Lulu Copyright Kimberly-Clark Corporation; UPA Pictures; North Advertising Agency; and Guild, Bascom & Bonfigli, Inc.)

both live-on-film and animated commercials is discussed in greater detail in the next chapter.

Since film commercials permit a great deal of flexibility, many of them are dramatizations. A dramatized commercial is a "slice of life." It shows believable people in believable, everyday situations. Often this type of commercial utilizes a story theme as an attention-getting device, and in this case the most essential ingredient is credibility. Without this the writer runs the risk of creating a completely ineffective selling message. Like many demonstration-and-narration commercials, the dramatized television commercial is usually expensive to produce and demands utmost care in production details, as well as in writing.

Fig. 9-5. The animation director for Piel's beer commercials at Terrytoons' animation studios studies progress of the animation. One finished cell on the animation stand is checked against the storyboard (in left hand) to make certain the finished cell meets storyboard requirements. The cell is further checked for accuracy against a model sheet of Harry and Bert. (The model sheet is just above the storyboard.) (Piel Bros. and Terrytoons.)

Types of Radio Commercials

Whereas television commercials are classified by the way they are produced on the air, radio commercials are typed by the way they are delivered. The three basic types are (1) the straight commercial, (2) the dialogue commercial, and (3) the singing commercial. In addition there are commercials which combine two, or even all three, types of writing. Radio commercials may be presented on the air live or transcribed. Straight commercials are usually aired live, and dialogue and singing commercials are ordinarily transcribed.

The Straight Radio Commercial

A straight radio commercial is a direct advertising message read by an announcer. Like the audio of the television commercial, the radio commercial reflects the central selling theme, supported by product benefits and product characteristics. Straight commercials are perhaps the easiest for the beginning writer to create. They make no pretense of being anything except selling messages. But unless they are well written, they can become dull and uninteresting, for they offer relatively little opportunity for variety.

Usually only one voice is used for a straight commercial, but for variety and additional emphasis on key points multiple voices are sometimes employed. Some writers enhance a straight commercial with musical punctuation, sound effects, or other devices, such as echo chambers, filter mikes, and the like.

Another variation of the straight commercial is a personalized announcement. This is a commercial delivered by the program star, a member of the program cast, or a well-known personality. Many sponsors feel that the use of a star enhances the sales message—provided that the link between the star and the product is logical, that it adds credibility to the message, and that it helps upgrade the product image or strengthen product endorsement. Stars are not used for stars' sake.

The Dialogue Radio Commercial

The dialogue commercial may be either a brief conversation between two people or a completely dramatized presentation. Once the dialogue line is established, it leads to talk of the product. Definite sales points and appeals are brought out in everyday conversation. The challenge to the writer is to make the dialogue credible. Often dialogue is used as an interest device, and once the subject has switched to the product, a straight sell is delivered by the announcer rather than by the dialogue participants.

The Singing Radio Commercial

Folk songs, marching songs, college and high school tunes are all forerunners of today's singing commercial. The psychology of singing makes it a natural for broadcast advertising, for people normally tend to whistle, hum, or sing when they are happy. A melody with lyrics has great memory value and is one of the easiest ways to teach the public a specific selling message. Also, singing commercials lend themselves to repetition and saturation campaigns with less annoyance than do straight announcements.

Singing commercials are ordinarily the joint effort of a radio writer and a jingle writer. The former determines the key copy strategy for the commercial, and the latter develops the music. In some instances the jingle writer also creates the lyrics, based on copy points indicated by the radio writer; in other cases the writer does the lyrics, or the two develop the lyrics jointly. A special group of talented musicians have sprung up to serve the broadcasting industry with creative music for commercials. Jingles for Pepsi-Cola, Budweiser beer, and Winston cigarettes are but three examples.

The term musical commercial is finding increasing popularity for many commercials on the air today are not true singing commercials, in the sense that someone sings them, but have a musical background or a specially created melody. The cigarette songs for Winston and Chesterfield illustrate this point.

Timing Television and Radio Commercials

It has often been said that a 1-hour speech is easier to prepare than a 5-minute address on the same subject. Both television and radio copy writers deal with extremely short periods, and careful timing is essential. The entire task requires a good deal of clear thinking.

As a starting point, it is well to remember that the average announcer can read 140 to 160 words per minute. Network and station regulations, however, limit many live 1-minute messages to 120 to 135 words, regardless of the announcer's pace. Also, whether the commercial is to be live, transcribed, on film or tape, the writer has to make adjustments for a slow, deliberate delivery or a more rapid-fire, hard-hitting presentation of his message. The writer usually indicates his directions for pacing and delivering the audio message by marking portions of the commercial "slow," "with enthusiasm," "folksy," and the like.

The writer usually times the television or radio commercial by reading it aloud at the pace he wishes the announcer or presenter to use. Writer self-timing has other advantages, too. It gives the writer another opportunity to listen to his own commercial, to polish style, and to eliminate tongue-twisting, hard-to-understand phraseology. By acting out the video portion of the commercial as he reads the audio, the television writer can determine whether a scene can be presented in the time allocated and, if not, make changes in either the audio or the video as necessary. This is an essential part of the timing process.

Radio commercials can also be timed by setting the typewriter to standard line widths. Four lines of pica (regular) typewriter type, each approximately 5 inches in width (or 60 characters), will time to approximately 10 seconds. Four lines of elite (small) typewriter type, set just a little over 4 inches in width (or 60 characters), will time to approximately 10 seconds. Another rule of thumb in radio writing is that the average line with ten or eleven words will time to slightly over 3 seconds when read by the average announcer. Some agencies have employed a word-rate chart in writing commercials. The chart shows exactly how many words to write for radio commercials of various lengths, delivered at various announcing paces.

Television Commercial Script and Storyboard Form

A *television commercial script* is a commercial typed in two columns on regular 8½- by 11-inch paper. The audio message appears in the right-hand column and in general follows the regular radio commercial script form outlined below. The most obvious difference is that the television commercial audio script is paragraphed by scenes, with each paragraph typed opposite the corresponding video scene, whereas the radio commercial is ordinarily typed in a single paragraph. The left-hand column of the television commercial script contains video information on each scene.

In script form the television commercial can be reviewed and criticized. Changes can easily be made, and no expense for art work or storyboards is involved. Often the television script is supplemented by several rough sketches on an artist's pad to give critics a better concept of the commercial. A typewritten script, especially if accompanied by rough sketches of the set, is ordinarily sufficient for the live or taped television commercial.

A television storyboard is a "blueprint" of a television film commercial; In addition to the complete audio script it contains sketches of each major video scene. Developed after the television commercial has been reviewed in script form, the storyboard is a picture-and-word guide to the production of the commercial. There are almost as many forms for storyboards as there are advertising agencies, but most storyboards contain three basic elements: (1) script for the audio, (2) pictures of the most significant video scenes, and (3) a brief paragraph describing the video action in each scene.[7]

Before it is used in producing the film commercial, the storyboard may serve as a tool in presenting the idea to the client for approval. A typical storyboard for a 1-minute commercial contains eight to twelve pictures but some are shorter and others longer. By reading the audio and looking at the accompanying pictures, even those unfamiliar with television can visualize the completed commercial.

Radio Commercial Form

Specifications governing the script form for radio commercials vary among stations and advertising agencies. Each organization has its special requirements. In general, however, the script is typewritten, double-spaced, and centered on a single sheet of paper. Scripts for both television and radio are usually typed on a stencil or on ditto, so that there will be sufficient copies for the production personnel (and stations) involved. The heading of the commercial contains as many of the following elements as apply: (1) network or station, (2) city, (3) sponsor, (4) commercial title, (5) program and designation of commercial position (if a program commercial), (6) date (and often the day of the week), (7) commercial length, (8) time scheduled (often simply marked ROS, for run of schedule, with no indication of specific hours), (9) advertising agency, and (10) any special instructions for the announcer.

Often each line of the commercial is numbered at the left. The numbered lines facilitate last-minute changes and also serve as a guide for copy length and timing. Ordinarily the commercial is typed as a single paragraph, with no attempt to frame the paragraph for appearance's sake. Words are not broken at the end of lines.

Creativity in Television and Radio Commercials

Throughout this chapter the emphasis has been on creating commercials with *distinctive salesmanship,* on incorporating fundamental points of salesmanship in a commercial setting so unusual that it compels the audience to pay attention and to get into a buying mood. The writer starts by obtaining basic copy facts from the copy platform, but he seeks a unique framework in which to embody the selling points. Moreover, a good creative frame in itself is salesmanship, for it is memorable, provokes comment, and aids in impressing the audience with the name of the product and its benefits.

RADIO DEPARTMENT

Kenyon & Eckhardt Inc.

247 PARK AVENUE • NEW YORK 17, N. Y. • MU 8-5700

Job No.: 300-R58-226

Program:		**Date:**	R614J
Client:	PEPSI-COLA COMPANY	**Time:**	1 MINUTE E.T. (A)
Product:	PEPSI NEW SONG	**Network:**	

JOHNSTON: (SINGS) Pepsi-Cola's up-to-date...

SHARBUTT: (WITH AUTHORITY) Johnston! That old jingle has been replaced with a more modern, lighter, more sociable melody...the new Pepsi-Cola Refreshment song--Be Sociable.

JOHNSTON: The Pepsi jingle has been the world's most famous for years!

SHARBUTT: Indeed! It has served nobly and well. But I have here the new OFFICIAL Pepsi Refreshment song. Listen!

(VOCAL) 20 SECOND VERSION

JOHNSTON: Say, Del...that is good.

(SINGS WITH GUITAR) Be sociable... Look smart...

SHARBUTT: Johnston, you need more practice before I can authorize you to sing the new Pepsi song...officially. Here is your first lesson.

(VOCAL) 8 SECOND TAG OF PEPSI SONG.

SHARBUTT: Listeners, have you tried a Pepsi lately?

MR/eb
2/3/28/

Fig. 9-6. A radio commercial using a jingle and two voices. (Kenyon & Eckhardt.)

Perhaps the worst "mistake" a writer can make is to develop a ho-hum commercial—one that resembles all others in its product class, except for the difference in brand name.

Creativity in commercials is primarily the responsibility of the advertising agency on the national level and of the television or radio station on the local level. The writer assigned to the commercial should not be satisfied with anything resembling mediocrity. He should be encouraged and stimulated to think high, wide, and handsome in searching for the nucleus of a superior commercial idea. The writers' colleagues at the agency or the station, especially management, should encourage him to *create*.

But the responsibility for creativity also rests with the advertiser. Too often tradition-bound retailers, or unimaginative marketing men in senior positions in the advertiser's organization, are totally unfamiliar with the true role of advertising and the general lack of public interest in their firm's goods or services. Unaware, also, of the need for *distinctiveness* as a weapon in the competitive battle, such advertisers unwittingly stifle creativity in commercials in their preoccupation with sales objectives, financial pay-out plans, and the tried and true advertising methods of the past. Unwilling to accept a new idea completely, or unwilling to battle it through top management (often also made up of successful marketing personnel who have failed to keep up with the need for creative advertising), they water down a sharp commercial idea to acceptable averageness. The advertising agency or the station should help reeducate such advertisers to the need for fresh, imaginative commercials.

Thus although creativity is basically the responsibility of the advertising agency on the national level and of the television or radio station on the local level, it can remain alive only if it is encouraged by equally daring and imaginative advertisers. Creativity, then, should be the joint goal of the commercial writer and of authorities that must approve his work.

Summary

Commercial copy writing for television and radio is salesmanship in capsule form. It captures interest, unfolds the benefits of the product, overcomes inertia, and stimulates audience action. The presentation of the commercial on the air climaxes a long series of advertising campaign plans. Like other advertising, an effective television or radio message must be truthful and believable, should not disparage competition, must register a clear product impression, and must be important to the audience. A good commercial stems from facts; the most effective messages, however, result from creative thinking that has been stimulated and guided by research but not limited by it.

Commercials may be aired as part of an announcement campaign or of a program campaign. In the former instance they may be broadcast as station-break announcements between shows or scheduled on spot carriers, special programs designed to accommodate commercials of noncompetitive advertisers. On program campaigns, commercials are included in shows purchased by the advertiser.

Although most commercials on the air tend to combine various presentation methods, television commercials may be generally typed as live, taped, or film commercials. Radio commercials may be classified at least academically, as straight, dialogue, or singing commercials.

The average 1-minute television or radio commercial contains 140 to 160 words. The writer usually times the commercial by reading it aloud at the pace he wishes the announcer or presenter to use.

Live and taped television commercials are generally prepared in script form, with audio copy on the right and accompanying video directions on the left. The audio message tends to follow the radio commercial script form. Although film television commercials are also initially prepared in this way, they are ordinarily drawn up in storyboard form for presentation purposes and to guide film production. A storyboard is a "blueprint" of the commercial; it contains pictures of each major scene and indicates the accompanying audio message and video instructions.

In commercial television and radio today there is no place for mediocrity. With research facts as a guide, the broadcast copy writer can move into exciting and challenging new creative areas to develop interesting, believable, and sincere messages that are important and distinctive enough to stimulate audience action—the pay-off in all advertising campaigns.

10 Production and Direction

Production for television and radio is the vital link between an idea on paper and a successful program or commercial on the air. The plan must be translated into reality in such a way that the program or commercial (itself a miniature program) holds audience interest, is pleasant, enjoyable, understandable—a product of good showmanship and good salesmanship. Production personnel thus become a keystone in the structure of a successful television or radio advertising campaign.

Production and Direction Defined

There are two basic jobs involved in the development of a program or commercial—*production* and *direction*. *Production* is an administrative job. Long before the program goes on the air or the commercial leaves the initial planning stage, the producer determines how each will be presented. Over-all supervision and responsibility for the success of the presentation rest on his shoulders. *Direction* involves actually getting the show or commercial on the air. Following the general plan outlined by the producer, the director handles the cast through auditions, rehearsals, and the live on-the-air presentation, or the filming or taping.

Personnel who handle both production and direction assignments are called producer-directors or production directors. In the field the terms *producer, director, production director,* and *producer-director* are often interchangeable. A station may give a producer the title director, or vice versa. At some stations a production director may be neither a producer nor a director but the supervisor of a production department or a program department. This confusion of terms is especially characteristic of the smaller stations.

Throughout this text the terms producer, director, and producer-director are used as defined above; that is, a producer is the person responsible for the over-all production, a director is in charge of the actual on-the-air, taping, or film-shooting activity, and a producer-director handles both jobs.

Sources of Production Personnel

Producers and directors are available from the station or network handling the program, from the advertising agency, or from the free-lance market.

Staff Production Personnel

Staff production personnel, as employees of the station or network, are assigned specific programs by the head of the production department. Under these conditions the producer or director is not paid a special fee by the advertiser, since this cost is included in the cost of station time or in the cost of the package program. A sponsor may request a specific staff producer or director for his show, but such arrangements ordinarily call for a special fee.

Advertising Agency Production Personnel

Some advertising agencies, especially those with clients who use a considerable amount of television or radio time, employ production personnel as full-time members of their television-radio department. Such personnel supervise the program series in the interest of the agency and the sponsor and also supervise the production of television and radio commercials created by the agency.

An agency producer has over-all executive responsibility for the production of a television commercial. The director (a network or station employee for a live commercial, a film production studio employee for a film commercial, and usually a network or station employee for a tape commercial but occasionally from a VTR studio) handles the actual in-studio presentation or film shooting. In a few cases the agency may have its own director handle commercials, or the agency producer may do some directing. Agency production personnel are available at no additional cost to the advertiser, for their activities are considered part of the regular agency service.

Free-lance Production Personnel

Some television or radio production specialists are not employed by a station, network, or an advertising agency. Most of these are free-lance production experts who at one time were employed by such firms but who proved sufficiently talented to go into the production business for themselves. Free-lance production personnel are ordinarily capable of both production and direction duties and are paid a special talent fee. Many production specialists are under contract to a station or network to work on special assignments, such as documentaries and spectaculars. Other free-lance producers become packagers and produce their own shows—live, on tape, or on film.

Qualities of a Producer-Director

A producer-director should have as broad a background in broadcasting as possible, plus the specific qualifications to handle the type of programs or commercials assigned to him. He should, of course, have a solid understanding of television or radio as an advertising medium. Moreover, he should have knowledge in such related fields as acting, writing, music, set design, and lighting. These skills make him flexible and better able to cope with the problems of a program campaign or a commercial production. It goes without saying that a producer-director should have special skills in music if he is assigned a musical program; in acting if he handles a dramatic show; in sports if he is given a sports show.

Personality is another important quality of a producer-director. He must be able to get along with people of all types and to draw the best from his talent. The producer-director must be able to give orders to temperamental performers tactfully and discreetly, yet with the firmness necessary for unquestioned control. In both planning and directing the production, he must be able to offer suggestions and take constructive criticism.

A producer-director must be cool under fire. When the live show or commercial is on the air, he may have to make emergency decisions on the spot. He must communicate such decisions to the cast without creating a feeling of uncertainty, commotion, or excitement in the studio.

The producer-director must have one additional qualification—showmanship. Showmanship gives a program or commercial a distinctive quality that captures and holds the interest and sympathy of the audience. It is a special touch of salesmanship woven into a presentation. Without this intangible quality to bring it to fruition, a good program or commercial idea can fall short in its execution. With showmanship, the producer-director injects the sparkle, timing, and enthusiasm necessary to ensure mass acceptance and a successful television or radio advertising presentation.

The Agency-Sponsor and Producer-Director Relationship

It is always important that the sponsor, the advertising agency, and production personnel understand each other's interests and responsibilities in the successful production of a program or a commercial. All have a mutual interest in the success of the production; yet each has his own point of view on how this can best be accomplished. The sponsor, quite naturally, wants the most for his money. It is up to the agency, acting on his behalf, to see that the quality of the production justifies his expenditure. It is a vital function of the agency to supervise production closely and to offer ideas for improvement.

Whether the producer-director has created (packaged) the program idea, and is thus the logical person to handle it, or has merely been assigned to carry out a program idea established by others, he is expected to turn out the best production possible. Production personnel are essentially broadcast specialists. In most cases the producer-director has more on-the-air or filming experience than the sponsor, and sometimes even more than the agency. Thus both sponsor and agency should have confidence in his ability, rely on his creative judgment, and allow him to work in an atmosphere of creative freedom. Production personnel may, if necessary, make cuts in the script, but they refer all commercial problems to agency representatives.

The agency's ideas about improving the production are often best passed on as suggestions—for the thoughtful consideration of production personnel. It is a good practice for the sponsor, agency, and others associated with the production to make notes on the ideas which suggest themselves during rehearsals and programs. Workable ideas arising from discussion of these notes (at a note session) may then be incorporated into the show, time permitting, or into the next program of the series.

When the sponsor, the advertising agency, and production personnel understand each other's problems and respect each other's opinions and ideas, the inevitable result is a better program or commercial. And the improvement of the program series should, of course, lead to larger audiences, with the consequent opportunity to expose the commercial to more people and thus to increase sales of the sponsor's product.

Radio Production and Direction

The job of producing and directing a radio program varies with the size of the show and individual procedure. Some radio news shows and disc jockey programs are so simple and so routine that no rehearsal is necessary. When more complicated shows are scheduled the production and direction steps are similar to those involved in the following example—the production of a daytime serial. The producer is familiar with the story line and the general type of production problems involved. Most of the day-to-day activity falls on the shoulders of the director, who receives each script several days in advance of the broadcast. Reading through it, he notes what personnel are called for, what music is needed, and what special effects are required.

Auditions may be held for special roles, although in most cases the key personnel associated with the serial are "regulars" and no auditions are necessary. Rehearsals are on a regular schedule, often starting on the day of the broadcast. At other times run-throughs for the next day's show are held immediately after a broadcast.

When the cast assembles for a typical dramatic radio rehearsal, the first thing is a *read-through*. Each actor and actress reads his part aloud, and all become familiarized with the script in an informal fashion. This is followed by an *on-mike rehearsal*, with the cast reading their lines into assigned microphones. Here rough spots are ironed out, and any necessary changes are made in the script. Music is rehearsed separately. Commercials (often with a different director) are read by the announcer and timed. Next is the *dress rehearsal*. Here sound effects, music, and the entire cast are rehearsed together for the first time. Final timing is worked out, and emergency *cuts* or *fills* are agreed upon. Depending upon the complexity of the show, another dress rehearsal may or may not follow before the actual *on-the-air broadcast.*

Producing a Live Morning Radio Show

A live morning radio show is a necessity for a successful radio station. Such a program must be paced for early-morning listening to attract an audience that, hopefully, will stay tuned to the station throughout the day (or at least maintain the dial setting so that the station is heard whenever the set is turned on again). Radio Station WBBM, Chicago, offers live programing each morning, in contrast to the usual announcer-and-record shows on most stations. Included in the live program block are 3 musical quarter hours each weekday featuring a personality announcer, one or more singers, and a musical group. The producer of the musical shows describes production procedures as follows:

In our experience at WBBM a personality makes the best m.c. on a morning show of this nature. It goes without saying he must be likable, able to tell a good story, and, above all, sincere.

Two writers are assigned to the show, and continuity consists of gags, one-liners, and anecdotes. Just before show time the newsroom supplies us with weather information, oddities in the news, and other suitable material. In a show of this nature we all keep our eyes and ears open to various entertainment possibilities and a wide variety of material. Our listeners help by sending in their favorite stories and sayings. Accepting such material from listeners also aids in making the shows appealing to all age groups.

The first show is on the air from 7:30 to 7:45 and is followed immediately by another quarter-hour show. Following 15 minutes of news, our third musical quarter hour is broadcast—8:15 to 8:30. Musical rehearsals begin with the singers and the combo at 6:30 each morning, and tunes are rehearsed in order of appearance on the show. Additional rehearsals are held after the last show of the morning, starting at 10 and continuing until noon. During rehearsal the director times each tune.

We use a boy and a girl singer to vary the musical sound and personality. In each 15-minute segment we use four or five musical selections, each generally running about 2 minutes. The usual pattern is theme, an up-tempo (fast) vocal, an instrumental, a vocal ballad, an instrumental, an up-tempo vocal, and theme. Each show is taped for reference, and the tape is available to the talent and the producer.

On the air the director paces the show and cues the announcer for musical introductions and commercials. Prior to the program our continuity acceptance department has screened the live copy or transcribed commercials for good taste and length. We also take great care that the same talent will not be scheduled to read competitive commercial copy on the station.

Music is selected by the station's assistant production manager, following a musical policy for the show established by the program and production managers. Our listeners also help our programing by requesting tunes. We use both standards and pops on the morning musical shows and select tunes with full awareness of what competitive stations are playing during their early-morning shows. Through regular auditions we keep a complete file on announcers, singers, and actors and vary talent from time to time.

Doing the program is fun, spontaneous, and as pleasant for us as ratings indicate it is for our listening audience.

Producing a Radio Commercial

Since a radio commercial is practically the equivalent of a miniature radio program, much the same basic production procedure is involved. For a simple live radio commercial the announcer rehearses the script aloud one or more times just before going on the air. (Unfortunately too many local announcers do not rehearse and are on the air the first time they read the message.) For more elaborate commercials, which are ordinarily recorded, the agency producer rehearses the lines, sound effects, and musicians separately. Often each is taped individually, and the separate tracks are later edited and dubbed onto a single master tape. Usually the complete commercial is recorded several times, and the best take is used to make the

Fig. 10-1. Producing a live morning radio show. With no need to worry about sets, lighting, and other complications involved in a television broadcast, the radio staff concentrates entirely on the audio. In contrast to competing stations, which offer recorded music, Radio Station WBBM, Chicago, carries all-live programs during the morning hours. Here a seven-piece orchestra and two singers surround the show's m.c. Visible in the background are the director and the engineer. (WBBM, Chicago.)

master for further processing into transcriptions. On some stations the commercials are played from tapes.

Television Production and Direction

Production and direction for television involve handling both sound and sight, but the addition of the second element to radio's sound makes television production far more than twice as complicated as radio production. Although it is true that television borrows heavily from the theater, the vaudeville stage, the movies, and radio, it is not merely an adaptation of these forms of entertainment and education. *Television is an entirely different medium with problems and opportunities peculiar to itself.*

The roles of producer and director for television are similar to the corresponding roles in radio; but in contrast to the limited number of persons involved in a radio production, a great many are required for a television show. The following personnel are ordinarily *in the control room* during the production of a live television show on a large station: the television director, the technical director, the audio engineer (there may be a record turner in a separate studio or in the control room, as well), and the lighting director. The announcer is ordinarily in an adjacent announcer's booth. The following are ordinarily *in the studio* with the program talent: the floor manager (stage manager), the musical director, cameramen (with cable pullers, dolly pushers, and camera crane operators as necessary), boom microphone operators, sound effects men, stagehands, property men, and electricians. Assisting in the production, but in off-stage roles, are persons to handle writing, casting, make-up, wardrobes, hair, and the like.

As mentioned, the *television director* is in charge of the entire production, and everyone in the show works under his orders. On larger shows an *assistant director* back-stops the director, relieving him of some of the complex duties involved in directing a major production. The *technical director* is in charge of video facilities and, on cue from the show director, switches or fades from camera to camera or to film or slides. At some stations a *shading engineer* (*video engineer*) is also in the control room. Video shaders are responsible for the technical quality of the picture, whether produced through telecine facilities or live cameras. The *audio engineer* is in charge of the audio and, on instructions from the director, opens the proper microphones to pick up the announcer, actors, live or recorded music, and live or recorded sound effects. Although the audio engineer plays the records on some stations, a record turner is ordinarily assigned at larger stations, and for certain programs on smaller stations. The *lighting director* is in charge of in-studio lighting arrangements, although the lights are actually handled by union electricians.

The *floor manager*, also called the *stage manager*, serves as the program director's right-hand man in the studio and cues talent during the show.

Floor managers follow instructions from the director through a special communication system from control room to studio—ordinarily a portable short-wave radio system equipped with special headphones enabling the director to communicate with in-studio personnel. Some stations still use a private line (PL) telephone system for control-room communication to the studio and telecine facilities. Although the personnel connected into such a system vary somewhat by station, in general the program director can talk to the floor manager and the musical director, and either the director or the technical director can talk to the cameramen, boom microphone operators, and telecine personnel. The *lighting director* ordinarily has his own communication system with the electricians in the studio. Since the director, the technical director, the lighting director, and the audio engineer are all in the control room, they can talk directly to one another.

As their titles indicate, the *musical director* conducts the orchestra, and *cameramen* operate the television cameras in the studio (moving their own cameras if these are mounted on pedestals or riding with the camera if it is mounted on a crane). *Cable pullers* assist cameramen by keeping the cables out of the way of the cameras, permitting freer camera movement. *Dolly pushers* and *camera crane operators* move mounted cameras and cameramen. A *boom microphone operator* handles a microphone suspended on a boom, keeping it as close to speaking talent as possible, yet out of the range of the television camera.

On some major musical productions the music and singing are *prerecorded*. The singers or dancers merely "mouth" the words during the telecast as the recording is played on the air. This eliminates the problem of shadows from the boom microphone, permits wider camera angles with greater video flexibility, assures a perfect audio, and permits talent to concentrate on their video actions.

Sound effects men produce sound effects either by using live devices or, on some stations, by operating an in-studio turntable for recorded sound effects. *Stagehands* handle sets and carpentry work, *property men* handle props, and *electricians* handle the lighting.

Once the script is ready for production, both the producer and director read it and plan the production. They work out sets with the set director, hold auditions for various roles in the production, and cast the show. Rehearsals for dramatic television productions begin much earlier than do rehearsals for radio shows, since talent are required to memorize their lines and actions. Rehearsals for live half-hour dramatic programs, for example, may begin 14 to 20 days before the air date, whereas radio shows, as mentioned, may be rehearsed and broadcast on the same day. Rehearsals for television *specials* (spectaculars) may begin as early as a month in advance.

Initial rehearsals for dramatic television shows are called *dry rehearsals,* for they are held without cameras, often in a rehearsal hall rather than in a television studio. Since sets are not yet constructed, the floor plan of the set is often marked on the floor. A minimum of props are utilized to give the effect of the actual studio. As rehearsals progress, the director concentrates on delivery of lines and dramatic action but begins early to plan his camera shots. He thinks in terms of close-ups for certain portions of the action and wide-angle shots for others; he plans for dollying (camera movement directly into or away from a scene), panning (camera movement to the right or left or up and down), cuts or fades from scene to scene, trick shots, and the like. Camera shots are marked on the director's script, and the technical director is consulted early for his suggestions on handling various shots.

Sets are erected in the studio for the next phase of television production—*on-camera rehearsals.* Now in the television studio for the first time, actors and actresses, cameramen, sound men, and musicians rehearse together. Ordinarily, music and sound effects, like the dramatic cast, have had individual rehearsals earlier. Live commercials are rehearsed independently (under agency supervision and often in a separate studio). If film or tape commercials are used, they are sent to the telecine or tape room and projected on cue from the program director during final rehearsals and, of course, the on-the-air broadcast.

At studio and camera rehearsals, the director works to polish the production and blend the entire show together. He pays particular attention to camera shots, working closely with cameramen and the technical director. Sometimes certain of the shots planned in the dry rehearsals do not work out and must be modified.

For a typical small production, two television cameras are ordinarily employed. These are normally labeled *camera 1* and *camera 2.* Each camera picture is seen on a monitor (preview) screen in the control room. Through the control room–studio communications system, instructions are given by the director for the cameraman to move the camera until the preview screen indicates that the camera is exactly where the director wants it. At the order, "Take number 1!" the technical director switches camera 1 on the air. Camera 1's picture will now be seen both on the preview screen and on the air monitor, the latter showing the picture actually going out on the air. With camera 1 on the air, camera 2 can be directed into position and, at the proper moment in the script, can be switched on the air. On larger shows, of course, more cameras are used.

As in all productions in the entertainment world, all rehearsals lead to the *dress rehearsal.* Now for the first time full costumes and make-up are used. Depending upon the scope of the production, one or more dress rehearsals may be necessary. The final dress rehearsal is followed by the actual *on-the-air telecast.*

From this brief description of television production procedure, it can be seen that producing a television show is a matter of extremely close coordination between the producer and all members of the technical and program

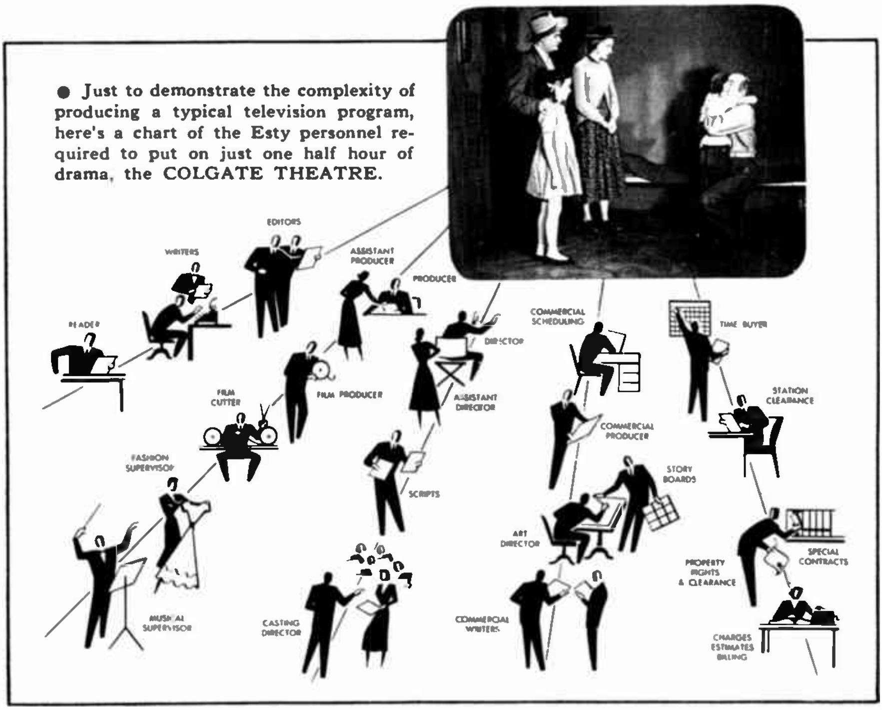


Fig. 10-2. In contrast to the relatively few persons required to produce a radio program, a larger and more varied staff is needed for a typical half-hour television program. (William Esty Company, Inc.)

staffs. The interrelationships among the various groups and persons associated with the production of a television program are charted in Fig. 10-2. The organization, of course, may vary somewhat depending upon the situation, but the diagram indicates the general lines of authority found in all television production activities.

Telecine Activities

Telecine is a coined word which refers to "television-film" operations. The term encompasses film projectors (both 16 mm and 35 mm), slide projectors, special television cameras circuited directly with the projectors, and television shading control units. Such equipment is found in a typical projection room (telecine studio) and is used to project films and slides onto the air.

All slides and films, whether sent to the station for commercials or programs, are routed to the station's film department. Here they are screened, classified, and filed for immediate and future use. Feature-length films are sometimes edited for over-all timing by eliminating minor scenes so that the program and commercial material combined will exactly fill the time period allotted to it. (If the feature is a syndicated film on a bicycle circuit, any portion removed is spliced back into the film before it is mailed to the next station. (*Bicycling* refers to the procedure of mailing films from one station to another for on-the-air use instead of returning them each time to the film distributor.) Slides and films for shows are next sent to the telecine room for projection on the air.

Telecine operations can best be explained by describing the production of a typical quarter-hour television news show. In this program the newscaster and weatherman are live, but commercials and news clips are on film and are projected from the telecine room. When slides are employed, they are handled in the same way.

Producing a Television News Show. The Standard Oil Weather, News and Sports Roundup is telecast over CBS-owned WBBM-TV, Chicago, from 10 to 10:15 P.M., Sunday through Friday. This program is one of several shows of this nature sponsored by the Standard Oil Company (Indiana) on spot television and radio facilities. Year-round weather, news, and sports programs are supplemented by regional television and radio network coverage of professional football and Big Ten basketball. The sponsor invests approximately 35 per cent of its budget in television and radio and has distribution in fifteen Middle Western states.

As far in advance as 8 hours before the Standard Oil show on WBBM-TV the television news writer begins his background preparations for the program. He reads the various news wires, initiates requests for special film footage of local events, screens news films, reviews film files, and watches all news programs on the station. Major news events of the day are written first, and late-breaking news is prepared closer to air time. About 2 hours before the show goes on the air some of the news stories may be prepared for the TelePrompTer, and rehearsals begin 1 hour before air time. Late-breaking news is read directly from the news script and can be inserted into the show at any time, even after the show is on the air. Ordinarily a special film projector is set aside for late-arriving films.

At 10 P.M. everyone is ready. The program announcer stands by in the announcing booth, adjacent to the news studio and the control room. The newscaster and weatherman, along with the floor manager, two cameramen, a boom mike operator, one lighting engineer, and four stagehands, are in the studio with the news set background and weather boards. In the control room are the director, who has final authority on the show; the technical director, who supervises the engineering crew and performs camera switching functions; the video shading engineer, who controls the electronic values of the *live* camera pictures; and the audio engineer, who controls the many separate sounds (voice, music, sound effects) to be heard on the program.

The director talks by special short-wave radio to studio personnel and to telecine and record studio personnel by wired intercom. The technical director can also talk over the short-wave system to engineering personnel. As mentioned, the director can communicate directly with those in the control

Fig. 10-3. Producing a television news show in a major metropolitan market. The Standard Oil Weatner, News and Sports Roundup, presented over WBBM-TV, Chicago, 6 nights a week from 10 to 10:15, is sponsored by the Standard Oil Company (Indiana). Upper left: A CBS film editor and newsman check film footage shot especially for the show. The writer-producer begins work 8 hours before air time. Upper right: The weatherman rehearses with his special animated cartoon characters, which give movement and action to an otherwise static weather report. Lower left: The rehearsal begins about 1 hour before air time. Lower right: Just before air time the newscaster and the director discuss necessary cuts in news items in order to accommodate a late-breaking news story. (Standard Oil Company; and WBBM-TV, Chicago.)

room with him—the technical director, audio engineer, and video shader. In this setup the video shader in the control room is responsible for picture quality of the live cameras only, as mentioned.

In the telecine room, ordinarily in another part of the studio building, projectionists are standing by ready to roll commercials or news films or to project slides on cue from the intercom system. A television monitor and a detailed cue sheet help telecine operators follow the program. The telecine shaders, who are also in the telecine room, have previously checked the electronic values of the slides and films and are ready to control telecine shading when the show goes on the air.

Prior to rehearsal, all telecine materials were checked carefully. Slides, examined for content and order, were placed in the proper projector. For this show two 1-minute sound-on-film (SOF) commercials were threaded on a 35-mm projector. Individual 16-mm news film clips, delivered by the news writer, were laced together with numbered leaders and put on 16-mm projectors.

Fig. 10-4. Producing a television news show in a major metropolitan market (continued). Upper left: From left to right, an agency representative, the director, the technical director, and the audio engineer. The announcer is in the booth at the far end, and the video shading engineer, responsible for the video quality of live cameras, is in front. It is just a few seconds before air time. Upper right: Looking into the studio as the program goes on the air. Note the technical director's switching board and the video monitors. The number 5 on the upper bank of monitors indicates that the first commercial film is properly cued in the telecine (film projection) room. The largest monitor screen shows the on-the-air picture being sent to master control and to the transmitter. The small monitors are being watched by the video shading engineer (below). Lower left: Video shading engineers adjacent to the telecine room are responsible for the quality of all films and slides that come from the projectors. Note speakers and talk-back microphones for the intercom system to the control room. Lower right: The projectionist in the telecine room awaits his cue for the final slide and film footage for the program. He has his own microphone and speaker on the intercom system and his own monitor to follow the progress of the rehearsal and the air show. (Standard Oil Company; and WBBM-TV, Chicago.)

Many times negative news film is aired, because the speed at which it must be processed in order to retain its news value does not permit laboratory time to make a positive print. The television system is quite capable of handling negative film by reversing the polarity of the telecine projector.

With everyone set, the program begins at 10 P.M. The director calls, "Dissolve to camera 1, open the boom, cue newscaster," and the program goes on the air. Camera 2 stands by to pick up the weatherman. The director calls, "Take camera 2," and the picture from camera 2 is switched on the air. Weather news is followed by the opening commercial when the director calls, "Roll T-4." (At this station this means 35-mm projector 4, which contains the commercial film.) The telecine operator rolls the projector and on the director's cue "Take T-4! Sound on!" the film is switched on the air by the technical director and the sound track by the audio operator. The telecine shader watches the picture value. The order to start the projector, the roll cue, is given about 5 seconds prior to the time the film is actually needed on the air ("Take T-4!"). This provides sufficient lead time for the projector to attain proper projection speed.

When the commercial is over, the director calls, "Take 1!" Again the live studio camera goes on the air, with the shading engineer in the studio now watching electronic picture values. Meanwhile, the telecine operator stops the 35-mm projector and cues his projector for the next commercial film in the program. The director follows his copy of the news script and alerts the telecine studio well in advance for news clips, slides, and commercials.

The director also gives the necessary instructions on the character of the film. "Roll T-2, negative, silent," for example, would mean to start projector 2, which has negative film and no sound track. In this case the audio operator would allow the newscaster's boom mike to remain open so that the newscaster may describe the film action (following a monitor screen in the studio). Most silent film utilizes sound effects or musical backgrounds (usually recorded), which are also introduced on cue from the director. He calls, "Music!" or, "Sound effects!" and the audio engineer puts the appropriate recording or effect on the air.

On some stations, once films and slides are placed in the proper projector, the technical director may operate machines and change slides by remote control. At most stations, however, it is necessary to have a projectionist with each projector to start, stop, cue films, and change slides.

The program ends with the closing commercial on film, a closing slide with theme-music background, and the staff announcer reading the closing announcement from the announcing booth.

Producing a Network TV Variety Show

The Steve Allen Show is a 1-hour comedy-variety show presented over NBC-TV on Sunday evenings. Acts for each program are booked about 4 to 6 weeks in advance on a tentative basis, and firm commitments are made about 3 weeks before the broadcast. Show production is handled by Belmeadows Enterprises, Inc., a packaging firm of which Steve Allen is a part owner. The technical facilities for the program are furnished by the network.

Six script writers are in Allen's employ. Each works on writing assignments under the direction of a writing supervisor. A refreshing and original script is an important key to this program's success.

Production for a Sunday show begins in earnest on the preceding Tuesday. On this day independent rehearsals of all acts begin, followed by story conferences to discuss integration of all acts into a well-blended program. By Friday the script for the show is on the prompter.

The program is put together for the first time on Saturday. At this rough program rehearsal the show director and others take extensive notes, and a *note session* follows. Here ideas are freely exchanged for improving the program, and writers make any necessary changes in the script. Their revised version is ready early Sunday morning.

Live commercials for the program are rehearsed with Steve Allen, announcer Gene Rayburn, and commercial talent for about an hour on Saturday afternoon. The agency producer supervises the commercials, which are directed by the program director. Whenever possible commercials are integrated into the program with live lead-ins by Steve Allen or other members of the cast.

Final rehearsals for the Steve Allen Show resume again on the Sunday of the telecast. Early that morning, as mentioned, the revised script is available for the cast. A complete run-through of the acts is held at 1 P.M., followed by another note session. Script revisions often follow, even at this late date.

At 5:00 P.M. the dress rehearsal is held. More often than not, this, too, is followed by a note session and any last-minute changes are incorporated on the prompter and must be quickly memorized by the cast.

The doors to the studio open 45 minutes before air time. Gene Rayburn and Steve Allen handle the warm-up, and the show goes on the air at 7:30 P.M. The entire cast takes a day off on Monday and by Tuesday is back at work again, beginning the grueling pace for next Sunday's Steve Allen Show.

Producing a Color Television Special

The Hallmark Hall of Fame is a color television special (spectacular) presented approximately six times each year over NBC-TV. Each dramatization is scheduled to promote Hallmark products immediately prior to peak selling holiday periods throughout the year. The program has great flexibility, for some productions, such as "Hamlet" and "Macbeth," have been 2 hours long, others 90 minutes, and still others 1 hour. The Hallmark programs are produced in New York by Milberg Productions, Inc., an independent packager. One of its programs, "Dial M for Murder," offers an interesting example of the production of a color television special.

Slightly more than a year before the broadcast date, the executive producer of Milberg Productions, Mildred Freed Alberg, and producer-director George Schaefer began negotiations for the rights to "Dial M for Murder." Having seen the Broadway play, they felt that the show had exciting television possibilities for their Hallmark series, despite the complicated lighting and sound effects inherent in the show. About 8 months before the air date the broadcast rights were obtained from writer Frederick Knott, and Maurice Evans was signed as the lead. This show is an outstanding example of advanced preparations, for many television specials are put together in 2 months' time or less.

The leads of all Hallmark programs are cast by the executive producer and the producer-director of Milberg Productions, with client approval. For other roles the associate producer and the casting director draw up talent recommendations and contact talent agencies, requesting specific talent. Auditions are held for these persons and other candidates suggested by the talent agencies. Because of the small supporting cast required for "Dial M for Murder," only five applicants were auditioned. For the average Hallmark special, however, the casting director auditions twenty to forty people, and

Fig. 10-5. The Hallmark Hall of Fame telecast of "Dial M for Murder." A boom microphone picks up the conversation as actor Maurice Evans speaks his lines to a color camera mounted on a crane. The cameraman follows his note pad of prearranged camera angles. Both the floor manager and the cameraman wear headphones, through which they hear instructions from the control room. (Milberg Productions, Inc.)

final selections are made by the executive producer, the producer-director, and the associate producer, working with the casting director and the assistant casting director.

All production personnel mentioned thus far, plus necessary administrative and clerical help and a free-lance script adapter hired for each show, are employees of Milberg Productions. In the trade their salaries are termed *above-the-line* costs, for they relate to creative aspects of the program, the expenses incurred for talent, script, music, and the like. The technical personnel, facilities, and equipment required to produce a Hallmark special are furnished by NBC-TV and are charged as *below-the-line* costs, allocated expenses relating to getting the program on the air, including technical equipment and personnel, studio facilities, sets, and props. A unit manager for NBC-TV coordinates show requirements with the network.

"Dial M for Murder" began dry rehearsals in a special rehearsal hall (in this case a building in New York's lower Manhattan called Central Plaza, used for dry rehearsals by many producers) 19 days prior to the broadcast. This is a little later than most Hallmark special rehearsals begin, for in this case the leads were familiar with the roles, having played them in the Broadway production. In addition to Maurice Evans, repeating the role of Tony, John Williams reappeared as Inspector Hubbard and Anthony Dawson again played the villain. Rosemary Harris played Mrs. Wendice.

On the Tuesday prior to Friday night's show (the third week of rehearsal) on-camera rehearsals began at NBC-TV's large Brooklyn studios. The Brooklyn facilities consist of two studios, each about the size of a football field.

The NBC-TV production staff includes:

1 unit manager	20 stagehands
2 associate directors	3 make-up artists
2 floor managers	1 hairdresser
4 wardrobe handlers	

The NBC-TV technical staff consists of:

1 technical director	1 dolly pusher
1 audio director	3 boom mike operators
4 cameramen	3 boom mike pushers
4 video shaders	6 cable pullers
2 Huston crane boomers	1 record man
1 Huston crane operator	1 sound effects man

For "Dial M for Murder" four color cameras were used (one on a crane, one on a crab dolly, and two on pedestals), three boom microphones, plus three other microphones for sound effects, including one filter mike for telephone-conversation effects.

On the day before the program went on the air the first dress rehearsal was held. During this and other rehearsals Milberg Productions personnel took notes on the production, and each rehearsal was followed by a note session. In effect, the executive producer and the associate producer act as two extra pairs of eyes for the producer-director, concerned with the numerous mechanical problems of each run-through. The final rehearsal for "Dial M for Murder" was held about 4 hours before air time, after which the cast broke for dinner. The producer-director and the technical director continued "tightening-up" discussions right up until 9:30 P.M., New York time, when the show went on the air.

Live color commercials were rehearsed in NBC-TV's Rockefeller Center studios on the Thursday before the broadcast and on the Friday of the show. Foote, Cone & Belding agency personnel (including two representatives of the broadcast department and the commercial writer) supervised commercial production, which was directed by an NBC-TV director hired by the agency especially for this assignment.

Producing a Television Commercial

Television commercials are produced *live,* on *video tape,* or on *film.* The film commercial can be all live action (footage of real people and real things), animated (drawn people or things), or a combination of the two. These two major methods of producing film commercials have many variations, such as stop motion, photographic animation, three-dimensional animation, and the like. Such techniques have been developed by experimenting with the camera, the animation stand, and film processing. And, of course, some commercials combine film footage with live action.

Practically all film commercials are shot on 35-mm film, either in black and white or in color. Local advertisers, however, sometimes use 16-mm film for television commercials. It is possible to get both a good color negative and a good black-and-white negative with a minimum of complications when the original work is shot on 35-mm Eastman color stock. This increases production costs from 15 to 25 per cent, but enables the advertiser to gain valuable experience in color television while his major efforts are still in black-and-white television.

Television film commercials are made by film production studios that specialize in producing commercials and offer a complete service package. This includes studio space, cameras and crew, director, laboratory processing, and other necessary production aids (even though some of the service activities may be farmed out to specialists, such as film processors, optical houses, and the like). Talent is hired through such sources as talent bureaus or talent agencies, usually by the joint decision of the agency producer and the film production studio director. Although auditions are usually held to select the commercial cast, announcers are ordinarily selected on the basis of past performance for the advertiser and for other advertisers.

Some production studios handle both live-on-film and animated commercials, but others specialize in one or the other. An increasing number of studios and stations have facilities for producing commercials on video tape. Regardless of where and how the commercial is made, all production work is closely supervised by the agency television producer.

Producing the Film Television Commercial

When the television storyboard is ready, the agency producer submits it to several film production studios, requesting bids on production costs. The producer usually talks with the studios (ordinarily by phone) and discusses any questions they may have on production problems. Clear communications at this stage are not only important but can result in financial savings. The agency next reviews various studio production estimates and selects the house it feels is best qualified to produce the commercial; then, with client approval on the storyboard, the cost estimates, and the film production studio, production procedures start.

Once the studio is chosen, a series of detailed production meetings are held to discuss casting, sets, props, costumes, and action, live or animated. If animation is involved, sketches must be prepared for each character. All other components of the commercial are discussed, including type style or lettering for titles, type of opticals, sound effects, and library music for backgrounds (if original music is not used). Such meetings are attended by the producer, director, and art director from the film production studio and the agency's producer (sometimes with the television art director and the television writer). Attendance at such meetings, of course, varies among agencies and film production studios.

Before actual shooting starts, voice tracks are recorded for all sections in which people do not speak directly on camera. This is called *voice-over track*. Later, sound effects, music, and lip-sync sound (recorded as actors speak their lines on camera and the viewer can see their lips move) will be added to make the complete sound track. The voice-over track is carefully measured so that the exact length of each scene is known before shooting. (Note: many lip-sync scenes are avoided in order to cut production costs.) In animation, it is essential to have the track before work can start, since practically all animation work is timed exactly to sound.

As soon as all details for the live-action commercial are arranged, a shooting schedule is set up. Talent bureaus are contacted, and casting starts. The preparation for shooting film commercials calls for specialized knowledge, patience, and the skill of experts. The care taken in preplanning stages does much to determine the results of the commercial.

Actual shooting is the responsibility of the film studio director, working with his studio film crew (or with a free-lance crew). All work is under the supervision of the agency producer. The agency usually plans the basic set design and supplies color-corrected labels for package shots. The studio handles everything else, including decisions on the order in which scenes will be shot. Ordinarily outdoor scenes are scheduled first (to take advantage of good weather) and a stand-by schedule is established for indoor shooting in case of bad weather.

When live-action film commercials are being made, each day's shooting is processed during the evening and projected the following day. Such shots are termed rushes or dailies. Each scene is shot several times to make certain of getting a good take. The best scenes are selected and later edited to length and in sequence for the first viewing on a Movieola.

This editing is done by a film editor (cutter), with the aid of several editing devices, including a Movieola, a film footage counter, film splicers, and sound readers (a separate device for listening to the audio either from tape or from film). Editing procedures yield the audio film and the video film for the interlock showing.

An interlock showing consists of two separate films projected simultaneously on synchronized equipment. As in the first viewing by Movieola, one film contains the basic video scenes (selected rushes) and the other film contains the sound track. When animation is used, the first step is a *pencil test* on film. The action is drawn in pencil and photographed, so that it can be checked and changed if necessary before expensive inking and painting are done. The pencil test is also projected in interlock form.

Commercials at the interlock stage are ordinarily reviewed by the agency and almost always by the client. At this point in production, changes can still be made, but they become quite expensive if reshooting or reanimation is necessary. Usually, however, the necessary changes can be made by cutting or by substituting other takes. Ordinarily in the live-action commercial there are enough individual rushes of a scene already on film to make whatever modifications are required. The interlock film is returned to the film studios, and the agency producer and the studio director usually discuss the desired changes.

A special negative cutter then edits a picture-and-track (fine-grain) negative, from which a new negative with opticals and titles is made. Opticals are special video effects, such as fading, wiping, dissolving, or otherwise changing from one video scene to another. Several photographic and laboratory steps are involved in adding these effects, and the result is called the *printing negative*. This is "married" to the final sound track negative, and the result is a composite print, with sound and picture now on a single film. The first print made is called the *answer print,* a laboratory term meaning "this will answer the questions of light balance in each scene and tell us what needs adjustment for good printing." Subsequent prints, once the answer print has been approved, are termed *release prints*. Release prints, which may be on 35-mm film for networks or 16-mm reduction prints for local stations, are shipped to networks or stations for on-the-air use.

Although the amount of time required for production varies with the complexity of the commercial, a rule of thumb for a live-action 1-minute film commercial is 4 to 6 weeks and for an animated 1-minute film commercial 6 to 8 weeks.

Producing the Live or Video Tape Television Commercial

A television commercial that is produced in a television studio in front of television cameras and simultaneously telecast is known as a live commercial. Commercials produced in front of live television cameras but recorded on video tape for playback at a later time are called tape commercials.

Live commercials have the advantages of spontaneity, program tie-in, and star integration, and they also permit last-minute changes. In addition, a live commercial sometimes offers a production price advantage, since it is simpler in design. To gain these benefits, agencies and clients are often willing to risk an on-the-air fluff and to accept in-studio production limitations. Errors can be eliminated, of course, if the commercial is prerecorded on video tape.

When commercials are put on video tape, they are ordinarily repeated and taped several times, and the best take is used on the air. It is usually less expensive and time-consuming to repeat the live action in its entirety than to splice together the best of various takes, as done in film work.

Live commercials employ either actors or an announcer on camera or a combination of live talent and such mechanical devices as film clips or slides, which the director electronically edits into the television commercial by the telecine operation already described. The same careful preparation necessary for film commercial production is required for live commercial production. Production time on the live commercial is more concentrated, however. A typical 1-minute live program commercial is ordinarily rehearsed for the first time a few hours before the telecast, although props may have been under construction and scripts in the hands of actors or the announcer for several days.

In most cases the station or the network director handles the actual on-the-air commercials as well as the program itself, working under the supervision of the agency producer. In a few cases an agency man may direct the commercial portion of the program. Where more elaborate live commercials are involved and program studio facilities are limited, the agency may hire a studio and crew especially for the commercial, using facilities completely removed from the show studio. A live commercial, of course, can be as simple or as complicated as the situation requires, although an expensive and complicated idea is perhaps best done on video tape or, more commonly, on film.

Basic Steps in Writing and Producing the Film Television Commercial

Here is the whole process involved in creating the television film commercial, from the time the copy writer receives the assignment until the day the commercial goes on the air. This section combines material from the preceding chapter on television copy writing and the foregoing discussion of production procedures.

1. Launch the Project. The account executive requests television commercials for the campaign and supplies all important information to the television creative team (usually the writer, the artist, and the producer, although the group varies, of course, by agency). Information ordinarily includes the campaign objective; the copy platform, with special attention to key copy points; budget; program or announcement campaign media plans (even if only tentative); approximate air dates; and the length and number of commercials needed. For purposes of economy, commercials usually are produced in groups, with enough filmed to meet scheduling requirements during the course of the campaign—ordinarily 6 months to 1 year. Most film commercials are repeated at least half a dozen times on the air,[1] although some sponsors demand new commercials each time.

2. Develop Rough Scripts. The television writer, often with an artist and producer, roughs out several commercial ideas that follow the copy platform. In most cases television department representatives have participated in writing the copy platform.

3. Review Rough Scripts. The television writer reviews rough scripts with the creative department head and the account executive, and agreement is made on acceptable concepts for further development. Dates for progress meetings are established so that commercials will meet all deadlines.

4. Review Revised Scripts, Often in Storyboard Form. Acceptable ideas are now fully developed, ordinarily in storyboard form for final review with the account executive. Production requirements are discussed in relation to television production budget.

5. Present Television Commercials to Plans Board. Television commercials in storyboard form and other creative materials for broadcast and print advertising, together with media and marketing plans, are presented to the agency's plans board for criticism. In most agencies the plans board will have approved basic campaign strategy at an earlier meeting, and this final meeting shows how the basic strategy has been executed in total advertising plans.

6. Present Television Commercials to Client Management. The complete advertising campaign—including television and radio commercials, print layouts and copy, and media and marketing plans—is presented to the client for approval. Prior to this, several meetings have taken place between the agency and the client's advertising department so that the agency's presentation is equivalent to a joint agency–advertising department presentation to the client's management.

7. Start Television Film Production. During the creative process the television department has requested various film production studios to submit

[1] Obviously, some commercials are repeated many more times, especially when used as part of an announcement campaign on a saturation basis.

estimates on the production cost of each commercial. With storyboard approval from the client, the agency recommends the commercial film studio and receives approval on production cost estimates. The production house and the agency preplan carefully, with special attention to casting, set design and construction, props (especially color-corrected packages), and a timetable for recording and film work.

8. Record Sound Track. The audio track is recorded, with announcers, musicians, singers, and sound effects used as required for voice-over. Lines to be delivered by on-camera announcers, actors, or singers (in lip sync) are recorded at the time the film footage is shot.

9. Shoot Video Scenes. The shooting schedule is ordinarily set up to shoot outdoor scenes first (with, of course, a stand-by schedule for indoor shooting). The agency producer and the studio director may have each scene filmed several times, until they feel confident that they have a good take.

10. View Rushes. Footage of the previous day's shooting, called *rushes* or *dailies,* are shown each morning. The best shots are selected for use in the commercial and edited with the aid of a Movieola.

11. View First Editing. Individual video scenes are spliced together and checked on a Movieola, a special machine that permits the operator to view the scene on a miniature viewer and to hear the sound track at the same time. Video and audio are still on separate reels. Positions for optical effects are marked on the video.

12. Review Commercials in Interlock Stage. An interlock showing is given for the account executive (and often the client, as well). At this stage audio is still on one reel and video on another, so that special projection equipment is required. Changes are discussed with the film studio.

13. Review Answer Print. Modifications suggested at the interlock stage having been made, the audio and video are now combined on a single film for the first time. Although all work has been on 35-mm film to date, answer prints may be on 35- or 16-mm film. The commercial is now in final form, complete with opticals and titles.

14. Obtain Final Client Approval. The answer print is shown to the client for final approval and release for on-the-air use.

15. Release Commercial for Air Use. The scheduling of commercials on specific shows and stations is handled by the television department, the media department, and the account executive. Necessary prints of the commercial are ordered and shipped to networks (on 35-mm film) and stations (on 16-mm film).

Summary

The producer, the executive in charge of the production of a television or radio program or commercial, and the director, the person who handles the actual on-the-air presentation or the filming, are responsible for translating a script on paper into an attractive and appealing program or commercial on the air.

Most agencies employ their own producers to supervise the development of programs and commercials. They work closely with the network, station, and tape or film studio producers and directors in turning out the production. The agency producer, representing the interests of the sponsor, wants a presentation that not only appeals to the public but also serves as a selling medium tool. The producers and directors connected with the show (such as the packager or network or station staff employee) are interested primarily in a show with audience appeal. Thus there must be mutual respect and understanding among the advertiser, the agency, and production personnel in achieving successful shows and commercials.

The routine in producing a dramatized radio show is relatively simple. A read-through, to familiarize everyone with the script, is followed by on-mike rehearsals. Music, sound, and commercials are rehearsed separately. All parts are put together at a dress rehearsal, where the final timing is worked out. The on-the-air broadcast follows. Rehearsals for many radio shows, such as daytime serials, begin only a few hours before the actual broadcast. Radio news broadcasts and disc jockey shows are so routine that no rehearsal is necessary, though there may be a brief planning discussion immediately before air time. Even radio commercials recorded with original music, sound effects, and a dramatic cast can be produced in a short time.

Television production, however, is a much more complicated activity, both for programs and commercials. Television program rehearsals begin in rehearsal halls a week or even longer before the show. Sets must be designed and constructed. Several days before going on the air the cast moves into the television studios to begin on-camera rehearsals. Dramatic talent, music, and sound effects are rehearsed individually—the length of time varying with the extent of the production. At on-camera rehearsals camera shots and camera angles are polished, along with the dramatic action. Costumes and make-up are employed for the dress rehearsal, which is followed by the broadcast. Live commercials are ordinarily rehearsed on the day before the show goes on the air or, if simple, on the same day as the show. Commercials are closely supervised by the agency, although the agency producer relies almost completely on the show producer and director for the entertainment portion of the telecast.

Key production personnel in a typical live television show are the director, an assistant director (a backstop for the director on larger shows), the technical director, the shading engineer, the audio engineer, and the lighting director. These persons work in the television control room during the rehearsal and the show. Other key production personnel are in the studio. They are the floor manager, the musical director, cameramen, dolly pushers, crane operators, boom microphone operators, sound effects men, stagehands, property men, and electricians. Projectionists, telecine shaders and VTR operators are in a separate studio. Thus the director has a complicated project on his hands in producing a television show—coordinating dramatic talent, live cameras, telecine facilities, lights, music, and sound effects into a polished production.

Often the work that goes into producing a 1-minute film television commercial is about equal to the effort behind a live half-hour show. Logically, live or taped television commercials, involving relatively simple action, can be produced more easily than film commercials. Film is used, however, when it is necessary to capture certain special effects or to show actions not readily done live.

The starting point in producing a typical film commercial that uses the voice-over technique is recording the sound track. This is followed by shooting the various video scenes. When sound-on-film is required, production starts at this point. All takes are reviewed the next day as rushes, with the best ones selected for use in portions of the commercial. When all shooting is completed, a first editing is prepared and checked on a Movieola viewer. At this stage and at the interlock stage, which follows, the audio and video remain on separate reels. The interlock showing is reviewed by the account group and ordinarily by the client as well, and the two separate reels are then combined into a single answer print. When this is approved, release prints are made and shipped to networks and stations for use on the air.

Throughout this chapter it is apparent that the technical skill and professional touch of production personnel play a key role in the success of a television or radio advertising campaign.

PART 3

Research for Television and Radio Advertising

11 Coverage and Circulation

This chapter, the first of four on various aspects of research for television and radio advertising, deals with the coverage and circulation of stations and networks. The next three are concerned, respectively, with the testing of programs and commercials, program ratings, and methods of measuring the sales effectiveness of broadcast advertising. It must be kept in mind, however, that research is a continuing process, present in almost all broadcast advertising activities. It is not restricted to the areas covered in these four chapters but plays a role in writing, programing, time buying, selling, and related activities on both the retail and the national campaign level.

Although the terms *coverage* and *circulation* are often used together, and at times interchangeably, they have different meanings, which must be clearly understood. Like newspapers and magazines, television and radio stations report their coverage and circulation information on a county-by-county basis, ordinarily accompanied by county-by-county marketing statistics on the area.

Coverage and Circulation Defined

Coverage may be defined as the area where a television or radio station signal *can be heard if people want to view or listen.* Coverage represents the total *potential* number of homes available to a station or network within its *signal strength area.* The FCC has set up engineering standards for various intensities of coverage. For television stations the FCC establishes requirements for grade A coverage and for grade B coverage. These are roughly comparable to FCC requirements for radio station primary coverage and secondary coverage. Expressed in simple terms, grade A television coverage or primary radio coverage refers to the area in which the station lays down a consistently good broadcasting signal. Grade B television coverage or secondary radio coverage refers to the area in which the station signal can be picked up satisfactorily most of the time. Obviously, network coverage information is based on the combined coverage of its individual affiliates.

Circulation, in contrast to coverage, represents the *actual number of viewing or listening homes.* Circulation information is based on reports indicating the homes that regularly tune to the station and is expressed in terms such as "view once a week" or "listen three to five times a week." A station's *circulation area* is ordinarily within the station's *coverage area,* although there are situations in which homes in remote counties may view or listen to a distant station. Again, network circulation information is based on the circulation of individual affiliates. Homes where two or more affiliates are heard or seen are counted only once in determining a network's composite circulation.

As indicated, a station's coverage and circulation patterns may be quite distinct. Some Milwaukee television and radio stations, for example, send adequate signals into the Chicago area, but Chicago residents prefer to tune to Chicago stations. This means that Milwaukee stations have very little *circulation* in Chicago, although they may have good *coverage* of the Windy City. Logically, time buyers are ordinarily far more interested in circulation information than in coverage areas.

Station Coverage

Station coverage has been defined as that area where a station signal can be heard if people want to view or listen. Engineering standards for grade A and grade B television station coverage, as defined by the FCC, are as follows:

Channel	*Grade A, dbu*	*Grade B, dbu*
2–6	68	47
7–13	71	56
14–83	74	64

From the above it can be seen that more dbu (decibels above one microvolt [1] per meter) are required for television stations operating on UHF channels than for those on VHF channels and that power requirements are higher for UHF stations on higher frequencies than for those on lower frequencies.

Most television stations reporting coverage information use the FCC definition of grade A or grade B coverage. Some stations, however, use different classifications—referring, for example, to "excellent," "good," and "fringe-area" coverage or to "primary" and "fringe-area" service. When such terms are used, they should be defined clearly. Naturally, the grade A and grade B terminology is preferable.

FCC standards for radio station coverage require a signal strength of 0.5 MV/M (millivolt per meter) or better for the primary coverage area and a signal strength between 0.1 MV/M and 0.5 MV/M for the secondary coverage area. Most radio stations follow the FCC definitions of primary and secondary coverage, although use of this terminology is decreasing as

[1] See Glossary.

time buyers and station salesmen find circulation data to be a more sensitive tool.

In summary, grade A television coverage is roughly equivalent to primary coverage in radio, and grade B television coverage is roughly equivalent to secondary coverage in radio. The fact that a station has *coverage* of a certain area does not ensure that it is viewed or listened to by the residents of that area; *circulation*, on the other hand, indicates actual audience.

Factors Affecting Coverage

Numerous factors affect the coverage pattern of a television or radio station. All the elements that affect an AM (amplitude modulation) broadcasting signal, in fact, have a bearing on station coverage, for a television station's video signal is an AM signal and, of course, all AM radio stations transmit by this method. These elements include station power, station channel or frequency, antenna system, and, of course, local conditions, which may vary widely. Soil conductivity and the ground system are also important in radio coverage, although neither is of material importance in television. Radio coverage is also affected by the action of the Heaviside layer, a region of ionized air beginning about 65 miles above the earth. At night the Heaviside layer reflects the sky wave of the AM broadcasting signal back to earth; as a result, a station's nighttime coverage is different from its daytime coverage. The Heaviside layer does not affect the FM signal.

It is generally true that the more power a station has, the greater its coverage, but this relationship is tempered by other factors, such as the antenna system (discussed below) and station channel or frequency. In general, stations with low frequencies (such as channel 2 on television, 550 kilocycles on AM radio, and 88.1 megacycles on FM radio) provide greater coverage than stations with the same power on higher frequencies.

Obviously the antenna system is also an important basic factor in station coverage. Usually, the higher the station's tower (there is a direct relationship between a station's frequency and the height of the tower), the more efficient the antenna system, since a high tower radiates a stronger ground wave and suppresses sky-wave radiations. As its name implies, a *ground wave* moves from the transmitter along the ground. In AM transmission the signal follows the curvature of the earth as far as signal strength permits. Technically the FM signal follows the line of sight and not the curvature of the earth. Realistically, however, the FM signal is usually better than line of sight; for in a typical case the distance to the horizon is about 30 miles, whereas satisfactory FM signals commonly travel as far as 50 or 60 miles. The *sky wave* moves upward, and the AM sky wave is reflected back to earth at night by the Heaviside layer.

Some stations operate with a directional antenna system. This is quite common in radio but relatively uncommon in television. A directional system prevents the station signal from entering certain areas and thus protects the signal of an adjacent station on the same channel or frequency. Some radio stations operate with a nondirectional antenna system during the day but use a directional signal at night.

Soil conditions are also important in radio coverage, for certain types of soil may absorb power from the transmitter signal, thereby reducing the station's coverage. Radio station transmitters must be properly grounded. (This is accomplished by numerous *radials,* which are ordinarily copper strips laid in the ground in a circular pattern from the base of the station tower.) A well-engineered ground system enables the radio station to transmit an efficient signal, but a poor ground system reduces efficiency and consequently reduces coverage. Beyond providing lightning protection, the ground system is not of importance in television coverage, as already mentioned.

Among the local conditions affecting both television and radio coverage are power lines and electrical signs and machines; in addition, such factors as trees, airplanes, adjacent buildings, and chimneys affect some television signals.

Daytime versus Nighttime Coverage

Although the FM signal covers the same area both daytime and nighttime, the AM signal is generally *extended* during nighttime hours. This is due to the action of the Heaviside layer, reflecting the AM sky wave back to the earth beyond areas served by the ground wave. The result, however, is not always extended coverage. In some cases the sky-wave signals of AM stations on the same frequency blanket the same area, resulting in a mixed signal. This distorts reception of both stations and actually *reduces,* rather than extends, the coverage area of each station. Some AM stations are required to leave the air at night in order not to interfere with a distant but powerful station on the same frequency.

In general, daytime and nighttime television coverage is identical. At night, however, a television set can sometimes pick up the signal from a distant station. On occasion it may pick up the AM video signal only—at times the FM audio signal only. When the AM signal is extended, surprisingly enough the FM signal is usually extended too. Advertisers, however, are interested only in areas where both the video and the audio signals are consistently satisfactory.

Field-intensity Measurement Method

Coverage is measured by the field-intensity method. This is an engineering analysis of a television or radio station's signal strength at various distances and directions from the transmitter tower. Portable measuring equipment in a specially equipped field car is moved from place to place within the range of the broadcasting station. As the field car travels from the transmitter, the strength of the signal can be determined by continuously record-

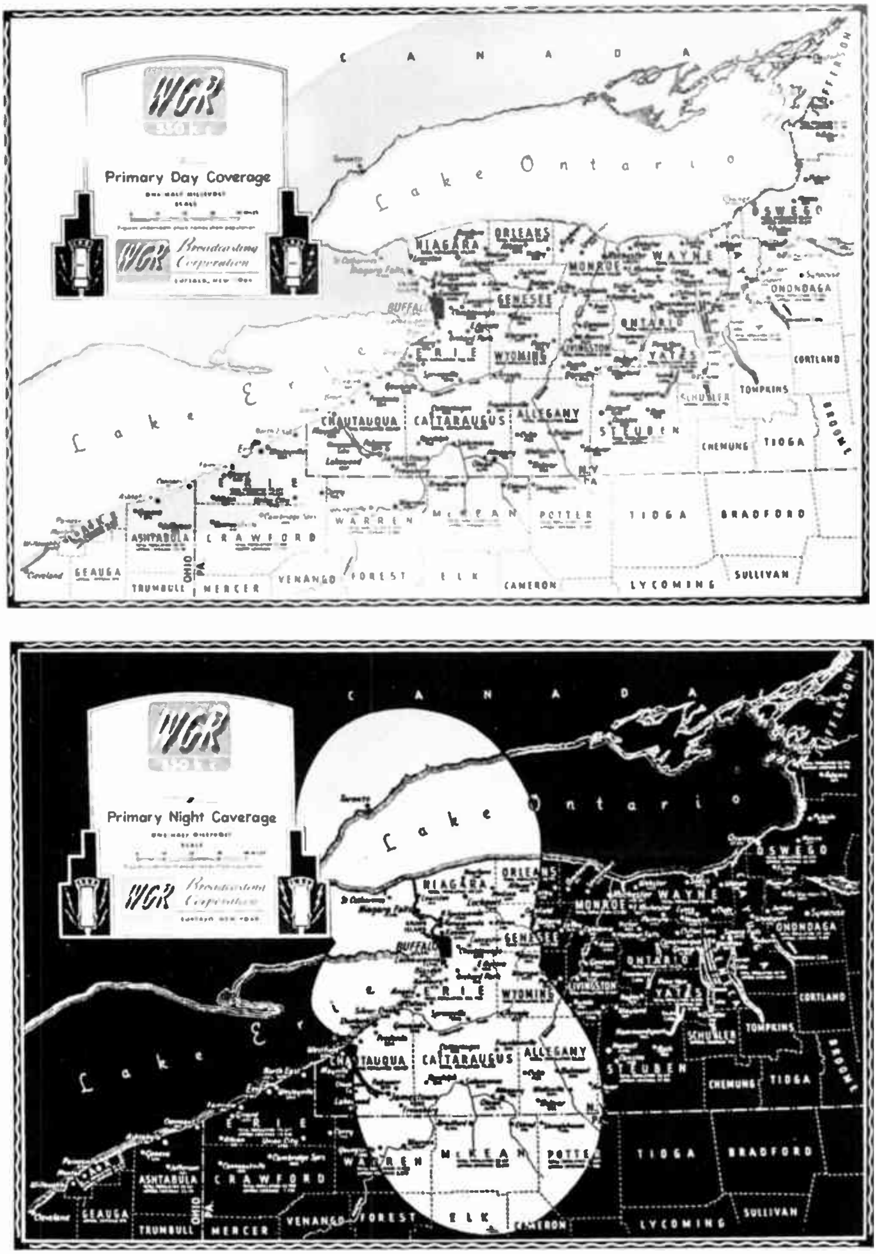


Fig. 11-1. Difference between daytime and nighttime AM radio station coverage. Radio Station WGR, Buffalo, uses a nondirectional antenna in the daytime (above) and a directional antenna in the nighttime (below). In general, the action of the Heaviside layer, reflecting the AM signal back to earth, extends the nighttime signal. In some cases, however, extended signals intermix, and the result is a decrease in nighttime coverage. (WGR, Buffalo.)

ing the signal strength and correlating this with known ground locations.

While the field car is moving, its antenna system is usually at a height of 10 feet for television coverage measurements. The receiving antenna may have uniform response in all directions or may be a specially calibrated directional antenna. The latter is used particularly for field-intensity measurements of ultra high frequency television stations, where field strength generally is variable and at times subject to reflection patterns. Arrangements are made for rotating the directional antenna from the interior of the field-intensity measuring car, in order to achieve maximum signal pickup at all times.

Mobile recordings, which must be taken with the antenna at a limited height (to permit continuous travel), are supplemented by spot measurements, which are usually taken with the antenna at a height of 30 feet. The area is usually sampled over a 100- to 500-foot distance in order to measure signal variations, which are usually present even over so short a stretch. Such checks are necessary because television wavelengths, measuring only a few feet, are easily affected by such factors in their immediate environment as trees, adjacent buildings, and chimneys. Also, with the measurement tower at extended height, the conditions achieved are more representative of the receiving antennas encountered in fringe areas.

In taking mobile recordings, the field car usually starts at the transmitter location and drives outward from the tower along roads that represent, as nearly as possible, a radial in a single direction. At least eight radials are usually taken in order to get a fair distribution around the station toward all points of the compass. A radial may be as long as 50 to 80 miles, depending upon such factors as power, frequency, and the antenna system.

Field-intensity measurements are made of the ground wave only, though radio listeners can sometimes receive the station satisfactorily in areas that lie beyond the ground wave but are served by the sky wave. Television viewers also can occasionally pick up a good signal beyond normal reception areas, usually because of exceptional receivers and outstanding antenna systems. For television signals, field-intensity measurements may be made of either the AM or the FM signal.

Separate studies are made of daytime and nighttime radio station coverage. Since television coverage remains much the same both day and night, because of the characteristics of the FM signal, it is not necessary to make day-part studies for television. Coverage maps, showing the basic coverage patterns of the various stations, are prepared from field-car data. Contour lines take into account the FCC standards for grade A and grade B television coverage and primary and secondary radio coverage.

Field-strength measurements are valuable to management not only as selling evidence of the station's coverage area but also as a check on the operation of transmitting equipment. There are cases on record where broadcast-

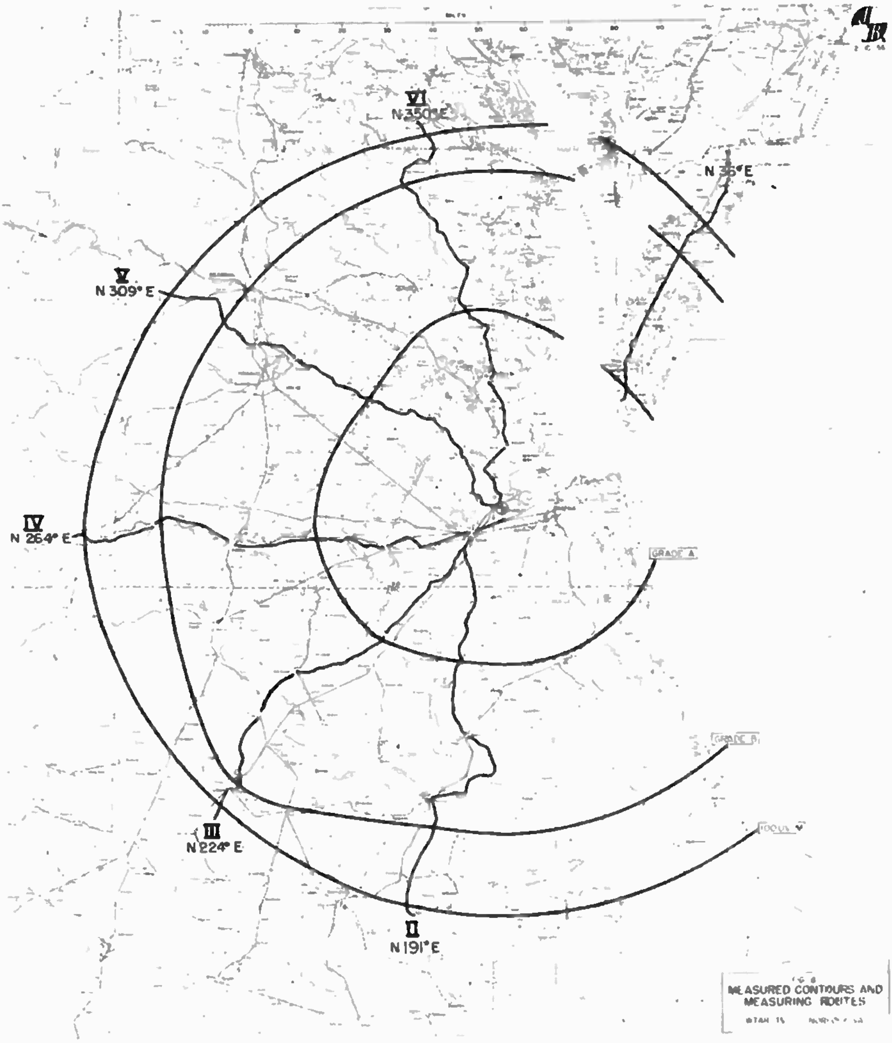


Fig. 11-2. By driving a mobile field car on the radial routes, field engineers measured the signal strength of Television Station WTAR-TV, Norfolk, Virginia. In making a television field-intensity study, either the AM video signal or the FM audio signal may be measured. There is no change in television and FM radio coverage by day or night, as there is in AM radio coverage. (Jansky & Bailey; and WTAR-TV, Norfolk.)

ing stations have been unaware of deficiencies in transmitting systems until field-intensity studies were completed.

A field-strength survey can usually be completed in 7 to 10 days, depending upon the magnitude of station coverage. Analysis of the measurements and preparation of a basic coverage map usually involve an additional 7 to 10 days. On the average, these services cost the station owner about $2,500.

Station Circulation

Circulation has been defined as the number of homes viewing or listening to a station by certain standards over an established period of time. Initially there were no circulation measurements, and people in the industry relied exclusively on the coverage concept. But with the advent of circulation studies attention soon shifted from the potential to the actual audience.

Factors Affecting Circulation

Within a station's coverage area some homes tune to the station regularly, others occasionally, and still others not at all. Outside the normal coverage area, as mentioned, there may be homes which view or listen to the station and thereby become part of the station's circulation.

One of the most important factors affecting circulation is the *station's program schedule*. This is the most direct reflection of the *station image,* the cumulative effect of programs, promotion, public service, and the like, all of which affect circulation. Thus, if a viewer or listener knows about, tunes in, and enjoys the program fare a station offers, he is likely to become part of the station's regular audience.

Other factors affecting station circulation include local conditions of interference—such as electrical power lines, treetops, antenna installations, and airplane landing patterns—which make some stations undesirable from the audience viewpoint (although they meet FCC engineering standards for the area). Also, stations with push-button dial settings on car radios have a circulation advantage over competitors that must be dialed manually. Position on the dial, especially as related to other stations in the area, is also a factor. It is usually better for a station to be grouped with other stations at the popular end of the dial than to be isolated at the opposite end.

Measuring Circulation

Early in the days when broadcasters were attempting to refine coverage information to obtain circulation information, CBS pioneered a method based on an analysis of mail returns to the station. The National Association of Broadcasters set up certain requirements for interpreting these returns, but the method had many drawbacks. Primarily, station mail may not represent a true cross section of the audience, so that returns are not projectable. Many audience members are not motivated to write. Certain types of offers and programs to certain segments of the audience will generally evoke a mail response, whereas others will not. Although no longer used,[2] this method was among the many experiments that led to the organization, in 1945, of the Broadcast Measurement Bureau and, in 1952, of the Standard Audit and Measurement Service. Although neither of these organizations is

[2] From time to time a station may still use the mail-return method to report audience response to an on-the-air offer.

in business today, their refinements of the original CBS mail-ballot research method helped advance techniques for circulation studies. Currently, the Nielsen Coverage Service (NCS) provides a national study of station circulation. ARB's *Metropolitan Area Coverage Studies* also provide circulation information on each of 163 cities.

Nielsen Coverage Service (NCS)

The Nielsen Coverage Service (NCS) is one of the research services offered by the broadcast division of the A. C. Nielsen Company to advertisers, agencies, networks, and stations. The fact that NCS is, technically, a *circulation* service illustrates the interchangeable usage of the terms involved. NCS circulation studies are designed to measure and report, county by county throughout the United States, the locale and intensity of established station and network audiences. This service is distinct from Nielsen measurements of program or time-period audiences. NCS represents broad-scale station circulation, not the number of homes tuned to a particular program.

Three NCS studies have been taken as of this writing. NCS Study 1, Spring, 1952, was the first over-all county-by-county measurement, using uniform standards, of both television and radio set ownership and station circulation in the United States. NCS Study 2, Spring, 1956, repeated and refined the techniques and reporting methods of Study 1. It also covered both television and radio county by county. Study 3 was restricted to television circulation, based on broadcast conditions as of Spring, 1958, but otherwise followed the patterns of the two previous surveys.

The NCS studies supplied various types of station audience information for both buyers and sellers of television. Data were compiled in three different reports: (1) NCS Station Service, (2) NCS Network Service, and (3) NCS Agency-Advertiser Service. The information provided by each is indicated below.

I. NCS Station Service
   A. Information about the subscriber's own station, showing graphically and numerically:
      1. Market coverage area. All counties where 10 per cent or more of all homes viewed the station at least once a month—day, night, or both.
      2. Market area statistics. Total homes and total television homes in the subscriber's market coverage area, for the region as a whole and for each county separately.
      3. Station audience circulation. Viewer homes—both the number and the percentage—for the region as a whole and for each county separately.
         a. Separately for daytime and nighttime.
         b. Separately for monthly, weekly, and daily audiences.
   B. Information about competitive stations, including:
      1. Monthly coverage and weekly and daily circulation totals. Facts on each station in the state(s) in which the client station has coverage in one or more counties.

TO RETURN TEAR OFF THIS PAGE — FOLD AND PASTE THIS EDGE ON OUTSIDE — IT'S ALREADY STAMPED.

Official NCS 1958 Television Station Ballot

Your answers to the few simple questions on this page will be a big help to TV Stations in your area. All you do is tell us a few things about your family by checking the answers to questions A through F below. Answer A to D even if you don't have TV.

Next and most important, at the bottom of the page, tell us what TV stations you watch and how often. Be sure to tell us your *day* and *night*-viewing separately.

When you have completed the Ballot tear off this page along the dotted line, fold it, seal it like an envelope and mail it back to us. It's already stamped. Thanks a lot.

Will you please tell us a few things about your family by answering these questions?

A. How many adults, teen-agers and children are now living at your home? (Include yourself):
Men (over 18) ____ Women (over 18) ____ Teens 12-18 years old ____ Children under 12 ____

B. Does your home have a telephone listed in your family name? Yes ☐ or No ☐

C. Do you own a family passenger car? Yes ☐ or No ☐ If YES, does it have a radio in working order? Yes ☐ or No ☐

D. How many *home* radio sets do you have in working order? ______

E. Do you have a TV set in working order? Yes ☐ If YES, how many? ____ Where located? ____ Room ____ Room
No ☐
If NO, please skip the rest of the questions and return the ballot.

F. About how much do you use your TV? Before 6 P. M.: A lot ☐ or A little ☐ or None ☐
After 6 P. M.: A lot ☐ or A little ☐ or None ☐

What TV Stations do you watch?

1 First use the columns below to tell us what TV Stations your family has tuned to in the past month or so. List all TV stations that you or someone in your family uses.

DAYTIME VIEWING (BEFORE 6 PM)
2 Next use the boxes below to tell us how often your family uses these stations IN THE DAYTIME before 6 PM. Put a check in one of the five boxes for each TV station you listed.

NIGHTTIME VIEWING (AFTER 6 PM)
3 Now use the boxes in this column to tell us how often you use these stations AT NIGHT after 6 PM. There should be a check mark in one of the five boxes for each station.

Call Letters	Channel	City	6 or 7 DAYS a week	3, 4 or 5 DAYS a week	1 or 2 DAYS a week	Less than once a week	Never in the daytime	6 or 7 NIGHTS a week	3, 4 or 5 NIGHTS a week	1 or 2 NIGHTS a week	Less than once a week	Never after dark
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
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			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
			1 ☐	2 ☐	3 ☐	4 ☐	5 ☐	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
Did you list ALL the TV Stations you have heard during the past month or so? Please do!			**There should be a check in one of these five boxes for each station you listed in No. 1. Is there?**					**There should also be a check in one of these five boxes for each station you listed in No. 1. Is there?**				

[3]

Fig. 11-3. A portion of a mail ballot used by the A. C. Nielsen Company to obtain basic data for the Nielsen Coverage Service reports. NCS studies measure station circulation. Diary information is supplemented by personal interviews and data from Nielsen homes equipped with Audimeters or Audilog-Recordimeters. (A. C. Nielsen Company.)

KLZ-TV DENVER, COLO.

NCS No. 3-TV Spring, 1958

table A

MARKET COVERAGE

TOTAL HOMES REACHED · *DAY OR NIGHT*

STATE COUNTY	TOTAL HOMES IN AREA	MONTHLY COVERAGE			WEEKLY COVERAGE		
		HOMES REACHED	Market Index % Tot.	Market Index % TV	HOMES REACHED	Market Index % Tot.	Market Index % TV
COLORADO							
ADAMS	20,900	19,320	92	100	19,320	92	100
ARAPAHOE	26,100	22,600	87	100	22,370	86	99
BOULDER	16,900	13,620	80	92	13,290	78	90
* CHAFFEE	2,200	450	20	36	440	20	35
* CHEYENNE	1,200	200	16	40	180	15	36
* CLEAR CREEK	1,100	660	60	94	650	59	92
DENVER	170,600	154,330	90	100	153,030	90	99
* DOUGLAS	1,000	430	43	73	400	40	67
* EAGLE	1,300	200	15	30	190	14	27
* ELBERT	1,100	470	42	73	430	39	67
EL PASO	40,100	4,460	11	14	4,200	10	13
* GILPIN	200	120	60	94	120	60	92
* GRAND	1,200	190	15	30	170	14	27
* JACKSON	700	110	15	30	100	14	27
JEFFERSON	29,000	25,890	89	100	25,610	88	99
* KIOWA	900	150	16	40	140	15	36
* KIT CARSON	2,800	470	16	40	430	15	36
* LAKE	2,000	410	20	36	400	20	35
LARIMER	15,500	12,350	80	95	12,100	78	93
* LINCOLN	1,900	820	43	73	760	40	67
* LOGAN	5,900	3,620	61	87	3,150	53	76
MORGAN	5,900	4,290	73	100	4,290	73	100
* PARK	500	100	20	36	90	18	35
* SUMMIT	400	60	15	30	50	12	27
* TELLER	700	140	20	36	140	20	35
* WASHINGTON	2,400	1,410	58	87	1,230	51	76
WELD	21,600	19,080	88	100	18,710	87	98
TOTAL	374,100	285,950			281,990		
NEBRASKA							
* CHEYENNE	5,100	960	18	36	910	17	34
* DEUEL	1,000	170	17	36	160	16	34
* GARDEN	1,000	180	18	36	170	17	34
TOTAL	7,100	1,310			1,240		
WYOMING							
ALBANY	6,900	3,020	44	85	2,960	43	83
CARBON	5,200	840	16	29	760	14	26
LARAMIE	17,200	12,250	71	87	11,620	67	83
NATRONA	14,600	1,650	11	21	1,570	10	20
TOTAL	43,900	17,760			16,910		
STATION TOTAL	425,100	305,020			300,140		

* Measurement based on cluster of counties projected to each member's population base. See NCS base map for grouping.
LT Below minimum reporting standards.

Fig. 11-4. First page of the Nielsen Coverage Service study of Television Station KLZ-TV, Denver. The report also shows total homes reached (day and night) in a week and in a month, plus a separate tabulation of homes by daytime and nighttime. All data are on a county basis, except for a few low-populated counties which are grouped into clusters. (A. C. Nielsen Company.)

2. Station audience circulation data. Facts, by county, on individually selected stations among those itemized in *B*-1.

C. General information.

1. United States television ownership. Ownership figures, with breakdowns by county, state, and area.
2. Subscriber aids. Information bulletins and base-area maps for reproduction and use by the subscriber.

D. Special services:

1. The addition of field-intensity contour lines to NCS maps.
2. Recaps by metropolitan areas, analyses by client sales areas, etc.

II. NCS Network Service

The Network Service report of NCS Study 3 provided basically the same information as that supplied to individual stations, but it included, in addition to the data on individual stations, reports on the combined facilities of the network, after eliminating any duplication of viewing homes in areas served by more than one station of the group.

III. NCS Agency-Advertiser Service

Agencies and advertisers (as clients and prospects of the stations and networks) had access to certain NCS reports in their normal business negotiations. Such information, however, was usually limited and not always readily available. NCS, therefore, offered agencies and advertisers a complete service, which enabled them to evaluate all television station circulation facts, without any limitation. There are two primary forms of reporting:

A. Complete Circulation Reports (CCR). A listing, by state and county, of all television stations which served each county. These reports showed the degree of circulation in terms of average monthly, weekly, and daily audiences, and also provided daytime and nighttime circulation facts.

B. Complete Station Reports (CSR). A reorganization of the above data, which are here presented in a station-by-station format which helped agencies and advertisers determine the areas served and homes reached by any station.

Summary

Although the terms *coverage* and *circulation* are sometimes used interchangeably, there is a significant difference in meaning. *Coverage* is the area where a television or radio station signal can be heard if people want to view or listen. Coverage represents the total *potential* number of homes available to a station or network within its *signal strength area*. Coverage alone, however, does not guarantee that people actually view or listen to a given station.

Grade A television coverage or primary radio coverage refers to the area in which the station lays down a consistently good signal. Grade B television coverage or secondary radio coverage refers to the area in which the station can be received in a satisfactory manner most of the time.

Circulation, in contrast to *coverage,* represents the actual number of homes viewing or listening to a station. Network circulation is based on the composite circulation of individual affiliates. The circulation concept of actual viewing or listening homes is a more sensitive tool of analysis and interpretation than the coverage concept of potential viewing or listening homes. Consequently, circulation facts are used much more than coverage facts in the industry.

Coverage is affected by such engineering characteristics as station power, channel or frequency, and the antenna system. Circulation is affected primarily by the station's program policy. The coverage of most AM radio stations is extended at night, when the sky wave of the AM signal is reflected back to earth by the action of the Heaviside layer, an ionized region of air above the earth. The Heaviside layer does not affect the FM signal. Thus, the coverage of an FM radio station, like the coverage of a television station, is much the same for daytime as for nighttime.

Coverage is measured by the field-intensity method. This is an engineering analysis of a television or radio station's signal strength at various distances and directions from the station transmitter. Findings are reported in the form of a map showing the contours of grade A and grade B television coverage or of primary and secondary radio coverage.

Circulation is measured by the Nielsen Coverage Service, a study of station and network audiences. Although previous NCS studies measured the circulation of television and radio stations on a uniform basis, the third survey measured only television circulation. Findings were reported on various bases, with separate tabulations for daytime and nighttime viewing and for monthly, weekly, and daily audiences.

A knowledge of coverage and circulation concepts, especally the latter, is an essential starting point in planning successful television and radio advertising.

12 Testing Programs and Commercials

Although the best possible skill, judgment, and experience are used in creating and selecting programs and commercials, it is often necessary to test them by objective methods. Research, however, should not be considered a substitute for executive judgment. Rather, it should be regarded as a valuable supplement, reducing the area in which judgment has to operate and minimizing the chance of error.

Rarely do program tests or commercial tests suggest drastic changes. More often than not they confirm judgment or indicate areas that can be strengthened, pointing the way to better programs and to improved commercials in the future. Research findings should not be applied blindly. They should, of course, be considered in making final decisions—along with other information and common-sense factors—but action should be taken along research-guided lines rather than research-dominated lines.

Program Testing

The testing and pretesting of programs for television and radio involve a study of each element of program content. When the program is subjected to criticism by a cross-section audience, the opening billboard, dialogue routine, musical selections, and all other portions of the show can be evaluated. If such qualitative studies are made before the series goes on the air, the term *pretesting* applies.

A show may be pretested by the network or packager after it has had the creative attention of program planners with common sense, good judgment, and an inherent sense of showmanship. Often a pilot program is researched in order to determine qualitative data to help sell the series to an advertiser, as well as to obtain information which will help in creating subsequent shows in the series. Since all testing methods are more or less experimental and since a pilot is ordinarily an outstanding program, rather than a typical program in the series, the results of pretesting the pilot cannot be considered definitive. Nevertheless, pretest findings are an aid to judgment and can guide program developers and potential sponsors.

Testing and pretesting are valuable tools not only in program selection but also in program improvement. Obviously any portions of a proposed program which show up as weak elements in a pretest can be modified to improve the series, without costly on-the-air experimentation. Thus the new series can go on the air with a certain amount of known audience approval built in.

At least as important as pretesting is the continued analysis of a new program series after it goes on the air, especially during the critical early months. It is during this period that improvements can be put into effect to speed up the process through which a program "catches on" with the audience.

Programs which have been on the air for a period of time may also profit by testing. Certain portions of the show may show up as low points. Other portions, which may seem relatively unimportant, may show up as high points. The program format may then be modified to strengthen the series.

It must be pointed out that far more attention is given to testing television programs than radio programs. Nor is pretesting or testing always necessary for advertising success. Certain shows obviously possess the elements of successful showmanship, and no money need be spent to confirm this.

Two of the most popular program testing methods are the Program Analyzer and the Schwerin system, described below.

The Program Analyzer

The Program Analyzer is a method of studying and analyzing television and radio programs. It was designed by Frank Stanton, president of the Columbia Broadcasting System, and Paul Lazarsfeld of Columbia University. The device is used exclusively by CBS in the network field and by McCann-Erickson in the agency field. Tests can be made on small groups of people with a special recording device known as *Little Annie* or on larger audiences with *Big Annie*.

During the test session, a group of viewers, selected as representative, press "like" or "dislike" buttons to indicate their reactions to various parts of the show, and their responses are recorded. After the show each member of the audience fills out a questionnaire and is also questioned in an oral interview by a psychologist. Thus each test yields three sets of data: (1) spontaneous reactions, as expressed by the push-button device; (2) more considered reactions to the program, as expressed in the written questionnaire; and (3) the oral responses obtained by the psychologist during the interview.

Commercials can also be tested by the Program Analyzer, but such testing is usually incidental to the testing of programs as a whole and is not done on a regular basis.

The results of Program Analyzer tests can be charted in the form of a program profile. If desired, the reactions of various groups within the audience can be charted individually (Little Annie only). Such breakdowns—by sex or age, for example—provide qualitative data for further study.

Until testing devices were employed, the whole question of program appeal

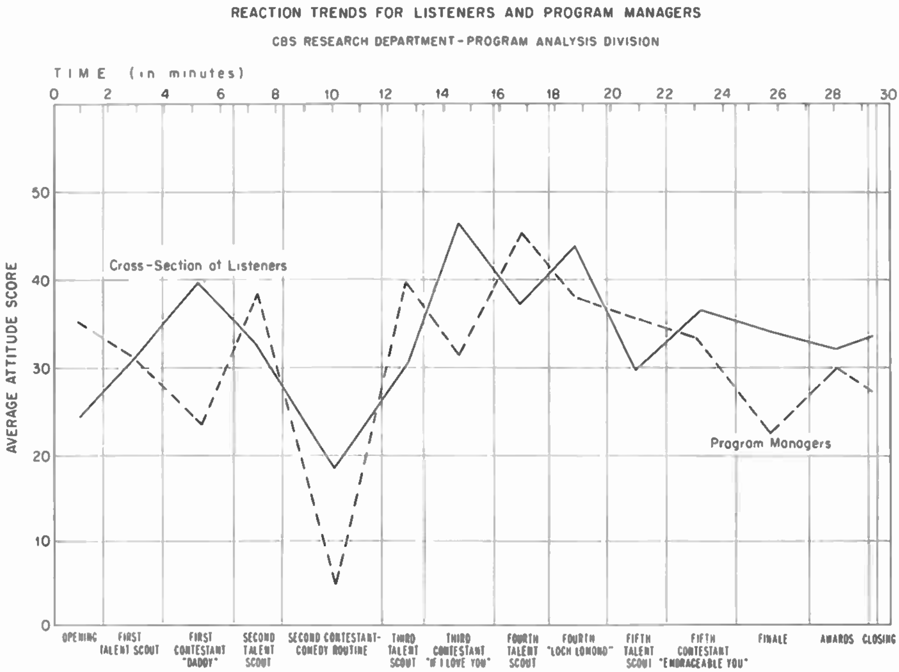


Fig. 12-1. A pioneering program study of an early Arthur Godfrey's Talent Scouts show. This study indicates that what audiences want and what program "experts" think audiences want may be two different things. (CBS.)

and viewer-listener gratification was largely a matter of judgment. It was necessary to rely almost completely on the opinions and judgment of producers, directors, writers, and other program specialists. Figure 12-1 shows that the reaction of the program experts, in this case program managers, can differ from the reaction of the test audience. This finding indicates that qualitative program research can assist even the "expert" in program building and development.

The Schwerin System—Program Testing

In the Schwerin system, about 300 persons are invited to attend each test session. They have been roughly preselected to provide adequate representation of all important audience groups. After they have been oriented and have filled out detailed questionnaires on their personal and viewing-listening characteristics, the film or recording is presented. The audience registers its reaction to the program at frequent intervals, using a score-sheet method (interesting, mildly interesting, not interesting). This is followed by a discussion period in which members of the audience volunteer comments on the test program. Often the test director has the entire audience vote on these comments.

The data thus collected are then tabulated. Profiles which show the ups and downs of audience liking throughout the program are reported to the client, along with scores that reflect subgroup reactions. Material gathered from discussion sessions is used to interpret why the audience liked or disliked portions of the program.

Schwerin research results suggest five factors which make for the success or failure of a program: (1) *familiarity*—maintaining consistency and continuity in a series, to capitalize on the fact that those who are familiar with a program like it more than those unfamiliar with it; (2) *approach*—getting a program off on the right foot by capturing the fancy of the audience in the opening minutes; (3) *mood*—maintaining the same pace and mood throughout each program; (4) *emphasis*—highlighting various elements within each program; and (5) *direction*—directing the entire appeal of the program to the consumer.

Program testing research points out the waste which results when programs are canceled, either because they haven't been given enough time to build an audience or because they never should have been sponsored in the first place. Pretesting helps to avoid this latter situation.

Commercial Testing

Television and radio commercials are tested from such points of view as memorability, believability, interest, and comprehension in an attempt to

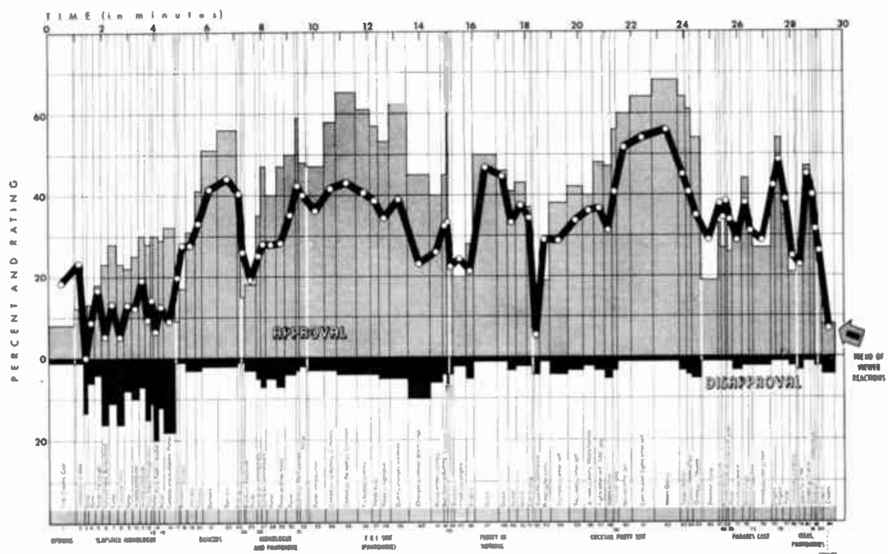


Fig. 12-2. The program profile of a pilot television show, as tested by the CBS Program Analyzer. (CBS-TV.)

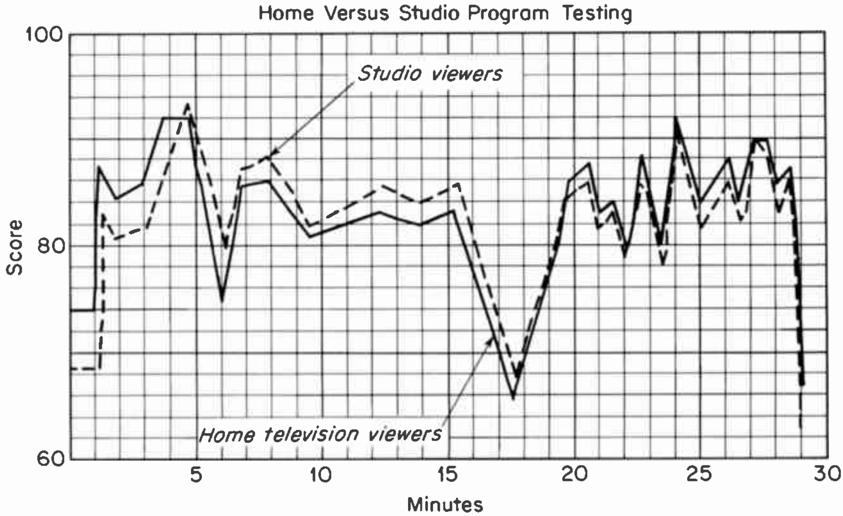


Fig. 12-3. The profile of a television program studied with half of the sample viewing in their homes and the other half viewing in the Schwerin test studios. The conclusion drawn from this and similar studies was that valid results can be obtained from research conducted in test studios. (Schwerin Research Corporation.)

measure their ability to register such elements as the keynote idea, the basic appeal, or a key selling point. Each commercial test is ordinarily tailor made and such quantitative and qualitative checks reflect the salesmanship inherent in the commercial. Test results, however, cannot be interpreted in terms of sales dollars, predicted case movement, or profits, since commercial testing, no matter how well done, is not a substitute for a market study of sales results. A market study is often made for a new product that is being test-marketed, but rarely for an established product.

Although it would be valuable to know the sales results that a commercial would achieve if aired exclusively in a test-market situation, it would be extremely expensive to obtain such information. Finding an isolated market for experimentation would be hard for most national advertisers, and timing would constitute a further obstacle. Most advertisers like to schedule their commercials on a national basis as soon as possible after they are produced, leaving little or no time for test-market experimentation. Television and radio, moreover, are ordinarily used in conjunction with other media, so that any findings from an isolated test market would tend to be quite academic.

Television and radio commercials can be tested at two stages. It is possible to study certain basic selling strategies *in the development stage,* often even before the writer begins work on the advertising message. And, of course, commercials can be tested *after they have been produced.*

It goes without saying that advertisers and agencies today are far more interested in testing television commercials than in testing radio commercials. In fact, the testing of radio commercials is almost as limited as the testing of radio programs. Research findings on television commercials, however, can often be applied to the creation of radio messages.

Naturally the earlier the television commercial can be researched, the better, for once the message is on film, changes are costly. Yet unless a commercial is in close-to-final form, it is almost impossible to get valid consumer reaction. Thus advertisers and agencies continue to probe the field of television commercial pretesting and testing in a constant search for improved methodology.

Testing Television Commercials

Stage in development of television commercial	*Problem*	*Examples of technique or measurement*
Before commercial is in preparation	What themes might be used? How strong is each theme?	Use of print copy test methods (paired comparison, ranking, matched panels, advertising puzzle game)
Commercial is approved	What are most compelling selling points?	Testing TV storyboards
	What are the most effective video representations?	Testing at interlock stage
Commercial is in production	What are the most effective ways of telling the audio message?	Schwerin system
Commercial is completed	How well did the TV commercial put the sales message across?	Gallup & Robinson Starch method Tailor-made studies

What can be measured?

Attention	Liking	Recall
Interest	Belief	Exclusiveness
Comprehension	Registration of message	Attitudinal change

Fig. 12-4. This chart shows the various stages at which television commercials can be tested, typical test problems, and methodology. Obviously, the earlier the commercial can be researched, the less the cost of making research-guided changes in the audio and the video. But if results are to be valid, some commercials must be tested in such an advanced stage of production that changes are often exceedingly expensive. (Needham, Louis and Brorby, Inc.)

Testing Television and Radio Commercials in the Development Stage

Television and radio commercials can be tested in the preproduction stage by the use of print copy-testing techniques to check basic copy concepts in the copy platform. Special techniques have been developed to test television storyboards among consumers. And television commercials can be checked at various points in the production process, such as at the interlock stage. Each of the three test concepts is explained in the following sections.

Use of Print Media Copy-testing Methods. Standard newspaper or magazine copy-testing methods can be employed to check the basic elements of a campaign copy platform. A well-written copy platform, of course, is built on a broad knowledge of the product, the market, and the consumer and forms the basis for advertising copy in all media. Thus print copy-testing methods may be used at this early stage to confirm judgment on such factors as the keynote idea, basic appeals, and key selling points in the copy platform. Research methods can measure characteristics such as attention, interest, comprehension, liking, belief, recall, change in attitude, and exclusiveness. Findings can guide the development of the copy platform.

In most tests only one or two copy elements are under study. To attempt to research more elements is extremely costly and can confuse results. By studying a research-based copy platform and test findings from the companion print campaign, the television or radio commercial writer can develop a broadcast commercial with salesmanship inherent in its message.

Three of the most common experimental designs used for print copy tests (and applicable to all-media copy-platform testing) are (1) paired comparison (2) ranking method, and (3) matched panels.

1. *Paired comparison.* Two test advertisements, identical except for the test element, are exposed to a cross section of consumer opinion. Respondents are asked to select the advertisement that they feel is more believable, more easily understood, or more effective by other established standards.
2. *Ranking method.* When this device is employed, a cross section of respondents are asked to rank several test elements in order of preference by interest, exclusiveness, or some other criterion.
3. *Matched panels.* In this method several identical folios of control advertisements are prepared, but a different test advertisement is added to each folio. One folio is given to each interviewer. After a respondent has paged through the test and control advertisements and the folio is closed, unaided recall questioning follows. Later, aided recall can be used as a further check on the attention value, comprehension, appeal, exclusiveness, and other qualities of the test advertisement.

Since each respondent sees only a single test advertisement and is not asked to compare or rank elements, the results from a matched-panels test generally are more valuable than findings based on other test designs. This advantage comes at a high price, however, for the basic design of the matched-panels method makes it an expensive testing technique.

There are many other copy-testing methods, and an unlimited number of variations have been devised by specialists. Needham, Louis and Brorby, Inc., for example, has developed the Advertising Puzzle Game to test basic copy concepts. In this method one or two test elements (such as alternate keynote ideas expressed in headline form and alternate appeals expressed in subheadline form) are mounted on separate cards. Cards can be fitted by respondents, puzzlelike, onto a newspaper or magazine layout with blank headlines and blank subheads. An analysis of the copy test elements selected by respondents playing the Advertising Puzzle Game reflects the relative value of various copy concepts. A variation of the same technique involves paired comparisons; here respondents are asked to make direct choices between two or perhaps three alternative copy elements.

Testing Television Storyboards. Once a television storyboard has been developed by the writer and artist and has received television or copy department approval, it undergoes automatic pretest criticism. This is in the form of a review by the various agency personnel on the account. Storyboards that meet with approval at this stage are exposed to the criticism of the agency's plans board and are ultimately presented to the client. The agency writer is ordinarily present at each review or presentation stage.

There are also ways to test a television storyboard among consumers, but such techniques are experimental at best. Pretesting cannot guarantee greater sales results and, since the commercial is still in the form of storyboard drawings, the video cannot be tested as effectively as the audio. Moreover, when a commercial is designed to create a mood, its effectiveness is extremely hard to check at the storyboard stage, just as it is hard to test animation concepts. But storyboard pretests can check the clarity of the message, uncover major likes and dislikes, determine major disbeliefs, and discover what parts of the message are remembered best.

Perhaps the simplest method of storyboard testing among consumers is to expose the video drawings one at a time to a cross section of consumers and to read the accompanying audio message at the same time. An alternative method is to project filmstrips of storyboard illustrations onto the screen of a mock-up television set and to play tape recordings of the sound track. Key storyboard pictures can also be printed on 16-mm movie film and projected with the accompanying sound track. Screenings for consumer research can take place in special viewing rooms or in the field, at women's meetings or in homes, with special mechanical devices used to show the video scene and play the audio message simultaneously.

Since the video at the storyboard stage consists merely of still pictures or drawings (even such simple devices as panning, zooming, or adding of supers are often lost to the uninitiated when exposed in this rough form), consumer tests are ordinarily employed only to double-check for major errors or omissions in the commercial. The technique often is not detailed enough for the close scrutiny required by agencies and advertisers and should more properly be considered a trouble-shooting activity rather than a consumer testing method. Many regard this as primarily a check on the audio—equivalent to reviewing a radio commercial, plus a few pictures.

Testing Television Commercials at the Interlock Stage. As the television commercial goes into production, there are certain stages at which commercials can be checked. Each television producer, of course, exercises judgment in deciding which of several *takes* (also called *rushes* or *dailies,* as explained in Chap. 9) should be used for each video scene. Ordinarily the producer's judgment is double-checked by many others at the agency (and often by the client) when the commercial is at the interlock stage. At this point the audio portion of the commercial is on one film and the video portion of the same commercial is on another film. Special synchronization equipment projects the two simultaneously.

Commercial changes at the interlock stage, though expensive, are less costly than at any succeeding stage. Since the interlock commercial is almost finished (the supers and special video effects may be missing, but the sound track and basic video scenes are in place), the average consumer can view an interlock showing, understand it, and express his opinion. Hence consumer reaction, as well as that of the agency and client, may be obtained at this point.

Animated commercials can be exposed for professional criticism when the pencil test is completed. A pencil test consists of rough animation sketches which are put into film form primarily as a guide to the artists. But when viewed by experienced television personnel, the pencil test offers still another opportunity to check the commercial before it is completed.

Testing Completed Television and Radio Commercials

Completed television and radio commercials may be tested prior to their release to stations or networks or after they have appeared on the air. Obviously it is preferable to test a commercial before it goes on the air, but often sufficient test time is not available. Frequently the pressure of time also prevents postproduction test results from being applied to the existing commercial, though findings can be used as a guide in creating the next commercial in the series.

The Schwerin System—Television Commercial Testing. The Schwerin Research Corporation's television commercial research procedure is similar to its procedure for testing programs. A cross section of viewers is invited to a viewing theater or studio. Respondents watch various television films, including the commercials under test. Most of the commercials are in final form, although sometimes rough cuts are used or films are shown at the interlock stage.

Prior to viewing the commercials in their program setting, the members of the audience are offered their choice of various door prizes. Unknown to them, the choice consists of the brand whose commercial is under test and the leading competitive brands. After the test has been completed, the same prizes

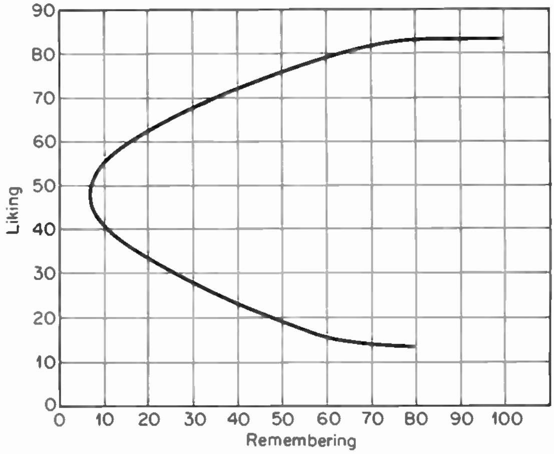


Fig. 12-5. Viewers and listeners remember commercials that they either like extremely well or dislike intensely. However, this curve does not show the long-term negative effect which strongly disliked commercials may have or the antagonism which such commercials often generate against the television and radio industry. (Schwerin Research Corporation.)

are offered. Increases in preference for the test product (termed the *preference change*) are attributed to the effects of the commercial, although, of course, respondents may now be aware that certain products are under test.

After viewing the commercial, respondents are also asked to write down the brand name and anything they can remember having seen or heard about the products in the commercials (*remembrance data*). Differing from other research services, Schwerin feels that remembrance data are simply one of the many tools for explaining why a commercial was or was not effective and that the preference change is the true measure of the commercial's effectiveness.

Schwerin tests commercials incorporated either in a special control program or in the advertiser's own program. The former arrangement permits comparisons among rival brands studied under the same test conditions. The latter arrangement makes it possible to analyze the contribution that the

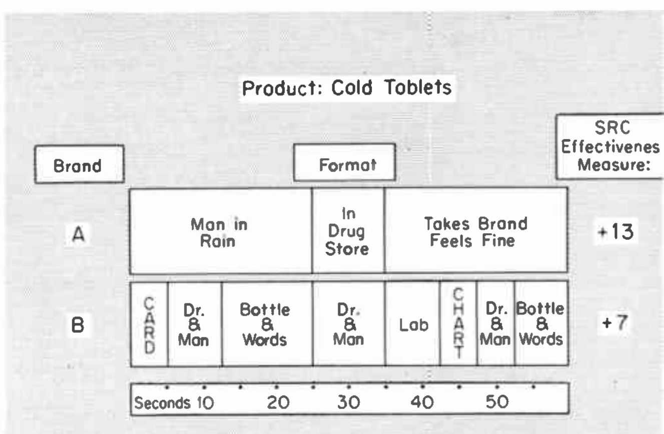


Fig. 12-6. "Keep commercials simple" is a basic rule of good television advertising. The commercial for brand A with three elements rates higher (in terms of before-after brand preference) than the commercial for brand B with eight elements. (Schwerin Research Corporation.)

sponsor's program makes to the effectiveness of the commercials and also to experiment with various combinations of commericals and commercial placement.

On the basis of its experience with television commercial tests, the Schwerin Research Corporation also reviews commercials in storyboard form. Schwerin personnel offer general and specific criticism of the boards for the guidance and consideration of agencies and advertisers.

Other Television Commercial Testing Organizations. Although many research organizations can set up procedures for testing television commercials, there are several that have well-established departments specializing in television commercial testing. Three such firms are Gallup & Robinson, Daniel Starch & Company, and Burke Marketing Research.

Gallup & Robinson, using its "impact" research methods, questions viewers in their homes to obtain information on commercials. In mid-1959 the firm announced acquisition of its own television program in Harrisburg, Pennsylvania, for pretesting television commercials and measuring the effectiveness of spot commercials. The day after the telecast, Gallup & Robinson interviewers conduct personal interviews with a sample of viewers who can prove they watched the show.

Daniel Starch & Company, pioneers in the field of print media readership reports (Starch Reports), offers a television research technique using the telephone interview method and preenlisted audiences. Burke Marketing Research uses a viewing studio and electronic continuous recording equipment. Other research organizations, aware of the interest in researching television programs and commercials, also can handle television testing activities and many have plans for special television testing departments.

Tailor-made Studies

There is no one "best method" or "ideal solution" in television commercial testing. Each commercial ordinarily comes with its own special set of problems—for example, "Did the theme register well?" "Did consumers understand the demonstration sequence?" "Did the commercial try to say too much?" Consequently tailor-made studies are frequently undertaken to answer such special questions. The methods outlined in this chapter may be modified to suit the particular problem, or new techniques may be developed. One advertiser may check viewer reaction by making a series of telephone calls in three cities immediately after the network commercial has been telecast. Another may pretest a commercial in a test market and measure sales results over a period of months in ten to twenty test stores. Still another may develop a study to measure the acceptance and believability of a competitor's television advertising claims. Testing of television commercials is a never-ending process, and those best qualified in the field are the first to admit that further developments in research methodology are both desirable and necessary.

Summary

Testing television and radio programs and commercials continues to grow as an important phase of the broadcasting industry. It is a wise advertiser who takes the time to research his programs and his commercials. The small amount of money involved pays for itself time and time again, for such studies lead to the creation of better programs and more effective selling messages.

Program testing, an analysis of each element of a program format, can be done by means of the Program Analyzer or the Schwerin system. In both methods a cross-sectional audience sees the program, and reactions are measured. From research findings a program profile may be charted to study individual elements and to guide program improvements.

Commercial testing, a measure of the ability of a television or radio commercial to register key selling concepts, can be done as the commercial is being developed or after it has been completed. Results from standard print media copy tests can help prepare an all-media copy platform and can guide television and radio copy writers before they begin creating the commercial. Most intra-agency criticism is offered at the time the television commercial is in storyboard form, and there are experimental methods of trouble-shooting storyboards by determining consumer reaction. The commercial can also be tested while it is in production, ordinarily at the interlock stage, though changes at this point are more expensive than earlier revisions. Findings from tests of completed television commercials often cannot be applied to improving those commercials (either because there is not sufficient time to make changes or because changes may be too costly), but the information can serve as a guide in creating new commercials in the series.

Testing of programs and commercials is a relatively new field in broadcast advertising. No method is perfect, but as experimentation progresses, greater confidence is generated in pretest and posttest findings—not only among researchers but also among program developers and commercial writers. The fact remains, however, that research is not a substitute for judgment but merely a supplement to aid in decision making by reducing the area in which judgment must operate.

13 Program Ratings

Program ratings are perhaps one of the most controversial elements in the television and radio industry. Although they merely indicate the percentage of television or radio homes viewing or listening to specific programs, the misuse of this information, the tendency of some advertisers and agencies to emphasize ratings and rating points to the exclusion of other values, and the improper projections of ratings have caused considerable confusion.

Program ratings are gathered and published by audience research organizations, usually called program rating services. In most cases, however, their reports include far more than the program ratings alone. All such services supply at least a minimum of additional information, and some provide an abundance of facts for analysis.

Most ratings can be projected to the sampling area to indicate the size of the audience in terms of viewing or listening *homes*. When information is available on the number of viewers or listeners per set, the audience can further be interpreted in terms of *individuals*. Other information which may be provided in a rating report, in addition to ratings and audience composition by men, women, and children (with teen-agers sometimes listed separately), includes sets in use, share of audience, geographical location of the audience, age groups, sponsor identification, and the like. The amount and type of qualitative information vary, of course, with the audience research organization publishing the report.

Although program ratings are extremely helpful in judging the value of a television or radio advertising campaign, they should be considered simply as one of several tools of television-radio analysis. Too often sponsors and agencies become preoccupied with individual ratings and give them too much emphasis in their broadcast evaluations. Nevertheless, when used in the manner intended by the research service and when employed together with other program evaluation factors, program ratings are a valuable analysis tool for time buying and also for interpreting the value of existing purchases.[1]

[1] Ratings of programs adjacent to station-break announcement availabilities are often averaged so that program rating reports can be used to help evaluate *announcement* campaigns, as well as *program* campaigns.

Terminology

Each rating service carefully defines its terminology, ordinarily in the front or the back of the rating report. There are slight variations from service to service, especially in regard to what a rating is and to what extent it can or cannot be projected. Here are general definitions of the terms *sets in use, rating,* and *share of audience*—three of the most common concepts used in discussing television program ratings (similar terminology applies to radio).

Sets in Use. The term *sets in use* refers to the percentage of homes in the sample (and, by projection, in the sample area, such as a given market or the entire country) with a television set turned on. If 400 homes in a sample of 1,000 reported a television set turned on, the sets-in-use figure would be 40 per cent. In the trade, *sets in use* is employed synonymously with *homes using television.*

Rating. The rating indicates the percentage of homes in a given sample tuned to a specific television program. If 200 of the 1,000 homes in the preceding example reported viewing the Ed Sullivan Show, the program would have a rating of 20 per cent, usually called a rating of 20.0.

If the sample has been carefully selected to represent all homes in the area, the rating is said to be *projectable,* that is, indicative of the number of viewing *homes* and often the actual number of *viewers* in the sample area. However, not all ratings are projectable, for often the samples are not representative. The ratings are merely a relative indication of program popularity, reflecting the way a program stands up against competition and benefits from format changes, use of guest stars, and the like.

Assume for a moment that the 20.0 rating is projectable. If it is based on a national sample, it can be applied as a percentage of the total number of television homes in the United States. Thus, 20 per cent of 43,200,000 television homes yields 8,640,000 homes in the national audience of the program. If the 20.0 rating has been obtained from a city sample, rather than a national sample, it may be applied as a percentage of the total number of television homes in the city area. Thus, 20 per cent of 500,000 television homes in the given city area yields 100,000 homes in the city audience of the program.

In most cases, local station ratings must be projected with care, if at all. Those based on sampling done only in the city, for example, can be projected only to television or radio homes in the city, not to all broadcast homes in the station's total circulation area. The reason, obviously, is that the sample, though representative of the city area, is not necessarily representative of the surrounding suburban and rural areas as well.

To interpret a projectable program rating in terms of the number of individual viewers, one additional step is necessary: the number of homes in the audience must be multiplied by the number of viewers per set.[2] Assuming that there were 2.1 viewers per set in the audience of the program with a 20.0 rating, the projected figure would be 18,144,000 viewers in the national audience ($0.20 \times 43{,}200{,}000 \times 2.1$) and 210,000 viewers in the city audience of the program ($0.20 \times 500{,}000 \times 2.1$).

Further refinements in program ratings are the concepts of total audience and average audience. A *total-audience rating* indicates the percentage of homes which tuned to a program for a minimum number of minutes (usually 6) at any time in the course of its presentation. An *average-audience rating* is the percentage of homes in the program audience during an average minute of the program period. Again, by checking the definitions provided in each rating service report, subscribers will know the precise meaning of each term and will be able to use the report properly.

Share of Audience. The share-of-audience figure represents the percentage of sets in use tuned to a given program. The share is computed by dividing the program rating by the sets-in-use figure. In the above example, where the rating is 20.0 and the sets-in-use figure is 40.0, the share of audience is 50 per cent. This means that 50 per cent of all the sets in use at the time of the broadcast were tuned to this program.

Naturally, an advertiser seeks a high rating, indicating a large audience. Nevertheless, it is entirely possible that a low-rated program may be doing an excellent selling job. It may, for example, be properly directed to consumers, rather than to a mass audience including many nonconsumers. The proof of a broadcast campaign's effectiveness is in the sales—not in the size of the rating. High ratings are never an end in themselves and should always be viewed from the point of view of advertising efficiency. They must be considered in connection with many other values in making campaign decisions.

Program Rating Research Methods

Basic audience information for program rating reports is obtained by sampling a cross section of the area being measured. If the sample is carefully selected, according to various statistical methods, the information obtained may be applied to the total sample area. As previously indicated, the sample is sometimes national in scope and sometimes valid only for a local area. It may even be restricted to a particular city, exclusive of the surrounding suburban and rural areas. Some ratings, such as Trendex, are not projectable and merely report program popularity. Again, a rating report ordinarily

[2] *Viewers per set* is synonymous with *viewers per home,* although the latter term is not used in broadcasting. If a home has two television sets and each is turned to a different program, one home is credited to *homes using television,* but each set is recorded individually in computing qualitative data.

contains sufficient explanatory information to enable subscribers to use it properly.

Five research methods are commonly employed to obtain basic audience information: (1) the mechanical recorder, (2) the telephone survey, (3) the diary, (4) the personal interview, and (5) the mail questionnaire. At times, two or more of the above methods may be combined in order to arrive at a program rating. Nielsen Station Index reports, explained later in this chapter, are computed from data derived in part from mechanical recorders and in part from diaries.

The Mechanical Recorder

The mechanical recorder is a device which can be attached to a television or radio set to record set usage. By placing recorders in a cross section of homes and having the cooperating families mail the film record to research headquarters regularly, it is possible to obtain detailed information on all broadcast set usage in a constant sample of homes on a 24-hour-a-day basis. Technically speaking, such devices measure *tuning,* rather than *viewing* or *listening.*

Data recorded by the recorder provide the basis for complete information on ratings, sets in use, homes reached, and share of audience. Set usage can also be analyzed in relation to detailed characteristics of viewing-listening homes, such as income, location, and size of family. The method records around the clock and eliminates attempts to "hypo" programs during the rating period. Special tabulations can be made to study cumulative audiences,[3] frequency of viewing or listening, audience duplication in various program combinations, and additional data not obtainable through other research methods. Thus, the mechanical recorder is valuable not only in computing program ratings but also in making detailed analyses of shows.

This research method, however, also has certain disadvantages. The program rating information it yields tends to be more costly than that tabulated by other methods. It does not provide audience composition data, nor can it report portable out-of-home set usage. The information received takes several weeks to be tabulated, analyzed, and reported—longer than in any other method. The fact that reports are based on tuning, rather than on viewing or listening, is also criticized from time to time. Clients using this service, however, are willing to accept these limitations in order to obtain the detailed information that mechanical recorders supply.

Currently, only one organization, the A. C. Nielsen Company, uses this method to compile basic data for program ratings. Its mechanical recorder is called the Audimeter.[4] Another type of mechanical recorder is used by the

[3] See Glossary.

[4] Audimeter, Audilog, Recordimeter, NTI, NRI, NSI, and NCS are registered service marks or trademarks of the A. C. Nielsen Company.

Nielsen organization to record total set usage only (in contrast to the Audimeter, which records usage of all television and radio sets in the home by stations). This device, called the Recordimeter, is explained later in the chapter.

Telephone Survey

The most popular use of the telephone survey in broadcast research is to obtain *coincidental* data on viewing and listening at the time the calls are made. Researchers call respondents at random from telephone listings, ordinarily in urban areas only. In some instances, the telephone can be used to obtain recall information on viewing and listening activities. The telephone-survey method is used by C. E. Hooper, Inc., in the radio field and Trendex in the television field.

The telephone-survey method is an extremely rapid and relatively inexpensive means of gathering basic information. One research firm will make 300 phone calls per half hour at a cost of $65, although most charges for telephone interviewing run somewhat higher. Some researchers feel that telephone interviews must be kept brief. However, once rapport is established, a skilled telephone interviewer can hold a respondent on the phone for an extended conversation and obtain considerable detailed information. Trendex, for example, obtains not only basic rating facts but also information on sponsor indentification, audience composition, and the person who actually selected the program. Thus, the method can yield qualitative data on commercials and programs, as well as program ratings.

The telephone-survey method, however, is subject to certain criticisms: nontelephone and rural homes are usually not sampled (primarily because of toll charges), coincidental calls cannot be used to measure early-morning and late-evening viewing and listening (for respondents might resent phone calls at such hours), and interviews are made on a shifting, random-sample basis.

The Diary

The diary method is a means of obtaining basic data for program ratings by placing a diary (a viewing-listening log) next to each television or radio set (including car radios and portables) in a sample of cooperating homes and requesting each man, woman, and child (with a minimum age limit) to make a written record of all viewing and listening activity. Diaries provide data on programs and especially helpful data on the composition of the audience. They pick up data on a round-the-clock basis (especially valuable in reporting early-morning and late-evening audiences) and, if properly distributed, can be used to sample both urban and rural audiences. The method is both fast and economical.

A criticism of the method is that, by keeping a diary, family members often become extremely conscious of their broadcast usage activity and may not select the programs they ordinarily would. Viewing and listening may become both artificial and excessive. Researchers employing this method often disregard initial "trial days" and use data from later days and weeks, when respondents have adjusted to the home diary.

Another criticism of the method is that persons failing to record programs immediately may be unable to recall exactly what stations or shows they heard or watched. Errors and omissions, caused by procrastination as well as by carelessness, may be present.

The diary method is employed by the American Research Bureau and Videodex in television. ARB uses a new sample of homes for each report, but Videodex maintains a panel that report for seven consecutive periods, with one-seventh of the panel changed each time. Nielsen combines diary data with Audimeter facts for local ratings and obtains audience composition information from diaries.

The Personal Interview

In the personal-interview method, basic information for program rating reports is obtained by face-to-face interviews with individual viewers. Most interviews are conducted by the recall method. Persons interviewed are asked for viewing and listening facts within a given period, usually within the past 24 hours. Some research organizations show respondents program listings for the period under survey as an aid to their memory. This practice is known as the roster recall method.

The personal-interview method is valuable in obtaining detailed information from viewers and listeners, including facts on out-of-home viewing and listening (including car radio listening) and opinions and other qualitative information on programs (and, at times, commercials).

Where respondents must rely on unaided recall for their response, memory lapse may affect the accuracy of results. The use of the roster method, however, may introduce a different bias—in favor of listed stations and programs as opposed to nonlisted ones. To some extent respondents may inadvertently telescope data, reporting not only for the time period requested but also for the same period for prior days. This apparently is a partial answer to why ratings obtained by the personal-interview method are ordinarily somewhat higher than those obtained by other methods.

The Coincidental Personal Interview. Late in 1958 considerable attention was given to the coincidental personal-interview method for television research. This technique involves talking to viewers in their homes at the time the program is on the air. In addition to supplying program ratings, this technique enables the interviewer to obtain qualitative data on *attention* to programs and commercials. Moreover, with the researcher in the television room, information can be obtained on other activities that go on simultaneously with viewing—reading, housework, sewing, talking, and the like. Inherent in this technique is the fundamental advantage of any coincidental research—the fact that people do not have to remember anything.

This technique is advocated by M. A. Wallach Research, Inc., New York. The Wallach organization has set up a separate division, called *Television Personal Interviews* (*TPI*). It was first used in a small pilot study conducted in Syracuse in the spring of 1958. The first full study was made in October, 1958, for the Ford Motor Company, Chrysler Corporation, Revlon, Inc., and *The Reader's Digest*. The results of this study were reported to the Association of National Advertisers in November of 1958. Perhaps the most interesting and controversial finding of the report is that during the telecast of the nighttime programs studied (for Ford, Chrysler, and Revlon), 5 per cent of the sample had the television set on with no one in the room and another 25 per cent had the set on while they were busy doing other things in the same room.

George Abrams, at that time vice president of Revlon and chairman of ANA's radio and television committee, has been instrumental in urging adoption of the personal coincidental method. Although at the time of writing the studies done by TPI, and those contemplated for the immediate future, were intended only to obtain qualitative information on specific programs and not ratings, TPI expected to increase its sample and to obtain rating information using this research method.

The Mail Questionnaire

Basic data may be secured for program ratings by mailing special questionnaires to respondents. Questionnaires ordinarily request information on specific programs—sometimes on only one program. Since this method has numerous weaknesses (primarily lack of cooperation from respondents, resulting in a poor sample), it is not employed by any major program rating service. The mail questionnaire is used more for obtaining station circulation information than for program rating information.

Measuring Car Radio and Other Out-of-home Audiences

With car radio and portable set ownership as high as it is, there is a sizable radio audience that is hard to measure. Three rating services, however, have methods of measuring car radio listening and/or other out-of-home listening (primarily to portables or to sets in public places). Car radio listening can be measured by the coincidental personal-interview technique, by the roster recall method, or by the mechanical recorder.

C. E. Hooper, Inc., uses the coincidental personal-interview technique, interviewing the driver of the car at stop lights to obtain station and program information and at the same time noting audience composition data. Interviewing is rotated from one section of the market to another to gather a cross section of listeners in each market. Car Radio Hooperatings are produced in individual markets on special order. These reports show sets in use, ratings, share of car radio audience, and audience composition figures. In a survey taken in Chicago during the summer of 1958, it was found that 87 per cent of the cars surveyed had radios in working order, about 3 per cent had sets not in working order, and 10 per cent did not have car radios. Nationally the Radio Advertising Bureau estimated that as of 1959 there were 37,-900,000 car radios in the United States. This represents slightly over 70 per cent of all cars on the road. RAB reported that in 1958, 86 per cent of all new cars sold were radio-equipped.

Car radio listening is also measured indirectly by The Pulse. In the course of a roster recall survey, the interviewer attempts to determine whether reported listening was done within the home, in a car, in public places, or elsewhere. Out-of-home listening is reported separately in some Pulse city reports (such as for New York City), although other reports show only total listening.

The A. C. Nielsen Company places Recordimeters in a sample of cars across the country. Set usage is recorded, but not the individual stations tuned. Findings are reported as "auto plus" in the Nielsen Radio Index Reports.

Although Hooper, The Pulse, and Nielsen measure car radio listening, only one service directly measures radio listening in public places. Hooper conducts coincidental telephone interviews among a sample of bakers, beauty shops, cleaners, dentists, drugstores, florists, grocery stores, liquor stores, and service stations. Results are published in a separate Business Establishments Hooperatings report, as mentioned earlier in this chapter.

As indicated above, The Pulse is the only rating service that attempts to measure listening to transistors and other portables outside the home, through the roster recall method. With the growing use of lightweight, personal sets, radio has begun to accompany people everywhere. This, of course, has complicated the problem of researching out-of-home listening patterns on a coincidental basis. The large amount of individual listening to radio further suggests that all future radio listening research be done on an individual, not a homes, basis.

Instantaneous-rating Research

Ever since program rating organizations began, there has been a desire for instantaneous ratings. Such a service would provide producers with a minute-by-minute report of program acceptance by the audience, simultaneous with the broadcast, and let advertisers know at once how many homes each program is reaching, without their having to wait for days or weeks for the final tabulations.

Several program rating organizations have experimented with instantaneous ratings from time to time. As early as 1946, the A. C. Nielsen Company had a sample of Chicago Audimeter radio homes wired to an instantaneous pilot setup. Individual panels in the Nielsen office showed set usage and program shifting in the homes. Sindlinger & Company also experimented for a time with Radox, an instantaneous service operating on a radar principle. The Columbia Broadcasting System developed a service called Instantaneous Audience Measurement Service (IAMS), also using a radar principle. None of these resulted in a permanent service.

In 1958, however, instantaneous-rating systems were again introduced, this time using advanced electronic equipment and cost-saving devices for wiring cooperating homes to tabulating headquarters. The first such service was Arbitron, launched by the American Research Bureau. Arbitron is an electronic measurement service reporting set usage, but it does not yield the detailed data available in the regular ARB reports (discussed later in this chapter). A special electronic device is placed in cooperating homes. This device is wired via a single telephone line (with different frequencies used to reach many individual homes on the same "back line") to ARB headquarters in each city. Every 90 seconds homes are queried electronically to determined whether or not the television set is on and, if so, the station to which the set is tuned.

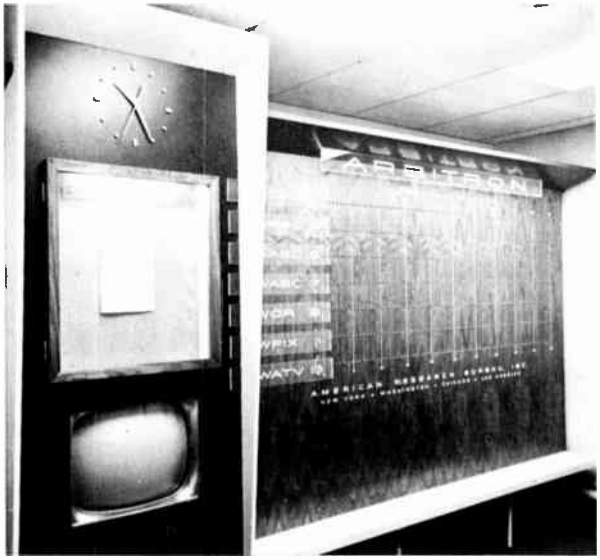
Though initiated in New York, Arbitron also plans to provide service in other cities. Data fed into New York Arbitron headquarters from various cities are used for instantaneous multi-city ratings. Information obtained from Arbitron homes flashes on a special reporting panel. In addition, this information is printed for permanent reference. Arbitron ratings are published daily for subscribers to the service.

The A. C. Nielsen Company also announced an instantaneous television rating service in 1958. Like Arbitron, the service was launched in New York, with expansion plans for other major markets.

Program Rating Organizations

Historically the Cooperative Analysis of Broadcasting (CAB) and Clark-Hooper, Inc. (since 1938 C. E. Hooper, Inc.) were the first in the field of program rating organizations. CAB was an industry-supported organization formed by the American Association of Advertising Agencies and the Association of National Advertisers. However, National Hooperatings achieved widespread popularity in the late 1930s and the early 1940s, and CAB was discontinued in 1946. Meanwhile, the A. C. Nielsen Company had entered the ratings field, in 1943, and with the advent of television other organizations developed to parallel the growth of both television and radio stations. Today there are six major organizations producing program ratings on a regular basis for the broadcasting industry: (1) the American Research Bureau, (2) C. E. Hooper, Inc., (3) the A. C. Nielsen Company, (4) The Pulse, Inc., (5) Trendex, Inc., and (6) Videodex, Inc.

In addition, other services enter the field from time to time, and most



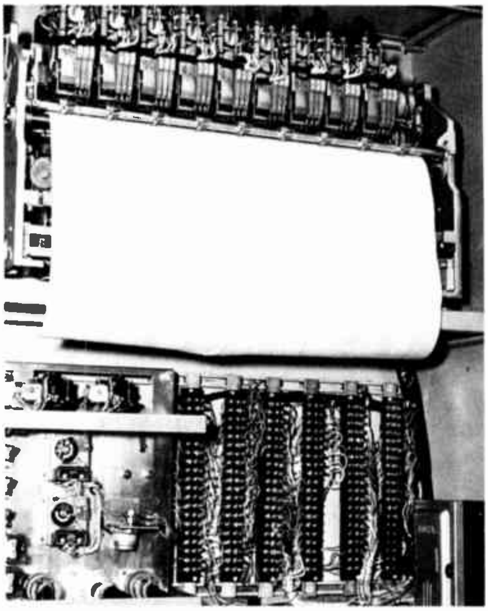


Fig. 13-1. Instantaneous television ratings. Above: Each shift in New York viewing flashes on the Arbitron board at the American Research Bureau offices. Below: Arbitron's printing mechanism records viewing by 90-second time segments. (American Research Bureau.)

market research organizations are capable of conducting audience research on special assignment from agencies, advertisers, networks. and stations. But since most of the rating organizations mentioned above are equipped to do special audience research projects, as well as to obtain basic rating information, persons contemplating special broadcast research projects would be well advised to contact one of these recognized organizations.

The methods and reports of each of the six organizations are described in the following sections. *It must be kept in mind that types of reports and their contents change from time to time, as rating services improve their methodology and reporting procedures.*

The American Research Bureau

The American Research Bureau, which is concerned exclusively with the television field, publishes two major reports: (1) *Metropolitan Area Surveys* (city reports) and (2) *TV Nationals Survey* (network reports). These are described below. In addition, ARB publishes circulation information on stations in various secondary markets. Such reports are called the *Metropolitan Area Coverage Studies* or the *A–Z Reports,* since the list of 163 cities starts with Abilene, Texas, and ends with Zanesville, Ohio (see Chap. 11). ARB, like other research organizations, can also produce *Special Reports,* covering certain details not ordinarily included in its regular television publications. These reports might, for example, cover follow-ups among known program viewers, analysis of audience duplication between shows, or product purchase.

All the basic data for ARB reports are obtained by the viewer diary method, in which the subject family keeps a record of viewing. The recording pages, one for each day of the week, give ample space for notation of times viewed, stations and programs seen, and audience composition. Respondents keep the diary for 1 week and then mail the diary to ARB headquarters for tabulation and analysis.

Arbitron, the ARB instantaneous-rating service described earlier in this chapter, furnishes ratings in key cities with detailed data available in published form in regular ARB city reports.

The *Metropolitan Area Surveys* report ratings in more than 140 markets. Many of these are surveyed on a monthly basis and others less frequently, depending primarily on the size of the market. Each city report lists all stations and programs, the ARB rating, the composition of the audience, and the number of viewers per set. The reports appear about a month after the shows have been on the air.

Most ARB city reports include a table showing "share of sets in use," at various periods of the day and for each station in the market. This gives a fast comparison of audience preferences to all stations. Each report shows the area covered by the local survey, the exact number of television homes used in the rating tabulations, station locations and channel numbers, and the dates of the next survey to be made in the market. The reports also note any special situations (such as a special audience promotion contest) which might affect viewing during the rating week.

The Metropolitan Area Surveys use a sample of 300 to 500 homes, selected on a probability sampling basis. This is a method of sampling by which everyone in the particular group under study (in this case, television

ARBITRON - NEW YORK - Monday January 19

Time	Program	Station	Rating
6:30 p.m.	Early Show	WCBS	8.4
	News of NY, Weather	WRCA	3.5
	Our Gang Comedies	WNEW	4.9
	Damon Runyon Theatre	WABC	2.8
	Movie of the Week	WOR	2.3
	Superman	WPIX	8.1
	Cowboy G-Men	WNTA	1.2
	Sets In Use		31.2
6:45 p.m.	Early Show	WCBS	9.0
	News-Huntley-Brinkley	WRCA	5.6
	Our Gang Comedies	WNEW	5.6
	Damon Runyon Theatre	WABC	2.1
	Movie of the Week	WOR	2.1
	Superman	WPIX	9.6
	Cowboy G-Men	WNTA	1.3
	Sets In Use		35.3
7:00 p.m.	Seven O'Clock Report	WCBS	12.4
	Highway Patrol	WRCA	10.8
	Mystery is My Business	WNEW	2.0
	West Point Story	WABC	4.5
	Terrytoon Circus	WOR	3.5
	Three Star News	WPIX	4.1
	The Hunter	WNTA	0.1-
	Sets In Use		37.3
7:15 p.m.	CBS News-D. Edwards	WCBS	12.4
	Highway Patrol	WRCA	12.0
	Mystery is My Business	WNEW	1.4
	West Point Story	WABC	5.2
	Terrytoon Circus	WOR	5.8
	Three Star News	WPIX	3.2
	The Hunter	WNTA	0.4
	Sets In Use		40.4
7:30 p.m.	Name that Tune	WCBS	13.3
	Buckskin	WRCA	9.9
	African Patrol	WNEW	1.4
	Youth Anonymous	WABC	6.6
	Million Dollar Movie	WOR	7.6
	Amos 'n' Andy	WPIX	3.2
	Sherwood Forest	WNTA	1.0
	Sets In Use		43.0
7:45 p.m.	Name that Tune	WCBS	14.3
	Buckskin	WRCA	12.5
	African Patrol	WNEW	2.4
	Youth Anonymous	WABC	5.8
	Million Dollar Movie	WOR	7.1
	Amos 'n' Andy	WPIX	2.2
	Sherwood Forest	WNTA	2.2
	Sets In Use		46.5
8:00 p.m.	The Texan	WCBS	11.3
	Restless Gun	WRCA	12.3
	Follow that Man	WNEW	2.6
	Youth Anonymous	WABC	6.3
	Million Dollar Movie	WOR	9.9
	Whirlybirds	WPIX	4.2
	Wrestling	WNTA	3.8
	Sets In Use		50.4
8:15 p.m.	The Texan	WCBS	13.4
	Restless Gun	WRCA	13.4
	Follow that Man	WNEW	2.6
	Youth Anonymous	WABC	5.0
	Million Dollar Movie	WOR	10.0
	Whirlybirds	WPIX	4.4
	Wrestling	WNTA	5.0
	Sets In Use		53.8

AMERICAN RESEARCH BUREAU, INC.
9

ARBITRON - NEW YORK - Monday January 19

Time	Program	Station	Rating
8:30 p.m.	Father Knows Best	WCBS	21.2
	Wells Fargo	WRCA	9.2
	Big Story	WNEW	1.6
	Bold Journey	WABC	6.8
	Million Dollar Movie	WOR	9.2
	Flight	WPIX	1.6
	Wrestling	WNTA	4.8
	Sets In Use		54.4
8:45 p.m.	Father Knows Best	WCBS	23.2
	Wells Fargo	WRCA	10.4
	Big Story	WNEW	1.8
	Bold Journey	WABC	6.2
	Million Dollar Movie	WOR	8.0
	Flight	WPIX	1.6
	Wrestling	WNTA	5.0
	Sets In Use		56.2
9:00 p.m.	Danny Thomas	WCBS	26.3
	Peter Gunn	WRCA	14.4
	After Dinner Movie	WNEW	1.6
	Voice of Firestone	WABC	6.2
	Science Fiction Theatre	WOR	3.6
	Man Without a Gun	WPIX	2.2
	9 O'Clock Movie	WNTA	0.6
	Sets In Use		54.9
9:15 p.m.	Danny Thomas	WCBS	28.6
	Peter Gunn	WRCA	15.7
	After Dinner Movie	WNEW	1.2
	Voice of Firestone	WABC	6.2
	Science Fiction Theatre	WOR	2.6
	Man Without a Gun	WPIX	2.4
	9 O'Clock Movie	WNTA	0.2
	Sets In Use		56.9
9:30 p.m.	Ann Sothern	WCBS	26.4
	Goodyear Theatre	WRCA	18.4
	After Dinner Movie	WNEW	2.0
	Dr. I. Q.	WABC	2.6
	Martin Kane	WOR	1.8
	Silent Service	WPIX	3.0
	9 O'Clock Movie	WNTA	0.1-
	Sets In Use		54.2
9:45 p.m.	Ann Sothern	WCBS	26.9
	Goodyear Theatre	WRCA	19.3
	After Dinner Movie	WNEW	1.2
	Dr. I. Q.	WABC	2.4
	Martin Kane	WOR	1.4
	Silent Service	WPIX	3.2
	9 O'Clock Movie	WNTA	0.6
	Sets In Use		55.0
10:00 p.m.	High Adventure	WCBS	23.7
	Arthur Murray Party	WRCA	20.2
	After Dinner Movie	WNEW	3.8
	Patti Page	WABC	5.5
	The Crusader	WOR	1.6
	Victory at Sea	WPIX	2.2
	9 O'Clock Theatre	WNTA	0.2
	Sets In Use		57.2
10:15 p.m.	High Adventure	WCBS	20.5
	Arthur Murray Party	WRCA	20.3
	After Dinner Party	WNEW	4.2
	Patti Page	WABC	5.0
	The Crusader	WOR	1.8
	Victory at Sea	WPIX	2.6
	9 O'Clock Theatre	WNTA	0.1-
	Sets In Use		54.4

AMERICAN RESEARCH BUREAU, INC
10

NEW YORK AREA

ARBITRON

WEATHER
FAIR - COLD
Temperature Range
20-35

AMERICAN
RESEARCH
BUREAU, INC.

WASHINGTON
NEW YORK
CHICAGO
LOS ANGELES

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Fig. 13-2. A poge from the New York oreo Arbitron report, showing instontoneous rotings produced by the Americon Reseorch Bureou. (Americon Reseorch Bureou.)

homes) has a known chance of being selected. Local samples are projectable to the metropolitan area only. In 40 to 50 of these markets, ARB also surveys the entire coverage area of all home-market stations.

The *TV Nationals Survey,* a study of network program viewing, is published every month. Like the city report, the network report contains a program-by-program record for an entire 7-day week. Here are the types of information reported and a brief explanation of each:

1. *Rating.* The network rating is based only on those areas where the television program can be seen. If, for example, a program is telecast on a fifty-station network, the rating reflects its standing in those homes able to receive one or more of the fifty network affiliates carrying the show. Thus, a program on a small network line-up could earn just as high a rating as one seen on a full-network line-up, although, of course, the actual number of homes and viewers reached would be smaller.

2. *Last month's rating.* For comparative purposes, the ARB national rating from the previous month's report is also included.

3. *Total United States homes reached.* This figure approximates the number of homes in the United States tuned to the network program. It is a projection based on ARB's estimate of the total number of television homes in the country as of the date of the report. Just below this is the homes-reached figure for the previous month, again for helpful reference purposes.

4. *Total viewers reached.* The total number of homes reached is multiplied by the number of viewers per set (also included in the report) to yield the total number of program viewers.

5. *Audience composition.* The respective percentages of men, women, and children in the total audience are listed. Beside each percentage figure is the average number of viewers per set.

6. *Sponsors.* The sponsor, or sponsors, is indicated for each program.

7. *Stations.* The number of network affiliates carrying each network program is listed.

8. *Coverage.* The number of television homes located within the circulation area of network affiliates carrying the program is shown as a percentage of the total number of TV homes in the country. This is the maximum potential of homes the program could reach with the line-up of stations employed.

Each monthly ARB Nationals report lists the top twenty-five network television programs. Normally, the first 7 days of the month are covered in these studies, except where holidays or other events make a change to a different week advisable. The "Supplement to the United States TV Audience" section provides network audience information on new or alternate-week programs not reported the previous week and on programs with alternating sponsors that use significantly different network line-ups. The supplement is based on an entirely different sample of TV homes, and the survey is made the week following the regular national study.

C. E. Hooper, Inc.

Since 1934, C. E. Hooper, Inc., has utilized the telephone coincidental technique of broadcast audience measurement. Currently, Hooper conducts radio-only audience measurements for agencies, stations, and advertisers in over 145 markets and publishes four basic reports: (1) Radio Hooperatings, (2) Radio Audience Index reports, (3) Car Radio Surveys, and (4) Business Establishment Surveys.

Radio Hooperatings, which are usually published quarterly, report sets in use, ratings, and share of radio audience by half-hour time segments for the average Monday-to-Friday, 7 A.M.–to–6 P.M. time period. Minimum sample size for each report is 900 per reported half hour.

Radio Audience Index reports are monthly indexes which include Monday to Friday, day-part data on sets in use and share of radio audience.

Car Radio Surveys are especially conducted on a station's order. The personal-interview method is used, and minimum sample size for each report is 500 interviews per reported hour.

Business Establishment Surveys are published on a monthly basis on station order. They are based on a sampling of barbershops, beauty shops, cleaners, dentists, drugstores, florists, grocery stories, liquor stores, and service stations listed in the yellow pages of the telephone directory. They reflect the substantial audience that radio reaches in public places.

Generally, any of the above radio reports is available to subscribers within 3 weeks after field interviewing has been completed. C. E. Hooper, Inc., has also entered extensively into general consumer and market research, utilizing the telephone technique.

The A. C. Nielsen Company (Broadcast Division)

Measurements of television and radio audiences are produced on a continuing basis by the broadcast division of the A. C. Nielsen Company. The division publishes three basic reports: (1) the Nielsen Television Index (NTI), (2) the Nielsen Radio Index (NRI), and (3) the Nielsen Station Index (NSI). The first two reports measure network audiences, and the latter measures local audiences for both television and radio.

Subscribers may purchase the Nielsen Television Index and the Nielsen Radio Index in the form of a Rating Service pocket piece only or as a Complete Service. The latter contains considerably more detail than is found in the rating service. The Nielsen Station Index includes four reports: *the Bi-monthly Radio Report,* the *Per-broadcast Ratings Radio Supplement,* the *Complete TV Report,* and the *Monthly TV Report.* The Nielsen Coverage Service (NCS), a measurement of station circulation rather than of program audiences, is discussed in Chap. 11.

All three Nielsen program rating services, individually described in the following paragraphs, are similar in certain basic principles. Data are gathered by means of the Audimeter, an electronic device which makes a minute-by-minute photographic film record of the tuning of all television and radio sets in the Nielsen home. The film record feeds into a removable cartridge in the Audimeter, which the cooperating family mails to Nielsen headquarters in Chicago every 2 weeks, replacing the used cartridge with a fresh one.

In addition to the Audimeter, Nielsen uses an Audilog-Recordimeter combination to obtain further information on viewing and listening in specific markets (for the Nielsen Station Index) and to obtain data on car radio listening (for the Nielsen Station Index and also for the Nielsen Radio Index). The Audilog is a specially designed diary in which the family records each quarter hour of set tuning in the home and on the car radio. To each set is likewise attached a Recordimeter, which not only reminds the members of the family to make diary entries but also counts the total minutes of set usage each day, thus providing a check on the accuracy and completeness of Audilog entries. An auto Recordimeter similarly records total auto radio usage.

Nielsen uses an area probability sampling technique and maintains a

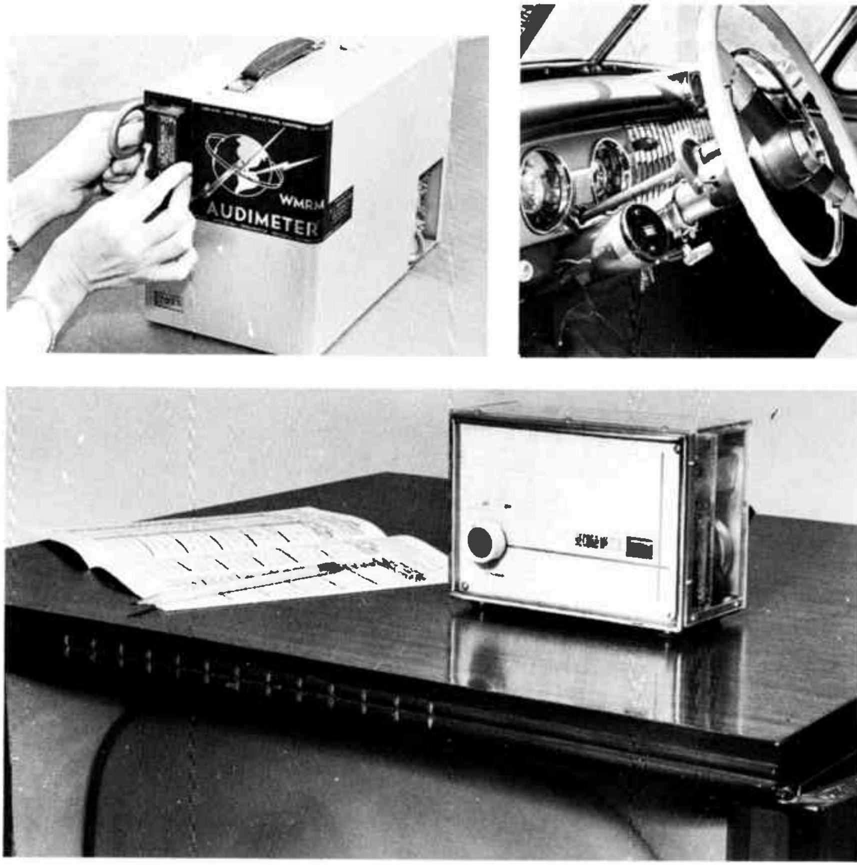


Fig. 13-3. Measuring equipment of the A. C. Nielsen Company. Upper left: The Audimeter, a mechanical recorder that records usage of all television and radio sets in the home of a family enlisted to cooperate with the A. C. Nielsen Company. Every 2 weeks the cartridge, containing a film report of set usage, is mailed to Nielsen headquarters. Upper right: A Recordimeter installed in a car to measure total car radio usage. Bottom: The Audilog, a diary to record in-home viewing activity, and the home Recordimeter, which reminds viewers to record viewing and also measures total set usage as a double check against diary entries. (A. C. Nielsen Company.)

permanent sample of cooperating homes. Thus it not only can provide audience information on individual programs but can compute information on cumulative audiences (that is, the number of different homes reached in a week or in a month). Since both television and radio are measured in the home by identical techniques, Nielsen can report compatibly on both media and can measure the use of the two in combination.

When basic information from Nielsen homes arrives in Chicago, facts are transferred to tabulating cards, processed through a series of electronic computers and other specially designed devices, and printed in report form.

The entire production process, from receipt of the raw data to finished tabulations and reports, is almost completely automatic.

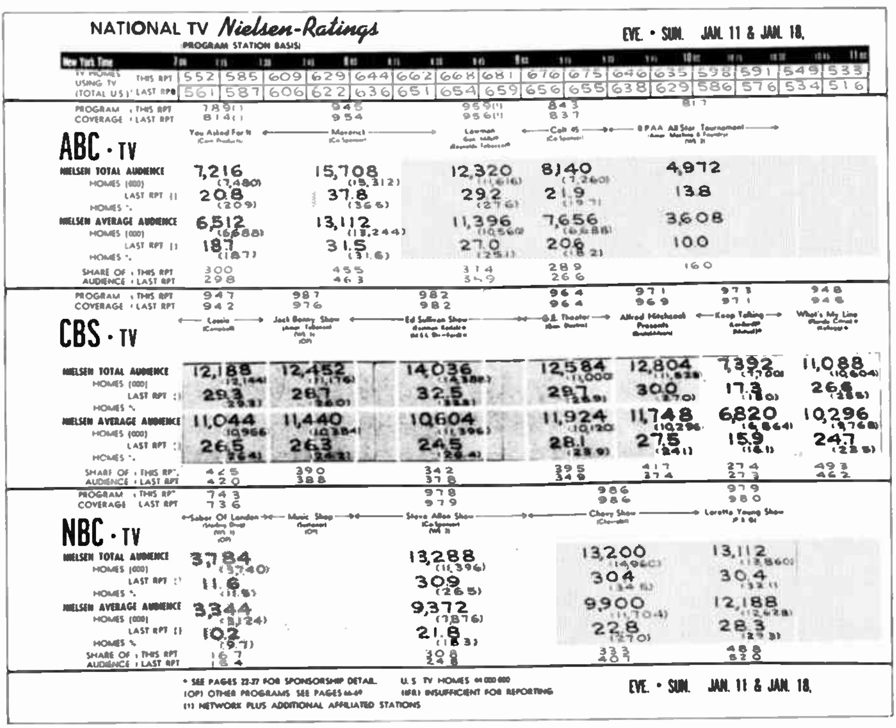
The Nielsen Radio Index (NRI)

The Nielsen Radio Index (NRI), commercially launched in 1943, is the oldest of the Nielsen broadcast services. Its over-all function is to provide subscribers with audience measurements, covering 48 weeks a year, that may serve as guides in the use of radio as a national advertising medium. Its scope and reports are similar to those of the Nielsen Television Index, reported in detail below. All Nielsen radio reports are published in red booklets and Nielsen television reports in blue booklets.

The Nielsen Television Index (NTI)

The Nielsen Television Index (NTI) provides services parallel to those of NRI for the advertisers, agencies, and others active in the national television medium. NTI was founded as a national service in 1950 and, like NRI, provides continuing reports covering 48 weeks a year.

Nielsen Rating Service. The Rating Service subscriber receives twenty-four Nielsen-Rating Reports a year. Each report, often called a pocket piece,



NATIONAL TV *Nielsen-Ratings* (PROGRAM STATION BASIS) EVE. • SUN. JAN. 11 & JAN. 18.

New York Time	7PM				8PM				9PM				10PM			
TV HOMES USING TV (TOTAL U.S.) THIS RPT	552	585	609	629	644	662	668	681	676	675	646	635	598	591	549	533
LAST RPT	561	587	606	622	636	651	654	659	656	655	638	629	586	576	534	516

ABC-TV

	You Asked For It	Maverick	Lawman	Colt 45	BPAA All Star Tournament
PROGRAM COVERAGE THIS RPT	789(1)	945	959(1)	843	817
LAST RPT	814(1)	954	956(1)	837	
NIELSEN TOTAL AUDIENCE HOMES (000) (LAST RPT)	7,216 (7,480)	15,708 (15,312)	12,320 (11,616)	8,140 (7,260)	4,972
HOMES %	20.8 (20.9)	37.8 (36.5)	29.2 (27.6)	21.9 (19.7)	13.8
NIELSEN AVERAGE AUDIENCE HOMES (000) (LAST RPT)	6,512 (6,688)	13,112 (13,244)	11,396 (10,560)	7,656 (6,688)	3,608
HOMES %	18.7 (18.7)	31.5 (31.6)	27.0 (25.1)	20.6 (18.2)	10.0
SHARE OF AUDIENCE THIS RPT	30.0	45.5	31.4	28.9	16.0
LAST RPT	29.8	46.3	34.9	26.6	

CBS-TV

	Lassie	Jack Benny Show	Ed Sullivan Show	G.E. Theater	Alfred Hitchcock Presents	Keep Talking	What's My Line
PROGRAM COVERAGE THIS RPT	947	987	982	964	971	973	948
LAST RPT	942	976	982	964	969	971	948
NIELSEN TOTAL AUDIENCE HOMES (000) (LAST RPT)	12,188 (12,144)	12,452 (11,176)	14,036 (14,388)	12,584 (11,000)	12,804 (11,528)	7,392 (7,700)	11,088 (10,604)
HOMES %	29.3 (29.1)	28.7 (26.0)	32.5 (33.1)	28.7 (26.9)	30.0 (27.0)	17.3 (18.0)	26.6 (25.5)
NIELSEN AVERAGE AUDIENCE HOMES (000) (LAST RPT)	11,044 (10,966)	11,440 (10,384)	10,604 (11,396)	11,924 (10,120)	11,748 (10,296)	6,820 (6,864)	10,296 (9,768)
HOMES %	26.5 (26.4)	26.3 (24.3)	24.5 (26.4)	28.1 (23.9)	27.5 (24.1)	15.9 (16.1)	24.7 (23.5)
SHARE OF AUDIENCE THIS RPT	42.5	39.0	34.2	39.5	41.7	27.4	49.3
LAST RPT	42.0	38.8	37.8	34.9	37.4	27.3	46.2

NBC-TV

	Sabre Of London	Music Shop	Steve Allen Show	Chevy Show	Loretta Young Show
PROGRAM COVERAGE THIS RPT	74.3		97.8	98.6	97.9
LAST RPT	73.6		97.9	98.6	98.0
NIELSEN TOTAL AUDIENCE HOMES (000) (LAST RPT)	3,784 (3,740)		13,288 (11,396)	13,200 (14,960)	13,112 (13,860)
HOMES %	11.6 (11.5)		30.9 (26.5)	30.4 (34.5)	30.4 (32.1)
NIELSEN AVERAGE AUDIENCE HOMES (000) (LAST RPT)	3,344 (3,124)		9,372 (7,876)	9,900 (11,704)	12,188 (12,628)
HOMES %	10.2 (9.7)		21.8 (18.3)	22.8 (27.0)	28.3 (29.3)
SHARE OF AUDIENCE THIS RPT	16.7		30.8	33.3	48.8
LAST RPT	18.4		24.8	40.7	52.0

* SEE PAGES 22-37 FOR SPONSORSHIP DETAIL. (OP) OTHER PROGRAMS SEE PAGES 44-49. (1) NETWORK PLUS ADDITIONAL AFFILIATED STATIONS. U.S. TV HOMES 44,000,000. (IFR) INSUFFICIENT FOR REPORTING.

EVE. • SUN. JAN. 11 & JAN. 18.

Fig. 13-4. A typical page from the Nielsen Television Index network television pocket piece. (A. C. Nielsen Company.)

covers 2 consecutive weeks and shows the following on a per-broadcast basis. (Note: The description applies to both NRI and NTI Rating Services, except where otherwise noted.)

1. Homes using television (radio) by quarter hours.
2. Full-network audiences by quarter hour (radio only).
3. Per-broadcasting ratings for sponsored network programs.
   a. *Nielsen total-audience rating*. Audience during all or any part of a program (except for homes viewing or listening only 1 to 5 minutes). The Nielsen total-audience rating is reported both as a percentage of television homes able to receive the program and as the projected number of homes reached.
   b. *Nielsen average-audience rating*. Number of television-radio homes tuned to the program *during the average minute* and reported as a percentage of television homes able to receive the program and also as the projected number of homes reached.
   c. *Share of audience*. The quotient of Nielsen average-audience rating divided by the television homes using television (on a program station basis).
4. Sponsor cumulative audiences (radio only). The number of different homes reached in 4 weeks by each advertiser's network buy, together with the average number of broadcasts received per home and the total broadcasts and total commercial minutes delivered.
5. Program rank (television only).
6. Per-broadcast ratings for individual sponsor segments, for all programs on which sponsorship varies from day to day or from week to week.
7. Separate-week ratings (television only).
8. Program-type comparisons (television only).
9. Definitions and other explanatory material to aid in the use of the Rating Reports.

Nielsen Complete Service. In addition to the Rating Reports, Complete Service subscribers also receive the Bi-monthly Complete Reports, issued six times a year, and containing the following:

1. General viewing (listening) habits for the United States as a whole and by market sections.
2. Per-broadcast audiences and cost-per-thousand information (subject to the availability of cost data) on all sponsored network programs.
3. Analytical and diagnostic information (for those programs covered by Complete Service subscriptions):
   a. Separate-week audiences.
   b. Cumulative audience (including average number of programs, termed the frequency, received per home).
   c. Distribution of cumulative audience by frequency of receiving (television only).
   d. Minute-by-minute audience (television only).
   e. Audience flow into and out of programs (television only).
   f. Audience by market section and family characteristics.

The Complete Service also includes personal client service, special tabulations as requested, and the Multi-network Area Reports. The latter are for television only and are taken in twenty-four markets where all three networks compete for audiences. Among the subjects on which Nielsen is called upon to make special reports are program duplication, audience to spot programs and announcements, audience to network sustainers, audience to commercials, audience to television and radio combination buys, and other, similar topics as determined by the subscriber's individual requirements.

Nielsen Station Index

The Nielsen Station Index (NSI) was launched in 1954 to meet the needs of individual stations and time buyers for a local audience measurement service comparable with the national services provided by the Nielsen Television Index and the Nielsen Radio Index. Currently, the NSI service is available in thirty-five local markets. In each market, the Nielsen Station Index provides season-to-season reports, at an annual frequency depending upon the needs of the specific market. Both television and radio are measured. The NSI sample in each market consists of Audimeter-equipped homes (in the national NRI-NTI sample) which happen to fall within reach of the local stations, together with additional homes selected on area probability principles to bring the sample up to sufficient size. These latter homes are equipped with the Audilog-Recordimeter combination, already described.

Television and radio set usage is measured over report periods of 8 consecutive weeks to reflect seasonal changes in audience. Nielsen Station Index subscribers in each market receive the data in the following report forms: (1) the Bi-monthly Radio Report, (2) the Per-broadcast Ratings Radio Supplement, (3) the Complete TV Report, and (4) the Monthly TV Report.

The *Bi-monthly Radio Report* provides 4-week cumulative-audience ratings and "times heard" for each station quarter hour, as well as the weekly cumulative audiences for Monday-to-Friday daytime quarter hours. The report also provides cumulative-audience measurements of each 3-hour block of listening on each station. Audience composition is also measured. The automobile radio audience is shown, as a percentage of in-home radio usage, for the average quarter hour within a time span, but not for specific programs.

The *Per-broadcast Ratings Radio Supplement* provides per-broadcast measurements of homes using radio for each quarter hour and individual station quarter-hour ratings and share of audience within the metropolitan area of the market, as well as the total audience for each station (homes tuned in during the time period, regardless of their location).

The *Complete TV Report* substantially duplicates for television the type of data (except for auto usage) provided by the NSI Radio Reports.

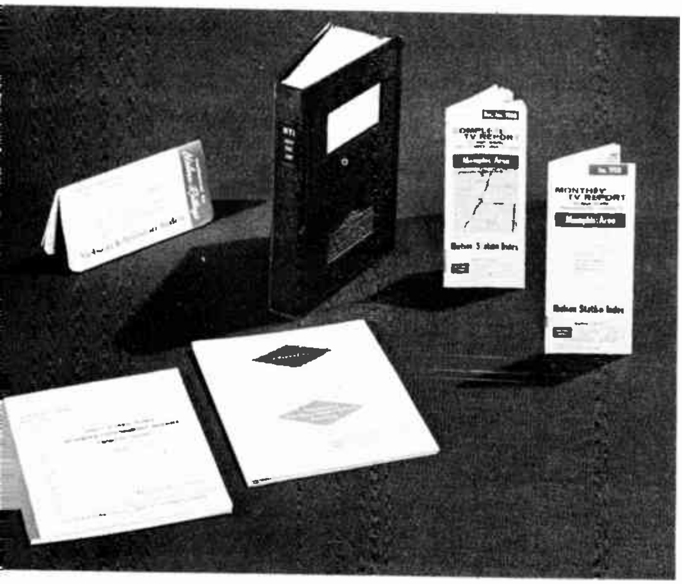


Fig. 13-5. Representative reports from the A. C. Nielsen Company. Above: From left to right, the popular pocket piece for the NTI network television report, the Complete Service book, the Nielsen Station Index Complete TV (city) Report (which covers a 2-month period in detail), and the NSI Monthly TV Report (ratings only). Below: The Audience Composition Report (based on diary information) and a Special Report (a special tailor-made analysis ordered by a Nielsen client). (A. C. Nielsen Company.)

The *Monthly TV Report* provides per-broadcast metropolitan area ratings and the total audiences for each station for each time period during the 2 months covered by the bi-monthly Complete TV Report.

The Pulse, Inc.

The Pulse, Inc., is a television and radio research organization utilizing the personal-interview roster method (aided recall) for determining ratings for television and radio programs. The Pulse reports local viewing and listening for more than 200 markets in the United States and also issues a network television report and a network radio report. Pulse reports are issued on a regular and continuous basis.

The reports indicate television viewing or radio listening by quarter hours from 6 A.M. to midnight. Each day is divided into three periods and surveyed as follows by the personal-interview roster method:

9 A.M.–3 P.M.	Interviews made between 4 and 6 P.M.
6–9 A.M. and 3–6 P.M.	Interviews made between 6 and 7 P.M.
6 P.M.–midnight	Interviews made between 7 and 8 P.M. the next evening

Pulse uses the area sampling method. One of the most important steps in conducting the interview is to determine when the respondent actually turned on the television or radio set. To obtain this information, the Pulse interviewer utilizes an association technique. After the introduction and preliminaries necessary for the establishment of rapport, he asks if any television or radio receivers were on during the hours under survey. Each hour is then considered separately, and the respondent is reminded of the ordinary household activities that go on at this time. The following probes, for example, might be employed when the interviewer is questioning listening between 8 and 9 A.M.: "That's around breakfast time, isn't it?" "When did the family awaken?" "When did you have breakfast?" Such questions help respondents reconstruct their activities for the period being surveyed, and it is easier for them to associate television and radio use with such activities.

Once the time of television or radio use has been determined, the respondent is invited to study a roster of programs for each television and radio station in the city, listed by quarter-hour periods. This enables him to report his viewing or listening habits specifically.

A similar technique is used to measure car radio and other out-of-home listening; that is, the interviewer helps the respondent reconstruct his day away from home and to associate radio listening with his various activities. Audience composition data and other pertinent qualitative information are obtained through additional questioning.

The Pulse publishes several different types of reports. The four most commonly used by stations, networks, advertisers, and agencies are (1) Metropolitan Area TelePulse Reports, (2) Metropolitan Radio Reports, (3) U.S. Pulse TV Network Program Reports (plus spot film supplement), and (4) Network Radio Ratings. The city reports vary in frequency from as few as one per year per market to one a month. Network reports appear monthly.

Metropolitan Area TelePulse Reports show the ratings of all television shows carried by stations located in the market. Reception to nearby stations is also reported. Each report clearly shows the counties in which interviewing takes place and to which the ratings can be projected. In the New York metropolitan area, for example, face-to-face personal interviewing takes place in seventeen counties. Interviewers have no control over the sampling technique or the homes in which they are assigned interviews, and every tenth interview is followed up by a coded mail check. In addition, the supervisor spot-checks to certify the thoroughness and efficiency of interviewing.

In addition to the program rating, shown for each report period, audience composition data are supplied once or twice a year (not every report). New programs are tabulated and reported in the first report in which the ratings are published. Reports also show the top nighttime and multiweekly shows and a summary of audience shares by station. Pulse interviews in 150 television markets, with twenty-two major markets, such as New York, Chicago, and Los Angeles, having twelve reports annually and the frequency dropping as market size decreases. Such markets as Macon, Bismarck, and Waterloo, for example, have only one report a year.

Pulse Metropolitan Area Radio Reports show the ratings for all the programs carried by stations in the market. They also report the top shows in the market and summarize both in-home and out-of-home ratings by station. In addition, the reports furnish audience composition data (men, women, teen-agers, and children) by hourly periods for each station.

Since most stations program strip shows both daytime and nighttime, Mondays to Fridays (and sometimes seven times a week), most Pulse radio reports group Monday-to-Friday information and show Saturdays and Sundays separately. Just as in television, frequency of reporting varies in the 190 markets. Large metropolitan markets are rated monthly or bimonthly and smaller markets less frequently.

U.S. Pulse TV Network Program Reports are based on interviews in the top twenty-two major markets. Each multi-market report shows program ratings and qualitative audience data, such as composition (men, women, teen-agers, and children), cigarette smoking, and amount of money spent on foods and groceries. One such special item is reported each month. The report also shows the network program rating in each market. This information is useful in determining regional interest in the network show and suggesting the need for supplementary market-by-market activities. The top twenty regularly scheduled once-a-week shows (nighttime) are summarized, as are the top ten regularly scheduled multiweekly shows (daytime).

Supplementing the network report is a spot film program report. This shows the rating and audience composition for each spot film show which originates in one of the twenty-two major markets.

Network Radio Ratings are based on interviews in the top twenty-six metropolitan areas. Each report contains information on the program rating (both in-home and out-of-home listening combined), the number of rated markets in which the show is heard, and qualitative audience data, with a different item reported each month. Unavailable markets are indicated, although individual city ratings are not published, as they are in the network television report. Each Network Radio Ratings report also shows sets in use by individual quarter hours in the four time zones from Monday to Friday and for Saturday and Sunday.

In addition to these four major publications, Pulse issues other reports, including Cumulative Audience Reports for television and radio by individual markets. These show total homes and the percentage of homes reached by day parts on a daily and weekly basis.

Trendex, Inc.

Trendex reports only television program popularity, employing the coincidental telephone-interview technique in twenty of the largest markets in the country. All three national television networks have an affiliated VHF-television station in each of these cities. The sample was selected to afford Trendex clients the opportunity to learn the comparative popularity of programs on all three networks. The sample is so limited, however, that Trendex ratings cannot be projected nationally.

Trendex regularly publishes two reports: (1) the Trendex TV Program Popularity report and (2) the Television Advertisers' report. Trendex also conducts special reports ordered on an exclusive basis by individual stations, networks, agencies, or advertisers. It is quite common in the industry for advertisers to order a Trendex on the first program in a series in order to learn overnight how well the new show fared against competition.

The *Trendex TV Program Popularity* report is a measure of the comparative popularity of television programs. The report shows sets in use, rating, and share of audience for each network show. Audience composition data are also included. Again, although Trendex reports indicate the relative popularity, or competitive pull, of network shows and are therefore helpful in charting program trends, effects of competition, changes in format, and use of guest stars, they do not measure national audiences.

The *Television Advertisers'* report does not actually rate programs but, rather, reflects general facts helpful to broadcasters and advertisers alike. It consists of four indexes: (1) an audience composition index by time periods, day parts, and programs, (2) a sponsor-indentification index, showing correct, incorrect, and don't-know replies to the sponsorship question in the telephone interview, (3) a program selectivity index, indicating who selected the program, and (4) a general table summarizing the average rating, audience composition, sponsor-identification, and program selectivity factors for program types (situation comedies, western dramas, etc.).

Videodex, Inc.

Videodex, Inc., a television-only program rating service, utilizes the diary method to obtain basic data. A panel of television set owners, selected by

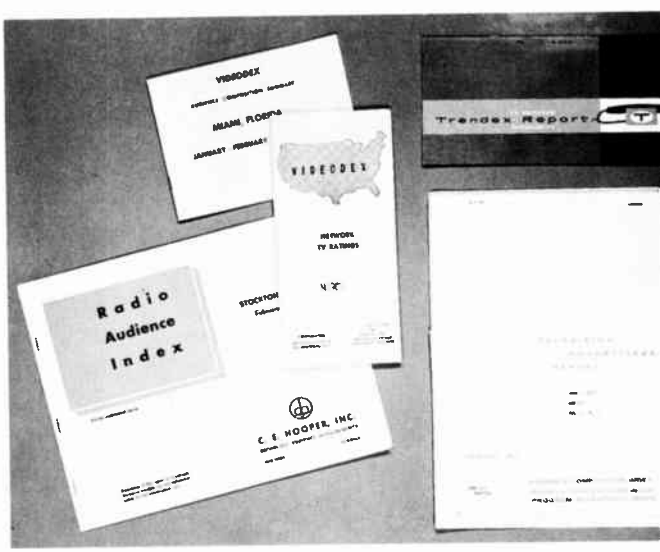


Fig. 13-6. Typical program rating reports. Hooper, Trendex, and Videodex reports assist the time buyer and many others associated with television and radio campaigns. (C. E. Hooper, Inc.; Trendex, Inc.; and Videodex, Inc.)

probability sampling methods, keeps a diary during the first 7 days of each month, reporting programs viewed, audience composition, and attitude toward the program and commercial. Each household reports at least seven times (over a period of 7 months), with the first report discarded to avoid inflated ratings (which sometimes result from the diarists' initial tendency to view shows they feel they "should" view). Gifts are awarded on a regular prize plan in return for the cooperation and service rendered by diary homes.

The panel rotates slightly each month to provide for the increment of new set purchasers and to replace the one-seventh of the panel dropped. Diary homes are recruited by mail with a follow-up by telephone to assure receipt of diary. Noncooperating homes are resampled and followed up by telephone and personal interviews. Videodex feels that this procedure is necessary to ensure representation of those families that are "not at home" to door-to-door interviewers. In the opinion of Videodex, diary surveys that do not provide for this important group will yield inflated results and, in the case of television, ratings will be biased toward particular classes of programs. Over 30 per cent of the Videodex panel is made up of homes that did not cooperate satisfactorily the first time they were contacted.

In addition to publishing network reports and individual city reports, Videodex can process special reports, based on reexamination of diary facts. The major network reports are (1) Network Television Ratings, and (2) Multi-city Reports. Videodex also reports on network program schedules, sets in use by time zones, and audience composition by time zones.

The individual city reports provide, on a monthly basis, data on each of twenty-nine television markets and, on a quarterly basis, station index information (detailed reports on the twenty-nine television markets), separate market ratings in a total of 134 markets, and county-by-county station penetration reports. By reviewing national diary information, Videodex can also report individual television station circulation information on a continuing basis. All Videodex ratings are projectable to all television homes in the telecast areas. The three most popular Videodex reports—(1) Videodex Network Television Ratings, (2) Videodex Multi-city Reports, and (3) Videodex Individual City Reports—are discussed in detail in the following paragraphs.

Videodex Network Television Ratings show the rating of all network shows, the number of homes reached, and the number of cities on the network line-up. Similar data are reported for syndicated film programs broadcast in a minimum of twenty markets. Multiweekly program ratings are included, as well as audience composition data by time zones.

Quarterly, Videodex publishes Part II National TV Videodex Reports. This service (also available monthly on request) reports detailed diary data on individual programs, showing audience composition (men, women, teenagers, and children) and viewers' opinions of programs (excellent, good, fair) and commercials (interesting, neutral, irritating).

Videodex Multi-city Reports, published monthly, show the rating of network programs in each of twenty-nine television markets. These reports give advertisers and agencies an opportunity to see how well a network program does in individual cities. Analysis of such reports often suggests a spot supplement in a market or, in some cases, the need to replace a program in order to have stronger appeal in key markets.

Videodex Individual City Reports provide monthly television program ratings in twenty-nine major markets and quarterly ratings in an additional 105 markets, as well as data on share of audience and viewers per set. In addition, a summary table averages ratings by station and day part to give a quick picture of audience preference. Detailed reports showing audience opinion on programs and commercials are also available for the twenty-nine monthly rated markets.

TV Q-Ratings

From time to time new rating organizations enter the broadcast advertising field. One such service is Entertainment Research Associates, Port Washington, New York, publishers of TV Q-Ratings. Unlike ratings based on audience *size,* such as supplied by Nielsen, ARB, and others mentioned above, TV Q-Ratings reflect audience *opinions* on television programs. Data are collected by the mailed-questionnaire technique, and a sample of over 2,100 individuals is used for each monthly report. The service provides two basic measurements: (1) the familiarity rating and (2) the TV Q-Rating.

The *familiarity rating* measures public awareness of a television program. The rating is influenced by many different factors, such as the length of time the program has been on the air, the size of the audience, and the amount of program promotion. It is determined by the percentage of respondents who express any opinion about the program.

The *TV Q-Rating* is a qualitative measurement of the viewer's attitude toward a given program—the degree of enthusiasm expressed by the audience. The index is the percentage of those familiar with the program who have described it as "one of my favorites," the highest rank on a multiple-choice scale (one of my favorites, very good, good, fair, poor, and never have seen).

Each TV Q-Rating report includes *competitive performance, audience appeals, detailed scale ratings,* the *top ten shows,* and *special data. Competitive performance* data show TV Q-Ratings and familiarity ratings for all nighttime network programs. For each show, the TV Q-Rating and familiarity rating are given by total audience, sex, and age group in the *audience appeals* section of the pocket piece. As its name implies, the *detailed scale ratings* section reports scaling percentages ("one of my favorites" to "never have seen") and the *top ten shows* section lists the top ten programs (in terms of TV Q-Ratings) ranked by total audience, sex, and age group. The *special information* section reports data on answers to various special questions, which differ from month to month.

Since each TV Q-Rating is based on the emotional factors inherent in each show, the report measures basic program appeal independent of such factors as competition, strength of adjacent programs, time of broadcast, and the short-term effect of guest stars or other special features. TV Q-Ratings supplement the knowledge of *how many watch* by determining *how viewers feel* toward a program.

TV Q-Ratings are helpful in many ways. For example, the reports can be used to help predict the eventual success or failure of a new show; a high TV Q-Rating, regardless of the familiarity rating, suggests that the program has inherent appeal. TV Q-Ratings can also be used to help evaluate programs already on the air, indicating whether they are basically strong or weak and, on a trend basis, whether enthusiasm is increasing or decreasing. TV Q-Ratings can help determine whether a small audience is due to a weakness in the program itself (low TV Q-Rating) or to some other element, such as a poor time period or strong competition (high TV Q-Rating).

Since TV Q-Ratings measure the individual's enthusiasm for a program, the specific groups who like a program can be pinpointed by sex, age, and other qualitative factors. This information can obviously help in matching the program audience to the advertiser's consumer group.

TPI Ratings, Inc.

Earlier in this chapter the coincidental personal-interview method of M. A. Wallach Research, Inc., was described. Although the TPI Ratings service of Wallach Research has only been used for qualitative probes of specific programs, the firm plans to expand its sampling activities and produce program ratings using this research method.

Why Ratings Vary

From the preceding explanation of the various research services, it is obvious that these organizations do not necessarily rate the same program in the same way. The reason, of course, is that each is *measuring something just a bit different from every other* (and each feels that its method is the best way to obtain audience information). Whereas one program rating service measures in-home set usage on a national sample, another surveys telephone-owning homes in a limited number of cities. A third service depends upon individual recall, and still another relies on data written in a viewing-listening diary.

The disparity among ratings may also reflect other factors. Measurements may be taken on different days or different combinations of days. The difference between total audience and average audience may also have an effect. Another significant consideration is the sampling technique. Since a sample is used to represent a larger group, the data obtained, no matter how well-selected the sample, can be expected to vary somewhat from the data

Table 13-1. Summary of Rating Services

Service	*Medium*	*Scope of service*	*Method*	*Sample size*
American Research Bureau	TV	National	Diary	2,200
		City	Diary	300–500
		Instantaneous	Arbitron	600
C. E. Hooper	Radio	City	Coincidental telephone	900 calls per half hour
A. C. Nielsen Company	TV, radio	National	Audimeter	1,000
		Multi-market	Audimeter, Audilog	300 minimum
		City	Audimeter, Audilog	300 minimum
		Instantaneous	Audimeter	600
The Pulse, Inc.	TV, radio	National	Personal interview	100–1,000 per quarter hour
		City	Personal interview	100 per quarter hour
Trendex	TV	Multi-market	Coincidental telephone	1,000 per program
Videodex	TV	National	Diary	9,200
		Multi-city	Diary	250–600 per market
		City	Diary	250–600

that would be obtained were a complete census taken. This variation is known as *sampling error.*

It is possible statistically to predict the amount of sampling error for certain kinds of samples in certain circumstances. By applying the predicted sampling error (usually in the form of standard error or standard deviation), it is possible to make a statement of this sort: the chances are 94 out of 100 that when a 7.0 figure results from a sample of 3,000 the true value (the value that would be obtained were a complete census made) falls somewhere between 6.1 and 7.9.

Thus if one program rates 7.0 and a second 7.5, it is apparent that, when the sampling error is taken into account, the ranges within which the values fall will overlap. It is even possible that the true value of the 7.0 rating will be higher than the true value of the 7.5 rating. Because of this, the difference between the two ratings is not significant. In effect the audience of each program may be considered identical.

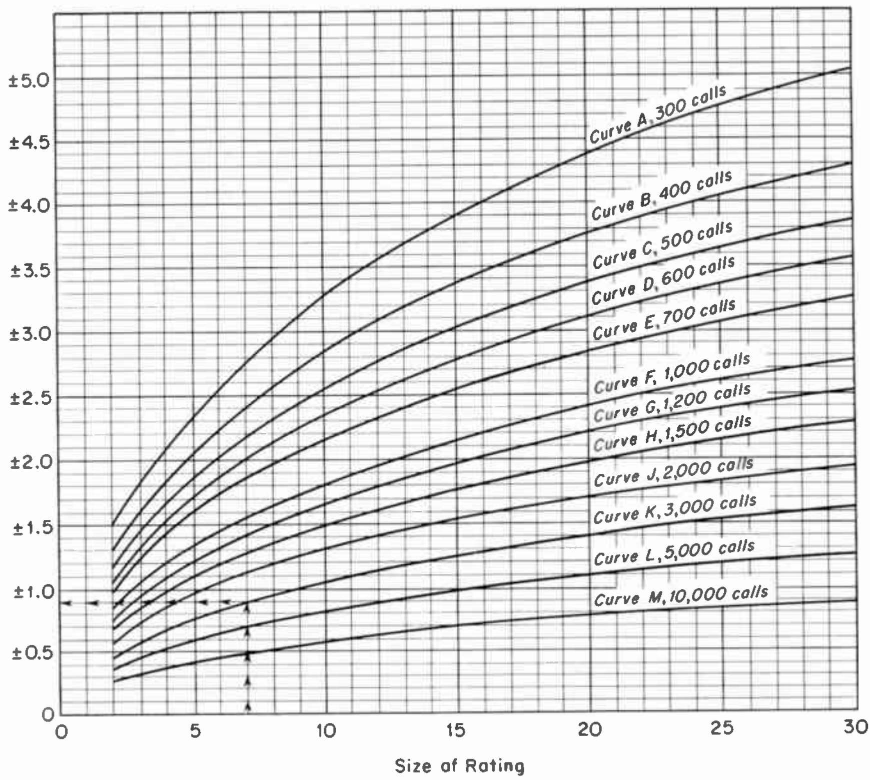


Fig. 13-7. Range of sampling error. In the above example (based on a sample of 3,000 and computed at a standard error of 1.9) a rating of 7.0 would have a range of sampling error of plus or minus 0.9. This means the chances are 94 out of 100 that the "true value" of a 7.0 rating falls somewhere between 6.1 and 7.9. For this reason, small changes in ratings should not be considered meaningful. Note that the larger the sample, the smaller the sampling error; and the larger the rating, the greater the range of rating variation. The above curves should be applied only to random samples. Samples selected on a different basis may have a different range of sampling error.

Application of the sampling error generally requires a statistical background, but the important thing to remember is that generally, as far as current rating techniques are concerned, small differences between ratings are not significant. A difference of 0.1 or 0.2, for example, does not necessarily mean that one program's audience is smaller than the other's. Some rating reports indicate the amount of error to be expected.

"Hypoing" a Rating

Since most local city ratings are taken at regular intervals, such as the first week of each month, some station operators enhance their programing during rating week in order to raise their standing. In the trade this is called "hypoing" a rating. Stations—especially in medium-sized and small markets, where reporting is less frequent—may schedule outstanding movies and promote both their regular shows and special features with a heavy advertising campaign.

Such activities, of course, tend to distort ratings and to give an unfair advantage to stations that make a deliberate attempt to attract unusually large audiences. Even when all stations in an area do this, ratings are likely to be distorted, for rating-week schedules are not necessarily representative of the station's program schedule during the remainder of the month.

Rating services, of course, discourage this practice, and some report all special promotional activities so that persons using the survey will know how to interpret unusual ratings. Stations should be encouraged to upgrade their programing constantly, every week of the month, not only during rating week.

Informal Audience Research—A Warning

On occasion, local television and radio stations, especially those in smaller communities that are not supplied with regular program ratings, may wish to obtain audience information. Instead of attempting to undertake its own informal audience research, the station would do far better to contact a competent program rating service or other recognized research organization and order a special local survey. Such firms are best qualified to handle the special audience research problems that present themselves. In addition, only results from a *recognized audience survey* or *recognized research organization* are acceptable to agencies and potential advertisers, who constantly, and properly, question the validity of station-conducted research studies. Often, a poorly conducted study by a local station can be extremely misleading and may do more harm than good.

The qualified researcher chooses his sample with care, develops questions designed to obtain unbiased answers, and uses competent field methods. It costs very little more to employ research specialists than to attempt an independent study, and the small increment in cost pays for itself many times over in the validity of findings and the acceptability of results.

Summary

Program ratings indicate the percentage of television or radio homes tuned to a specific program. Some program ratings can be projected to the sampling area to yield information on the number of television or radio homes in the program audience. Others cannot. Most program rating services provide considerable information in addition to ratings. Facts on sets in use, share of audience, and audience composition, as well as detailed qualitative information, are often available to help evaluate a broadcast buy.

There are five methods for obtaining basic information from which program ratings and allied audience data can be derived. They are the mechanical-recorder method, the telephone interview, the viewer-listener diary, the personal interview, and the mail questionnaire. Each technique offers certain advantages and has some disadvantages. At times two techniques may be combined to compute audience information. Instantaneous ratings are available in certain major metropolitan markets.

Six program rating organizations serve the broadcast industry. They are the American Research Bureau, C. E. Hooper, Inc., the A. C. Nielsen Company, The Pulse, Inc., Trendex Inc., and Videodex, Inc. ARB uses the diary technique to report television audience information. The Audimeter is the basic measuring device of the A. C. Nielsen Company in reporting on both television and radio audiences, although a special diary technique is also used to supplement Audimeter findings. The Pulse uses personal interviews and researches both television and radio audiences. Trendex and Videodex are television-only research organizations. The former uses the coincidental telephone method and the latter the diary method.

Among the newer research services are TV Q-Ratings, which measure the opinions of the television audience regarding programs, and TPI, a television reporting service organized by Wallach Research, Inc., and based on coincidental personal interviews.

The primary reason why research organizations tend to report different ratings for the same shows is that each measures something a bit different from every other. One measures in-home tuning, another tabulates the number of persons who can recall viewing or listening to a show, and still another surveys urban telephone-owning respondents. Because of the many complications of audience research, it is advisable for a station or advertiser considering such a study to use competent researchers and not to attempt an informal research project of its own, which may do more harm than good.

When properly used, according to the plans of the program rating organization, program ratings and allied information can be extremely valuable. Such facts, however, should be considered only one of several tools that should be employed in judging the effectiveness of a television or radio advertising campaign. Certainly, rating data alone do not provide an adequate basis for decision.

14 Measuring Sales Effectiveness

Since practically all advertising is designed to sell merchandise, sales figures are the primary criterion by which to judge the effectiveness of an advertising medium. This is true in television and radio advertising as in other media.

Numerous problems confront both national and local advertisers in their attempts to determine sales results from a specific medium. Some products and services advertised on the air (such as railroads, telephone service, and the like) are of such a nature that sales tests in the ordinary sense are impossible. Even when product sales can be studied, the process of determining sales results is both difficult and expensive. For one thing, it is extremely complicated to measure the long-term value of advertising. Immediate sales results may suggest that an advertising campaign is not paying off, but this same campaign may result in sales months or even years later.

Adding to the complexity of the problem are the multiplicity of relationships present in each buying decision and the difficulty of isolating the impact of one advertising medium from that of another. Ask yourself why you purchased the brand of cigarettes you did last time, or the kind of soap, or the brand of tooth paste. Was it because you had become accustomed to buying this brand, or was it because of word-of-mouth advertising, product availability, window display, point-of-purchase display, package design, the weather, the personality of the salesperson, impulse, whim, a knowledge of the product's characteristics, newspaper advertising, television advertising, or radio advertising? If it was because of advertising, when was the advertising impact made? Most likely it was a combination of many of the above factors that resulted in your purchase.

In evaluating sales effectiveness, no magic formula may be applied—no simple measuring device is available. It is not a case of counting noses but of *measuring action*. When the complexity of the problem is realized, the importance of using only competent researchers becomes obvious. There are too many difficulties and pitfalls inherent in sales-effectiveness studies to entrust such investigations to the uninitiated. It must be remembered that superficial research is actually more dangerous than no research at all. This is as true in the area of sales-effectiveness studies as elsewhere.

Yet even with research conducted by the most skilled practitioner, one additional point must be kept in mind. As advanced as present research methods may be, most authorities feel that the results of sales-effectiveness studies must be viewed as "suggestive" or "indicative" rather than "conclusive." In general, this type of research activity is paid for by the advertiser rather than by the agency or the medium.

Analysis of the Research Problem

In any research problem, such as a study of advertising sales effectiveness, the research goal must be clearly stated so that all activities related to the problem can be channeled toward getting the required facts. The *objective* must be expressed in specific terms—not in generalities. As in many other research problems, the objective is usually put in the form of a question: "What effect does television advertising have on product sales in our five test markets?" "What effect does radio advertising have on the sales of items in department A?"

Once the research objective has been stated, the next step is to *examine all available data.* Since sales-effectiveness studies are highly confidential (naturally, no advertiser wishes to share his advertising success plan with competitors), material that will shed light on specific problems is limited. General studies on television and radio sales effectiveness, however, may prove helpful in obtaining answers to various segments of a specific problem, and research technique may be studied by analyzing reports of investigations that have been released without revealing the identity of the advertiser. Possible sources of information on television and radio sales effectiveness include studies published by TV-radio trade papers; research departments of colleges, universities, and foundations; advertising agencies; television and radio stations; television and radio networks; trade associations; and noncompeting advertisers.

With the objective clearly stated and the available data examined, the third step is to *gather new data* by the methods explained in this chapter. When the data are gathered, they must be *tabulated.* Once tabulated, they must be carefully *interpreted* and viewed with a generous portion of common sense and good judgment. At no time should research be substituted for executive judgment. Rather, research should be a valuable supplement to decision making, reducing the area in which judgment has to operate and reducing, also, the chance of error. The final step, of course, is to take the necessary *action* suggested by a combination of research findings and judgment.

Below are eight criteria established by the Advertising Research Foundation to test the validity of research investigations:[1]

1. Under what conditions was the study made?
2. Has the questionnaire been well designed?
3. Has the interviewing been adequately and reliably done?

[1] *Criteria for Marketing and Advertising Research* (Advertising Research Foundation, New York, 1953). The criteria are intended primarily for quantitative consumer studies based on samples of prescribed populations.

4. Has the best sampling plan been followed?
5. Has the sampling plan been fully executed?
6. Is the sample large enough?
7. Was there systematic control of editing, coding, and tabulating?
8. Is the interpretation forthright and logical?

Direct Checks on Retail Television and Radio Advertising Sales Effectiveness

Direct checks on sales generated by retail television or radio advertising may be made by (1) studying mail-order or telephone response, (2) making individual-item sales tests, (3) checking departmental sales figures, or (4) checking total store sales data.

By using one or a combination of the above direct checks on retail advertising, the sponsor may wish to determine (1) cost per inquiry[2] and (2) cost per sale. Whether or not sales effectiveness can be pinpointed to obtain precise cost data depends almost entirely upon the type of goods or services advertised. For example, a loan company may ask, in the course of the loan interview, why the applicant applied at the company. In so doing, the company accumulates specific information on how well an advertising medium has stimulated inquiry and sales. On the other hand, the retailer who promotes a storewide sale may not be able to ascertain a cost-per-sale figure in this manner, nor may he desire to do so, since over-all sales results may be a sufficient indication of advertising effectiveness.

Cost-per-inquiry and cost-per-sale figures (determined by dividing the number of responses into the cost of the television or radio advertising) are used by retail sponsors to interpret sales effectiveness. Such information is especially valuable in deciding whether to renew an advertising schedule with a station.

Mail-order or Telephone Response to Retail Television or Radio Advertising

One of the simplest direct checks on the sales effectiveness of television or radio advertising is mail-order response to commercials. The broadcast announcement states that the advertised product or service is available only by writing to a given address, and since no other advertising medium carries this message, the number of orders received indicates the value of the television or radio campaign.

The address given over the air may be that of the advertiser or that of the station, or it may be a post-office box number. The larger stations (and networks, too) require a post-office box. In smaller communities, stations often prefer to receive orders directly in order to keep tabs on the results.

When several television or radio stations carry the same mail-order ad-

[2] Cost per inquiry, in this sense, represents the amount of money spent on television or radio advertising to obtain an inquiry from one viewer or listener during a given period of time.

vertising, each may specify a different address or a different department number for the same address. In this way the pulling power of each station can be determined. The same procedure is used to isolate the results from, say, newspaper, direct-mail, and broadcast advertising when multiple media are employed to promote the same item.

Telephone response to items advertised exclusively by television or radio is another simple direct check on sales effectiveness. The commercial announcer explains that the only way to purchase the item or service is to telephone the order (though the mail-order method is also offered for out-of-town listeners). Telephone operators accepting such orders report all sales information to the sponsor's advertising department or other central point, for cost-per-inquiry or cost-per-sales analysis.

Obviously, the number of retail advertisers who can use this simple method of checking results is limited. Certain low-price convenience items or gadgets may be sold by mail or telephone order, but most products promoted on the air do not lend themselves to direct selling in this manner. Higher-priced items, merchandise that must be seen at first hand, items requiring fitting, etc., are not amenable to this method of selling. Then too, most advertisers use television or radio advertising simultaneously with other media—newspaper, point-of-purchase exhibits, window display, and direct mail. In such circumstances, other methods of determining the sales effectiveness of TV or radio must be employed.

At one time J. L. Brandeis, an Omaha department store, referred in its television announcements to a booklet advertising its merchandise which had been sent through the mails to consumers. The television station cooperated in supplying mail-order forms in the booklet.

Individual-item Sales—Test and Control Periods

In studying individual-item sales to determine the effectiveness of retail television or radio advertising, two different methods may be employed. This section explains the use of test and control periods in analyzing sales figures of individual items. The following section explains the use of direct checks at the point of purchase to analyze sales as they occur.

In using test and control periods to check item sales, the first step is to determine a base sales figure for the product. A check on sales for a period of 1 month or 6 weeks, or even longer if time permits, will give information on the normal sales of the product when it receives only routine promotion.

With a sales *norm* established, television or radio advertising is added to the promotion activities supporting the item under study. All other advertising, merchandising, and sales promotion remain exactly the same.

Following a test period (again 1 month, 6 weeks, or longer) results are checked and compared with the norm. The increase in sales over and above this figure (adjusted for seasonal factors, trends, and other known variables) may be attributed to the use of television or radio advertising.

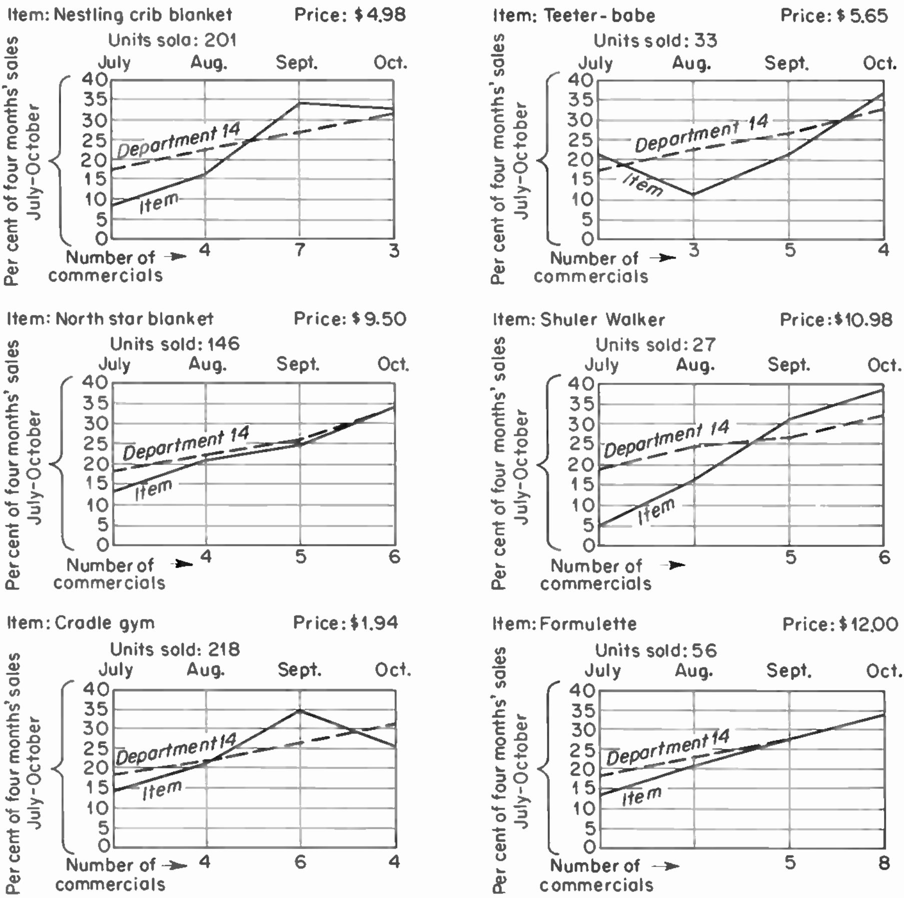


Fig. 14-1. Individual-item sales check at Joske's of Texas, a pioneering study on retail radio advertising sales effectiveness. Radio was not used from June 24 to Aug. 3, in order to establish a base from which to measure the later effect of radio advertising. Radio was used during the 6-week period from Sept. 14 to Oct. 26. Total department sales were used as a control factor. (Joske's of Texas.)

Item sales should be studied for a considerable period following the test period, for broadcast advertising often has a latent as well as an immediate effect on sales.

Since many elements other than television or radio advertising affect sales during "before and after" individual-item sales checks, certain information should be recorded along with sales results. Notations should be made of the following:

1. What were weather conditions?
2. What coordinating advertising media were used?
3. What were seasonal and cyclical factors?
4. What merchandising activities were employed?

5. What were stock conditions, including quantity, sizes, and assortments?
6. What store traffic resulted?
7. What were total store sales by days or weeks?
8. What were total departmental sales by days or weeks (for the department handling the test item)?
9. What were competitor's advertising and promotion activities?
10. What were merchandise trends?
11. What other conditions were present which might affect product sales?

One of the most thorough studies ever made of radio as a retail advertising medium was the pioneering study undertaken at Joske's of Texas, a department store in San Antonio. The technique is still valid today. Note in Fig. 14-1 that Joske's checked the sales of various individual items during a radio advertising test period of 4 months.[3] Each chart shows the sales level for individual items during a 6-week period (in June and July) when no radio advertising was used. This period was studied to determine a base sales figure which could later be used to measure the effect of radio advertising. The chart shows what happened when radio was scheduled as an advertising medium for Joske's during August, September, and October. Although the chart does not show it, Joske's studied sales for an additional 6-week period to determine radio's cumulative effect. As a control factor, department sales were also charted.

Whenever test and control periods are used for individual-item sales-effectiveness studies, there must be a careful adjustment for the seasonal and trend factors.

Point-of-purchase Checks on Retail Advertising

The effectiveness of television or radio advertising in selling individual items may be investigated directly at the point of purchase. After a customer has purchased a TV- or radio-advertised item, the researcher asks the customer why he made the purchase.

In a technique developed by a group of Pacific Northwest radio broadcasters, a retail radio advertiser chooses an item for promotion and, for purposes of the sales-effectiveness study, spends identical amounts of money for simultaneous promotion of the item in radio and newspaper advertising. Interviewers at the point of purchase check shoppers who buy the item, asking them what advertising medium motivated their purchase, giving them the opportunity, of course, of offering other explanations for their purchase, such as both radio and newspaper advertising, impulse, or "no reason." In this method, the dollar cost of advertising in each medium is the base line used to determine the effectiveness of each medium.

The Radio Advertising Bureau sponsored a series of such studies and released them under the title *Radio Gets Results*. These reports compared radio with television and newspaper advertising, using the same point-of-

[3] *Radio for Retailers* (National Association of Broadcasters, Washington, 1947).

purchase interview technique. The studies effectively documented radio's ability both to attract store traffic and to sell merchandise of all types.

RAB has also conducted a different type of controlled experiment to check the penetration and memorability of radio. Here radio advertising was used exclusively to advertise merchandise previously unheard of (and not even sold) in given test cities. For example, Blue Coal was advertised in San Diego, where the product is not available; Gold Shield, a West Coast brand of coffee, was advertised in Jacksonville; and the Staten Island Ferry was advertised in Omaha. Following a short saturation campaign aired exclusively on radio stations, researchers interviewed pedestrians at random. Results (11% of San Diegans remembered the Blue Coal announcements; 15% of Jacksonville respondents remembered hearing about Gold Shield coffee; 19% of Omaha pedestrians said they had heard the ferry announcements) indicated that in a short time, and at low cost, radio can make a strong impression on a great many people in regard to a variety of products and services.

A Retail Department Store Sales-effectiveness Check Plan. At one time a major department store purchasing group developed seven principles to guide the use and evaluation of retail radio advertising. These principles, listed below, remain valid and apply today to either retail television or retail radio advertising.

1. We shall use radio to sell goods.
2. We shall use the repetitive technique in selling and the beamed technique in programing to a specific audience.
3. We shall measure sales results transactionwise, dollarwise, or both, whichever most suits our requirements.
4. We shall be reasonably generous in our comparison of sales with advertising expense (the general "break-even" point is figured at about 10 per cent in radio).[4]
5. We shall not be influenced so much by the given results as we shall by trends over a substantial period of time.
6. We shall be fair and impartial in our appraisal of any medium of advertising as against any other.
7. We shall use the same care in merchandising for radio as we use for any other medium.

In practice, the above system amounts to checking weekly sales results for each item advertised exclusively by radio. Either the number of transactions or the amount of money which such sales bring is recorded directly on the store's broadcast advertising schedule. (Some stores also record sales the week before broadcast advertising is used, as well as sales during the week after the TV or radio promotion.) Since television or radio is the only

[4] That is, radio advertising should cost no more than 10 per cent of the total dollar volume of sales for radio-advertised items. Obviously, this figure varies with the type of business, the items advertised, and the extent to which the medium is used, and therefore is not to be considered a "standard" figure.

advertising medium used during test periods, it can be said with a fair degree of certainty that any increase in item sales is largely due to the broadcast announcements.

Departmental Sales Figures—Test and Control Departments

Many retailers are interested in the impact of television or radio advertising on departments or lines of merchandise rather than on individual items. In such instances, the sales figures for study may be tabulated through the use of test and control departments.

The control department receives all normal sales promotion and advertising but no television or radio support. The test department receives television or radio support in addition to all normal sales promotion and advertising. Departments are carefully paired off by competent researchers for studies of this nature, so that any normal increase or decrease in business will be reflected in the control department. This will indicate the change which would probably have occurred in the test department without the influence of television or radio advertising.

To determine the advertising value of television or radio, the sales of the test and control departments are compared, and any increase in sales in the test department can be attributed to television or radio advertising. The Joske study checked radio sales effectiveness in this way (see Fig. 14-2), as well as through analysis of individual-item sales.

Total Sales Data of the Retail Advertiser

In most retail advertising situations, total sales figures cannot be analyzed to reflect the sales effectiveness of each of the various advertising media used by the retailer, though the majority of sales, it may be assumed, may be credited to the advertising medium in which the majority of advertising dollars are invested. In any case, a study of the retailer's total sales figures gives a general indication of the effectiveness of an entire advertising program.

One way to make this check is to divide total sales figures (usually gross sales) into the total advertising cost. The percentage which results is then studied in terms of total costs and total achievements. The various figures are often compared with the general budget data available through trade groups and associations, although the ratios suggested by such organizations should merely be used as guideposts and not rigidly applied as standards. Also, a retail advertiser may compare his total sales figures with those of his entire industry group—department stores, clothing stores, automobile agencies, or whatever. The advertiser can then see whether his gains are keeping pace with industry gains, or whether his losses can be attributed to a general industry slump.

In studying his own sales figures, the retailer is able to compare his dollar volume of business with last year's figures, make similar comparisons with

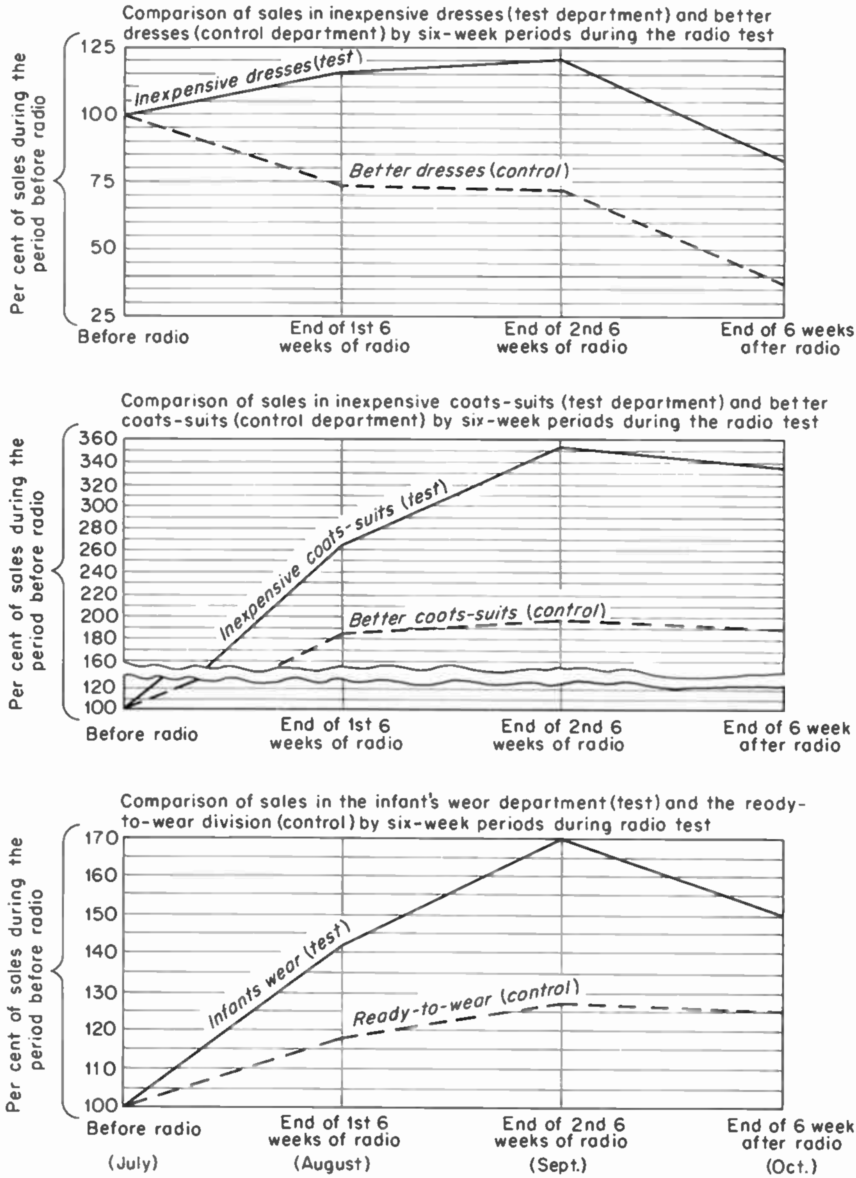


Fig. 14-2. Test and control department studies at Joske's of Texas, also part of a pioneering radio advertising effectiveness study. In such reports the control department reflects the effect of factors other than radio advertising. Obviously, for example, the seasonal factor played an important part in the substantial increase in sales of coats and suits during September. (Joske's of Texas.)

industry dollar-volume figures, and study various other facts to ascertain the value of his entire sales promotion program. The importance of this type of general sales-effectiveness investigation cannot be overlooked, for television or radio advertising works best when employed as a member of a well-integrated retail advertising sales promotion team—not as a magic cure-all in a weak retail advertising activity.

Direct Checks on National Television and Radio Advertising Effectiveness

Direct checks on the effectiveness of television or radio as a national advertising medium may be made by (1) checking mail-order responses, (2) conducting investigations in test cities, (3) making studies of home inventories and purchase panels, and (4) analyzing total sales figures.

Mail-order Response to National Television or Radio Advertising

There is a small group of national advertisers who sell directly to the consumer, without the use of wholesalers, distributors, or retail outlets. When such advertisers employ television or radio advertising, they can obtain an accurate check on the value of the medium by keying responses in the manner explained earlier in this chapter.

As indicated, only a limited number of national advertisers can check broadcast advertising in this manner. Those who do are often seasonal, holiday, or in-and-out advertisers, rather than consistent year-round advertisers. A few radio stations accept such business on a per-inquiry basis; that is, instead of charging the advertiser regular rates for time, they bill him in proportion to the business created by the advertising.

Test Markets

Although relatively few national advertisers can make a mail-order check on sales, all advertisers can use the test-market method. In test markets the national advertiser may study the effectiveness of television or radio advertising and may pretest both program ideas and commercial ideas to determine their impact on a representative audience. The national advertiser often studies sales in test markets as a double check on the effectiveness of a going national television or radio advertising campaign.

Test-market checks may be conducted in different ways: (1) a test city may be used individually, with test and control factors established within the city; (2) test cities may be matched and paired off so that one city or group of cities is established as a control factor and the other as a test factor; (3) entire sales districts may be used as a test market. From the above it can be seen that the national advertiser as well as the retail advertiser makes use of control and test factors in conducting sales-effectiveness investigations.

When Nielsen, Market Research Corporation of America (MRCA), or local pantry-poll studies are available for individual cities, they can help advertisers determine the effectiveness of their national campaign on a city-by-city basis.

Some Fundamentals of Test Marketing. Test marketing can produce a variety of information, but ordinarily only *one variable element* can be checked in each market. The test may be designed to measure the merits of a product in the market place, to test copy, to test media, to test promotion devices, and to test budget levels; but if each of these factors is to be adequately appraised, each must be tested in a separate market. Sufficient test areas must be used so that each differs from the control market in only one significant way.

Here is a summary of recommended procedures for test marketing:

1. Determine the national advertising and merchandising plan to be employed the first year the product is on the market.
2. Select a specific group of test cities or test sales territories which are as representative as possible of the entire country. Establish test and control markets.
3. Reduce the national plan to the test-market area in terms of distribution, sales-force effort, frequency of advertising, merchandising, and the like. Dollar costs in the test markets will of necessity be higher than normal (because of the inefficiency of buying only a few markets instead of many, thus losing the benefit of discounts), although advertising and sales promotion activity will be identical.
4. Determine what variations, if any, are to be tested.
5. For each variation to be tested, add an additional group of test markets (or sales territories), so that in each area all activities except one (the test element) are identical with those in the control markets. Never use a test area to check more than one variation from the control market.
6. Carefully project results to the national level, using extreme caution in arriving at national sales projections.

Some advertisers have used test markets in a different way. Instead of reducing the national plan proportionately to the test market, they have supersaturated the test market with advertising and sales promotion activity. This is not done to determine national sales projections but, rather, to discover how well the product will "catch on" and to what extent the public will buy the product again. For many products, especially convenience goods selling at low price, the pattern of repeat purchases is extremely important to know. Again, it must be emphasized that no valid projections of national sales can be made when this type of test-market plan is employed.

Using the Individual Test City. When only one city is used for test purposes, it must obviously be selected with extreme care to be as representative of the national market as possible. Since no one city possesses the characteristics of any individual advertiser's national market, researchers often use several cities or entire sales districts and conduct individual tests in each. Results are then combined to give a firmer base from which to interpret.

The first step in using the individual test city is to determine the normal sales figure. It ordinarily takes at least 30 days to study sales (usually on a weekly basis) and to establish a valid norm. The next step is to introduce TV or radio as an additional advertising medium and to measure sales results over a given period of time. The increase in sales during the test period over normal sales (adjusted for seasonal variations) may be attributed to radio or television advertising.

Since national advertisers seek information which can be interpreted in terms of a national market, they usually use longer test periods than do retailers. Longer test periods tend to produce more reliable results, which consequently may be projected nationally with greater accuracy. When attempting to determine the sales value of a particular television or radio campaign, the national advertiser thinks in terms of a test period of 1 month, 3 months, 6 months, or perhaps even longer. Procter & Gamble, for example, considers 12 months as a fairly normal test period for a complete test-market activity, though sometimes, because of competitive pressure, the company is willing to move from a test market to a national market earlier than this.

In such test-market operations, Procter & Gamble is testing not only advertising media, including television or radio, but also the value of a new product which has never before been on the market. The company therefore wants to know not only whether or not the product will sell but also the extent to which it will draw repeat sales. When Procter & Gamble is concerned only with learning whether a television program is a desirable advertising vehicle and is capable of building a rating, the company feels a 6-month period customarily is necessary. In some instances a longer period is required. Since a program based primarily on novelty may do well in the first 2 or 3 months and then lose some of its popular appeal and, consequently, some of its sales impact, rather extended test periods are recommended. Often, of course, a program is on the air for another sponsor and its rating history over a number of months reflects its strength.

Matching Test Cities. Rather than utilizing test cities on an individual basis, with control and test factors present in each, many researchers prefer to use test cities in groups. One city or group of cities is used as a control factor and a matched city or group of cities is used for the television or radio test. Normal promotion activities are carried on in all cities, but radio or television is an extra advertising ingredient in the test city or cities. Comparison is then made between test and control cities. Increases in sales in test cities are indicative of the sales effectiveness of television or radio advertising.

In selecting test and control cities, each should contain essentially the same characteristics as those found in the national market. Since, as has been pointed out, it is impossible to find any one city that is completely representative of the national market, researchers often select groups of cities, which together contain all the essential characteristics of the national market. Two cities in a predominantly agricultural area, for example, may be matched—one as a control city and the other as a test city—and two cities in a predominantly industrial area may also be matched. Together the results indicate how effective television or radio will be nationally, in the advertiser's combined agricultural and industrial markets.

In selecting test and control cities, or test and control sales districts, each pair should be matched, in so far as possible, with regard to the following characteristics:

1. Basic characteristics
   a. City population (which according to the American Marketing Association, should be at least 25,000, and larger if possible, in order to provide a fair test)
   b. Trading area population
   c. Gross income
   d. Net income
   e. Net effective buying income
   f. Per capita buying income
   g. Family population
   h. Retail sales (by groups)
   i. Product sales for advertiser's merchandise (both wholesale and retail)
   j. Geographical location
2. Independent identity as a market
3. Diversified sources of income
4. Equalized dealer setup (without any one dealer or chain dominating the market)
5. Equalized sales and merchandising work on the product
6. Satisfactory advertising media available

In determining sales figures for test and control areas, the usual procedure is to select a group of test stores, perhaps ten to twenty in each market. Prior to advertising by television or radio, a base line is established by checking sales in these stores. Periodically throughout the campaign, the test stores are checked for movement of stock, and the results are tabulated. The test stores should be carefully chosen to represent the various types of outlets used by the advertiser in his national market, though in some cases they may be restricted to the cooperating chain or to independents willing to cooperate in the test. Increasingly, however, supermarket chains are willing to stock a test item for delivery to a limited number of stores in a test-market situation.

Test cities are often used to check the effectiveness of various commercial techniques. For example, a television advertiser may have three campaign ideas. He exposes one in each of three (or more) test markets, labeled A, B, and C. The test market with the greatest increase in sales volume, as measured against a control market D, indicates the campaign idea which is probably the most effective.

Obviously, any test of the sales impact of television or radio advertising which precedes a national campaign saves the experimental spending of thousands of dollars on a national basis. Elements that detract from the effectiveness of the advertising can be discovered at almost negligible cost and avoided in the national campaign.

Testing in Sales Districts. Increasingly, national advertisers are shying away from test-market activities in individual cities or even groups of cities and turning to tests in entire sales districts, which may mean testing a new product or a new advertising approach in as much as 5 per cent of the country at a time. The greater risk involved in moving into a sales territory with a new and untried product or idea is offset by numerous advantages. Primarily, the larger sales area gives a greater opportunity for a fair test. There is less opportunity for distortion through the individual variations of a given city or group of cities. A sales territory, moreover, offers established channels of distribution. Often more efficient media purchases can be arranged—for example, sectional cut-ins can be made into legs of network purchases. In short, an entire sales district gives the advertiser a larger and more representative area in which to test the success of a given marketing venture.

Test-marketing Examples—Revlon and Johnson's Wax. In most cases a national advertiser enters into test marketing primarily to determine how well a new product will do in the market. In such instances he is interested in the interaction of all factors—distribution, packaging, product acceptance, merchandising, and advertising. Several different research investigations may be going on simultaneously. The advertiser may, for example, use store audits on a regular weekly or monthly basis to determine shelf movement, carry out a special trade investigation to obtain trade reaction to the new product, commission additional consumer research to obtain opinions from product purchasers, and conduct a copy test to determine the effectiveness of the appeals employed.

Ordinarily such test-market activities are conducted in several cities, and the criteria for selecting specific markets vary widely. Revlon, for example, generally selects cities of medium size, situated in different regions of the United States for geographical diversification. The cities must be neither completely rural nor overly industrial. Revlon looks to markets where its test product can be distributed and where media other than the type under test have little or no influence. Most Revlon test-market activities run for a period of 6 months, with retail sales audited on a regular basis—before, during, and after the test-market advertising.

S. C. Johnson & Son, Inc., looks for test markets in which the national media plan can be applied in proper proportion locally. This usually means a market with at least two television stations, plus adequate newspaper facilities. The company's research department looks for a workable population (ranging anywhere from 75,000 to 500,000), the absence of unusual economic conditions, cooperative distribution facilities that will accept the test product, and sales territories with available sales-force time. S. J. Johnson & Son, Inc. ordinarily tests in entire sales territories rather than in isolated cities.

Nielsen Test-market Services. By subjecting a new product to the rigors of the market under actual competitive conditions on a small scale, it is possible to obtain indications of what may be expected from a full-scale national activity. Many research organizations conduct the necessary studies to help evaluate sales effectiveness in the market place. The Nielsen Food and Drug Index Services,[5] for example, can provide test-market information in several ways.

Special area breakdowns of existing Nielsen store panels may be made. In this manner an advertiser can determine the progress of a test product in a given group of Nielsen-audited stores.

Nielsen also has extensive audit activities in special *Nielsen test cities* (cities such as Harrisburg, Roanoke, Muncie, and Waterloo, changed from time to time). Prices for Nielsen Test City reports vary according to the number of cities used, the need for food and/or drug audits, amount of brand detail required, and frequency of audits. Costs start at about $10 per store, and cover field work, checking, tabulating, computing, cross analysis, and reporting. This is a fairly typical rule-of-thumb figure for estimating research costs in test stores.

In some cases it is desirable to test a new product or a new promotion plan in markets which are neither Nielsen test cities nor areas where the sample is large enough to permit a special subtabulation of existing information from the Nielsen Food or Drug Index reports. In these circumstances Nielsen, like other research houses, can construct a *special test-store panel.* Procter & Gamble, for example, made use of this service in introducing Cheer, Gleem, and Golden Fluffo, which Nielsen tested in special areas selected by P & G.

Home Inventories and Consumer Panels

A home inventory is an on-the-scene tabulation of products purchased by a sample of families. Sales effectiveness may be interpreted when a home inventory is accompanied by a separate study of viewing-listening habits.

Many advertisers subscribe to regular consumer reporting services such as the Market Research Corporation of America. MRCA reports consumer purchases of the advertiser's and competitor's products. Detailed qualitative data are also available by geographic areas, container size, family size, etc. Basic information is obtained from a permanent sample of 5,000 families reporting purchases in a wide range of product classifications. Such facts are used in developing a consumer purchase profile. Profiles show basic characteristics of buyers by age, income, family size, geographic location, occupation, and the like. The advertiser, of course, tries to build a media program that will match the consumer profile as closely as possible.

The largest permanent consumer panel maintained by an advertising agency is the J. Walter Thompson Consumer Panel. Panel members report

[5] Nielsen Food Index and Nielsen Drug Index reports, of course, are entirely different from the Nielsen Television Index and the Nielsen Radio Index reports, discussed in detail in the previous chapter.

specific product purchases so that qualitative and quantitative buying patterns can be determined for client and competing brands. The panel also reports certain media habits, thus enabling researchers to match product use with proposed media plans.

Many advertising media conduct their own pantry polls, which are helpful to national advertisers attempting to measure local sales penetration.

Total Sales Data of the National Advertiser

Just as the retail advertiser looks at his total sales figures to gain an idea of the effectiveness of his total sales promotion campaign, so, too, the national advertiser analyzes total sales data.

In making this type of study the national advertiser may use information on factory sales by sales districts and often on sales to key accounts. He should remember, however, that such figures precede consumer purchase figures. Although factory shipments may be up for a given period, it does not necessarily follow that consumer sales have increased proportionately. Then, too, deliveries to a given city may not be indicative of sales in the city, since a wholesaler may distribute over a wide area. The advertiser, however, may compare such sales data with comparable figures on an industry-wide basis in order to learn where he stands, whether his increases

Table 14-1. Month-by-month Sales (in Dozen Units) of Burnham & Morrill's Oven-baked Beans and Brown Bread Before, During, and After TV Test

Month	*Previous-year sales*	*Sales during TV test period**
January	$ 1,160	$ 2,840
February	1,665	1,465
March	1,590	2,337
April	1,230	2,604
May	1,385	4,016
June	2,580	4,420
July	2,961	6,306
August	1,731	3,131
September	1,028	1,960
October	787	3,018
November	1,238	1,679
December	1,261	2,135
Total	$18,616	$35,911

* The 26-week television test in Green Bay, Wisconsin, using six live 1-minute commercials per week, ran from mid-January to mid-July. The advertiser resumed using television in November.

SOURCE: *Sponsor* Magazine and Burnham & Morrill.

or decreases have been above or below industry changes. He may also compare his sales figures with those of last year and attempt to determine any trends which may be present in his own business.

Consumer purchasing facts are ordinarily a more valuable measurement tool than are factory sales facts. Two of the leading services that provide this information are the A. C. Nielsen Company and the Market Research Corporation of America, the latter already described. Nielsen publishes the Nielsen Food Index (NFI) and the Nielsen Drug Index (NDI), reporting movement of merchandise off retail store shelves and giving special breakdowns of sales by territory, size and type of outlet, container size, and the like. Nielsen reports are available six times a year, each report covering two months' store movement. Both an advertiser's products and competitive products are reported (see Fig. 14-3).

The Market Research Corporation of America, as mentioned earlier in this chapter, reports data on consumer purchase of an advertiser's products and competitive products. Since MRCA obtains its data from consumers, the detailed facts it makes available are valuable in building a consumer profile,

Fig. 14-3. Nielsen store check. A field representative from the A. C. Nielsen Company checks store stock to determine shelf movement. Facts obtained in this fashion are reported in the Nielsen Food Index. Similar findings in the drug field are reported in the Nielsen Drug Index. Information on a brand and its competition is sold on a contractual basis to advertisers and agencies. (A. C. Nielsen Company.)

against which a media plan can be matched, and helpful, too, in suggesting creative advertising approaches. Many advertisers subscribe both to Nielsen and to MRCA reports. The information supplied, combined with the company's own sales figures, gives an excellent picture of the market situation.

It may be possible to interpret the value of television or radio advertising from total sales figures if television or radio is the primary advertising medium, since most sales may be attributed to the primary medium.

Fort Wayne Before-After Television Study (NBC-TV)

One of the most intensive examinations of television as an advertising medium was the NBC study conducted in Fort Wayne, Indiana.[6] The first wave of interviewing took place immediately prior to the advent of television in that city (via WKJG-TV). In this before-television study researchers talked with male and female heads of households to determine their knowledge and opinion of product brands, their buying behavior, and their exposure to media. Retailers were also interviewed regarding their attitude toward advertising media and the effect of these media on product movement.

Six months later, after television had gone on the air in Fort Wayne, the second (after-television) wave of interviewing was conducted. By this time approximately one out of three Fort Wayne homes had a television set. The average length of ownership was about 3½ months. Television owners were asked about their opinions of brands, their buying behavior, and other characteristics researched in the before-television analysis. Results yielded "before" and "after" television facts.

Conclusions of the study show that the advent of television in Fort Wayne sharpened awareness of brand names, taught consumers to associate the name and the trademark with the product, sold slogans, enhanced brand reputation, shifted brand preference favorably, and, of course, increased product sales. Certainly not all these results are directly attributable to television advertising. Television's arousal value, its side effects, including word-of-mouth comment, and the impact of dealer display, promotion, and strong merchandising support also played a role. But the basic impetus underlying increased sales can be traced to television advertising.

Indirect Checks on Sales Effectiveness

Indirect checks on sales effectiveness are hardly more than rough signposts reflecting certain interesting aspects of a TV-radio campaign. Since indirect checks are not based on sales figures, they are far less valuable than direct sales-effectiveness checks, which in themselves are indicative and not conclusive. Moreover, if the limitations of indirect checks are not recognized, they may do more harm than good.

Among the more common indirect checks on sales effectiveness are pro-

[6] *How Television Changes Strangers into Customers* (NBC-TV, 1953).

Table 14-2. Basic Findings of NBC-TV Fort Wayne Study

Factor tested	*Before television*	*After television*
Brand awareness		
Television set buyers	51	74
Unexposed	40	43
Product–brand name association		
Television set buyers	41	65
Unexposed	28	34
Trademark recognition		
Television set buyers	34	57
Unexposed	25	31
Slogan identification		
Television set buyers	45	77
Unexposed	35	43
Brand reputation ("very good")		
Television set buyers	22	31
Unexposed	18	21
Brand preference ("Which is better?")		
Television set buyers	35	45
Unexposed	34	25

NOTE: "Television set buyers" are families who owned a television set at the time of the second interviewing wave. "Unexposed" indicates nontelevision families who reported the least direct exposure to television.

SOURCE: *How Television Changes Strangers into Customers,* NBC-TV, 1953.

gram rating reports, responses to special broadcast offers, store traffic checks, viewer-listener opinion, and sales-force–trade opinion.

Program rating reports indicate the size of the audience viewing or listening to a program. Although the larger the audience, the greater the commercial exposure, *it does not necessarily follow that a program with a high rating is a good sales vehicle.* I Love Lucy was dropped by Philip Morris at a time when the program enjoyed one of the top ratings on network television. The reported reason was that, although the program rating was high, sales of the product were declining. Conversely, many low-rated programs are extremely valuable sales vehicles in that they deliver commercials directly to consumers, not to a mass audience that may include a relatively high percentage of nonconsumers. Too many sponsors and agencies watch program ratings too closely. Ratings, properly used, are a valuable aid to analysis, but they must be used with many other tools in determining the sales effectiveness of a campaign. Thus they are considered merely an indirect check on sales effectiveness.

A qualitative audience probe is often made at the time a program rating survey is taken to check sponsor identification, the consumer's association of a sponsor with a program. A high sponsor-identification rating reflects program-product association, a step closer to indicating product sales, although not in itself a guarantee of a program's sales values.

Special radio or television offers of a free booklet, a recipe, or a premium (even if accompanied by proof of purchase) are also considered *indirect* checks on sales effectiveness. There is no way of knowing whether the product was bought as a result of the broadcast or was already in the home. Moreover, the quality of the offer itself influences results. When Budweiser was test-marketing a new beer and also testing the influence of country-music radio programing (on WSM's Friday Night Frolic), the 18,000 requests for miniature Budweiser bottles was viewed as merely an interesting sidelight on the campaign. Responses of this nature *cannot be projected* to determine either audience size or the sales effectiveness of a program.

Store traffic checks, tabulations of the number of people entering a store or a department during a retail television or radio advertising campaign, are also considered indirect checks. Since various media are ordinarily used in a campaign, this method is more helpful in studying the total effect of all media than in determining the pull of a single medium.

Viewer-listener opinion of the sponsor's programs and commercials, as indicated by fan mail or complaint letters, always deserves the attention and study of advertisers and their agencies. However, there is no way to project total audience likes and dislikes on the basis of such letters, nor is there an easy way to separate consumer letters from nonconsumer letters. Letters of complaint should always be answered quickly and tactfully.

Sales-force and trade opinion, another indirect check on sales effectiveness, often gets far more attention than it deserves. A television or radio campaign is primarily intended to appeal to the consumer—not to cater to the likes and dislikes of the trade, key accounts, wholesalers, or the sponsor's sales department. Naturally a consumer-directed advertising campaign that enjoys sales-force and trade support is highly desirable. Often it is possible to explain the reasons behind the consumer campaign to the satisfaction of the sales force and the trade. Tact and diplomacy are called for in indicating to such groups that their personal opinion, no matter how sincere, is not the criterion by which to judge the success or failure of the television or radio campaign.

Basic Factors Affecting Sales Effectiveness

There are a great many qualitative factors which combine to generate impact in a TV or radio commercial. *Impact* in this sense is used to mean that quality which strikes suddenly against the viewer's or listener's indifference and enlivens his mind to receive a sales message. Only after the commercial has registered a sales impression can action and sales result.

Answers to the following questions on the basic sales-effectiveness elements of television or radio advertising will often help to interpret the results of the campaign:

1. What is the content of the message? What appeals are employed? What is the objective of the message? To whom is the message addressed?

2. How is the message delivered? Is it presented in a simple, straightforward manner? Is it punched hard for special emphasis? Are special attention-getting devices used?

3. Where are commercials placed on the program? If a spot campaign is used, where are announcements scheduled? What improvements could be made in the commercial schedule or in commercial placement?

4. What is the competition on the air at the same time?

5. What is the attention value of the medium? What segment of the audience is attracted?

6. What is the intensity of viewing or listening? How intently do people view or listen once their attention has been arrested?

7. What is the penetration (remembrance value) of the medium? How much of the TV or radio message do people retain? How long do they retain such information?

8. What is the incidence of repetition? How many times is the message presented? How many times is it heard? Is the point of saturation reached?

9. What media are used in addition to television or radio? Are all advertising and merchandising activities well coordinated?

10. What are the adjacent programs and what is the audience flow? What audience is inherited from the preceding program? What part of the audience comes from other stations? How many people turn the set on especially for the show?

11. What is the audience turnover? What percentage of each program audience consists of new viewers? How many are regular viewers? Is viewing consistent or inconsistent?

It goes without saying that the effectiveness of a broadcast campaign is dependent not only on the factors listed above but on numerous other elements in the marketing mix, including the quality and performance of the product, distribution, sales-force and trade attitude, pricing, competition, packaging, and the like. Where sales results are not satisfactory, these areas should be studied along with the advertising campaign.

Improving Sales Effectiveness

If results from sales-effectiveness studies indicate that the sales impact of a television or radio campaign needs improving, there are several steps which may be taken by the retail or national advertiser to strengthen his broadcast advertising. Each of the following points related to the broadcast campaign should be checked in detail. They are all applicable to the program campaign, and certain ones are applicable to the announcement campaign as well.

1. *Objective.* All television or radio advertising should be directed toward reaching the specific objective established for the medium.

2. *Sponsor-identification factors.* The advertiser should analyze all factors affecting sponsor identification and bolster those which lead to higher sponsor identification.

3. *Billboard.* As the program opens, it should be made immediately clear to the audience who sponsors the program and what product or products are advertised. The opening should fulfill this requirement in a distinctive way.

4. *Changes.* Good openings and good commercial gimmicks need not be altered merely for the sake of a change. Considering the factor of audience turnover, every viewer or listener does not watch or hear every program. Those working on the program series should remember that they tire of material more rapidly than does the average person in the audience. The importance of repetition should not be forgotten.

5. *Association.* Every portion of the program should be analyzed for the possibility of adding one more product mention and one or more elements of association between the product and the program.

6. *Commercials.* Commercials and other product plugs must register an advertising impression. Too-smooth commercials may slip right past the viewer or listener. Surveys indicate that extremely pleasing or extremely irritating commercials create product impression and result in sales. It is, of course, in the best interests of both the sponsor and the television and radio industry to strive for an extremely pleasant commercial. Commercials should be carefully researched, as explained in Chap. 12.

7. *Commercial placement.* Sponsors should consider placing commercials at different points in the program. Research findings indicate that widely spaced commercials reach a greater audience.

8. *Gimmicks.* Television or radio advertisers should consider the addition of gimmicks to increase identification but should avoid overusing such devices. Video gimmicks are almost unlimited in number and scope. Radio gimmicks may take many forms—music, sound effects, and such special devices as echo chambers and talking trains. A distinctive program sign-on or sign-off, a clever keynote idea permeating all commercials, comments by the cast about the product, giveaways, informal discussions about the product, and innumerable other creative ideas can serve as effective gimmicks.

The Challenge of New Research Frontiers

Although there are accepted methods for measuring the sales effectiveness of television and radio advertising on both the national and local levels, there are many aspects of the problem that have still to be explored. Fundamentally, the entire area of effectiveness needs to be more clearly defined before it can be fully measured. It remains the obligation of the broadcasting industry to move into new research areas and to develop methodology that will shed even greater light on sales effectiveness.

For example, how receptive is the viewer to a commercial placed in the middle of a tense and exciting dramatic program? What type of commercial works best for what type of program? How effective are radio saturation schedules on a single station compared with the use of different stations? Should saturation schedules be spread throughout the broadcast day or concentrated within certain hours each day? How can an advertiser relate increases in money spent on broadcast advertising to increases in product sales and net profits? Does the station image dictate commercial direction? What are the necessary program components to attract various groups of viewers or listeners? How important is sponsor-program identification? How often must a commercial be broadcast to cause a change in consumer attitude?

These and innumerable other questions indicate that the research frontier remains open. The successful broadcasters of tomorrow are the stations and networks that face this challenge today and work toward research objectives that may now seem unattainable but that must and will be reached in the days ahead. Alert station representatives, agencies, program producers, film commercial studios, and advertisers will also join in this effort.

Summary

The task of measuring the sales effectiveness of a television or radio advertising campaign is, at best, a difficult one, beset with numerous problems and pitfalls. For this reason, many sponsors tend to circumvent this important segment of campaign activity. Fortunately, more and more are turning to research to shed light on the value of broadcast advertising, and to guide them to more successful use of television and radio.

Checks on sales effectiveness may be either direct or indirect. Obviously, direct checks based on studies of sales figures are more valuable than indirect checks provided by other-than-sales data. Even direct checks, however, should be interpreted only as indicative, not as conclusive.

Direct checks on the effectiveness of retail television or radio advertising may be made by tabulating mail-order response, by checking individual-item sales through test and control periods or point-of-purchase investigations, by studying departmental figures in test and control departments, and by analyzing total sales data. All such activities should be handled by competent researchers and not turned over to persons unfamiliar with investigative techniques.

Direct checks on the effectiveness of national television or radio advertising include tabulations of mail-order response, investigations in test stores or test markets, the use of home-inventory and purchase-panel data, and studies of total sales figures.

Indirect checks, or signposts of sales effectiveness, include program ratings, response from special radio and television offers, checks on store traffic, and the opinions of viewers, listeners, the sales force, and the trade. Indirect checks are merely *interesting observations* on the television or radio campaign and must be viewed in this manner. There is no way of translating them into sales figures or projections.

To improve the sales effectiveness of a television or radio campaign, the sponsor must understand the qualitative factors which contribute to the success of broadcast advertising. He must take time to analyze his own business, study his own product, and carefully recheck basic marketing strategy. Every effort must be made to improve sales effectiveness by researching commercials, studying commercial placement, and otherwise being alert to plans and devices which enhance the selling impact of television and radio advertising.

As television costs increase, and especially in view of the additional expense of color television, advertisers want to make certain that each broadcast advertising dollar is working as efficiently as possible to produce results. Sales-effectiveness studies are costly, time-consuming, and, because so many factors are at work to motivate the consumer, extremely difficult. Short cuts in research may be misleading and disastrous. But research evidence may be developed to help evaluate the effectiveness of current television and radio campaigns and to guide improvements in commercials, programs, use of broadcast media, and other creative activities.

PART 4

Television and Radio Campaigns

15 The Advertising Agency

The basic function of early advertising agencies was simply that of space buying or space brokerage. The next step in their evolution was the addition of an activity which constitutes the primary work of agencies today—creating the advertising campaign.

Through the years advertising agencies have expanded their scope of activities to include far more than the preparation of advertising campaigns. The modern agency is often called upon for complete marketing counsel. Such counsel starts with basic marketing strategy—a study of new product opportunities, positioning the product in the market, advice on packaging, pricing, distribution. It continues through the product-testing and test-marketing phases and follows the product into national distribution, with sales, advertising, and merchandising plans designed to reach the company's sales force, wholesalers and retailers, and consumers.

All major national and regional advertisers use advertising agencies. But the extent to which they rely upon agencies for marketing services depends upon the organization of the agency and the degree to which the advertisers desire such help. Retailers in larger metropolitan areas ordinarily work through an agency for their broadcast advertising but may or may not use the agency for their print advertising. Retailers in small towns do not use agencies, for the few agencies that exist in nonmetropolitan cities cater primarily to small national or regional advertisers in the area. Although this chapter covers all phases of agency activities, it stresses those related to television and radio advertising.

How Agencies Are Paid

The advertising agency may be paid for its services in one of two ways—either by the regular 15 per cent agency commission, which practically all media allow recognized agencies, or by a retainer fee. The latter may be a fixed fee or a fee determined by the amount of work performed. A retainer fee is generally charged where commissions from media are inadequate to reimburse the agency for its creative and account management work.

The 15 per cent commission is, of course, paid by the media and not by the advertiser. Assume that the half-hour rate on a TV station is $1,000. An advertising agency, in purchasing one half-hour period for a client, is given a 15 per cent discount by the station. It therefore pays the station $850. The agency then bills the client at the established rate of $1,000. By employing an agency, an advertiser pays no more for the media he uses, yet receives the services of the agency in the preparation of his advertising. Most general advertising agencies receive their major income from commissions. A commission is also generally charged on program and talent costs.

Agencies which work on a retainer basis compute their fee according to their overhead and other expenses. Those paid by commission operate on this income, which covers overhead, account management, media planning and buying, creative time, preparation of storyboards, commercials, copy and layout, merchandising planning, and related services other than those for which there is a specific charge. (Some agencies do charge for copy and layout, but generally the larger agencies do not, except perhaps for comprehensive layouts.) Although the commission system has been a controversial subject, no alternative method yet devised has been generally acceptable to advertisers, media, and the agencies.

Recognition of Agencies

Since advertising agencies are paid by the media, it is necessary that they be "recognized." This means that they must qualify and fulfill certain requirements in order to receive their commissions. To secure recognition, an advertising agency must (1) be free from the control of any advertiser or advertising medium, (2) have adequate experience and ability to serve the advertiser, and (3) have the financial capacity to meet the obligations it incurs in dealing with media.

Agency Services

An advertising agency is an organization of persons who specialize in selling through advertising media, marketing counsel, and collateral activities which help to make that selling as effective as possible. As the term *agency* implies, the relationship between the advertiser, or client, and the agency is that of principal and agent. The agency acts on behalf of the advertiser in entering into the necessary contracts with advertising media, photoengravers, artists, TV and radio talent, and all others who play a part in finally bringing the advertising message to the public.

Today, as in the past, the prime function of an advertising agency is to prepare advertisements and place them where they can be read or heard or seen. But with its expanding scope, its development from a mere builder of advertisements into a marketing and advertising counselor, the agency has greatly increased its value to clients. Creativity is still the keystone of agency service, but it is no longer limited to the preparation of advertising. The agency now offers creative market planning, creative media buying, etc. The increased amount of market material available and the greatly improved research techniques have become tools for the agency in its creative planning.

The high standard of living enjoyed in this country is due in large measure to the desires created for products and services through advertising. Advertising agencies have had an important role in this phase of our economic life. There is no doubt that agencies will continue to increase the effectiveness with which they use the art of pursuasion and will contribute even more importantly to our standard of living in the years ahead.

Advertising agencies differ somewhat in the services they include for the standard 15 per cent commission. Among the leading agencies, however, these differences are only minor. There are a few agencies, of course, that are dominated by advertiser ownership (yet are still recognized for commission purposes) or that offer extra services, which might be considered commission cutting or granting of rebates.

On the basis of charges, agency services fall into two categories: (1) billable services, offered over and above the regular services and charged to the client and (2) nonbillable services, or regular services included in the 15 per cent commission.

Billable Services

Billable services or activities are generally (1) special services performed within the agency and (2) out-of-pocket expenses incurred by the various agency departments for the client. The first classification comprises activities conducted in behalf of the client which are not normally included among the general services provided—for example, research studies requested by the client and creative work on nonmedia advertising materials such as catalogues, brochures, and cooperative advertising materials not placed by the agency.

The second classification of billable charges includes services and materials contracted for and supervised by the agency but prepared outside the agency. Examples of these items are production charges for filmed commercials, finished art, typesetting, mechanical production, and other materials or services required in the preparation of a client's advertising. The actual services of the various departments ordering these materials are not billable, as is explained below, but generally the supplier is charged a 15 per cent agency commission.

Nonbillable Services

Most of the services which an advertising agency performs for its clients are covered by the 15 per cent commission paid by the media scheduled to carry the advertising campaign. Thus the cost of these activities is not billable to the client. The services of the following departments come under this category (although, as explained above, the out-of-pocket expenses incurred by some of these departments are generally billable): account management, copy, art, production, television-radio, media, checking, accounting, and research.

Agency Operation

Advertising agencies vary in size by the amount of advertising which their clients place. This may range from $25,000 to several hundred million dollars. Whether an agency is large or small, the efficiency of its organizational structure has a direct bearing on how effectively and profitably it can serve its clients.

The following explanation of advertising agency operation is not intended to cover the organizational structure of a typical agency but to explain the functions of various departments. The work outlined for three or four departments may be performed by one person in small agencies. Whatever the size of the agency, certain activities must be performed, whether by a one-man "department" or a 100-man team.[1]

Account Management

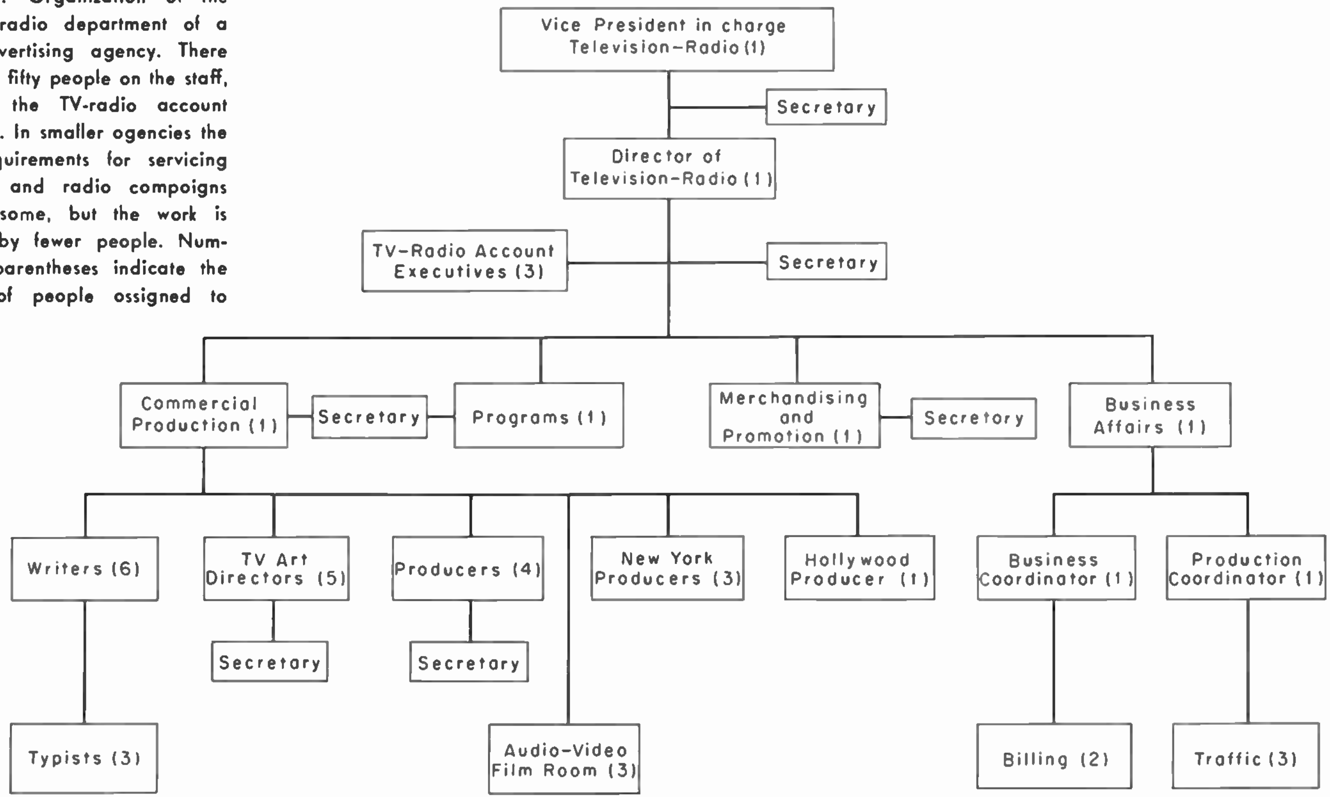
The account executive coordinates the thinking of all agency departments. Although agencies work differently, department members are generally given specific assignments on particular accounts. Thus when a problem arises in media, marketing, television-radio, art, or copy, for example, the account executive can turn to an individual who is responsible for that phase of the work.

When planning is about to start for a new campaign, the account executive ordinarily calls the agency group together and explains the situation. The problem and objectives are discussed, the necessary research projects are initiated, and timetables are established, so that each member knows what is expected of him in carrying out the *marketing plan.* This report summarizes the problems, opportunities, objectives, and the advertising plan of action for the campaign (see Chap. 21).

The marketing plan is coordinated by the account executive but usually written by all members of the agency working on the account. The facts section of the plan may be prepared by the research department. The account group, together with key members of the agency working on the account, review the facts and draft the problems and opportunities section, which ordinarily constitutes the second part of the plan. Working closely with the client, the agency and the client agree on the objectives for the advertising campaign, which forms the third section of the marketing plan. The advertising plan of action (advertising strategy) is developed by the creative departments. The creative strategy (copy theme, storyboards, layouts—the advertisements themselves) is developed by the writers and artists, the media strategy is developed by the media department representative on the account, and the merchandising plan of action is developed by the merchandising department.

[1] See also *Practical Guides and Modern Practices for Better Advertising Management*, vol. V, "Advertising Agency Relations" (Association of National Advertisers, Inc., 1957).

Fig. 15-1. Organization of the television-radio department of a large advertising agency. There are about fifty people on the staff, including the TV-radio account executives. In smaller agencies the basic requirements for servicing television and radio campaigns are the same, but the work is handled by fewer people. Numbers in parentheses indicate the number of people assigned to each job.



The account executives and all department heads, of course, supervise the work of various members of the account group. All conclusions reached, therefore, are not merely the opinion of one person but the considered judgment of the agency "team" on the account. In some agencies, a plans board reviews all recommendations of the account group and decides in essence what the agency recommendations will be. The board may consist of top agency executive personnel, including the account management representative and the media, marketing, and creative directors. The organization, of course, varies by agencies. In general, agencies may be classified as (1) those in which the account man "rules" and (2) those in which the department head "rules." There are, of course, many variations of these two types.

When TV or radio is utilized, the account executive usually does not take an active part in servicing the campaign on a day in and day out basis. This work is carried on by the TV-radio department or by the TV account executive. The account executive does, however, act as liaison between that department and the client, in the same way that he serves as the connecting link between all other departments of the agency and the client.

Copy Department

The copy department prepares the commercial messages for broadcast and print advertisements. This work is another standard and nonbillable service of an agency.

A copy department is generally headed by a copy, or "creative," supervisor. Below him may be "group heads," who write on various accounts and have other writers under them. In some agencies there is a separate TV copy department because of the volume of this specialized type of commercial writing. In another arrangement, found at Needham, Louis and Brorby, Inc., writers who handle broadcast commercials are in the TV-radio department and those who write copy for print media are in the copy department. Whatever the organizational setup, there must obviously be close coordination between the TV division of the media department, the account creative supervisor, the TV art department, and the TV director.

Although agencies vary in their departmental structure, the account executive is responsible for initiating requests for advertising materials. The request is made to the traffic department, or its equivalent, which issues the necessary requisition to the personnel concerned. If the commercial material is for a new TV or radio campaign, exhaustive exploration will be made and various approaches to the problem will be discussed with the account group. There is, of course, extremely close correlation between the writer and the TV art director. The latter prepares storyboards—a series of pictures which make it possible to visualize the sequence of action in a planned television commercial. The writer, the TV art director, and the agency producer coordinate the audio and visual elements of the commercial. When the script and storyboard are completed to the satisfaction of all concerned on the account, they are submitted to the account group, the plans board, and then to the client. Once the pattern of the commercial is approved, the writer's work is somewhat simplified, for subsequent commercials in the series are written within that pattern.

In the early days of television, there were too many "radio" commercials which had simply added a visual element. It was natural that there would be a period of evolution during which print and radio writers learned to take full advantage of the television medium. One need only watch some of the top TV programs for evidence of how copy writers and art directors are effectively meeting the challenge.

Art Department

The art department of an advertising agency is primarily concerned with the preparation of layouts, which provide a visual presentation of a printed advertisement, and with the purchase of finished art. The art director on a particular account works closely with the copy writer in order to work out the most effective visualization of the copy story to be presented to the reader.

The layout prepared by the art director is generally complete enough so that the client may visualize the advertisement in its finished form. When layout and copy are approved, the art director arranges to have the finished art prepared. In most cases, this is done by an outside artist who is especially talented in the particular type of illustration. Where photographs are used, a photographer specializing in the particular type of illustration called for is selected.

As mentioned above, the services provided by the art department of an agency, such as layouts, are included in the 15 per cent commission and are, therefore, generally not billable to the client. However, the finished art, photographs, or lettering which are prepared by outside artists or photographers are part of the out-of-pocket expense of preparing the ad and are, therefore, chargeable to the client.

Another dimension was added to the work of agency art departments with the advent of TV. During the past several years each agency, often by trial and error, has worked out the formula for handling this work which best fits its organizational structure. In some instances the art department is responsible for creating the visual elements of TV commercials. Artists have been trained in the techniques of TV, and their work has been effective. In other cases, a separate TV art section has been established within the television department. The TV art director should be experienced in the techniques of live, tape, and film production for TV.

Mechanical Production Department

The production, or service, department is primarily concerned with the mechanical preparation of print ads. It is this department which takes the copy and art and channels it to the typesetter and the engraver so that the ad may be put into a form which can be reproduced in magazines or newspapers.

The actual work of the production department is not chargeable to the client. The cost of typesetting, plates, photostats, and miscellaneous other items relative to the mechanical preparation of the ads is billable to the client, and the agency commission is generally added to the charge.

Television-Radio Department

The television-radio department may consist of one man or of a group of highly skilled specialists. Its size and its functions vary from agency to agency. In some agencies it plans all program or announcement campaigns, selects the shows, writes the storyboards and commercials, produces the commercials, buys time, schedules the campaign, and, in general, handles all phases of broadcast advertising. At other agencies these functions are distributed among various departments. Storyboards and commercials, for example, may be written by the copy department, and time buying may be handled by the media department.

Whatever its responsibilities, the department is usually headed by a director, who frequently is an officer of the agency. Because of the importance of broadcast advertising, television-radio department personnel, at the director or associate director level, are often members of the agency's management group. The department head usually specializes in the selection of programs and has a good working knowledge of production and commercials. His duties ordinarily include making campaign recommendations; supervising the activities of the department; entering into contracts with talent—actors, musicians, writers; keeping abreast of program and talent availabilities and keeping management informed of those availabilities which may be of interest to the various accounts; constantly checking the over-all production of existing TV and radio campaigns; and taking part in agency-management and agency-client meetings on TV and radio.

Such activities, whether performed by one man or a highly specialized television and radio department, are the backbone of a successful broadcast operation. Each will be explained to show its relationship to the over-all agency operation.

Supervision of Department. Probably no outsider enjoying a TV or radio program appreciates the work and planning which go into it. A well-directed TV-radio department can develop the efficient operation so necessary in handling clients' broadcast problems. Although this is the prime responsibility of the department head, effective supervision also calls for "creative" direction. The director should not only see that every activity of the department functions efficiently but should also develop ways whereby clients can use television more effectively.

The Television Account Executive. With television figuring more and more prominently in the campaign plans of most national advertisers, there is an increased need for a television specialist on the client-contact level within the agency. In the past, the director of the television-radio department or the director of the media department of the advertising agency has served in this capacity—counseling the account executive on television usage, accompanying him at client meetings, and sometimes presenting plans, budgets, program proposals, and the like for client consideration.

As television grew, however, these department heads found that the increased demands on their time did not permit them to service an account as closely as they would like. To remedy this situation, the television account executive role was developed. In some agencies the television account executive is a member of the account executive department; in others he is a member of the TV-radio department or the media department. Regardless of where he fits in the organizational structure, his skills include a working knowledge of the broadcasting industry—especially of programs and commercials, media, and media research—and a broad understanding of marketing concepts.

Campaign Recommendations. When a client wishes to consider TV or radio, or when the agency has recommended broadcast advertising, the specific method of using these media must be decided upon. After analyzing the client's problems, objectives, and sales opportunities, examining available programs, and reviewing with the time buyer the periods available, the director should be able to make sound recommendations regarding the type of campaign and the specific program that will best serve the client's needs. However, one need only look at Broadway to see how difficult it is to pick winners all the time. Even a good director may not invariably select a hit, but he will come up with good ideas and will generally make the right decision regarding available programs.

Client and Management Meetings. The director should be available for meetings with clients and management to discuss the problems involved in a current TV or radio campaign or ideas regarding a new campaign. Although the job of director primarily concerns "show business," the straight business approach to the client's problems will give the director the proper perspective in his work.

Servicing Programs. Programs already on the air require constant checking by the TV-radio director or by his associates. If the agency is located in the city where the program originates, this work may be done directly at the studio. Otherwise, the program may be studied either from the network outlet in the city where the agency office is located or by means of an off-the-air transcription, video tape, or film print.

Certain features of programs may lose their popularity and have to be replaced. The TV-radio director should be able to feel the pulse of the programs on which he works to know how to keep them fresh, exciting, and appealing to the audience. Modifying the format, repositioning the commercials, introducing guest stars, changing the mood music—these are a few of the alterations that the director and his associates may consider to keep viewer or listener interest at a high level.

Program and Talent Availabilities. Another important service of the director is keeping management informed of program and talent availabilities likely to interest various clients—either to improve a program already sponsored or to sell the nonuser on television or radio advertising. To provide such service, the director must keep up to date on current availabilities.

Program and Talent Contracts. The director may negotiate with the talent or program agent regarding the terms of the contract. Although agency attorneys usually examine all contracts, the director must have a thorough knowledge of such agreements. They are so important that they are discussed in considerable detail below—in the section on legal aspects—and also in Chap. 16.

All talent working on a particular television or radio program, outside of those directly employed by the agency, should be covered by written contract. It is imperative that such contracts be correct legally and reflect accurately the terms which the director wishes to establish for the client. The most important elements of a talent contract are the specific duties of talent, total costs, the terms of the contract, the right to use talent's name in advertising, options for renewal, cancellation privilege, and origination point(s) of broadcast.

On some programs talent is hired individually. On others, called *package programs,* the necessary talent is hired as a group. One contract for package programs covers all talent, program material, and necessary music and musicians, together with an announcer, actors, sound men, and the like.

Talent contracts become somewhat involved because of the various union relationships of TV and radio personnel. It is vital that both the client and the agency be protected with proper contractual agreements relative to such legal matters. Some agencies have their own legal department to prepare or review talent contracts and handle other legal matters. In others, the business manager of the TV-radio department may be responsible for this function. In any case, someone specially trained in this important field should be assigned to this phase of the work.

The cost of talent for a given program is covered in a talent estimate. Client approval of this estimate authorizes the agency to execute the talent contract through the TV-radio director.

If the program contract is handled separately, the director, or the person assigned to this work, should be certain that the client's rights are protected and that the program contract reflects the mutual understanding of the contracting parties. The basic clauses of the program contract are practically the same as those mentioned for the talent contract. Contract dates both for program and talent and for facilities should be so arranged that, in case of cancellation or termination, all ending dates correspond.

Commercial Production. In addition to servicing the program phase of a television or radio campaign, the agency is, of course, responsible for producing commercials. This activity generally comes within the jurisdiction of the TV-radio director, but the work is usually done by persons especially trained in the preparation of commercial materials, as contrasted with those who work directly on programs.

Media Department

The media department of an advertising agency makes recommendations on media, prepares media schedules and contracts for the clients, and buys space or time as the situation requires. A media director normally is in charge of the department and supervises these activities.

In large agencies there are generally several associate media directors. They are familiar with the advantages and limitations of all media and can, therefore, evaluate media objectively for the various accounts to which they are assigned. When the specific media plan has been approved by the client, the associate media director instructs media buyers to purchase specific space or time, as the case may be.

Media buying is not simply a matter of selecting the medium that is largest in size or lowest in cost. Good media buying calls for creativity. Absorbing general market or media facts is just one part of the job. A knowledge and understanding of the client's products, his distribution, his sales opportunities, and objectives must be interpreted in terms of reaching the maximum number of likely prospects within the established budget.

When a media plan is approved by the account group, the plans board, and the advertiser, the media department prepares a schedule and estimate showing the actual dates of the campaign and the costs which will be incurred. When signed by the client, this form becomes the agency's authorization to order the facilities or space called for in the estimate.

Time buying is generally under the jurisdiction of the media director. The time buyer must, however, coordinate his work with that of the TV-radio department—particularly in regard to time-and-program combinations in which program and facilities are purchased as a unit. Chapter 16 is devoted to the time-buying activity of the advertising agency.

Checking Department

The checking department is primarily concerned with verifying the placement of advertising before payment for it is made. In print advertising, for example, invoices are sent to the agency accompanied by copies of the publication or tear pages which serve as concrete evidence that the advertisement has appeared. The checking department checks with the insertion order to verify the publication date and the ad itself. If everything is in order, the invoice is approved for payment and forwarded to the accounting department.

In TV and radio advertising, networks submit invoices which show the time of broadcast. These serve as evidence that the program or announcements have actually been aired. They are checked against the schedule and estimate for proper hour and day of broadcast, and if everything is in order, the invoices are approved and sent to the accounting department for payment. Stations, when used on a spot basis, submit invoices, with affidavits of performance, which are processed in the same manner.

Accounting Department

The accounting, or billing, department is responsible for all the agency's receipts and disbursements. Another nonbillable service, it has a twofold purpose in servicing a TV-radio advertiser: (1) it accepts the verification of the checking department that advertising was printed or broadcast as contracted—or does its own checking if there is no separate checking department—and makes payment to the media accordingly; (2) it bills and receives payment from the advertiser.

A copy of the TV or radio schedule and estimate (see Chap. 16, Time Buying), as approved by the client, becomes the authority for the accounting department to make payment for the items ordered and to bill the client accordingly. If a 2 per cent cash discount is permitted by the medium, an appropriate notation is made on the invoice. All cash discounts are passed on by the agency to the advertiser as earned, that is, if the advertiser has made payment within the time specified.

Agencies, as mentioned earlier in this chapter, receive a 15 per cent commission from stations or networks. The advertiser pays the contract or published rate to the agency. The agency pays the facilities 85 per cent of the published rate. There is no hard and fast policy regarding commission on programs and talent. Some agencies add commission to the talent cost; others do not. In most instances where a commission is charged, 15 per cent or 17.7 per cent is added to the talent or program charges, since these are generally billed to the agency on a net basis and are not subject to agency commission.

Research Department

The research department provides a supervisory and counseling service with regard to marketing and other fields of research. Included in these broad classifications are such services as basic marketing studies, label testing, product testing, motivational studies, pretesting of copy, and pretesting and posttesting of TV and radio commercials.

Familiarization research studies conducted by the agency to provide a better background and guidance for agency personnel are usually paid for by the agency. The research department may also conduct special studies for TV and radio sponsors. Such studies, involving out-of-pocket costs, are generally paid for by the advertiser. This same policy applies to TV or radio research, which may come under the jurisdiction of either the director of research or the TV-radio director.

Marketing Department

Most agencies offer marketing counsel to some degree. This service is becoming increasingly important and indicates the trend toward agency participation in every phase of the client's marketing and selling activity. Although there is usually no charge for the counseling itself, the client is generally billed for any out-of-pocket expense incurred by the agency at his request.

The type of accounts serviced by an agency largely determines the type of marketing specialists who make up the department. Many large agencies, for example, have food market specialists serving as consultants. Often these men have been hired away from food chains or related organizations.

Public Relations Department

Public relations counseling is another service provided by some agencies. The public relations director in these agencies is available for counseling and suggestions, and this service is normally not billed to the client. In carrying out a public relations program, however, the agency generally charges a flat service fee and also bills the client for out-of-pocket expenses. A number of agencies do not provide public relations services—probably because they consider this field too great a departure from the original concept of an advertising agency, or because it would be too infrequently used.

Legal Aspects of the Agency Operation

Some of the possible legal complications which may arise in an advertising campaign have been mentioned briefly. The subject is so important, however, that it warrants further discussion.

In any business, an ounce of legal prevention will save a ton of trouble and expense—and this is particularly true in the advertising business. The main reason is that advertising is primarily concerned with ideas. And ideas, being intangible, can be misunderstood or misinterpreted. Proper preventive measures should not imply distrust by either party—they are simply good business. The great majority of problems stem from honest misconceptions rather than from fraudulent intent.

Among the best pieces of advice ever offered are the four words "Put it in writing." Whether the situation dictates a legal form, a letter of agreement, or simply a memorandum, a written statement of terms is the first step in avoiding misunderstanding and legal entanglements.

In the relationship between the advertiser and the agency there is a high degree of mutual confidence. Some agencies operate under a contract with their clients. Others have no written contract, so that the advertiser and the agency can part company whenever this seems advisable. In these circumstances, the agency is protected in its outstanding commitments by the signed schedules and estimates covering the client's advertising. The estimates, therefore, constitute, in a sense, a contract for agency service.

Schedules and estimates should include the basic elements which the agency agrees to in executing a contract with a third party. For example, the cancellation privilege in a network contract is generally at the end of each 13-week cycle on 45 days' written notice. A clause to this effect should be incorporated in the schedule and estimate. The same principle applies to all contracts into which an agency enters on behalf of its clients. In every contract, the agency considers its client's interests first.

Clarity in talent contracts is of paramount importance. Union requirements, tax payments for talent, whether cost is net or gross, and what services are to be rendered are all basic considerations. Contract coordination is another essential element. If talent is hired during the life of a network contract, the cancellation should be on the basis of network cancellation dates and not on the basis of 13-week cycles from the time the new talent starts. Options are still another important part of the talent contract. Both time and cost should be covered. In the case of announcers or television stars, for example, an advertiser may want an exclusivity clause. If Ed Sullivan, for example, were permitted to star in a second program, his commercial value to his current sponsor might be considerably diminished.

In a television program there is often the matter of rights and clearances for program material and musical score. The agency should make certain that proper clearances are received well in advance of the program. If the station or network agrees to clear such matters, the agency should see that the contract includes a clause that holds the client and agency free from any infringement due to lack of clearance by the other party.

Intent is an important factor before a court of law. If an agency takes every reasonable precaution before it launches a television or radio campaign and, nonetheless, some infringement is later discovered, a court would probably give serious consideration to the fact that the agency acted in good faith.

To avoid any possible legal complication, many advertising agencies retain a firm of attorneys to pass upon all copy, contracts, and other agreements and ideas. This is a sound preventive measure.

Program Ideas—A Warning. It is appropriate at this point to warn against accepting advertising or program ideas from unknown persons. An advertiser or its agency may get itself into legal complications by not exerting care in this regard. Assume, for example, that an agency begins to prepare television commercials around a particular theme. It's difficult to keep such ideas a complete secret, and word of them easily gets around. If a not-too-reputable person heard of the idea, he could easily prepare a sample commercial script using the theme and quickly submit it to the agency. Even though he was turned down, he could cause trouble if the agency had accepted the script for examination without getting a release from the author. And even though the agency would probably win its case in court, there would still be an expense in time and money.

Advertising agencies must also guard against another underhanded practice which has been used. Because types of programs are limited, an unscrupulous person might submit to an agency several different program ideas which would pretty well cover the types that the agency was considering. If the agency then independently developed a new program, the person who had submitted a somewhat similar idea could claim that there had been an infringement on his work.

The safest way to handle new program ideas is to refuse to listen to them unless they are presented by a well-known and reputable source. A good idea may be missed now and then by this practice, but it will avoid lawsuits by unscrupulous persons.

Agency Procedure in Servicing a Television Program

Every broadcast campaign creates a different set of circumstances and a different type of work for the agency. The following example is not intended to be typical but simply to show how extensively an agency becomes involved in servicing a half-hour evening program on network TV. The example is based on a programing package which has been selected after a thorough exploration of available programs and a careful analysis of program ideas.

1. The account representative reports to all persons at the agency who are associated with the account in question that the client has approved the purchase of the program and the network time period. Pertinent data are usually disseminated through a *contact report* or *call report,* which also initiates the various jobs necessary to get the campaign on the air.

2. The traffic department requisitions the necessary commercial material from the creative personnel and the TV art director assigned to the account. The requisition form does not replace the meeting between the account representative and creative people but establishes, in a systematic way, what commercial material must be provided, its type and length, and when it should be completed. It is difficult to isolate these various activities, for often creative work is entered into before the purchase of a program is completed.

3. The TV creative group has one or several meetings with the account representative to discuss products to be sold, product scheduling, selling emphasis, type of commercial, and other pertinent information. Preparation of commercial materials then begins, governed by the broad format agreed upon.

4. The account representative meets with the TV director, who has participated in the negotiations leading up to the purchase of the program. Program arrangements are finalized, and complete understanding of the program elements is confirmed. The contract provided by the program packager is reviewed with the television director, the department manager, or the manager of the traffic department, depending on how the agency handles such business affairs. The contract, however, is not signed until authorization, in the form of a client-approved estimate, has been received. The program estimate is prepared reflecting the mutual understanding of the packager, the agency, and the client on such basic factors of the show as the talent to be provided, the length of the series, costs, and the cancellation privilege.

5. The account representative and the time buyer work out such details

as the time of telecast, facilities, and length of contract, in accordance with the client's wishes, and incorporate them into a schedule and estimate.

6. The account representative meets with his people who are responsible for the trade advertising (if this is to be used) and merchandising of the program campaign. The program series is reviewed and work is started on an advertisement to announce the campaign to the trade. Work is also started on appropriate materials for the use of the client's sales staff in merchandising the program to the trade.

7. Copy and storyboards are finally agreed upon at the agency and submitted, with production cost estimates, to the client. When the materials are approved, the agency begins actual preparation of commercials for use on the air. When client-approved commercials are received, the traffic department is responsible for having the film, or script for live commercials, delivered to the network or station.

8. As program and time estimates are completed, they are submitted to the client and, when approved, become the formal authorization for the agency to order the program and facilities which the terms of the agreement covered in detail. This formal ordering of program and facilities may be preceded by a simple purchase memorandum based on appropriate authority from the client. This is advisable since fast action is often necessary to take advantage of a highly desirable program or time period.

9. The agency producer, having sent the storyboard out for production cost estimates by various film studios, selects the studio and supervises production of the film commercial. This step, of course, is not necessary if live commercials are to be used.

10. When the agency receives the signed estimate for each phase of the campaign, copies are distributed to the checking and billing departments. There they become the authority for the payment of invoices. The billing department makes payments to the program packager and to the network and bills the client accordingly as the campaign progresses.

11. Throughout the campaign, the agency personnel concerned with the account are continuously on the alert for ways to strengthen and improve the campaign and its selling messages. There is a constant review of commercials, the program itself, and its publicity, exploitation, and merchandising effectiveness.

12. As the end of the contract period approaches, a thorough appraisal is made by the agency to determine whether the campaign should be recommended for another period or whether the money could be better invested more effectively in some other program or medium.

The Agency of Record

When an advertiser employs two or more agencies, one is designated *agency of record* for each part of the total advertising campaign. Sometimes, for example, there is an agency of record for all print media; contracts are coordinated by this agency to assure that maximum discounts are taken. Or an advertiser may assign an agency of record for its television programs. This agency then negotiates for the time and talent and handles all the details involved in the purchase and the supervision of the program—arranging contracts, developing station line-ups, and supervising clearance of stations. Other agencies that handle products advertised on the program must be kept informed of program costs, station line-ups, product scheduling in the commercials, and other pertinent facts.

The agency of record normally reviews program scripts and supervises the production of the show and, of course, of the commercials for the products it services. Commercials for other products, however, are normally produced by the agency that services the particular product. When film commercials are involved, it is the responsibility of the agency of record to see that they are submitted on time. Normally the agency of record also reports on ratings and develops audience building and merchandising plans.

Agency-of-record duties are sometimes rotated from season to season among the various agencies serving the same advertiser, so that each receives its share of program responsibility. In return for this service, the agency of record earns 15 per cent of the time and talent charges for its portion of the program *plus* 15 per cent of the *commission* on total time and talent for the other segments of the program for which it is agency of record. Assume, for example, that a nighttime half-hour network program costs $90,000 per show and that three products are advertised, each product being charged $30,000. In this example the agency of record has prepared one of the commercials and thus earns, on this one, the full 15 per cent agency commission, or $4,500. On each of the other two commercials, which are handled by different agencies, the agency of record is entitled to only 15 per cent of the $4,500 in commission, earning $675 (15 per cent) apiece, with $3,825 going to each of the other agencies (85 per cent). In this case the total commission earned by the agency of record amounts to $5,850 for the show. Arrangements for sharing commissions vary somewhat, but all are essentially similar to the above procedure. This is one method used by advertisers who have several agencies to service a number of products and who assign one as agency of record.

Summary

The advertising agency, as the name implies, acts as the agent for its clients in the preparation and placing of advertising campaigns. Although these are its two primary functions, the scope of its activities has now greatly expanded. At the same time, the problem of reimbursing the agency for its various services has become somewhat more complex.

Agency services are divided into two broad classes—billable and nonbillable. Billable charges are those which involve out-of-pocket expense in the preparation of advertising—for example, expenditures for finished art, engravings, typesetting, and special research jobs. In TV and radio, billable charges include all program costs. Nonbillable activities are those which are not charged to the client but are part of the regular servicing provided for an account. These include the general services of the various departments, such as copy, art, television-radio, media, checking, accounting, and research. The agency is paid for this work by the 15 per cent commission it receives from media on the time or space ordered.

The advertising agency of today provides its clients with personnel highly trained in the art of mass selling. Since it is responsible for marketing direction and the preparation and placement of advertising, it has been an important factor in the American way of life. It has also been an important factor in the development of our free system of TV and radio and in the high degree of public acceptance that this system enjoys.

16 Time Buying

The selection and purchase of time periods on a network or station are known in the trade as *time buying.* The advertiser or his agency may purchase such time, subject to availability, provided that the product to be advertised is acceptable in terms of the code under which the network or station operates. Hard liquor and certain personal items are among the few products that fail to meet code requirements. Because stations vary in power, frequency, coverage, network affiliation, program sequence, and other factors and because in practically all important markets there are several stations from which to choose, the job of time buying is an important element in the success of any TV or radio campaign. Time buying for a national spot or network campaign is generally done by an agency, whereas for a local campaign the advertiser, or retailer, may do the time buying himself.

Whether the time buyer is concerned with local, spot, or national network television or radio, there are certain principles he should understand and be able to apply in order to do his job effectively. And even though an advertiser may not be directly concerned with the purchase of time, he should know enough about the process to be able to make sound evaluations of the recommendations submitted to him. The purchase of time on one station in one market by a local advertiser is, relatively speaking, as important as the purchase of time on a full national network by a national advertiser. In either case, the effectiveness of the purchase may determine the success or failure of the campaign.

Time buying is obviously a necessity whenever an advertiser uses television or radio. The activity becomes more specialized as the problems become more complex. At one extreme is the local advertiser who buys time in one market; at the other is the time buyer employed by the large advertising agency who is responsible for purchasing time on hundreds of stations, in addition to network facilities.

Effective time buying is usually dependent on an analysis of many factors, but in a market with few availabilities (which is often the situation in TV) it is sometimes necessary to make fast decisions. This, however, does not alter the fact that the time buyer should have a thorough knowledge of his business and be able to evaluate quickly and soundly all time periods which are offered to him.

Characteristics of an Effective Time Buyer

There is no exact formula for what makes a good time buyer, but there are certain basic qualifications which one aspiring to that career should have. Fundamentally, time buying is an analytical job. It involves, among other things, compiling data relative to a particular time-buying problem, analyzing the facts, and making definite recommendations. The time buyer should, therefore, have a great interest in details, to ensure his compiling *all* the facts. He should also be able to analyze realistically and to arrive at unbiased recommendations.

Another important qualification for a time buyer is the ability to follow through. Once a television or radio campaign is on the air, another phase of the time buyer's work begins. He must be constantly alert to the status of each campaign, handling the daily problems which invariably come up, and to the possibility of improving the time of broadcast whenever a more desirable hour becomes available.

The time buyer may often make an important contribution to his company's or his client's advertising by suggesting a TV or radio campaign where the medium was not previously considered. An especially good time availability, for example, may be the factor which starts the non-radio advertiser thinking of a radio campaign, and the same may be true for television.

The time buyer should, of course, have a basic knowledge of marketing and advertising. He should have a thorough understanding of the product or products to be sold, their distribution pattern, and the most likely consumers. He should know the circumstances in which television or radio can or cannot do the job required. He should acquaint himself with as much background as possible about these media and then grow from that point, for TV and radio advertising is an ever-changing business. All these factors are important, for it is such knowledge and its proper application that enable a time buyer to select the best available time period on a station or network.

Duties of a Time Buyer

The general servicing of TV and radio campaigns is a continuing job for the agency time buyer. At the very start of a campaign, he should work out a plan with the network or station to advise listeners about his program. The methods used vary by networks and stations, so that each case must be considered separately. The advertiser should plan to take full advantage of the publicity facilities offered, for they provide an excellent means of telling the public of the forthcoming campaign. This subject will be treated more extensively in Chap. 24, Building the Television and Radio Audience. In some organizations the time buyer handles the entire promotion job. In others he merely coordinates promotion activities at the start of the campaign, and others do the actual promotion work.

Stations sometimes change their rates, for various reasons. The handling of rate changes is another service provided by the time buyer during the course of a TV or radio campaign. Rate changes are generally announced by a station to become effective at a given date. Ordinarily an advertiser using a station when an increase is announced receives a rate protection beyond the effective date of the increase, but a new advertiser, buying time after the effective date, pays the higher rate. Any rate decreases, however, become effective immediately. In such cases the time buyer makes the necessary adjustments in costs and advises the client of the rate change.

The time buyer or local advertiser, as the case may be, should check periodically to determine whether a more favorable broadcast period is available. Although it is not a good practice to shift the hour of the broadcast frequently, a change is well worth considering if a more attractive period becomes available.

In an announcement campaign, the situation is different. The advertiser is not concerned with establishing a listening habit for his commercial message, as an announcement has no program value. He therefore thinks in terms of the programs of other advertisers and may change his announcement schedule continually in order to get time adjacent to leading programs. Such changes are also part of the time buyer's general servicing of a television or radio campaign.

Other problems involve individual program losses due to preemption of time for special events or to so-called "acts of God." The networks and stations, in performing their high-caliber public service, may take the time of a commercial program to bring their audiences a special program of public interest—a documentary or news show; a special sporting event, such as a championship boxing match or the World Series; an address by the President; or some similar newsworthy event. Whenever possible, the time buyer informs the sponsor of this in advance. In radio the advertiser may be allowed to choose a substitute broadcast period for his program. In TV his program is usually canceled. In either event he is given what is called a courtesy announcement. The viewer is told, for example, that "The Ed Sullivan Show, regularly scheduled at this time, will not be seen tonight owing to the special broadcast which follows. But the Ed Sullivan Show will return next week at its regular time."

When individual programs are canceled in these circumstances, the discounts are not affected. Networks reimburse the advertiser for talent costs which are not cancelable for the one program. Individual stations usually follow a similar policy where live talent is involved.

Power failures, destruction of an antenna by the wind, a break in the lines which carry network programs—all such events constitute "acts of God." The advertiser is protected against these contingencies and is not charged for those facilities unable to broadcast his program under such circumstances.

If only part of a program is lost by an "act of God," an equitable adjustment is established on the basis of the portion of the program that is omitted. From the advertiser's standpoint, his commercial message is of paramount importance. If a portion of the commercial is lost, the credit is prorated, not against total program time, but against total commercial time. This, of course, favors the advertiser. For example, if 1 minute of a total of 3 minutes of commercial time on a 30-minute program is lost, the credit is one-third of the time cost rather than one-thirtieth.

When a network advertiser contracts for a time period, he is assured of that time during the life of the contract and any network-approved extension thereof. Time bought by a spot or local advertiser, however, may be subject to preemption for a network program, since affiliated stations set aside certain periods as network option time. Other periods, of course, are station-guaranteed and can be offered to an advertiser on a firm basis. A spot or local advertiser should inquire whether the periods offered him are subject to preemption or guaranteed, for this may have considerable bearing on his choice.

It is difficult for the outsider to appreciate the multitude of jobs and requests which confront the time buyer of an advertising agency. Tickets for programs; off-the-air tapes to check programs; competitive advertising activity; continuous solicitation by station salesmen, network salesmen, and representatives; renewal and cancellation notices; cut-in announcement policies—these are just a few of his everyday concerns.

Sources of Information

There are almost unlimited data available to guide the time buyer in making his recommendations. The major sources are described below.

Standard Rate and Data books are the time buyer's bibles. In addition to giving detailed information on every station and network in the United States and Canada, *Standard Rate and Data* contains a great deal of important market data, such as population, total households, TV households by markets, total retail sales, farm population, spendable income figures, and descriptions of major metropolitan areas. This information enables the time buyer to compare the relative importance of the markets under consideration.

Standard Rate (as this service is commonly known) is issued monthly. There are four sections of interest to the broadcasting industry: spot TV, spot radio, TV and radio network rates, and films for television. Figure 16-1 shows part of a typical page from the spot TV section. The volume on spot radio alone is over 1,000 pages. Changes in rates which occur during the month are reflected in special-supplement notices mailed immediately to subscribers. The following month new rates are published in the regular issue.

In addition to rates, *Standard Rate and Data* books list the following station information: effective date of rate card, ownership of station, power and frequency, network affiliation, hours of operation, policy on commissions, special features, policy on political and remote broadcasts, service facilities, contract requirements, closing date for broadcast materials, mechanical equipment, and the personnel representative. All this information is extremely important and merits careful study by the agency and the advertiser. Although *Standard Rate* does not reproduce all the information contained in

Indianapolis—Continued

WLW-I

INDIANAPOLIS

(Airdate October 30, 1957.)

NAB TvB

Rates effective September 28, 1958. (Card No. 2.) Card received October 6, 1958.

Owned and operated by the Crosley Broadcasting Corporation.

Personnel

General Manager—John Babcock.
Sales Manager—Bob Lamb.
Special Broadcast Services Dir.—Bruce Cox.
Program Director—Charles Brodhead.
Film Director—Kenneth Reed.
News Director—Gordon Graham.
Supervising Technician—Norman Nixon.
Art Director—John Bigham.
Merchandising Manager—George King.
Prom. & Pub. Dir.—Jerry Simpson.

Representatives

Crosley Broadcasting Sales Offices.
West Coast—Tracy Moore & Associates, Inc.
Southern—Bomar Lowrance & Associates.

Mailing Instructions

Address all business correspondence to:
Business Office and Studios—1401 N. Meridian St., Indianapolis 3, Indiana. Melrose 9-2211. Traffic TWX IP 347.
Transmitter—9001 Ditch Road, Indianapolis, Ind.

Facilities

Effective radiated power:
Video—316,000 watts.
Audio—158,000 watts.
Frequency—210 to 216 megacycles; channel 13.
Antenna height—980 feet above average terrain; 1023 feet above ground; 1848 feet above sea level.
Operates on Central Standard Time.
Operating schedule: 7:00 a.m. to 12:30 a.m. Monday through Friday; 7:30 a.m. to 12:30 a.m. Saturday and Sunday.

Agency Commission

15% on time only. No cash discount. Bills due and payable on the 10th of each month.

CLASS "C"

(9:00 a.m. to 6:00 p.m. and 11:00 p.m. to midnight daily)

	1 ti.	26 ti.	52 ti.	104 ti.	156 ti.	260 ti.
1 hour	400.00	390.00	380.00	360.00	340.00	320.00
1/2 hour	240.00	234.00	228.00	216.00	204.00	192.00
1/4 hour	160.00	156.00	152.00	144.00	136.00	128.00
10 min.	140.00	136.00	132.00	126.00	119.00	112.00
5 min.	100.00	97.00	95.00	90.00	85.00	80.00
1 minute or 20 sec...	70.00	68.00	66.00	63.00	59.00	56.00
ID	35.00	34.00	33.00	32.00	30.00	28.00

CLASS "D"

(Midnight to 9:00 a.m. daily)

1 hour	220.00	215.00	209.00	198.00	187.00	176.00
1/2 hour	132.00	129.00	126.00	119.00	112.00	106.00
1/4 hour	88.00	86.00	84.00	79.00	75.00	71.00
10 min.	77.00	75.00	72.00	70.00	66.00	62.00
5 min.	55.00	54.00	52.00	50.00	47.00	44.00
1 minute or 20 sec...	40.00	39.00	38.00	36.00	34.00	32.00
ID	20.00	20.00	19.00	18.00	17.00	16.00

Additional 5% discount for 26 consecutive weeks.
Additional 10% discount for 52 consecutive weeks.
Announcement adjacent to higher time classifications take the rate of the higher classification.

2-3-5 PLAN

Per week: (30 or more minutes.)
2 times .... 20% 5 times 40%
3 times 30%
Discounts are figured off the base rate.
No further discounts apply. Plan does not apply to alternate week advertisers. Units purchased must be on single station.

6-9-12 PLAN

With the purchase of 6 or 9 announcements, not more than one announcement in Class "A" time and one in Class "B" time may be included. The 12 Plan may include not more than two in Class "A" time and two in Class "B" time. Announcements in Class "AA" time, "50-50 Club" and its adjacencies and Gold Cup night movies are excluded. All Plan announcements are firm. All announcements in or out of the Plan may be combined to earn Plan rates. ID's cannot be combined with 20-second or 60-second announcements to earn a lower rate. Station reserves the right to add or delete facilities at anytime.

CLASS "A"

	6 Plan	9 Plan	12 Plan
1 minute or 20 seconds.......	120.00	108.00	96.00
ID	60.00	54.00	48.00

CLASS "B"

1 minute or 20 seconds	90.00	81.00	72.00
ID	45.00	41.[illegible]	36.00

INDIANA

WTTV

BLOOMINGTON

(Airdate November 11, 1949)

Rates effective May 1, 1958. (Card No. 9.) Rates received April 9, 1958.
Owned and operated by Sarkes Tarzian, Inc.

Personnel

President—Sarkes Tarzian.
General Manager—Herb Nelson.
General Sales Manager—Frank Willis.
Program and Traffic Director—Susan Sherman.
News Director—Frank Edwards.
Program Director—Sue Sherman.
Chief Engineer—Carl Onken.
Promotion and Merchandising Dir.—Keith Wilson.
Film Director—Ed Justice.

Representatives

The Meeker Company, Inc.

Mailing Instructions

Address all business correspondence to:
Business Office—3490 Bluff Road, Indianapolis, Ind., State 7-2211, TWX IP 74.
Studio—East Hillside Drive, Bloomington, Ind., telephone 2-1407; 3490 Bluff Road, Indianapolis, Ind. State 7-2211.
Transmitter—Trafalgar, Ind.
National Sales Office, WTTV & WPTA-TV—Frank B. Willis, Manager—3490 Bluff Road, Indianapolis, Ind., State 7-2211. TWX IP 74.

Facilities

Effective radiated power:
Video—44,000 watts.
Audio—22,300 watts.
Frequency—66-72 megacycles; channel 4
Antenna height—1,250 feet above average terrain; 1,222 feet above ground; 2,097 feet above sea level.

Agency Commission

15% to recognized agencies; no cash discount.

General Advertising

Accepts AAAA copyrighted contract.
Rates subject to change without notice.
Spots adjacent to higher classification take higher rate. Rates for existing contracts guaranteed for a period of six months. 28 days' cancellation notice on programs; 14 days' cancellation notice on spots.

PROGRAMS

CLASS "AA"

(5:00 p.m. to 6:45 p.m. daily)

	1 hr.	1/2 hr.	1/4 hr.	10 min.	5 min.
1 time.	700.00	420.00	280.00	245.00	175.00
13 times	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Fig. 16-1. A typical page from "Spot Television Rates and Data," indicating the kind of detailed information provided for all stations. The Standard Rate and Data Service publications in the field of broadcasting are "Spot Television Rates and Data," "Spot Radio Rates and Data," "Network Rates and Data," and "Films for Television." (Standard Rate and Data Service, Inc.)

a station's own rate card (it does not, for example, show the rates charged local retail advertisers), it serves adequately in most circumstances as a source from which the time buyer may compute accurate costs.

The explanatory notes carried in *Standard Rate* are extremely important and should be studied carefully in computing rates. These notes cover such subjects as studio facilities, film and slide requirements, program package rates, transcription library availability, and costs for station-built participation programs. Despite the splendid service offered by *Standard Rate,* an advertiser should question a station or its representative directly if any unusual problems arise.

In addition to *Standard Rate,* the time buyer may use the following sources of information:

√ *Program rating services,* discussed in Chap. 13, provide helpful information.

√ *The Publishers Information Bureau* (PIB) furnishes a regular report on network television advertising expenditures by individual advertisers.

√ *Television Bureau of Advertising* provides information on the use of *spot* television by advertisers, as well as other valuable data on TV.

Radio Advertising Bureau provides information on the use of spot radio advertising, along with other helpful data on radio.

Broadcasting Yearbook, issued by *Broadcasting* Magazine, is a splendid annual review of the television and radio advertising industry and includes valuable market data.

Broadcasting Magazine is a weekly publication which contains up-to-the-minute general news on the television and radio broadcasting industry.

Sponsor Magazine is a weekly publication which contains general news and special articles on the broadcasting industry.

Sponsor's Annual TV/Radio Basics, published annually in late summer, gives up-to-date information on industry statistics and trends.

Television Magazine, *Television Age, Radio Daily, Billboard,* and *Variety* are other publications which the time buyer finds helpful. Regular readership of these publications, plus carefully planned viewing and listening activities, will also prove extremely valuable to the student of television and radio advertising.

In addition to the sources of information mentioned above, the general advertising trade publications also report important television and radio advertising news. Among these are *Advertising Age, Printers' Ink,* and *Media/scope.*

A time buyer will do well to maintain a file of television and radio station mailing pieces, which generally include market data, coverage maps, and other information about the stations. Although these provide helpful background information, they should be used with discretion. The source of the material should be carefully checked, especially when local audience surveys are involved. Such basic facts should always be supplemented with up-to-the-minute information on ratings and time and program availabilities, which the time buyer can obtain from station representatives.

Preliminary Analysis of Problems

The effectiveness of the time period purchased will generally be proportionate to the care taken in selecting it. The time buyer should, therefore, acquire a complete understanding of his client's problem before approaching the purchase of a specific period. A well-prepared marketing plan is invaluable.

The time buyer should know what product or service is to be sold, through what outlets it is sold, and how often the consumer buys it. A knowledge of the budget, the length of the intended campaign, and the advertiser's objectives is also necessary.

Although an advertiser may suggest the direction of a campaign, the time buyer can often serve as a safety factor in pointing out both the opportunities and limitations of TV and radio in various circumstances. An advertiser might, for example, wish to buy one 20-second announcement a week. The time buyer could point out that such a campaign would be extremely thin and that, normally, little could be expected from it. An explanation of the competitive situation, the importance of making a strong impression, and the frequency needed would perhaps change the advertiser's thinking.

An advertiser who plans to launch a new product has a different problem from one who wishes to promote an established product. The time buyer would probably recommend the use of more stations and greater frequency for the former than he would for the latter.

The time buyer must also know the audience to be reached and its location. The best time to reach the various audience types was pointed out in Chap. 4, and this information becomes an important tool for the time buyer. Where the audience is, whether it's urban or rural, is another factor that should be taken into account. But the time buyer must also remember that such considerations represent only one aspect of the problem and must be related to all other elements before a decision is made.

After learning as much as possible about the product and its potential customers, the time buyer is ready to consider selecting the network or station and the time for the campaign.

Selecting the Television or Radio Station

In selecting the facilities and the time availability the time buyer must exert his analytical abilities. There is no mathematical formula for making such a selection, nor is there an established method of evaluating the various factors and arriving at a conclusion. Experience and judgment, in the final analysis, are the determining factors. All elements which enter the picture at this point are so interrelated that it is difficult to isolate them for separate study.

The advertiser or the time buyer tries to select the station that offers the most favorable combination of the factors described below. Sometimes the decision is clear-cut—when, for example, one station offers more coverage and a better time at about the same cost as the competitive stations. Usually, however, the decision is more difficult. A station with good local circulation but limited coverage may offer an attractive time period at a high cost; another may have greater coverage and lower rates—but less desirable availabilities. It is then necessary to go back to the original concept of the campaign and examine the objectives carefully. Either station may be the better buy, depending on the requirements of the campaign. If, for example, the home market can be sacrificed slightly for the coverage of the more powerful station, then that station might be selected for the job. It is possible that the over-all audience of the larger station would exceed that of the station having a good home-town audience but poor outside coverage. Conversely, it is sometimes necessary for an advertiser to buy a powerful station with broad coverage, which for him might be partly waste coverage, simply because it will also deliver the maximum audience in the market in which he does most of his business.

Coverage and Circulation

As previously mentioned, the coverage areas of TV stations in any market do not vary as widely as those of radio stations. Although coverage is a relatively unimportant factor in buying TV time, the number of homes that can be reached may be a basic consideration in selecting a radio station. A 50,000-watt station on a low frequency will, of course, give far greater coverage than a 1,000-watt station of 1500 kilocycles. If the product to be sold has general distribution outside the station's home town, and if the budget permits, the advertiser should probably take advantage of the 50,000-watt station.

A

In Chap 11, it was explained that *coverage* refers to the area where the signal can be heard and *circulation* to the area in which people actually listen to the station. Circulation, therefore, becomes what might be called *guaranteed coverage*.

Audience

The audience factor should be considered in two ways: by comparing (1) the audiences of various stations and (2) the audiences of a particular station at various times of day. Station audience ratings are generally available on a monthly, quarterly, or annual basis, depending upon the size of the market. The larger the market, the greater the need for rating and the more frequent the reports. Before accepting any local independent surveys, the time buyer should evaluate their worth by investigating the size of the sample, the method of questioning, and all other pertinent factors. Although audience surveys serve as important guides for the time buyer, they should be considered as indicative rather than conclusive. They give some idea of the audience in the city where the station is located, but not necessarily of the audience throughout the station's primary area.

Audience studies generally give ratings by day parts, so that the time buyer may make general comparisons not only between stations but between different times on the same station. He should keep in mind, however, that such information reflects the past and does not necessarily indicate the rating that a new program will achieve in the same time segment.

The *type* of audience is still another factor for the time buyer to consider. Foreign-language radio programs, for example, would limit a station's English-speaking audience, and it is usually unwise to place commercials in English adjacent to such programs. A station in a large city which caters to a farm audience may not provide the urban audience desired in advertising a general product. Yet, in some circumstances, an advertiser may wish to reach the specific audiences served by certain stations. In general, television and radio stations are programed to interest the general public. However, selective programing may be used to appeal to particular segments of the population—for example, a baby-care program may be scheduled to appeal to mothers. This could be an effective broadcast vehicle for a baby-food advertiser.

Cost

Both coverage and audience must be interpreted in the light of cost before they can be accurately evaluated. The time buyer must be careful, however, when making comparisons. For example, one station may offer a lower cost per 1,000 homes—but if the actual number of persons reached is small, the station may have little value. At the same time, it's dangerous to project audience figures throughout a station's coverage area, as audience rating figures are generally limited to viewing and listening in the station's home town. This bears out the statement that time buying is not an exact science. Nevertheless, when all factors, including those explained below, are brought together and considered in relation to actual costs, one station will usually stand out as a better buy than others.

Time and Program Availabilities

In general, the audience to be reached determines to a large extent the time of day best suited to the campaign. As a result, it is sometimes necessary to take a station with a smaller over-all audience and at a higher relative cost in order to reach a specific audience, such as housewives or male drivers. Availabilities are often quoted to the time buyer subject to prior sale. This means that the time is submitted with the understanding that if it is sold before the time buyer orders it, the order is not binding. A time buyer should, whenever possible, receive an option on the time offered, to protect it while he makes his analysis. When, for example, he is offered an announcement availability he may request an option of, say, 48 hours, so that he may contact the advertiser for approval and know that the time will be available when he receives authority to buy it. There is such a demand for TV spots, however, that a station representative is often able to get an immediate order by simply offering the period over the phone.

The value of announcement availabilities depends to a great extent on the appeal of the surrounding programs. The primary concern of the time buyer is, therefore, the size and composition of the audience tuned to adjacent programs. The question of competing programs on other stations is more or less secondary if the announcement availability is between highly rated shows—but competition should be checked. The time buyer, in requesting program or announcement availabilities, should always ask for the preceding, following, and competitive programs. With this information, plus the other data mentioned above, he may better evaluate the time offered him.

An example will illustrate the importance of program sequence in buying time. Here are two availabilities for a 15-minute daytime program:

	Station A	Station B
Available time	10:30–10:45 A.M.	3:15–3:30 P.M.
Program rating of:		
Preceding program	6.4	3.5
Following program	5.7	3.1
Combined competition	9.6	18.3
Sets in use	21%	24%

It is immediately apparent that station A has offered a time period far superior to that of station B, as far as audience potential is concerned. There is a better build-up to the available period—a larger audience from which the listeners can be drawn to the 10:30 spot. There is also more strength in the following program. There is about 45 per cent less competition, although sets in use are somewhat lower. Usually the relative values of availabilities are not so markedly different.

Physical Equipment

The time buyer should know whether the station he is considering has adequate facilties to handle his program. Generally there is no problem on this score, but if the program has any unusual requirements, such as remote pickup or special sound effects, an early inquiry may often prevent later difficulties. In television, the TV production department is generally more directly concerned with this question than the time buyer. The production department, however, often checks with the time buyer, who may refer to *Standard Rate and Data* or to the station representative to make sure that adequate technical facilities are available.

Station Services

When an advertiser buys time on a TV or radio station, he is in a position to benefit from the services offered. The time buyer should be cognizant of all the services to which his company or client is entitled and thereby realize the most effective return from the station.

Pre-announcements, periodic courtesy announcements, mailings to dealers, newspaper listings, signboards, and car cards are just a few of the services which many stations offer. The merchandising and promotion departments of stations generally work hardest for those advertisers who utilize and appreciate such services.

The time buyer must also be able to evaluate station services on their relative merit. For example, some stations offer splendid promotional services which actually are a substitute for the audience they don't have! The time buyer should remember that current audience is the first consideration and that any activity to promote additional audience is of secondary importance. Techniques of building or increasing an audience and methods of merchandising a campaign are covered in Chaps. 24 and 25, respectively.

Network Affiliation

Network affiliation is important from an audience standpoint, especially in TV, since a network affiliate often has a greater over-all audience than an independent station. This does not mean that nonaffiliates are not worth considering, especially in the case of independent radio stations. But it does mean that affiliation becomes one more factor for the time buyer to put into the hopper. A related consideration is the fact that it is usually easier to evaluate the programs adjacent to an availability if they are network shows, which are covered by rating services. Yet even this factor must be treated carefully, for the individual city ratings of a network program vary greatly from the national average.

Amount and Type of Commercial Business

Success begets success. Of two stations, the one that has the most commercial business will usually get more. The time buyer should have a general knowledge of the amount and type of business carried on the stations he is considering. The length of time the accounts have been on the air is another important factor, for a long association indicates a satisfied customer.

The factor of commercial business must also be related to cost. A station must get a start, and one lacking a great amount of business may quote a low enough rate to make it attractive to an advertiser. Such good buys are often available—and this is another reason why the time buyer must be constantly alert to the ever-changing conditions of TV and radio.

Station Policies

The time buyer should be generally familiar with the policies of each TV and radio station with which he conducts business. Some TV stations, for example, accept filmed commercials only if they are in color. Some reject certain types of products. Some radio stations permit thirty words in a live station break; others permit only twenty-five. Transcribed announcements may be limited to 15 or 20 seconds. It is much better to prepare announcements to acceptable length than to have them cut by the station. The station's policy on network option time is a particularly important consideration. As previously mentioned, it is obviously essential to know whether an available time period is station-guaranteed or subject to preemption for a network program. These examples merely illustrate the need for an understanding of station policy *before* a program or an announcement campaign is scheduled to start.

Selecting the Television or Radio Network

This section is concerned with those factors which a national advertiser considers in selecting a network as a medium for his campaign. Although most network campaigns involve program sponsorship, it is possible for an advertiser to buy participations or announcements in some network programs. In general, the same factors apply in both cases and in TV and radio alike. As indicated in Chap. 3, there are three national networks in TV—ABC-TV, CBS-TV, and NBC-TV—and four in radio—ABC, CBS, NBC, and MBS.

Coverage and Circulation

The three television networks provide national coverage from coast to coast. Although they do not serve every city with a TV station (there are 303 cities with TV stations), they do reach a high percentage of all TV homes in the country. They vary in the number of affiliated stations and coverage as follows:

Network	*Number of stations*	*TV homes served*
ABC-TV	141	over 90%
CBS-TV	181	over 95
NBC-TV	182	over 95

An advertiser, in examining the availabilities offered by these networks, may find that the best availability is on a network that doesn't follow his distribution patterns as closely as one of the other networks. This problem would probably arise only in secondary markets, as all three networks have coverage in major markets, but it might suggest consideration of other availabilities. The time period is such an important factor, however, that the advertiser would probably purchase the better availability and supplement his network program with spot TV or other advertising in those markets not reached by facilities he plans to use.

The four radio networks vary in the number of affiliated stations and coverage as follows:

Network	*Number of stations*	*Radio homes served*
ABC	280	over 95%
CBS	200	over 95
NBC	193	over 95
MBS	355	88

Although the coverage of a TV or radio network is one consideration in time buying, it is generally not the most important. Nor is total *circulation* in itself the major factor. For regardless of network coverage, the area where people can view or listen if they choose, or network circulation, the number of homes that regularly view or listen, it is the audience of the actual availability that is of prime concern to the time buyer and advertiser.

Network Costs

The cost of facilities (referred to in the trade as *time costs*) is another factor in evaluating networks. However, when rates are quite similar, as they sometimes are, cost is not a determining factor. Here is a comparison of costs on the three TV networks on a full, or all-station, basis for a once-only half-hour evening broadcast:

Network	*Facilities cost*
ABC-TV	$51,057
CBS-TV	73,467
NBC-TV	73,662

Here are the rates for a similar period on the four radio networks:

Network	*Facilities cost*
ABC	$9,104
CBS	9,414
NBC	7,629
MBS	3,736

If two networks differ greatly in cost, the advertising budget may well determine the choice. More information about network costs is presented below under Network Rates. Facilities charges are, of course, only part of the picture. Any comparison and evaluation of costs should include program expenses as well.

Time and Program Availabilities

The time of broadcast is by far the most important factor which an advertiser considers in selecting a network, for the period during which the campaign is scheduled is closely related to the audience it will attract. This raises the question of what makes a particular period more attractive than another. Three factors have an important bearing on this issue: the day of the week and the time of the day, the program sequence, and the competitive programs.

The Day of the Week and the Time of Day. Audiences vary constantly, not only from day to day, but during each day. Even within each segment of the day—morning, afternoon, and evening—the audience fluctuates continually. A national advertiser may consult one of the program rating services to get an indication of audience composition, within certain limitations, at the time in which he is interested. Daytime periods are generally rated for the entire week, for most daytime programs are broadcast 5 days a week. Evening periods, however, are rated by individual days because different programs are offered every night. These services also show the percentage of total sets in use which are tuned to each network at the time in question. Such figures, however, do not necessarily indicate the audience which the advertiser may expect; they reflect the audience of the program currently scheduled, but the advertiser's program may attract a very much different group.

The days on which the product is most generally purchased may also influence the advertiser's choice of a time period. This consideration is important primarily in food advertising.

There has been a continuing scarcity of time on the three TV networks. In addition, the competition for audience has been so severe that the networks have packaged a large portion of their programs to ensure maximum audiences. Although all the factors usually involved in time buying apply with regard to network TV, the process here is basically affected by the availability situation and has become a matter of choosing among a relatively few possibilities. Generally, moreover, it is not a question of considering merely the time factor but of evaluating a time-program combination.

Program Sequence. Program sequence refers to the programs which precede and follow the period under consideration. This is highly important. A very popular program preceding the availability will tend to offer a ready-made audience. Viewers and listeners are not inclined to tune to another station for a program unless the next show on the same station fails to hold their interest. A poor program following the most popular show on the air will not hold the carry-over audience. The strength of the preceding program can provide only the opportunity of gaining an audience carry-over. Whether this becomes an actuality will depend on the advertiser's own program.

The strength of a good following program is important in a similar way. If it attracts great numbers of people, they may tune in a bit early and thus be exposed to the preceding program. If they like what they find, they may very likely tune in for the entire program at a later date and eventually become part of the show's regular audience. Program rating services are the best available source of information on the strength or weakness of preceding, following, and competing programs at a given period.

Another element regarding program sequence is that referred to as *mood listening* or *block programing*. There have been many instances in which two mystery programs, for example, have achieved higher ratings when placed adjacent to each other, or "back to back," than when scheduled at widely separated times. The grouping of comedy, musical, straight drama, and serial programs has had a similar effect. The national advertiser will therefore consider, in addition to the ratings of the preceding and following programs, the type of program which will precede and follow his own.

Competition. Competition refers to the programs scheduled on the competing networks at the same time as the period under consideration. (In selecting national network time, individual station competition is generally not considered.) Both the type and popularity of network shows are important. For example, an advertiser with a mediocre comedy-variety program could not expect to capture much audience opposite the Bob Hope Show or the Jack Benny Program. Yet a program of an entirely different nature could attract an audience even from these popular programs.

TELEVISION SCHEDULE

FOR XYZ Food Corporation

Station WXXX-TV Channel 3 City Detroit, Michigan

Type of TV 20 sec. and 1 min. spot ann. Times per wk. 20–30 sec.; 10 1 min.; For 18 wks.—Total 540

Commencing June 7 To and including Sept. 5

Preceding program	Time available	Following program
	Monday	
	20 sec.	
Morning Shopper	9:00 A.M.	Dale Andrews
Make Way for Jill	10:30 A.M.	Minutes with Midge
News Headlines	1:00 P.M.	Luncheon Concert
Shopping Center	3:00 P.M.	Vera Gray
Star Theatre	4:30 P.M.	Star Theatre
	1 min.	
In: At Home	11:00–11:30 A.M.	
In: Afternoon Matinee	2:00–2:30 P.M.	
	Tuesday	
	20 sec.	
Tonight's Menu	9:30 A.M.	Fun with Johnny and Chrissy
Quizdown	11:00 A.M.	Local News
Vera Gray	3:30 P.M.	The Lynn and Mary Show
	1 min.	
In: Afternoon Matinee	2:00–2:30 P.M.	
	Wednesday	
	20 sec.	
	8:30 A.M.	Dale Andrews
Quizdown	11:00 A.M.	Local News
Shopping Center	3:00 P.M.	Vera Gray
	1 min.	
In: At Home	11:00–11:30 A.M.	
In: Afternoon Matinee	2:00–2:30 P.M.	

In summary, there is no set rule on how an advertiser should apply and appraise the various factors that affect the value of a time availability. He will attempt to select a period which will provide him with the most favorable combination of all the items mentioned. In some cases the problem may simply involve the selection of one or two or more periods on the same network, but it becomes further complicated when there are time availabilities on several networks. In such circumstances other factors enter the picture, such as coverage, audience, costs, network policies, and, of course, program availabilities.

Network Policies

Each network operates according to an established set of rules or policies. It is of paramount importance that a network advertiser be fully cognizant of them before he launches his campaign. He must make certain, first of all, that there are no policies which might prevent him from advertising his product at the time and place he is considering. Product protection afforded an adjacent advertiser may prevent the prospective advertiser from purchasing the period in which he is interested. A prospect with a cereal product, for example, would not be permitted either by the network or by individual stations to schedule his program or announcements immediately before or after a cereal advertiser already on the air. Both program material and commercials are subject to approval by the networks. Commercials are checked by the network to make certain that they are in accordance with the network policies and that they do not exceed the maximum time permitted.

Computing Time Costs

Time costs for TV and for radio facilities fall into two broad classifications: national and local rates. National rates may be subdivided further into network and spot rates.

National Rates

National rates apply generally to those advertisers who offer their products or services over a broad area. A time buyer or advertiser should query the station in which he is interested if there is any question about whether he would be charged local or national rates. National rates include agency commission, as contracts with regional and national advertisers are usually placed by advertising agencies.

Network Rates

Each network has its own method of computing and quoting rates. The basic differences are due primarily to the different discount structures used. One point of consistency, however, is the ratio of various time periods to the basic 1-hour segment. In general, the following relationships apply:

Evening hour	100%
45 minutes	80
30 minutes	60
15 minutes	40

Among the more popular discounts are *dollar-volume discounts,* based on the amount of money spent on the network; *frequency discounts,* based on the number of programs broadcast; and *annual discounts,* based on uninterrupted broadcasting for 52 weeks.

learn types of discounts

It is necessary for the time buyer to understand the rate cards of the different networks. The following brief summary of the discounts offered by each of the TV networks provides examples of practically all discount structures.

ABC Television Network has three types of discounts:

1. A *weekly discount* based on the total percentage of the gross hour rate contracted for per week. On the basis of 26 or more weeks, these percentages apply:

Per cent of hour rate	*Discount*
Less than 40%	0 %
40–59	5
60–99	7.5
100–179	10
180 and over	12.5

Since a half-hour evening period equals 60 per cent of the hour, it earns a 7.5 per cent discount.

2. A *total dollar-volume discount* of 32½ per cent is allowed in lieu of all other discounts if an advertiser uses a minimum of $5,200,000 of gross billing in 1 year.

3. A *52-week discount* of 7½ per cent is allowed on time periods ordered firm and noncancellable.

CBS Television Network uses three types of discounts:

1. The *station-hour discount* is based on the number of hours used per week per station. If a half-hour program, 0.6 station hours, is broadcast once a week on 90 stations, the sponsor is credited with 54 station hours and earns a discount of 11 per cent. This discount applies except in "prime" time, 8 to 10:30 P.M., New York time.

2. An *annual discount* is allowed for 52 consecutive weeks of telecasting. It is computed by taking 52 times 10 per cent of the lowest amount of weekly gross billing.

3. An *over-all discount* of 25 per cent is allowed in lieu of other discounts to advertisers who schedule a minimum of $100,000 of gross billing for station time during 52 consecutive weeks.

NBC Television Network uses the following discounts:

1. A *weekly discount,* similar to that explained for ABC-TV.

2. *Annual discounts* of up to 15 per cent are also allowed for telecasting of weekly and biweekly units during a 52-week period.

3. A *maximum discount* of 25 per cent is allowed in lieu of other discounts for advertisers using 1½ hours a week.

These examples are indicative of the types of discounts offered in both television and in radio. They are, of course, revised and changed from time to time. Changes are immediately reflected in *Standard Rate and Data.*

All rate cards contain certain provisions, in addition to discounts, which affect the charges. The NBC-TV rate card, for example, calls for a minimum of 100 stations during specified hours, and discounts are reduced proportionately if fewer stations are used.

Spot Television and Radio Rates

The TV and radio sections of *Standard Rate and Data,* explained earlier in this chapter, are of special concern to the national or regional spot advertiser. They provide rate information and other data on all stations. Computing rates, however, is a complicated job, primarily because of the lack of standardization in station rate cards. Generally, *Standard Rate* gives complete national rate information and summarizes the other provisions of the rate card. Normally this is adequate, but if unusual program conditions exist or if special package purchase plans are available, it is wise to consult the complete rate card or check with the station representative.

In general, spot TV and spot radio rates are quoted in much the same way. The costs of program periods and announcement periods are listed separately. Various types of discounts—such as dollar-volume, frequency, and annual discounts, described under network rates—are also quoted for both TV and radio stations. Like network discounts, station discounts vary widely and are subject to change.

TV station costs for prime evening time are generally twice the daytime rate. Many stations have three or four rate classifications, based largely on differences in audience size at various times. Class A rates are generally the highest, B the next, and so on—although some stations quote prime time periods at AA rates.

Until TV became so popular, radio stations generally charged twice the daytime rate for evening time. The evening radio audiences, however, were so greatly diminished by TV that most radio stations now charge more for prime daytime periods than for evening time. The ratio of daytime to evening costs varies so greatly among stations that there is little uniformity.

The spot TV and radio sections of *Standard Rate* also quote costs for announcements of various lengths. Frequency discounts are related to the most commonly used advertising cycles. For example, the discounts allowed over a period of a year may be on the basis of these frequencies: 1 time, 13 times, 26 times, 52 times, 104 times, and 260 times. Maximum discounts may be as high as 30 per cent or more for an annual schedule of high frequency. To encourage even greater frequency, many stations have package rates for ten or more announcements per week.

Contiguous Rates

Advertisers scheduling more than one program a day are often entitled to what is known as a contiguous rate for noncontiguous time. Two 15-minute programs, for example, would normally be charged twice the quarter-hour cost, or 80 per cent of the hour rate, whereas if a contiguous rate were permitted, they would be charged at the half-hour rate, or 60 per cent of the hour rate. Some stations specify that the programs must be immediately adjacent to earn the contiguous rate; others permit this rate even though the programs are separated, provided that they are within the same time bracket.

Local Rates

Local rates are those charged retail advertisers whose outlets are confined to the city area in which the station is located. The independent local drugstore or department store that places time directly with the station is an example of an advertiser that could be charged local rates.

The local advertiser depends on the stations in his own vicinity to provide him with correct information on local rates, for *Standard Rate and Data* provides national rates only. It is important that the prospective television and radio advertiser understand how rates are computed so that he may determine the cost of his campaign.

The Schedule and Estimate

Advertising agencies draw up a schedule and estimate (described here as a single form, though sometimes prepared as two forms), providing complete data on the time of the broadcast, the facilities to be used, the cost of these facilities, and any special notations fundamentally important to the facilities contract. This form serves a twofold purpose: (1) to provide the agency with proper authority to contract with a station or network and (2) to furnish the advertiser with a concise record of the contract for which he is to become responsible.

The schedule and estimate should give the name of the advertiser, the products to be advertised, and other pertinent data. It is important to specify the products both in the schedule and estimate and in the facilities contract. The reason is this: The network or station, in accepting the contract, agrees to provide facilities for the specific products mentioned in the contract. If, at a later date, another of the advertiser's products is to be promoted under the same contract, the network must approve the new product. Therefore, at the very outset of a campaign, the advertiser should specify in his contract all the products that he might sooner or later advertise on his program.

The schedule and estimate should also contain a statement to the effect that, when signed by the advertiser, it authorizes the agency to commit the client to the extent shown. This clause should be followed by a space for the advertiser's signature. The signed copy is returned to the agency, and copies are made available to the accounting department and other departments concerned.

In addition to the basic information mentioned above, the schedule and estimate should include the broad conditions under which the final contract with the station or network will operate. Probably the most important factor in this category is the cancellation privilege, as this involves a limitation in the commitment made to the station. For the same reason, a short-rate clause should be included. A *short rate* is the rate which applies when a contract is canceled before the frequency discount, as shown on the contract, is earned. This will prevent any misunderstanding should the contract be canceled before the termination of the contract period. A clause outlining the period of rate protection if rates are increased should also be included. The advertiser would otherwise assume, in signing an estimate, that rates would not change during the life of the estimate, which generally covers a period of 1 year. Actually, 6 months' protection is the maximum generally offered.

Estimates are subject to change for various reasons, and revised estimates are then issued which supersede the original. To avoid the possibility of confusion, a revised estimate should carry the original number assigned to it, with an appropriate revision notice, such as "Estimate 153 (Rev. 1)." There should also be a brief notation explaining why the estimate has been revised. If a schedule and estimate is especially long, a supplement may be issued rather than a revision. In such cases, a new summary page should be issued, reflecting the changes contained in the supplement (see Fig. 16-2).

The Contract

Whether the advertiser is local or national, he must—either directly or through his agency—enter into a contractual relationship with the TV or radio facilities carrying his campaign. All facilities contracts contain fixed and variable clauses. The fixed clauses, which are printed on the contract form, explain the conditions of the agreement, the privileges and limitations covered, and the rights and responsibilties of both parties. Although such details are a routine part of every contract, the advertiser should acquaint himself with every bit of printed matter on the form. Ignorance of the terms of an executed contract is no defense when a misunderstanding develops.

The variable clauses are those which relate to the particular advertiser and his program. This portion of the contract is, therefore, typed. Space is provided for all pertinent data, such as the advertiser's name, the product to be advertised, time, and costs, and for general remarks (see Figs. 16-3 and 16-4).

The method of handling contracts is partially determined by the type of TV or radio advertising. In local advertising, the station prepares the contract on its own form for the advertiser's signature. In spot advertising, contracts are also generally prepared by the stations; but some advertising agencies prepare their own contracts and submit them to the stations for approval. The contract used by most advertising agencies is one approved by the American Association of Advertising Agencies. It is considered favorable to both the station and the advertiser. For a network campaign, the network prepares the contract on its own form. Although the contracts of the various networks are basically the same, they vary in certain important details.

The facilities contract is an important document, often involving over a million dollars. Yet the procedure of getting the contract finally approved by both parties is relatively simple. Careful preparation and mutual under-

TELEVISION MEDIA ESTIMATE

May 1,

210

GEN-1

FOR ABC Corporation

PRODUCT "Elmo Crackers"

Over station WXXS, Detroit, Michigan
One-Minute and 30-Second Spot Film Announcements
Four (4) 1-Minute announcements per week
Three (3) 30-Second announcements per week
Total announcements - 91

Commencing: Sunday, June 7,
To & Including: Saturday, September 5,

Channel And Affiliation	Length	Cost Per Time	No. of ti. Per Week	Cost Per Week	Total Cost 13 Weeks
3 - NBC	1-Minute	$180.00	4	$720.00	$9,360.00
	30-Second	$130.00	3	$390.00	$5,070.00
					$14,430.00

APPROVED: ABC CORPORATION

BY__________ DATE__________

This advertising is to be placed with the network or stations listed upon terms which, except as modified by the provisions of this estimate, are to conform to the printed contract form, a copy of which is attached hereto. In some instances it is necessary to sign the station contract forms, copies of which will be sent the advertiser after execution. Prior to the acceptance of the order by the network or station, rates are subject to change without notice. When any such change is made, it is understood that this estimate is subject to a corresponding change. It is understood that announcements and continuity will be subject to the approval of the network or station both as to method of delivery and program content. Unless otherwise specified herein station time contracts for programs of less than five minutes and announcements may be terminated at any time after four weeks from the starting date by giving fourteen days prior written notice. Contracts for programs of five minutes or more are firm for the first thirteen weeks, and terminable at any time thereafter by giving 28 days notice. If cancelled, prior to the fulfillment of the schedule specified herein, there will be shortrates equal to the difference between the rate paid and the rate earned. Unless specifically stated, quotations given herein do not cover program, talent or recording costs.

Fig. 16-2. A sample spot television estimate. The length and cost of each announcement, the period during which announcements are to be scheduled, the frequency, and the total cost for the campaign are inserted in the estimate form at most agencies. The fine print at the bottom of the estimate covers acceptance of commercial materials, cancellation privileges, and the like. The estimate, which in this example also contains the television schedule indicating the exact times of the announcements, constitutes the basic information which is incorporated into the contract with the station.

standing of all the contractual clauses will assure the advertiser that his campaign will be carried by the facilities with a minimum of problems.

The Check-off List

So many services must be purchased in connection with a broadcast advertising campaign that a check-off list is often desirable. The person responsible for the actual check-off may be the time buyer, the TV-radio department manager, or the local advertiser who places his own business.

In setting up the original check-off form, every possible item should be listed which may be considered for a program campaign. For a studio

CONTRACT FOR SPOT TELECASTING
(APPROVED 1956 BY AAAA AND NARTB. *See Over*)

NAME OF ADVERTISING AGENCY
ADDRESS
CITY STATE

TO MANAGEMENT OF TELEVISION STATION
CONTRACT NO.

CITY AND STATE
DATE

PLEASE FURNISH TELECASTING FACILITIES TO [advertiser]
FOR [product]
NAME OF PROGRAM

LENGTH OF TELECAST	HOUR	DAYS	TIMES PER WEEK	TOTAL NO. WEEKS	TOTAL NO. TIMES

DATE OF FIRST TELECAST	DATE OF LAST TELECAST

ADDITIONAL INFORMATION (such as program material, talent, commercial announcements, arrangements, etc.)

AGENCY AGREES, in consideration of the foregoing, to make payments to STATION as follows:
CONTRACT BASED ON RATE CARD NO.______

CHARGES●	Time	Talent	Studio Rehearsal	Film Proj Facilities	Remote Facilities	Additional Charges	Total
One-Time Rate	\$______	\$______	\$______	\$______	\$______	\$______	\$______
______Time Rate	\$______	\$______	\$______	\$______	\$______	\$______	\$______
Total Charge for ______ Telecasts	\$______	\$______	\$______	\$______	\$______	\$______	\$______

● Less Agency commission of____% EXCEPT on charges indicated by asterisk (*)

Subject to conditions on back and any other conditions attached hereto:
NAME OF AGENCY, PER
CITY

Contract for Spot Telecasting
Copyright 1958 American Association of Advertising Agencies, Inc. (OVER)

Fig. 16-3. Standard contract for spot television advertising. The forms copyrighted by the American Association of Advertising Agencies (and approved by the National Association of Broadcasters) are intended primarily for AAAA members. Use of the forms, however, is not restricted to AAAA members. Any advertising agency is authorized, as stated in the copyright notice on the back of nonmember agency forms, to use the AAAA copyrighted media order blanks and contracts on colored stock. (American Association of Advertising Agencies.)

audience program, special printing of tickets is often overlooked. There may be a charge for a marquee sign. If the sponsor's products are displayed in the lobby, there may be a labor charge for setting up the exhibit. Charges for special facilities or remote pickup may be involved. These and many

CONTRACT FOR SPOT TELECASTING

CONDITIONS

Approved 1956 by *American Association of Advertising Agencies* and *National Association of Radio and Television Broadcasters*

Such approval does not mean that any agency or station is obligated to use this form or these conditions.

The advertising agency placing advertising covered by this contract (hereinafter called AGENCY) and the station accepting this contract (hereinafter called STATION) hereby agree that this contract shall be governed by the following conditions:

1. PAYMENT AND BILLING

(a) *Time.* Payments are to be made by AGENCY under this contract on or before the fifteenth day of the month following that in which telecasting was done, unless otherwise provided on the face of this contract. The postmark date on the envelope containing payment, if such is properly addressed to STATION or its representative authorized to receive payment, shall be considered the date when payment was made unless otherwise stipulated.

(b) *Materiality.* In all cases date of payment is material. Upon AGENCY's failure to make timely payment STATION in its own discretion may discontinue further performance under this contract.

(c) *Right to Modify Terms of Payment.* Upon reasonable belief of STATION that AGENCY's credit has been impaired, STATION shall have the right to change the terms of payment for further telecasts under this contract.

(d) *Agency Solely Liable.* STATION agrees to hold AGENCY solely liable for payments to be made under this contract unless expressly otherwise provided on the face of this contract.

(e) *Billing.* STATION will bill AGENCY at monthly intervals unless otherwise provided on the face of this contract. STATION's bills shall be in accordance with the log, shall so state, and shall be deemed to be correct unless proved otherwise. STATION will furnish certificates of performance at time of billing if requested by AGENCY prior to that time.

2. TERMINATION

(a) *Telecasts of Five Minutes or More.* If this contract calls for telecasts of five minutes or more duration, it may be terminated by either party upon giving the other party twenty-eight (28) days prior written notice thereto, but no such termination shall be effective until thirteen (13) weeks after the start of telecasting hereunder.

(b) *Telecasts of Less Than Five Minutes.* Insofar as this contract calls for telecasts of less than five minutes duration, it may be terminated by either party upon giving the other party fourteen (14) days prior written notice, but no such termination shall be effective until four (4) weeks after the start of telecasting hereunder.

(c) *Effect of Termination.* If AGENCY so terminates this contract, AGENCY will pay STATION at earned rate for telecasts made or contracted for to and including the date of termination. If STATION so terminates this contract, and STATION and AGENCY cannot agree on a satisfactory substitute day or time for continuance of telecasts covered by this contract at card rates on which this contract is based, AGENCY shall pay STATION for telecasts made to and including the date of termination without penalty of short rate, that is, AGENCY shall have the benefit of the same discounts which it would have earned had it been allowed to complete the contract. In the event of termination hereunder, neither party shall be liable to the other party otherwise than as specified in this paragraph and in par. 9.

3. RENEWAL

(a) *Notice.* The telecast time or times (including facilities) covered by this contract may be renewed by AGENCY upon giving STATION twenty-eight (28) days written notice prior to the expiration of this contract or any extension thereof, provided, however, that insofar as this contract covers telecasts of less than five minutes duration, it may be renewed by giving fourteen (14) days written notice prior to such expiration.

(b) *Condition of Renewal.* The right to renew upon notice specified by sub-paragraph (a) above is subject to there having been no interruption in the continuity of telecasts under this contract due to action by AGENCY, and to the provisions governing rates and charges set forth in paragraph 7.

(c) Such renewal may be terminated by either party upon giving the other twenty-eight (28) days written notice in the case of telecasts of five minutes or more duration; if the telecast is for less than five minutes duration fourteen (14) days notice is required.

4. EFFECT OF BREACH

(a) *By Agency.* STATION reserves the right to cancel this contract at any time upon default by AGENCY in the payment of bills or other material breach of the terms hereof. Upon such cancellation all charges for telecasting done hereunder and not paid shall become immediately due and payable. If STATION cancels by reason of AGENCY's material breach, AGENCY's only liability shall be to pay, as liquidated damages, a net sum equal to that which AGENCY would have been obligated to pay had it, as of the date of STATION's cancellation, given notice of termination pursuant to paragraph 2 hereof, less any amount which STATION actually receives for the sale of the same time.

(b) *By Station.* In the event of a material breach by STATION in performing this contract, AGENCY reserves the right to cancel this contract at any time. If AGENCY cancels by reason of STATION's material breach, STATION's liability shall be limited to the payment, as liquidated damages, of a net sum equal to AGENCY's actual non-cancellable live talent costs incurred by AGENCY for the production of a live program (not filmed nor recorded) in the cancelled time and the reasonable allocated print or rental cost of films scheduled for the cancelled telecast and not usable for future scheduling, due to such breach. Provided, however, that STATION's liability shall not exceed the time costs involved for the unexpired and non-cancellable portion of the contract; that is, STATION shall not be liable for any sum greater than the sum of time charges involved had STATION, as of the date of AGENCY's cancellation, given notice of termination pursuant to paragraph 2 hereof. Inability to telecast covered by paragraph 5 shall not be deemed a breach of this contract.

5. INABILITY TO TELECAST

(a) *Simultaneous Interruption of Aural and Visual Signals.* If, due to public emergency or necessity, force majeure, restrictions imposed by law, acts of God, labor disputes, or for any other cause, including mechanical breakdowns, beyond STATION's control, STATION shall be unable to telecast due to simultaneous interruption of aural and visual signals, any program, announcement or a part of any program or announcement contracted to be telecast hereunder, STATION shall not be liable to AGENCY except to allow (1) a pro rata reduction in the time charges hereunder or (2) if an interruption occurs during the commercial announcement portion of any telecast, a credit to AGENCY in the same proportion to the time charges which the omitted commercial portion bears to the total commercial portion of the telecast, it being mutually agreed that STATION shall credit AGENCY on whichever basis is more favorable to AGENCY or (3) upon the mutual agreement of both parties, a later telecast of the omitted performance at a satisfactory substitute day and time; however if a substitute time for later telecast of the omitted performance is not mutually agreed upon: an adjustment in additional STATION charges, if any, over and above time charges, shall be subject to negotiation; AGENCY shall have the benefit of the same discounts which it would have earned if the performance had not been omitted.

(b) *Interruption of Either Aural or Visual Signal.* If the failure is of either the aural or visual signal, but not both, the amount of the adjustment to AGENCY shall be subject to negotiation.

6. SUBSTITUTION OF PROGRAMS OF PUBLIC SIGNIFICANCE

(a) *Conditions of Substitution.* STATION shall have the right to cancel any telecast or portion thereof covered by this contract in order to telecast any program which, in its absolute discretion, it deems to be of public significance. In any such case, STATION will notify AGENCY in advance if reasonably possible, but where such notice cannot reasonably be given, STATION will notify AGENCY within a reasonable time after such scheduled telecast, that AGENCY's telecast has been cancelled.

(b) *Adjustment.* If AGENCY and STATION cannot agree upon a satisfactory substitute day and time, the telecast time so pre-empted shall be deemed cancelled without affecting the rates, discounts, or rights provided under this contract, except that AGENCY shall not have to pay for the cancelled STATION charges. However, in such case, if the program substituted by STATION is a sponsored program, STATION shall pay to AGENCY AGENCY's actual non-cancellable live talent cost incurred by AGENCY for the production of a live program (not filmed nor recorded) in the cancelled time, and the reasonable allocated print or rental cost of films scheduled for the cancelled telecast and not usable for future scheduling, not to exceed the time charges for the period involved.

7. RATES AND CHANGES

(a) *Rate Policy.* STATION represents that the rate for time and facilities named in this contract is the lowest rate made by STATION for like telecasts at the time this contract is executed. If at any time during the life of this contract STATION makes a lower rate for like telecasts this contract shall be continued at such lower rate from the effective date of such lower rate.

(b) *Rate Protection.* Anything to the contrary notwithstanding in this contract or any other agreement between the parties, STATION reserves the right to increase any of the rates and charges set forth on the face hereof by public announcement of a new rate card, but no increase shall be applicable to telecasts under this contract or renewals thereof until six months from the effective date of such new rate card. The rate protection privilege is applicable only for telecast schedules contracted for prior to the effective date of the rate increase provided that schedule is in effect or starts within thirty (30) days after the effective date of such increase. This protection prevails only so long as the telecasts hereunder continue without lapse of schedule attributable to AGENCY or designated Advertiser.

8. PROGRAM PRODUCTION

(a) *AGENCY Responsibility.* Unless otherwise noted on the face of this contract, all program material, including talent and commercial announcements, shall be furnished by AGENCY, and all expenses connected with the delivery thereof to STATION and return therefrom, if so directed, shall be paid by AGENCY.

(b) *Right to Substitute for Non-receipt.* Should STATION fail to receive program material by 96 hours in advance of telecast, STATION may notify AGENCY by collect telegram. If the material has not been received by 72 hours in advance of telecast, and in the event that AGENCY has been so notified, STATION shall have the right to produce a substitute telecast, and AGENCY will pay STATION for such telecast STATION's regular charges for time and facilities and a reasonable charge for program production, such production charge not to exceed the time charge.

(c) *Approval of Material.* Television program material produced by AGENCY is subject to STATION approval and STATION may exercise a continuing right to reject such material, including a right to reject for unsatisfactory technical quality. In the event the material is unsatisfactory, STATION shall notify AGENCY by collect telegram, and, unless AGENCY furnishes satisfactory material by 72 hours in advance of telecast, STATION shall have the same right to produce a substitute telecast as under sub-paragraph (b) above.

9. TELECAST LIABILITIES

(a) *Indemnification by AGENCY.* AGENCY agrees to hold and save STATION harmless against any or all liability resulting from the telecast of programs or program material prepared, produced or furnished by AGENCY excepting such liability as may result from the telecast on AGENCY-produced telecasts of material furnished by STATION and musical compositions, the performances of which are licensed by a music licensing organization of which STATION is a licensee.

(b) *Indemnification by STATION.* STATION will hold and save AGENCY and Advertiser harmless against all such liability on STATION-produced telecasts excepting only such liability as may result from the telecast of commercial credits, and other material furnished by AGENCY. In addition, STATION will hold and save AGENCY and Advertiser harmless with respect to material furnished by STATION for AGENCY-produced telecasts and the performances of musical compositions on AGENCY-produced telecasts provided the performances of such musical compositions are licensed for telecasting by a music licensing organization of which STATION is a licensee.

10. GENERAL

(a) *Telecast Times.* STATION will perform the telecasts covered by this contract on the days and approximate hourly times provided on the face of this contract. Time mentioned shall be that current at STATION. STATION may deduct from any period of five minutes or longer not more than thirty-five seconds for station-break purposes.

(b) *Handling of Property and Mail.* STATION shall exercise normal precautions, but shall assume no liability for loss of or damage to program material and other property furnished by AGENCY in connection with telecasts hereunder. STATION will not accept or process mail, correspondence, or telephone calls in connection with telecasts except after prior approval, and if so approved, at the sole risk of AGENCY and subject to reimbursements by AGENCY for all expense incurred.

(c) *Assignment and Waiver.* This contract, including the rights under it, may not be assigned or transferred without first obtaining the consent of STATION in writing, nor may STATION be required to telecast hereunder for the benefit of any other Advertiser than the one named on the face of this contract. Failure of STATION or AGENCY to enforce any of the provisions herein shall not be construed as a general relinquishment or waiver as to that or any provision.

(d) *Legal Obligations.* STATION's obligations hereunder are subject to the terms and conditions of licenses held by it and by applicable federal, state, and local laws and regulations.

(e) *No Oral Modification.* This contract contains the entire agreement between the parties relating to the subject matter herein contained, and no change or modification of any of its terms and provisions shall be effective unless made in writing and signed by both parties.

(f) *AGENCY Representations.* Agency represents that it is primarily engaged in the business of developing, servicing, and placing advertising, and that no advertiser, medium, or supplier has a direct or indirect financial interest in it, and that its principal owners are active in its work.

Fig. 16-4. Reverse side of the contract for spot television advertising, stating the terms and conditions applicable to spot broadcasting covered by this form. Spot radio contracts, also prepared by the AAAA and the NAB, differ only slightly from the television form. (American Association of Advertising Agencies.)

other expenses may be incurred in a TV or radio campaign, and it becomes very annoying to an advertiser to be informed constantly of new and unexpected charges. To avoid this, the time buyer, or whoever has the responsibility, should try to anticipate every expense and prepare an all-inclusive estimate.

Summary

Time buying involves purchasing time periods on television and radio networks and on individual stations for an advertising campaign. The actual purchases, however, are preceded by a great deal of study and analysis, and this preliminary work is generally included in the concept of time buying. This activity is extremely important and, when well performed, can contribute materially to the effectiveness of an advertising campaign.

The keynote of effective time buying is thoroughness. This includes careful attention to detail in the preliminary analysis of the advertiser's problems and objectives, in the study of available uses of television or radio to achieve these objectives, and in the follow-through servicing of the campaign.

The time buyer's source for background information on the advertiser's problem may be the account representative or the advertiser. Through direct meetings with the advertiser or through information relayed by the account executive in outlining the over-all marketing plan, the agency time buyer is able to analyze the problems and objectives of the campaign. Often, however, he must make a further study of the industry and market before he can arrive at proper recommendations.

Probably the most important source books used by the time buyer are the *Standard Rate and Data* publications on network, television (spot), and radio (spot). Other "texts" of the business include various market studies, the publications of program rating services, and records of advertising expenditures.

In selecting a network or an individual station, there are specific factors which the time buyer must appraise and evaluate—not in an isolated state but in relation to all other elements which affect the decision to buy a specific time on a specific network or station. These include coverage, audience size, audience composition, cost, availabilities, network or station services, network affiliation, preceding and following programs, and competitive programing.

There are great variations in costs between television networks, between television stations, between radio networks, and between radio stations. The time buyer must be aware of these differences and know how to judge what he is getting for the money invested.

Television has been responsible for broadening the concept of time buying and for requiring increasingly greater ability of those charged with the task. Also, because of the size of the expenditure involved in television, it is imperative that the possibility of poor judgment in selecting a time period be reduced to a minimum.

The final phase of time buying is the follow-through—the day-in and day-out servicing of a television or radio campaign to keep it running smoothly and effectively. Thus, from initial planning through the actual purchase of time and follow-through, the time buyer plays a key role in helping to make each broadcast campaign as successful as possible.

17 Spot Television and Radio Advertising

Spot television and radio advertising is that form of non-network commercial broadcasting sponsored by national or regional advertisers who use stations of their own selection in markets [1] of their own selection for their broadcast advertising activities. Spot television and spot radio (often called non-network or national spot television or national spot radio advertising) may be accomplished with a spot *program* campaign or with a spot *announcement* campaign. The key requirement is that the advertising *originate at the individually selected station*—whether live; by video tape, film, tape, or transcription; or by some combination of these methods. Thus spot advertising contrasts with national network advertising, in which a broadcast originates at a central source and is fed to various affiliated stations, which merely rebroadcast.

Spot advertising differs from retail advertising in that it is sponsored by national or regional advertisers, who distribute over large trading areas, not by a retailer who has only a local outlet.

Investments in Spot Advertising

As described in Chap. 1, spot television advertising is second to network television advertising in time sales, and spot radio advertising is second to local radio advertising in time sales. As indicated in Table 17-1, most spot television money is invested in the medium during evening hours, when larger audiences are available, even though nighttime rates are higher. The table also shows that more money is invested in spot announcement campaigns than in spot program campaigns.

Spot Terminology

The terms *spot television* and *spot radio* are frequently misunderstood. Since commercials are commonly called *spots* in the trade, many people automatically assume that spot television or radio advertising is exclusively associated with announcement campaigns. Such, of course, is not the case. As mentioned, a spot campaign may be scheduled either as an announcement campaign or as a program campaign.

[1] In any market or "spot" in the country—hence the term.

Table 17-1. Spot Television Annual Advertising Investments

By day parts		
Day	$182,712,000	35.7%
Night	273,111,000	53.4
Late night	55,881,000	10.9
Total	$511,704,000	100.0%
By type of campaign		
Announcements and participations	371,934,000	72.7
IDs	56,804,000	11.1
Programs	82,966,000	16.2
Total	$511,704,000	100.0%

SOURCE: Television Bureau of Advertising, 1958.

Spot television or spot radio advertising may take the form of a program campaign—a 2½-hour football broadcast, a full-hour barn dance, a half-hour syndicated film show, a quarter-hour news program, or a 5-minute weather summary—to give just a few examples. Or a national spot campaign may take the form of an announcement campaign using 1-minute messages, station-break commercials, or identification announcements. On television, station-break announcements usually are 20 seconds in length and IDs approximately 8 seconds. On radio, station-break announcements may be either 20 or 30 seconds long (usually sold at the same price). When 20-second announcement periods are sold, the radio station can also sell 8 or 10 seconds for another announcement during the same station break. Some radio stations call these short announcements IDs, just as on television.

Role of the Station Representative

Although the activities of the television and radio station representative organization are discussed in detail in Chap. 23, it is important at this point to understand the role of the station representative in the national spot picture.

A station representative is a person or business organization representing individual television or radio stations in the sale of time to national or regional advertisers. The great majority of spot television or spot radio purchases are made through the representative, who maintains sales offices in major cities and contacts advertisers and agencies on behalf of client stations.

When an agency is considering a national spot campaign, it ordinarily requests availabilities from the representatives of all stations in the markets under consideration. It is important for an agency to have good relations with station representatives, for they can often be of considerable assistance in informing the agency of outstanding time-period availabilities on their stations.

Station Representatives Association

The Station Representatives Association was originally organized as the National Association of Radio Station Representatives in 1947. Since then its scope has expanded to include both television and radio station representative organizations. The purposes for which the nonprofit trade association was founded are "to foster and promote the development of non-network broadcast advertising and to gather and disseminate information about broadcasting and broadcast advertising which will be useful to its members and enlightening to the public." SRA maintains permanent offices in New York.

Advantages Claimed for Spot Advertising

Eight basic advantages are claimed for spot television and radio advertising: (1) individual market selection, (2) individual station selection, (3) individual local time selection, (4) cost control, (5) commercials tailored for each market, (6) local talent, (7) time-buying flexibility, and (8) merchandising support. Since the national or regional advertiser can select either a spot campaign or a network campaign, the advantages claimed for spot advertising are primarily considered in contrast to an investment in network time.

1. Individual Market Selection. Perhaps the single most important advantage of spot television and radio advertising is the privilege of selecting markets individually. The advertiser may choose as many or as few markets as he needs and is not restricted to markets served by network affiliates. He may, for example, decide to use a spot campaign only in those areas where sales are unsatisfactory. He can meet competition head on, if required, in cities where rival brands are strong. Often the advertiser selects a market for a spot campaign because there is no network affiliate in that city to carry his network campaign. In other instances he chooses a market because he feels that the local network affiliate is weak and that additional advertising support is necessary. In some instances a network affiliate is unable to clear time for the network program, and a spot campaign in the market is a logical way to extend the campaign into the area. A spot campaign is also an ideal solution for the national or regional advertiser with an unusual distribution pattern, for it can be tailored to reach exactly those markets where his products are distributed.

2. Individual Station Selection. Another basic advantage of spot advertising is the privilege of individually selecting the station, or stations, to carry the campaign in each market. The sponsor can choose the best stations, regard-

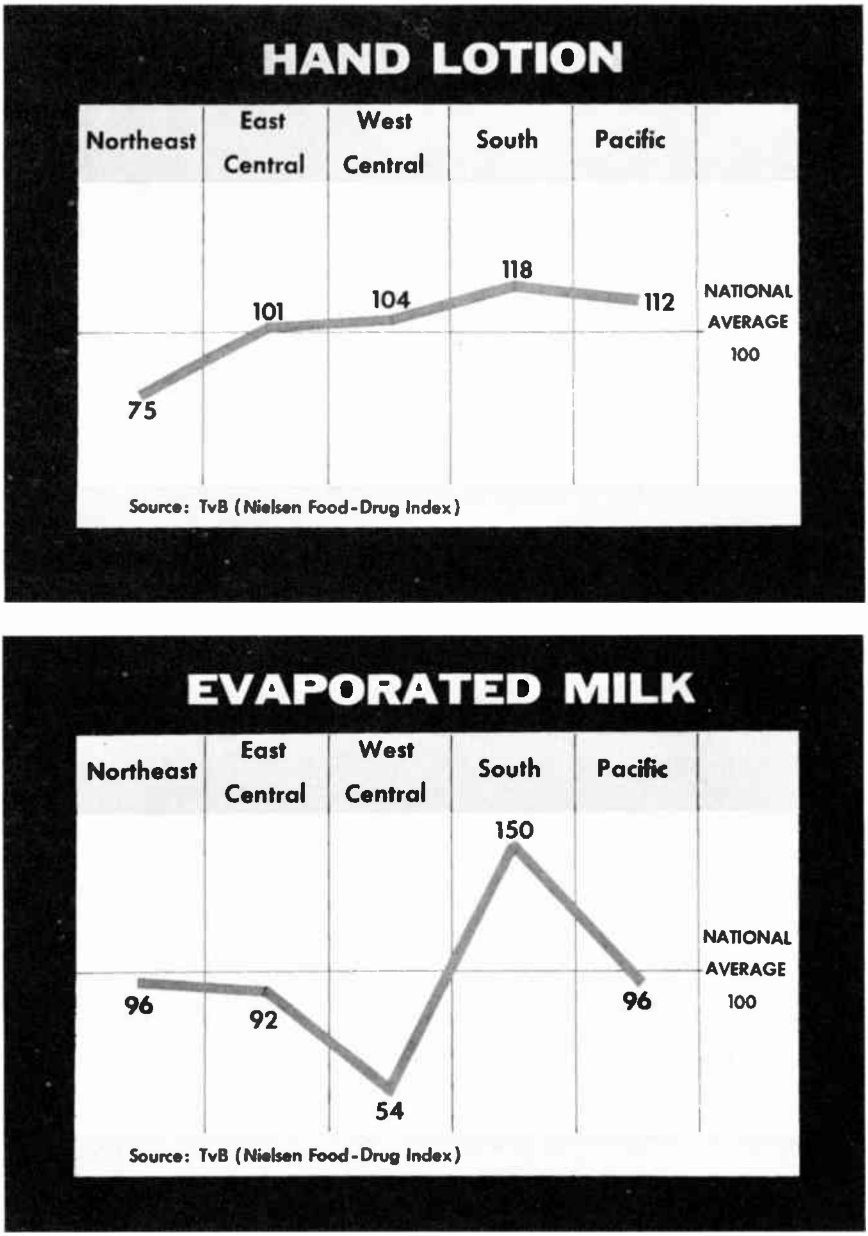
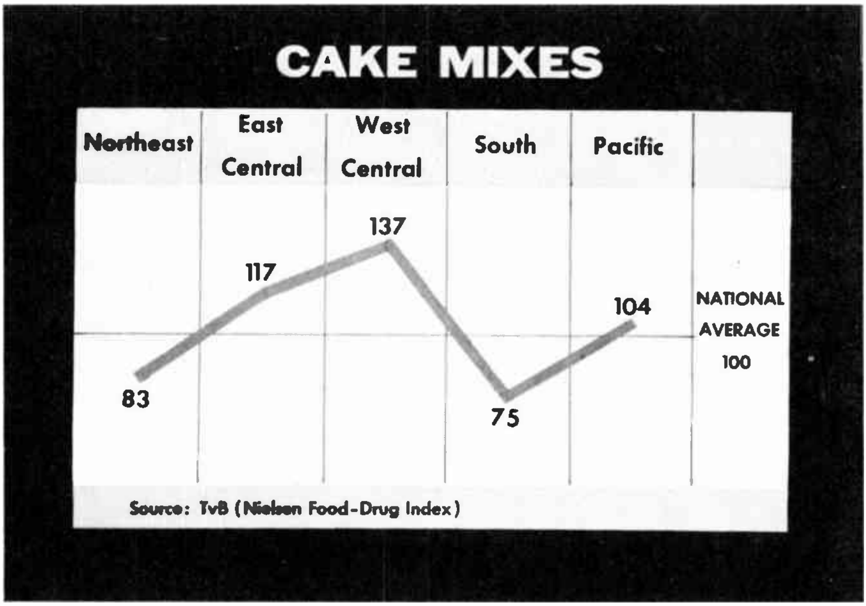
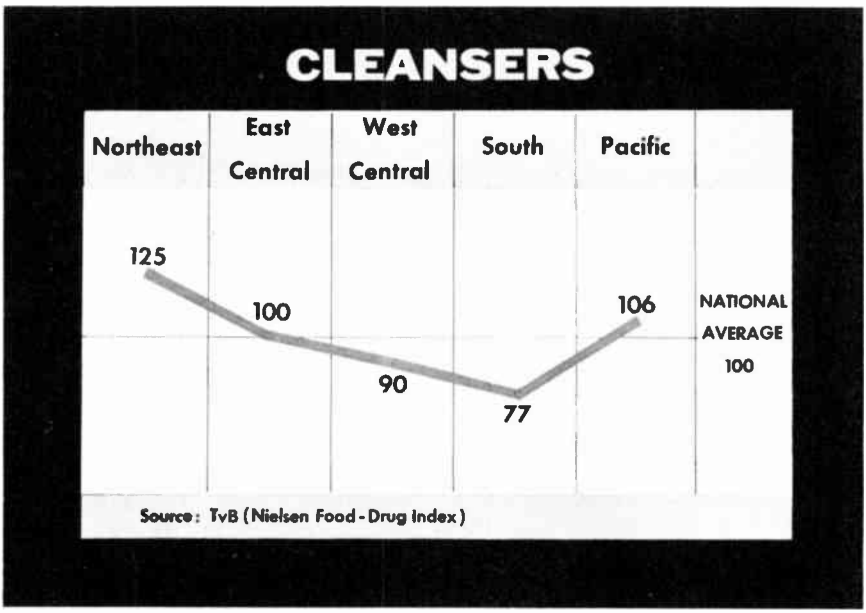


Fig. 17-1. Regional differences in sales e
National spot advertising permits the natio
into markets in proportion to sales potential,
petitive activities. (Peters, Griffin, Woodwa





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less of their network affiliation. In one city, the agency may propose that a strong independent station carry the national spot campaign—in the form of minutes, 20s, IDs, or whatever the basic media plan may call for. In another market, the agency may suggest using the local CBS outlet and, in still another, may recommend buying time on the local NBC affiliate's late movie.

If radio is on the schedule, the advertiser may use fifty or more 50,000-watt radio stations, if he chooses, whereas no one network has more than half that number with such power. There is neither a minimum nor a maximum number of stations in spot advertising. In some cases the entire schedule may be concentrated on one station or carried on two, three, or four stations. It all depends on what station (or stations) gives the best audience reach.

Spot advertising may be rescheduled on stations individually as better availabilities open up. It is also possible to cancel the national spot schedule on one station (ordinarily 2 weeks' notice must be given) and switch to another, for spot advertising means that the advertiser can choose any or all television and radio stations that have time available.

3. Individual Local Time Selection. Since television and radio stations are purchased on an individual basis, advertising may be scheduled at the most desirable local viewing or listening hours. In other words, local viewing-listening patterns, based on local working hours, local store hours, and other local conditions, can be taken into consideration in scheduling the spot campaign. In some areas, for example, plants close down for the day at 4 P.M. and in other cities at 5 P.M, so that the driving hours in the two sections are different. Stores are open on different evenings in different cities. In spot buying, both the hour and the day are flexible.

In contrast, the network program originating in New York is scheduled 1 hour earlier as it moves westward on network lines. Thus if the advertiser buys the choice New York time of 10 P.M., his program will be heard at 9 P.M. in Chicago, 8 P.M in Denver, and as early as 7 P.M. on the West Coast. The network program aired at 8 P.M in New York is possibly at a greater disadvantage for it will be broadcast at 7 P.M. in Chicago and 6 P.M. in Denver. If, however, the same show is to be presented for West Coast audiences, the network ordinarily has it taped for replaying at a later hour, more desirable to the advertiser than the live network time of 5 P.M. on the Coast.

4. Cost Control. A spot campaign may cost only a few thousand dollars (for a short supplementary campaign in one or two markets) or may cost several million dollars (for a large coast-to-coast saturation campaign over a period of time). On a limited budget, the advertiser can often use a campaign of IDs or station-break announcements in a few markets, provided, of course, that the product selling story can be effectively presented in a minimum of words. With more funds available, the advertiser can consider either a national spot program campaign or a national spot announcement campaign.

Table 17-2. Cost per Thousand Homes—Spot Television Announcement Campaign on Typical Midwestern Television Station

Day	Time	Program availability		Cost	Rating	Homes reached	Cost per thousand homes
One-minute announcements (daytime)							
Mon.	10:00 A.M.	Local News		$ 50.00	11.2	64,400	$0.78
Wed.	11:30 A.M.	Money Telephone		50.00	10.0	57,500	0.87
Thurs.	3:20 P.M.	Feature Film		50.00	9.2	52,900	0.94
Fri.	4:05 P.M.	Comedy Time		50.00	9.5	54,625	0.91
Twenty-second announcements (nighttime)							
		Preceding program	*Following program*				
Mon.	7:30 P.M.	Restless Gun	Tales of Wells Fargo	$275.00	41.2	236,900	$1.16
Tues.	8:00 P.M.	People Are Funny	Adventures of McGraw	275.00	27.0	155,250	1.17
Wed.	8:00 P.M.	Father Knows Best	TV Theater	275.00	30.1	173,075	1.59
Fri.	8:30 P.M.	M-Squad	Thin Man	275.00	28.0	161,000	1.71
Identification announcements (nighttime)							
Mon.	7:30 P.M.	Restless Gun	Tales of Wells Fargo	$138.00	41.2	236,900	$0.59
Wed.	9:00 P.M.	TV Theatre	This Is Your Life	138.00	26.1	150,075	0.92
Sat.	7:30 P.M.	Perry Como	Perry Como	138.00	53.7	308,775	0.45
Sun.	9:30 P.M.	Loretta Young	Whirlybirds	138.00	46.4	266,800	0.52

NOTE: Ratings projected against 575,000 television homes in the area researched by the television rating service. See also Table 6-1 in Chap. 6.

SOURCE: *The Pulse* and *SRDS*.

Spot announcement campaigns, moreover, especially those consisting of station-break and identification announcements, usually are extremely efficient investments. They reach a large cumulative audience at relatively low cost, even though the viewers or listeners are exposed to the commercials for only a few seconds at a time.

It must be kept in mind, however, that a truly national campaign is ordinarily less expensive on a network than on a spot basis. The reason, of course, is that all networks offer substantial discount plans, based primarily on dollar volume. Since spot buying, unlike a network purchase, involves many organizations, there are no over-all discount benefits. Attempts have been made, however, to encourage spot discounts for large national buys. These are instigated primarily by the combined efforts of all station representatives involved.

5. Commercials Tailored for Each Market. Through spot advertising the advertiser can tailor his commercials for each market. He can quote local selling prices, if desired. He can advertise a seasonal item just as soon as the weather is right. He can feature the type of product that sells best in the local area.

Spot advertising enables a sponsor to key messages to special audience groups—housewives, rural listeners, children, teen-agers, Negroes, college students, sports fans, and others that can be reached with special messages tailored to individual market conditions. By using foreign-language programs and announcements, the spot radio advertiser can reach an audience otherwise unavailable.

Household Finance Company, which invests heavily in the national spot medium, tailors commercials by states, because of state regulation of the industry. In this manner commercials for HFC can be specific in their offerings. Standard Oil Company (Indiana) schedules its spot antifreeze campaign by temperature belts, moving from north to south as cold weather sets in. Massey-Ferguson advertises combines, tractors, corn pickers, hay loaders, and other farm equipment in the spot radio markets that have the greatest sales potential.

6. Local Personalities. Although spot advertising may be accomplished with syndicated film and film commercials, or with transcribed messages on radio, most advertisers give serious thought to the advantages of utilizing local talent. Local personalities with their own shows are frequently as well known to the local audience as network stars, if not better known, and they often command a large and loyal following. By using local programs and local talent to do the commercials the advertiser can capitalize on their strength and prestige and in this manner give a local touch to a national product.

7. Time-buying Flexibility. One of the fundamentals of spot advertising is its flexibility—market flexibility, station flexibility, and the like. From the time-buying viewpoint this is extremely important, for it means that an advertiser can run a campaign of almost any length and start and stop it on comparatively short notice.

A spot campaign may be scheduled for only a few days or weeks—for example, during a promotion period to introduce a new car model or to boost a premium offer or a cents-off package deal—or it may run 52 weeks of the year. Often a campaign can be on the air within days after campaign approval. Equally important, it is possible to terminate a spot contract within

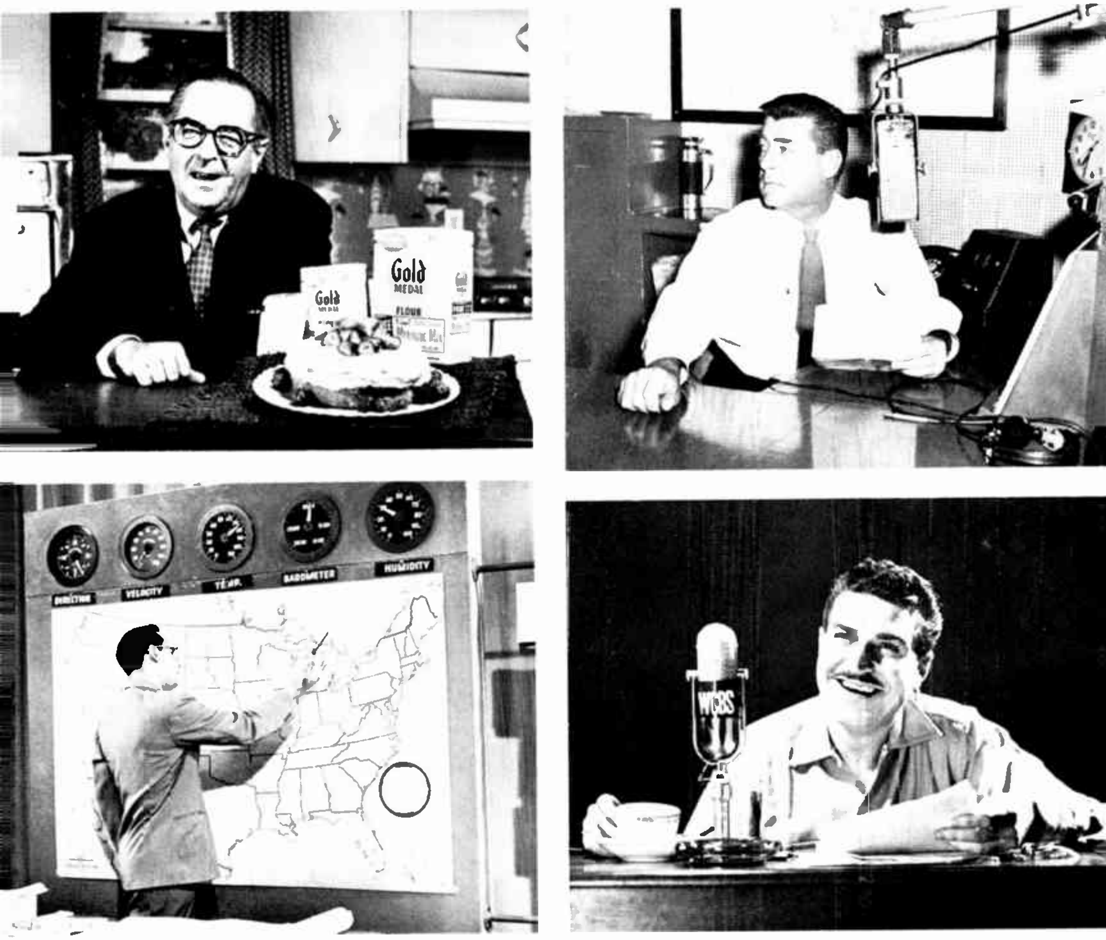


Fig. 17-2. Well-established station personalities with loyal audience followings enhance the effectiveness of national spot television and radio advertising. Upper left: Popular personality Cedric Adams, WCCO-TV, Minneapolis. Upper right: Newscaster Frank Goss, KNX and the Columbia Pacific Network, Los Angeles. Lower left: Weatherman Clint Youle, WNBQ, Chicago. Lower right: Morning personality Jack Sterling, WCBS, New York. (WCCO-TV, Minneapolis; KNX, Los Angeles; WNBQ, Chicago; and WCBS, New York.)

2 weeks. In emergencies, such as local out-of-stock conditions, it may be possible to cancel on much shorter notice. Such flexibility is important to many national and regional advertisers in highly competitive fields.

Also, as mentioned above, the privilege of selecting time individually in each market permits an advertiser to buy time at the local hour best suited to reach a special audience group, such as farmers, children, or automobile drivers, and to schedule campaigns on the days of the week that are most appropriate in the light of local conditions.

8. Merchandising Support. When an advertiser buys a spot campaign schedule, he is in a far better position to obtain local merchandising assistance than he would be if he sponsored a network campaign on the same station. This is because the station profit on a spot sale is substantially higher than the station profit on a network purchase. In most cases a station has a standard local merchandising plan that goes into action on request. This consists of precampaign on-the-air announcements, a letter to the trade, calls on the trade, in-store merchandising displays, appearances of station personnel at sales meetings, and similar services. Such activities vary, of course, with station policy and are usually proportionate to the size of the spot schedule. Logically, the heavier the schedule, the more merchandising support given by the station.

Problems of Spot Advertising

When contrasted with a network campaign, a spot advertising campaign has five basic disadvantages: (1) complicated time buying, (2) lack of total dollar-volume or frequency discounts, (3) high administrative costs, (4) limited merchandisability, and (5) the problem of national versus local rates.

Fig. 17-3. Stations merchandise national spot television advertising. Since a local station nets more dollars from a national spot time sale than from a network sale, it can provide more merchandise services for the spot advertiser. These may include in-store displays, contacts with local salesmen, calls on the trade, and the like. Depending upon station policy (and the size of the buy), a station provides certain merchandising services gratis and charges a fee for others. (Blair-TV.)

The primary problem is the complexity of time buying. It takes a wealth of carefully compiled, up-to-date information to study station availabilities properly. And, quite naturally, the best availabilities are ordinarily hard to obtain. Often the advertiser must buy a fringe availability and hope to work into better time periods as new availabilities present themselves. Alert agencies often send their time buyers directly into local markets to study the availability situation firsthand, either to check on possible time periods before the campaign is scheduled or to improve availabilities during a campaign. Stations often invite time buyers to meet local talent, see station facilities, and become personally acquainted with locally originated shows.

Constant communication is necessary between stations, representatives, and agencies when availabilities are requested. Time buying in these circumstances calls for fast action, swift analysis, and rapid decisions, for often program availabilities not under option may disappear overnight.[2] Often a dual decision, on both the time period and the program, is required. And, unlike the network program campaign, which calls for only one major decision of this sort, a spot campaign usually involves a dual decision in each market. Buying program time on local stations is also complicated by ***network option time*** agreements, which make some periods subject to network preemption. Local commitments, moreover, may make other desirable time periods unavailable.

When buying on a spot basis, the advertiser ordinarily does not benefit from dollar-volume discounts or other forms of rate reductions. In contrast, the more the advertiser buys on a network basis, the greater the allowable discounts. For example, an advertiser with $1 million to invest in a national advertising schedule often finds that network advertising, through its discount privileges, results in a lower cost per thousand homes, and also appears more favorable in other cost efficiency computations, than does spot advertising. Many national advertisers, however, still prefer spot advertising because of the basic benefits it offers.

The Kellogg Company, for example, switched from a network to a national spot program campaign in the fall of 1958 for several reasons. Perhaps the most important was the additional local merchandising support offered by individual stations. Since stations net more profit dollars from a spot purchase than from a network purchase, they are in a position to do more merchandising work on behalf of the spot sponsor. The Kellogg Company also enjoyed outstanding local audience promotion from each station. In addition, the sponsor could schedule programs (up to four shows in many markets, all aimed at reaching children) at the best local time and could change time periods if necessary to meet local competition. The Kellogg Company, by buying on a spot basis, was able to select the exact markets it wanted and to schedule advertising effort in direct proportion to the needs of the particular area. Moreover, various Chicago station representatives

[2] Although stations generally will option ***program availabilities***, they do not option ***announcement availabilities*** for spot campaigns.

cooperated in encouraging each station to revise its rate card to offer additional discounts to an advertiser, such as the Kellogg Company, that planned to buy in great quantity.

Another disadvantage of national spot advertising is the complicated administrative procedure involved. Separate contracts, commercial instructions, and other information must be sent to each station. Films, slides, commercials, and syndicated shows must also be mailed or shipped to the stations individually. (Ordinarily the station splices commercials into syndicated films or produces a live commercial.) Separate bills are received from stations, and separate checks must be made out to each, even though the representative may act as the collection agency. In contrast, the administrative matters involved in a network campaign are ordinarily handled by one person, who, in turn, takes charge of all communications to network affiliates. Other administrative procedures, such as billing and channeling instructions, are also simplified in the network campaign.

A spot campaign, especially an announcement campaign, is less merchandisable to the trade and consumers than a glamorous and exciting network program. The sales force generally prefer the prestige of a network show, and the bigger the stars the better. However, when a spot campaign is used and the sales force are supplied with detailed facts on the advertising effort being poured into each market, they can talk directly to wholesalers, distributors, chain store buyers, and retailers in terms of what the advertiser is doing especially for them in their local market. The trade is becoming increasingly aware of the impact that local television can have in a market and also of the saturation value of spot radio. Special sales presentation tapes of radio's glamorous sounds (behind-the-scenes activity as well as excerpts from the program on the air, with music, vignettes, commercials, and jingles) can also be used to enhance trade interest in radio's selling ability. Facts show that spot advertising is a most effective advertising vehicle. Constantly repeated identification announcements or station-break messages, or well-scheduled program campaigns, reach large cumulative audiences. The sales results of such advertisers as Pepsodent ("You'll wonder where the yellow went"), Budweiser ("Where there's life there's Bud"), and Beech-Nut Gum ("I'm not talking while the flavor lasts") are most impressive. From the program viewpoint, moreover, a good program is a good program, since the audience is ordinarily unaware of whether the show is a network or a spot program. A thoughtful, research-based presentation of the above facts to the sales force can help to overcome their prejudice, which has sometimes presented a basic problem in national spot advertising.

When a station has both a national rate card and a local rate card, there may be some confusion about which card applies to a given advertiser. For example, does a national chain of stores with a local factory-owned outlet qualify for the local rate? Does a national advertiser placing business through his local sales office qualify? If clear definitions of both types of business are established and consistently applied, the advertiser should have no reason to doubt that he is receiving the lowest possible rate for which he can qualify. Increasingly, however, stations are switching to a single rate card, applicable to all advertisers. This system has been adopted in almost all major metropolitan markets.

In the past when local live talent were employed to deliver television or radio commercials for spot campaigns, there was an element of uncertainty about whether or not the commercial was presented as professionally as possible. This doubt has been virtually eliminated in recent years; salary scales for talent have increased, and top, on-the-air local salesmen, conscious of their audience following, can be relied upon for polished, professional presentations.

Using Spot Television

This section, and the following on spot radio, contains some rather broad generalizations on how national and regional advertisers may employ the spot medium. Obviously, there are exceptions to almost every statement, for each spot plan is based on a specific set of marketing factors, such as objective, competition, and budget, which vary by advertisers. In both spot television and spot radio there are almost as many ways to use the medium as there are time buyers and station representatives, for each has his own creative ideas on how to plan a successful national spot campaign. The following general observations can serve as a point of reference.

The initial steps in planning a spot campaign are much the same as those involved in any other type of advertising campaign. The first requirement is a knowledge of campaign objectives, with, of course, special attention to the use of national spot advertising as a basic or supplementary medium, the audience desired, budget, the time required to unfold the product selling story, and the like (see Chap. 21). Variations in strategy will depend primarily upon whether an announcement or a program campaign is under consideration and whether the medium is being used to introduce a new product or to bolster an established product.

In planning a television announcement campaign to introduce a new product, it is well to think in terms of at least 15 to 20 daytime announcements per week or 7 to 14 nighttime announcements per week during the launching stage, which ordinarily lasts 6 to 8 weeks. Daytime commercials may be 1 minute in length. Nighttime announcements are usually 8-second IDs or 20-second announcements, but later in the evening 1-minute announcements can be scheduled. Just as in radio, the frequency of the spot television campaign is sometimes guided by the announcements necessary to achieve a predetermined market penetration (see Fig. 17-4).

Television stations offer several special saturation rate plans. Quite characteristic are 6 plans and 10 plans and multiples thereof up to 48 plans and

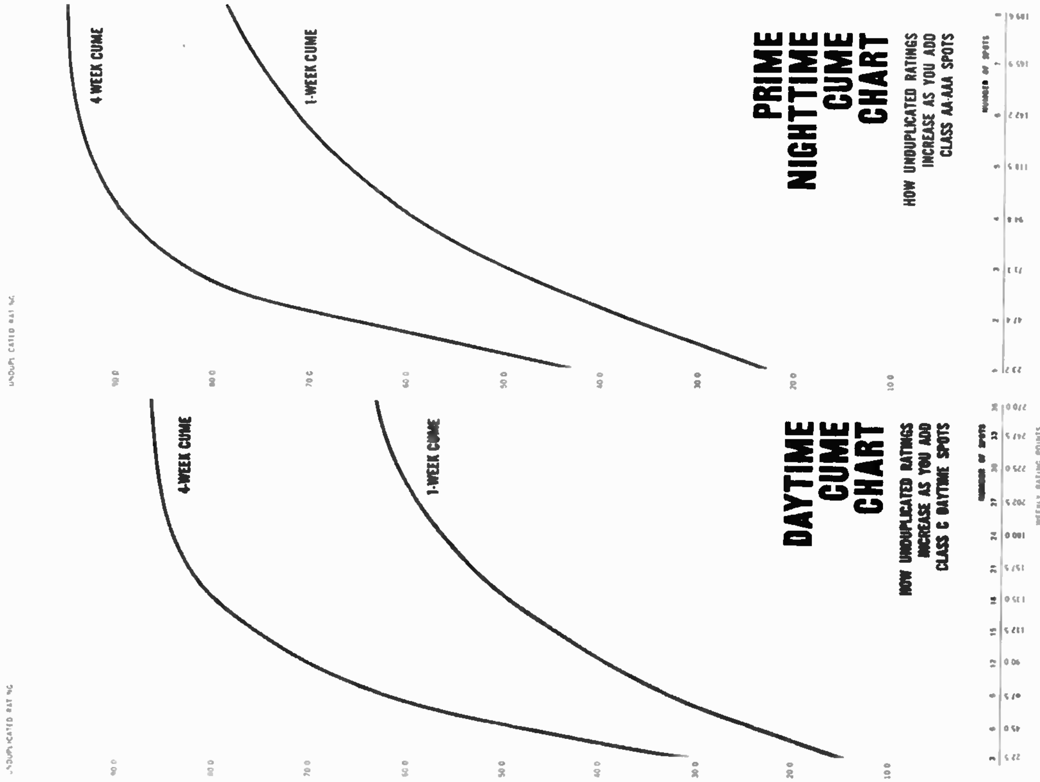


Fig. 17-4. Cumulative audiences for typical major market spot television schedules. The charts show the approximate percentage of *different* television homes (cumulative audience, often called "reach") reached in a market in 1 and 4 weeks by a weekly schedule of from 3 to 36 daytime announcements and by a weekly schedule of from 1 to 8 prime nighttime announcements. Information is applicable to IDs, 20s, and minute announcements, since length of commercial does not affect the cumulative audience. The chart indicates, for example, that 12 weekly daytime announcements, purchased to achieve at least 90 gross rating points in a week, will reach about 40 per cent of all the television homes in the major market in 1 week; about 70 per cent of all the television homes in the market in 4 weeks. As a further illustration, the chart shows that a schedule of 5 weekly nighttime announcements, purchased to achieve at least 118 gross rating points, will reach about 67 per cent of all the television homes in the market in 1 week; about 92 per cent of all the television homes in the market in 4 weeks. Size and frequency of a spot television campaign often is based on cumulative audience objectives, modified by budget considerations. The above charts are illustrative of specific schedules and, of course, cannot be applied to all buying situations (since competition, ratings, and the spread of the spots affect cumulative audiences). They can, however, serve as a guide to cumulative expectancy in major markets. Findings are based on a December, 1958, study in New York, Chicago, and St. Louis by the A. C. Nielsen Company for CBS Television Spot Sales. (CBS Television Spot Sales.)

50 plans. Blair-TV, for example, offers a package of 20 daytime announcements on each station represented by the firm. Five announcements are scheduled daily Monday to Friday. The schedule is preplanned and carefully rotated, using both 1-minute announcements and 20-second station-break commercials, to cover every segment of the station's weekday program schedule.

If an advertiser plans to schedule announcements at approximately the frequency offered by a special saturation-rate plan, it is ordinarily wise for him to qualify for the plan rate. Since, however, many package-rate plans call for run-of-schedule arrangements, some advertisers prefer not to buy in this manner, choosing instead to pay regular rates so that they can select the exact availabilities they want. Some plans give the advertiser this privilege.

In shifting from an introductory announcement campaign to a sustaining announcement campaign, it is well to think in terms of a minimum of 5 to 10 daytime announcements per week and of 5 plus nighttime announcements a week. Additional frequency, of course, would usually be desirable, for most campaigns that fall short of their goal ordinarily do so because too few commercials are scheduled or because the intervals between announcements are too long.

Announcement campaigns are often scheduled in waves. An advertiser, for example, will launch a hard-hitting introductory campaign for 6 to 8 weeks, follow this with a reduced schedule for perhaps 4 weeks, then drop television entirely for the next 4 weeks, return for 4, and so on. Some waves run 6 to 8 weeks, others only 1 or 2 weeks. The length of each wave depends upon the advertiser, his objective, and his budget.

With the exception of children's programs and noontime news and weather shows, few spot television *program* campaigns are scheduled in the daytime. There are, however, numerous opportunities for nighttime spot program campaigns. These include syndicated films and locally originated news, weather, and sports broadcasts. A minimum spot program frequency is usually one-half hour per week or 3 nighttime quarter hours per week. As in network television, spot television program advertisers often are alternate-week sponsors. In some cases, instead of sponsoring one show each week, the spot advertiser shares sponsorship of two programs. This enables him to reach different audiences with each show and gives the campaign a broader base and greater audience reach than could be achieved with full sponsorship of a single show.

Since there seems to be more channel switching in television than there is dial switching in radio, the time buyer can consider scheduling the spot television campaign on more than one station. He can select the best availabilities on each, instead of concentrating on one or two stations, as is often done on radio.

Again, although there are exceptions to each of the above generalizations, these basic considerations can serve as a starting point in planning the successful use of spot television as an advertising medium. A study of the following specific campaigns will give some idea of the variations and flexibility inherent in the spot medium.

Table 17-3. Sample Schedule of TV Daytime Minutes
(At best time period)

No. of markets	*13 weeks*	*39 weeks*	*52 weeks*
Two daytime minutes per week			
21	$ 6,423	$ 6,050	$ 5,962
50	10,506	9,892	9,777
75	13,182	12,430	12,178
100	15,182	14,335	13,995
Five daytime minutes per week			
21	$15,153	$14,631	$14,267
50	24,883	23,477	23,035
75	31,315	29,289	28,533
100	35,990	33,642	32,663

SOURCE: Blair-TV and Blair Television Associates, 1958.

How Some Typical Advertisers Use Spot Television

Here are a representative group of national and regional advertisers who have employed spot television as an advertising medium:

Adell Chemical Company (Lestoil). Daytime and late-evening 1-minute and station-break announcements, with an average of 20 commercials a week per station 52 weeks of the year. Spot television is the exclusive national advertising medium for the product, whose success story is one of the most famous in television. Ordinarily all television stations in a market are employed, and television advertising precedes product distribution. Advertising is effective enough to force distribution. In 1959 there were 114 stations on the list. About 99 per cent of the product budget is in spot television.

Procter & Gamble (Zest). Nighttime minute and station-break announcements, approximately 10 per week. A supplementary campaign in selected major markets.

The Kellogg Company (all products). A basic national campaign in all leading markets in the country, using funds previously allocated for network use. Up to 4 half-hour children's programs in each of 175 markets.

National Biscuit Company (Rice Honeys and Wheat Honeys Cereal). A 4-week supplementary campaign using 1-minute announcements with fre-

TELEVISION

SRA ID STATION BREAK STANDARDS – TV

•

1 – SRA Three-Quarter Screen Shared ID.

Position of Station ID on the Screen – Commercials will occupy three-quarters of the screen area, leaving the upper right quarter of the screen area for station identification.

Timing – The actual timing will be:
1½ seconds (36 frames) - Silent
6 seconds - Commercial Audio
2 seconds - Station Identification Audio
½ second (12 frames) - Close

2 – Full-Screen 8-Seconds Station Break

AUDIO	VIDEO
1½ seconds silent	8 seconds commercial
6 seconds commercial	
½ second silent, or station audio ID	
2 seconds station audio identification - Live	2 seconds station identification •

Audio	1½ sec. Silent	6 Seconds Commercial	Silent	2 sec. station ID Live
Video	8 Seconds Commercial			Station ID •

← Half Scale in Seconds – 8 Sec. → | ←2 sec. →

• Film to be provided by and attached by the station.

Padding – Adequate film padding, either frozen frame or black, should be added for splicing purposes and for leading in and out of the commercial.
1 second of black minimum lead-in
4 to 5 seconds of frozen frame picture
4 to 5 seconds of black lead-out

List in SRDS and on rate cards as follows:

Accepts SRA Three-quarter screen shared ID Standard.
Accepts SRA Full Screen 8-seconds Station Break Standard.

STATION REPRESENTATIVES ASSOCIATION, Inc.

101 PARK AVENUE, NEW YORK 17, N. Y., MURRAY HILL 5-4141

Fig. 17-5. The standards for identification announcements (IDs) established by the Station Representatives Association. The difference between a three-quarter-screen shared ID commercial and a full-screen ID commercial is explained. Most station breaks consist of a 20-second commercial (usually called the station-break announcement) plus an 8-second identification announcement, leaving 2 seconds for station identification. No more than 6 seconds of audio is possible with an 8-second ID. (Station Representatives Association.)

quency varying in each market. The National Biscuit Company has rotated many of its other products on Sky King, used as a spot program campaign carrier since 1953.

Sun Oil Company (gasoline). As new blending pumps are added to Sun Oil stations, a 13-week campaign is launched. Minute and 20-second announcements are used, with frequency varying in each market.

General Mills, Inc. (Wheaties). Supplementary campaign in 45 markets, running 13 weeks. One-minute announcements both day and night.

Burgermeister Brewing Company (beer). A regional campaign in 50 Western markets for 6 weeks, with an average frequency of 15 to 20 ID announcements per week in each market.

Hamm Brewing Company (beer). Program campaigns consist of shared sponsorship of major-league baseball games or one or two syndicated film shows per market. Program campaign supported by waves of announcement campaigns during summer months.

Miles Laboratories (Alka-Seltzer). A year-round campaign of 4 to 10 prime nighttime announcements (20s or IDs) in the top 50 markets.

From the above examples, it is clear that spot advertising has many applications. It can be a primary advertising medium, or it can function in a secondary role. It can be employed as intensely and as frequently as desired. Network advertisers often use it as a supplement in markets where network clearances are unavailable (or undesirable) or where there is no network affiliate. The regional advertiser finds spot an ideal vehicle, for spot coverage can be tailored to match his distribution pattern exactly. The same is true of the national advertiser who has an unusual distribution pattern. Program campaigns, announcement campaigns, or both can be employed. Thus the flexibility of the medium lends itself well to many unusual requirements of national and regional advertisers.

Using Spot Radio

Perhaps the primary difference between a spot radio and a spot television campaign is in frequency, for somewhat higher frequency is ordinarily used for spot radio campaigns. In general, however, the same basic principles outlined in the preceding section on spot television also hold for spot radio—a knowledge of campaign objectives, the role of spot as a basic or supplementary medium, and the introductory or sustaining stage of the product. In the past when spot radio was used to *introduce* a new product the campaign might last for 1 month, 2 months, or perhaps 13 weeks. Today, with the intense fight for initial distribution and the even-harder battle to maintain distribution through a high level of sales, introductory campaigns may run up to 26 weeks and then, if sales warrant, may be renewed for an additional 13 or 26 weeks. With heavy emphasis on the saturation concept, the number of announcements per week in a given market may range from

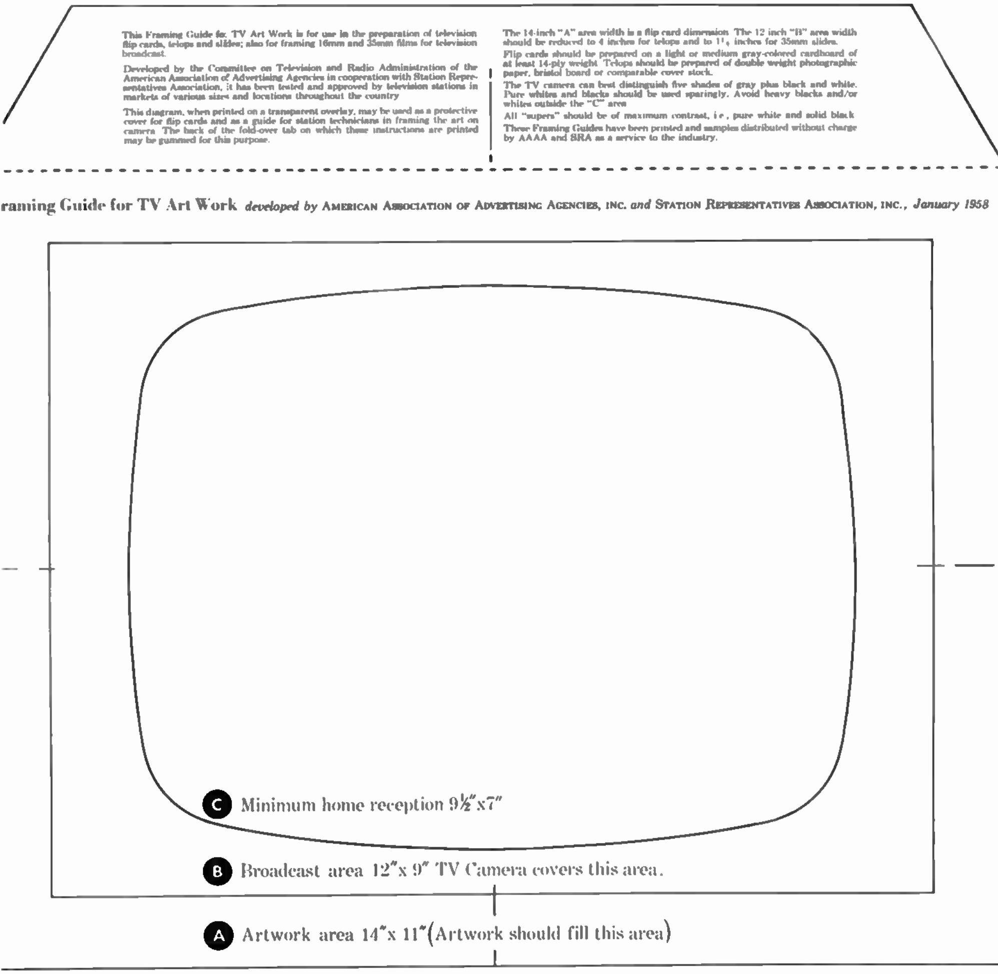


Fig. 17-6. Framing guide for television art work. Developed by the Station Representatives Association and the American Association of Advertising Agencies, the guide provides standardized measurements for preparation of flip cards, telops, and slides. The copy across the top contains specific suggestions for paper stock, supers, and the use of blacks, whites, and grays. (Station Representatives Association and the American Association of Advertising Agencies.)

a minimum of 20 to 25 to as many as 200 to 300. During the summer of 1959, over 1,000 radio announcements per week saturated the New York market for Coca-Cola.

This high frequency permits package purchases at the special saturation rates which various stations have established for advertisers requiring numerous announcements per week. In many instances the exact number of announcements used may depend upon the saturation plans offered by the station. If, for example, an advertiser is considering about 15 announcements per week and a station has an "18 plan" (18 announcements per week at a special saturation rate), he can usually buy 18 announcements at the plan rate for very little more than 15 announcements would cost at the regular rate. Thus each station's special saturation-rate plan must be studied before deciding on the exact schedule.

Some time buyers, planning spot radio schedules, may use the gross rating point (GRP) approach. This involves adding the number of rating points each announcement is expected to achieve until the total reaches a predetermined number, such as 100 rating points (usually in 1 week). However, the number of agencies buying by this method is decreasing. In most cases agencies think in terms of the number of spots per week per market and, in some cases, per station. This helps eliminate such problems as buying time just to achieve a definite number of gross rating points, scheduling a campaign with insufficient frequency, and perhaps purchasing on the wrong station. Radio time buying requires a more creative approach than the GRP method, and ordinarily the number of spots per week is determined on the basis of a penetration study undertaken by an agency research department. In short, the latter involves striving for a predetermined cumulative (unduplicated) audience over a given period of time and buying enough announcements to achieve this objective.

Table 17-4. Weekly Reach and Weekly Frequency Daytime Spot Radio in a Major Middlewestern Market

Plan	I	II	III	IV	V	VI
No. of anncts.	29	37	41	61	61	81
Days	Sat. Sun.	Fri. Sat. Sun.	Thurs. Fri. Sat. Sun.	Thurs. Fri. Sat. Sun.	Thurs. Fri. Sat. Sun.	Thurs. Fri. Sat. Sun.
No. of stations	2	2	2	2	3	2
Weekly reach	24.5	31.6	32.8	39.5	41.5	42.2
Frequency	2.9	3.0	3.1	3.8	3.3	4.6
Cost	$451	$485	$525	$780	$960	$995

SOURCE: A. C. Nielsen Study of Cleveland Listening, Spring, 1957.

An initial saturation campaign can be followed by a reduced, *sustaining* campaign schedule, with a minimum of about 15 to 20 radio announcements per week. This follow-up is essential, for a hard-hitting saturation campaign needs additional activity to maintain consumer and trade interest in the product. A continuing campaign of this nature should last as long as possible, preferably 52 weeks a year, or at least throughout the seasonal selling season. Most advertisers err by buying too few spots over too short a period of time. There is little evidence to show that any advertiser has ever oversaturated a market.

When using spot radio, the advertiser should be aware of four different types of radio station programing areas and the type of audience each reaches. An advertiser ordinarily tries to dominate at least one of these time periods, at times two, and—if his budget permits—perhaps three or all four. The four programing periods are as follows:

6–9 A.M. and 4–7 P.M.	Prime time on radio and sometimes referred to as driving time. Generally the advertiser reaches the highest percentage of men in these periods, but (at least from 7:30 A.M. on) there are almost as many women in the audience as during other parts of the day.
9 A.M.–4 P.M.	Housewife time, reaching its audience peak between 10 A.M. and 2 P.M. At this time women are doing housework, possibly preparing shopping lists, or perhaps even driving to the shopping center with their car radios turned on.
7 P.M.–midnight	Mass audience time, when radio reaches men, housewives, working girls, teen-agers, and virtually all members of the family, although there are fewer listeners than during the daytime.
Midnight–6 A.M.	The all-night audience. An extremely selective audience of drivers, late-shift workers, and nightowls.

Some time buyers schedule a heavy campaign in one time segment on a single station and then, after a month or so, switch to another time segment, and so on. Others buy one station, use it heavily for a given length of time, and then switch the entire schedule to another station. There are numerous creative twists that the alert time buyer can give to a schedule.

There is a limited amount of *program campaign* activity in spot radio today. The programs that are sponsored on a spot basis are usually news, weather, and sports broadcasts, though farm-equipment advertisers often sponsor programs geared to their special audience. Program campaign frequency depends somewhat upon the way the programs are scheduled (five times a week, once a week, seven times a week) and can be sponsored. In many cases the program campaign is part of a continuing advertising activity. In general, a spot program campaign requires a frequency of at least three to five times a week in order to be effective, but here again there are exceptions. If a saturation campaign is desired, the advertiser ordinarily purchases an announcement campaign over and above the program campaign and maintains the program campaign for the sustaining effort throughout the year.

With so many spot announcement campaigns on radio today, the alert advertiser would do well to consider the merits of a spot program campaign. These include sponsor identification and the known impact of several commercials for the same product following one after the other on the same show and in a "protected atmosphere," free from the competition of other commercial messages.

The most popular length for radio commercials is 1 minute. This gives most advertisers sufficient time to unfold a complete selling story and to enhance the message with a musical theme or some other distinctive audio device that sets the commercial apart from competitive announcements. Other common lengths for radio announcements are 30 seconds, 20 seconds, and 10 seconds, but a few even shorter messages are coming into use. Sinclair Refining Company, for example, has used some 6-second "quicky" announcements.

Table 17-5. Sample Schedule of Radio Daytime Minutes
(At best time period)

No. of markets	*Homes covered (millions)*	*Per cent of U.S. total*	*13 weeks*	*26 weeks*	*52 weeks*
			Ten daytime minutes per week		
50	37	80.1%	$190,621	$ 381,243	$ 762,486
75	41	87.9	238,869	477,739	955,479
100	43	93.1	277,750	555,500	1,111,000
125	44	95.7	305,667	611,335	1,222,670
168	45	97.1	352,727	705,455	1,410,910
			Twenty daytime minutes per week		
50	37	80.1%	$330,275	$ 660,550	$1,321,101
75	41	87.9	414,960	829,920	1,659,840
100	43	93.1	481,460	962,920	1,925,840
125	44	95.7	533,304	1,066,608	2,133,216
168	45	97.1	615,726	1,231,453	2,462,907
			Thirty daytime minutes per week		
50	37	80.1%	$449,514	$ 899,028	$1,798,056
75	41	87.9	567,918	1,135,836	2,271,672
100	43	93.1	657,945	1,315,891	2,631,782
125	44	95.7	728,449	1,456,899	2,913,799
168	45	97.1	842,766	1,685,533	3,371,066

SOURCE: Peters, Griffin, Woodward, Inc., 1958.

How Some Typical Advertisers Use Spot Radio

Here are a representative group of national and regional advertisers who have employed spot radio as an advertising medium:

American Airlines (*air travel*). An all-night program campaign in 8 major markets using 50,000-watt stations 6 nights a week 52 weeks a year.

Massey-Ferguson, Inc. (*farm equipment*). Supplementary program campaign using locally originated farm shows with live commercials delivered by the station's farm program director. Campaign in 54 markets, using a frequency varying from 3 to 5 programs a week.

The Murine Company (*Murine*). Seasonal campaign for 18 weeks (3 flights of 6 weeks each) in 45 markets using 1-minute announcements at an average frequency of 12 announcements per week.

Tea Council (*ice tea*). A campaign in all major markets using 1-minute and station-break announcements during 10 weeks of the summer. Major saturation campaign using approximately 80 announcements per week per market.

Noxzema Chemical Company (*suntan lotion*). Summer campaign starting in the Southern and Middle Atlantic states and moving northward with warmer weather. One-minute announcements in the daytime at an average frequency of 15 to 20 announcements per market per week.

Contadina Foods (*tomato paste*). An 8-week announcement campaign in 27 major cities, using a frequency as high as 180 announcements per week in leading markets. In New York an accompanying announcement campaign on television using 45 announcements a week.

Texaco Company (*gas and oil*). Announcement campaign in 100 markets using 50 to 75 announcements a week. Both 1-minute and 20-second announcements scheduled, half of them over the weekend and the other half scheduled during the nighttime, especially to reach car-radio listeners.

Metropolitan Life Insurance Company (*insurance*). Over $1 million spent annually (30 per cent of the total budget) in 37 markets, using from 5 to 18 announcements a week—both minute and station-break announcements.

Stewart Warner (*Alemite CD-2 and Kleen Treat*). Program campaign of 5-minute news or sports shows in peak driving hours (morning or evening) using 3 to 5 programs a week in 140 markets. Entire budget in radio.

Summary

Spot television and radio advertising is a form of non-network broadcasting sponsored by national and regional advertisers who use stations of their own selection to reach markets of their own selection. It may take the form of a *program campaign,* such as a football broadcast, a half-hour syndicated film show, a local newscast, or a weather program, or of an *announcement campaign.* Many persons associate the national spot medium exclusively with "spot announcement" campaigns, but this, of course, is not correct. The key to the definition of spot broadcasting is that the advertising is scheduled in whichever *spot* of the country the advertiser designates and the programs or announcements originate at the individually selected station —live; by video tape, film, tape, or transcription; or by some combination of those methods.

Spot advertising is an extremely flexible medium. It permits not only individual market and individual station selection but also cost control by markets, tailor-made commercials for each market, the use of popular local talent, time-buying flexibility, and strong local program promotion and merchandising support.

There are innumerable ways to use spot advertising. As a primary medium, it lends itself to program campaigns, announcement campaigns, or both. Spot is often used by regional advertisers, or by national advertisers with unusual distribution patterns, since it enables the advertiser to select as many or as few markets as needed. As a secondary medium, spot advertising is often used in the form of an announcement campaign, to supplement network campaigns in weak areas or to give additional advertising support during peak promotional periods.

Because of its great flexibility, spot advertising may be used in many advertising situations, and its continuous growth testifies as to its strength, vitality, and success.

18 Retail Television and Radio Advertisers

A retail television or radio advertiser is a local business firm using local television or radio advertising to influence viewers or listeners to buy goods or services sold at the retail store. Retail advertisers are often called *local advertisers,* as opposed to spot advertisers, who are either national or regional advertisers. Like the spot advertiser, however, the retail advertiser uses individually selected stations, though he usually confines his broadcasting to stations in his own city.

Retailers have traditionally used newspapers as their primary advertising medium. However, with the documented success of radio as a retail advertising medium (see the account of the Joske Study in Chap. 14), many retailers began to employ radio advertising along with their newspaper advertising activities. Other retailers allocated increasing percentages to radio, until today it is not unusual to find successful users of retail radio advertising investing upward of 60 per cent of their budget in this medium. All told, however, radio claims a small percentage of retail advertising dollars, and television an even smaller percentage.

In contrast to the many retailers that use radio as a local advertising medium, relatively few have ventured into television. However, an increasing number of success stories resulting from the use of local television have shown that it can be a powerful and effective retail advertising medium and have encouraged more and more local advertisers to use it.

Advantages Claimed for Retail Television and Radio Advertising

Over and above the basic advantages claimed for television and radio in Chap. 1, certain special benefits are attributed to these media when they are used for retail advertising. The following are the most important:

1. Retail television and radio advertising are available at practically all hours.

2. Retail television and radio advertising permit simultaneous urban-suburban-rural coverage and often reach those who are not ordinarily exposed to other local media.

3. Retail television and radio advertising permit a natural tie-in with national broadcast advertising, whether network or national spot.

4. Retail television and radio advertising permit the important local touch, not characteristic of national advertising.

Retail television and radio advertising can be aired at practically any hour of the day. In many markets, radio stations operate 24 hours a day. This enables the retail advertiser to seek availabilities during the hours when he can best reach his consumers. He is not restricted to the time of day the local newspaper comes off the press, the day of the week the local shopper is published, or the posting period for outdoor advertising or car cards. Often retail radio advertising can implant a timely reminder as the listener is driving on the way to the store. Radio is often a desirable retail medium because its low rates make it possible for the average retailer to achieve saturation and domination economically.

Retail broadcast advertising offers simultaneous coverage in rural, suburban, and urban areas. There is no lag between the time that urban consumers receive the retail message and the time that suburban and rural audiences receive it. In addition, retail broadcast advertising often reaches beyond the distribution limits of local media (the local newspaper, the local shopping news, and local door-to-door couponing and sampling activities) to attract new customers. In this connection, it must be remembered that the coverage of television stations in many areas reaches beyond the coverage of local 250-watt radio stations. In such communities television is often considered a *retail-trading-area medium* and radio a *local medium.*

Retail television and radio advertising can form the vital link between the national advertiser's broadcast advertising and the local sale of his goods or services. A national or regional advertiser (network or national spot advertiser) says, in essence, "Ask for my product anywhere, but ask for it by brand name!" The retail advertiser can then say, "This nationally advertised product is available locally at my store. Stop in and purchase!"

Some national advertisers develop a network commercial format permitting cut-in announcements which list local prices and direct the audience to the local retailer. Other national advertisers encourage a local dealer or distributor to purchase the station-break period immediately following the national advertiser's program, in some cases offering to share the cost of the spot through a cooperative advertising plan. On the other hand, a national advertiser may direct a station not to permit such an arrangement; for if his products are handled by many retailers in the area, he will almost certainly incur the ill will of most of them if he allows a "favorite dealer" to utilize the spot immediately adjacent to the program. This restriction, however, does not prohibit the local advertiser from buying other appropriate time periods for a local tie-in campaign.

Retail broadcast advertising may be keyed directly to consumers in a given area, for their buying characteristics and merchandise desires are well known. Thus programs and commercials can have more specific appeal. Local residents have considerable interest in local prices, locally popular styles and fads, local store hours and selling promotions. Moreover, highly desirable associations can be generated by the retailer's sponsorship of local affairs—civic parades, charity drives, youth work, sporting events, and other activities that lend themselves to broadcast advertising, local sponsorship, and the local touch. Television and radio personalities with a local following also help the retailer achieve tailor-made contact with his customers.

Retail television and radio advertising are promotional media that can be used to stimulate the purchase of an almost endless variety of goods and services. Although both media can be used for institutional purposes, most retailers prefer to use television and radio to achieve immediate sales results by promoting specific items. The good will achieved by sponsorship of an excellent program is considered an institutional plus by most retailers.

What Retailers Should Use Television and Radio Advertising?

Numerous success stories testify to the fact that there is almost no limit to the *types* of retailers who can use local television and radio advertising effectively. The only restrictions are those established by the Communications Act of 1934 and by industry codes, which prohibit on-the-air advertising of certain goods and services, such as whisky, various personal products, and fortunetelling. A check with local station management will inform a retailer of specific code provisions.

The key issue in deciding whether or not to use broadcast advertising is the location and number of customers. If a retailer caters to the residents of urban, suburban, and rural areas, he should ordinarily consider television or radio advertising, provided that the local station has coverage in these areas. If a retailer caters to only one of these resident groups but has a great many customers, he can consider both local television and local radio advertising. If, on the other hand, a retailer caters only to a restricted neighborhood, broadcast advertising might result in considerable waste circulation and prove inefficient as a means of reaching customers.

However, there are numerous cases on record where retailers have used television and radio effectively to increase their trading area from a limited neighborhood to an entire community. Television and radio have also been utilized to expand a city market to attract suburban customers, rural customers, and residents of nearby towns. In all such cases, broadcast advertising was part of a well-developed market-expansion program. Broadcasting is often used as the primary medium in market-development programs, especially where newspaper circulation drops off sharply outside the metropolitan zone.

Kinds of Television and Radio Advertising for Retailers

Although retail television and radio advertising campaigns are explained in detail in the next chapter, it is important at this point to recognize that the retail advertiser, like the national advertiser, can use television or radio for an announcement campaign, a program campaign, or a combination of the two.

In an *announcement campaign* the retailer buys brief periods of time, ordinarily 1 minute or less, for broadcasting a commercial message. He does not sponsor a program. The commercial may be aired between programs (as a station-break announcement) or within special programs. The latter, often called *spot carriers,* are set up by the station to handle messages of non-competitive national and local spot advertisers. A good example of a show of this type is a morning music-news-weather program on radio. Often late movies on television are spot carriers.

The most common lengths for television commercials are 8 seconds filmed (identification announcement) or 16 words live; 20 seconds filmed (station-break announcement) or 40 words live; 1 minute filmed, 120 words live on camera, or 150 words *voice over.* The common lengths in radio are 15 seconds transcribed or 25 to 30 words live; 30 seconds transcribed or 50, 55, or 60 words live; 1 minute transcribed or 120, 125, or 130 words live. Ordinarily 1-minute messages are aired on spot-carrier programs, and the shorter lengths (less than 30 seconds) can be aired either on spot-carrier programs or as station-break messages. At times a 1-minute station break is available between a network show and a local show or between two local shows.

In a *program campaign* the retailer sponsors a show of his own (or may cosponsor a show) such as a 5-minute weather program, a 15-minute news show, a half-hour program, or a sports broadcast which may last several hours. Programs may be live, on film, on video tape, transcribed, or some combination of these. The advertiser is permitted approximately 10 per cent of evening program time and 15 per cent of daytime program time for his commercial message. For an evening half-hour show, for example, three 1-minute messages are ordinarily broadcast. Longer programs, of course, permit more commercials, and shorter programs usually schedule only an opening and a closing commercial. Each station sets up commercial time limits, and advertisers adjust the length of commercials to fit these requirements.

How to Establish the Retail Advertising Budget

There are numerous ways to arrive at the amount of money to be appropriated for the retail advertising budget, which covers time, space, and production costs in all media, plus (in many stores) sales promotion and publicity activities. Three of the most common methods to establish a retail advertising budget are (1) the percentage-of-sales method, (2) the objective-and-task method, and (3) the arbitrary method. Various combinations of these basic methods are also used by retailers.

The Percentage-of-sales Method

The percentage-of-sales method is a means of determining an advertising budget by taking a certain percentage of sales and allocating it to advertising. The method is widely used by department stores. The sales figures on which the percentage is based are ordinarily a carefully prepared estimate of gross sales for the fiscal year. When past sales figures are used, the retailer has an estimate based on cash already in the till. To base an advertising appropriation on past retail sales may not be desirable, however, since the appropriation may not be enough for a booming period or may be too large to show a satisfactory profit during a recession cycle. Although an estimate of future gross sales may not be wholly accurate, it seems to offer the best basis for applying the percentage-of-sales method. Estimates are planned for the immediate future and may be adjusted according to market conditions, with consequent periodic readjustments of the advertising budget.

A variation of the percentage method is the *per-unit allocation*. This involves establishing a certain advertising cost for every package, case, or unit sold. The per-unit allocation method is widely used among cooperative groups.

The percentage figure used in establishing the advertising budget by the percentage-of-sales method varies from retailer to retailer, since each marketing problem is different. Assume, for example, that retailers A, B, C, and D are all in the same line of business. Two per cent of estimated future gross sales may be an excellent figure for retailer A, a well-established retailer, but far too low for retailer B, equally well established but doing business in a poor location. Retailer C, a highly promotional store, may allocate 5 per cent of sales, which would be more than retailer D, offering numerous store services, could wisely spend.

Trade organizations often publish figures indicating what sales percentages various types of retailers spend on advertising. It is recommended, however, that such figures be used only as a guide and be examined in the light of the retailer's individual marketing and advertising situation. If they are applied rigidly, they may prove more dangerous than helpful. When properly interpreted and used with discretion, data on the advertising appropriations of competitors, of similar business firms outside the retailer's trading area, or of noncompeting firms within the trading area, as well as suggestions offered by the retailer's trade organization, may be extremely valuable.

The percentage-of-sales method is often used to double-check an advertising appropriation computed by another method; that is, after the budget is established, the retailer determines what percentage it represents of estimated gross sales and, on the basis of past experience and common sense, decides whether or not this figure is reasonable.

The Objective-and-task Method

The objective-and-task method of determining an advertising appropriation involves establishing *what the retailer would like to do* and then tempering this with *what he can afford to do*. The first step is to establish clearly the retail advertising *objective*. The advertising objective involves both long-term and short-term considerations. A long-range goal, of course, is part of the broad marketing plans of the retail business—the goal to which the retailer aspires over an extended period of time. The short-term goal is the goal for the year, which ultimately aids in achieving the long-range objectives.

To illustrate: A furniture dealer may aspire to top all local competitors in sales. This is his long-range goal and undoubtedly includes plans for store improvement, addition of new departments, elimination of weak departments, possible suburban store construction, extended parking lot facilities, additional store services, and the like. His advertising goals for the year are to increase sales of the appliance department and the rug department and to establish greater prestige for the store by letting people know that it is "on the move." These are immediate goals and may be broken down into promotion-period goals (and monthly dollar-volume sales goals) for all departments, with special attention to the appliance and the rug departments.

In addition to long-range and immediate store objectives, the following factors must be reviewed in determining the allocation necessary to accomplish the established goals:

1. *Size of the store.* Does the retailer need a greater amount of advertising to attract business? Are store facilities large enough? Where is expansion required?

2. *Store merchandising policy.* What is the merchandising philosophy of the store? Is it highly promotional, semipromotional, or nonpromotional? What is the store's refund and service policy? Are customers aware of the proper "store image"? Do they know all the services and conveniences offered by the store?

3. *Trading area.* Is the store conveniently situated in the business district or shopping center? Is there plenty of parking space? What types of customers shop in the store? Where do they come from? How are they reached by advertising?

4. *Advertising rates.* What are the rates of the advertising media that the retailer might logically employ? What is the cost efficiency of each medium—its advantages and disadvantages to the retailer?

5. *Past advertising experience.* What success has the store had in the past with its advertising? Have there been any studies on the sales effectiveness of its advertising? Are any such studies contemplated?

6. *General business conditions.* What is the immediate and long-range business outlook for the type of retail business? Are prices going up or down? What are the general business conditions in the community?

7. *Competitors' advertising.* What is the store's competitive position? How much advertising are competitors doing? What media are they employing?

Once the advertising cost is computed by proper consideration of all the above factors (representing what the retailer would like to do during the course of the campaign), costs are broken down by promotional periods. The resultant dollar figure must be tempered by a consideration of estimated future sales and of the amount that the retailer can afford to spend on advertising. Department budgets are reviewed, estimated income and expenses are computed, and the estimated profit figure is carefully examined. Ordinarily this leads to scaling down certain planned activities (in store construction, department reorganization, advertising, and other areas). The advertising appropriation is reexamined in the light of how extensive a campaign can be developed with the money available, and other forms of checking, including the percentage-of-sales method, are applied.

The process of charting what the advertiser *would like to spend* and bringing this down to the reality of what he can *afford to spend* results in a carefully planned appropriation. Although there are limitations to this budget appropriation method, it is perhaps the most scientific plan retailers can use.

The Arbitrary Method

Unfortunately, to many retailers the arbitrary method of arriving at a retail advertising appropriation means doling out advertising funds piecemeal to accomplish certain immediate advertising goals, with little or no thought of long-range objectives. The retailer has no minimum or maximum sum in mind for the year or for each promotion period. Rather, he yields to his own advertising whims or to the sales talks of local media solicitors. Such hand-to-mouth advertising activity does not spell success and leads to the retailer's conclusion that advertising is wasteful. The correct conclusion, however, is that the retailer's method of determining an advertising appropriation is a poor one.

On the other hand, many small retailers arrive at an arbitrary sum for the advertising appropriation by using short cuts in both the percentage-of-sales and the objective-and-task methods (even though they may not realize that their calculations are based on these more scientific techniques). Aiming at a goal, the retailer estimates future sales, applies the lessons of advertising experience, double-checks his budget with past appropriation figures and with trade association ratios, and arrives at a figure which fits his business like a glove. The arbitrary method, when used with reasonable common sense and good judgment, has a place in determining the advertising appropriation, but the percentage-of-sales method and particularly the objective-and-task method are generally preferable.

Allocation of the Retail Budget to Television or Radio

After establishing the over-all retail advertising budget but before allocating funds to specific media, the retailer should determine which medium is most effective for him. This medium should be employed as his primary advertising vehicle, and its selection is a matter of judgment, past advertising experience, and observation. In most instances retailers are prone to consider the local newspaper as the primary advertising medium. Although there is no denying the effectiveness of newspaper advertising, there have been many highly successful retail advertising campaigns in recent years in which no local newspaper advertising was employed. And in many of these cases local television or local radio was the primary medium.

A sound rule of basic media planning is to select the most suitable primary retail medium and to use that medium as heavily as possible throughout the year. Like the national advertiser, the retailer should attempt to dominate his primary advertising medium, or at least to have sufficient representation in it to make his commercials or layouts readily identifiable, to build the proper store image, and to achieve sales results.

In considering a basic medium, cost estimates for various types of possible primary campaigns (in broadcasting and print) should be reviewed with local time and space salesmen. Such estimates often suggest the minimum expenditure required for the medium to do a successful primary selling job, and thus dictate the amount of money that should be allocated to this medium if it is selected for the retail campaign. If, for example, television is chosen as the primary medium, sufficient money must be appropriated for the medium to achieve the powerful effect desired. This is also true for radio and for any other primary local medium. In some cases this means that 100 per cent of the retailer's budget must be allocated to a single advertising vehicle.

Once the primary medium is selected and sufficient funds are allocated, the advertiser can look for a secondary medium, assuming that his budget permits. Here the same principle applies: Use a secondary medium as intensively as possible and do not go into additional media until those already on the schedule are effectively employed. Again, actual costs for additional media activities often suggest the amount that must be allocated from the retail budget. Often secondary media are not scheduled throughout the year, as the primary medium ordinarily is, but, rather, are reserved for a secondary additional advertising support during a promotional period.

An announcement campaign, a program campaign, or both may be used when television or radio is assigned the primary advertising role. When broadcast advertising is employed as a secondary medium, ordinarily the budget permits only an announcement campaign. A secondary television or radio announcement campaign can be used to supplement either a primary broadcast program campaign or a primary print campaign.

In summary, there is no fixed percentage that a retailer must invest in any retail medium. Using good judgment, he selects what he believes to be his most effective local advertising medium—print or broadcasting. He uses the primary medium as intensively as possible, striving for domination. Having planned a powerful primary-medium activity, he invests as much as he can in a secondary medium, and does not add other secondary media until he feels that the media already scheduled are effectively employed.

An old rule of thumb for allocating the retail advertising budget was approximately one-third for radio, one-third for print, and one-third for in-store promotion and window display. Today the alert retailer spearheads

Table 18-1. Typical Budget Allocations for Retail Advertising Media

Type	City	Television	Radio	All others
Furniture, appliance, and department stores				
Fowler, Dick & Walker (department store)	Wilkes-Barre, Pa.	11%	3%	86%
W. C. Stripling Company (department store)	Fort Worth	7	3	90
Lobock's (furniture)	Jamestown, N.Y.	..	60	40
Harry S. Manchester (department store)	Madison	10	15	75
Polk Brothers (discount house)	Chicago	40	10	50
Freimuth's (department store)	Duluth	6	8	86
Goldfine's (department store)	Duluth	12	23	65
Bud's (women's apparel)	Duluth	15	25	60
Engelbert's Womens Fashions (women's dresses)	Beaver Dam, Wisc.	0	90	10
Triad Toy Shop (toy shop)	Rockford, Ill.	0	90	10
Block & Kuhl Co. (department store)	Quincy, Ill.	30	...	70
ABC Furniture (furniture)	Vancouver, Canada	60	5	35
Lipscomb Appliances (appliances)	New Orleans	95	...	5
Toy Center (toys)	New Orleans	45	5	50
The Warehouse (furniture and appliances)	New Orleans	60	10	30
Southern Tailoring (men's clothing)	New Orleans	50	10	40
Kirschman's (furniture)	New Orleans	19	2	79
D. H. Holmes Co., Ltd. (department store)	New Orleans	4	1	95
Giant Tiger Stores (discount house)	Cleveland	35	5	60
Food stores				
Stop & Shop (food chain, 92 stores)	New England	8%	2%	90%
Graceffa & Sons (supermarket)	Rockford, Ill.	80	...	20
IGA Stores (supermarket)	Champaign, Ill.	35	...	65

Table 18-1. Typical Budget Allocations for Retail Advertising Media (Continued)

Type	*City*	*Television*	*Radio*	*All others*
Food stores				
Red Owl Stores (food chain)	Upper Middle West	7%	7%	86%
First National Stories (food chain)	New England states	2	18	80
Handy Andy Supermarket (supermarket)	San Antonio	25	5	70
Park-'n-Shop Food Center (independent grocery)	Charlotte	60	...	40
J. M. Jones Company (wholesale grocer)	Champaign, Ill.	40	...	60
Star Market Company (supermarket)	Boston	20	10	70
Other stores				
Watkins-Winram (fuel dealer)	Vancouver, Canada	14%	50%	36%
Baker & Russell (real estate)	Vancouver, Canada	15	8	77
Walker-Roemer Dairies (dairy)	New Orleans	80	15	5
Seat Cover King (auto seat covers)	New Orleans	80	...	20
American National Bank (bank)	Beaver Dam, Wisc.	..	75	25
Marlin Lumber Co. (lumber)	Madison	37	32	31
House of Sight & Sound (records and music)	Van-Nuys, Calif.	..	100	
Courtesy Motors (new and used cars)	Chicago	60	...	40
Arrow Chevrolet (new and used cars)	Duluth	33	12	55
Robert Hall Clothes (clothing store)	New York	40	20	40

his retail advertising with one dominating medium, instead of trying to cover all bases with equal emphasis. Although average figures for retail investments in local television and local radio advertising show that less than 5 per cent of a typical retail budget is invested in broadcasting, an analysis of only those retailers who use broadcast advertising indicates a higher allocation—in some cases, as mentioned, as high as 100 per cent. And generally the greater the percentage invested in broadcasting, the more successful the broadcast campaign. In view of the proven effectiveness of retail television

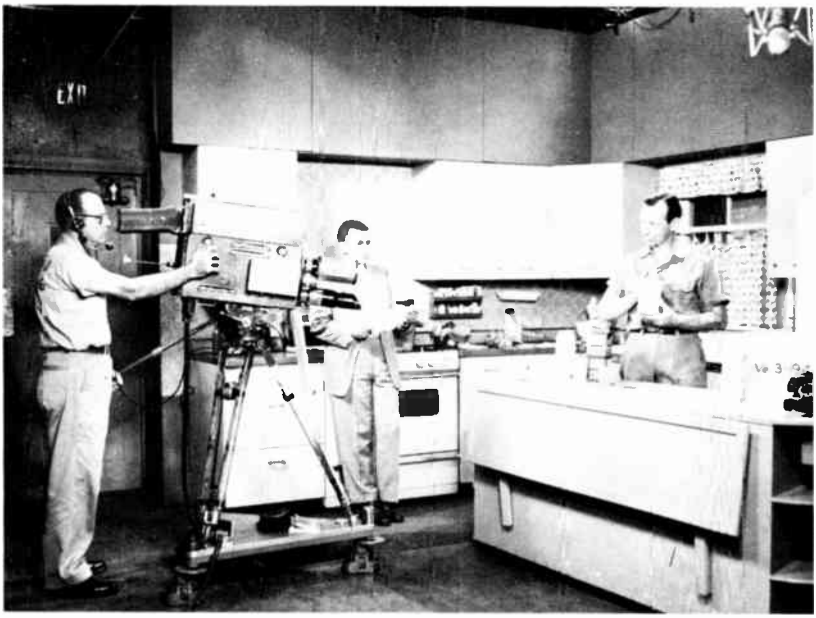


Fig. 18-1. Rehearsing a live local commercial. In the permanent kitchen set at WDSU-TV, New Orleans, announcer Harry Wood runs through a commercial for Walker-Roemer Dairies, while the agency representative looks on. Walker-Roemer Dairies invests about 80 per cent of its advertising budget in television. (WDSU-TV, New Orleans.)

and radio advertising, retailers would do well to give these media a larger share of the advertising budget, instead of relying on print as heavily as they have in the past.

Applying the Advertising Budget

Although retail practice varies, the usual procedure in applying the advertising budget is to break down the yearly appropriation into semiannual, quarterly, or monthly periods, the latter being especially popular. At times a quarterly breakdown coincides with the retailer's four major promotions of the year, one each season. In addition to breakdowns by periods, most retailers allocate moneys to departments or merchandising divisions on a periodic basis. In some cases this allocation is in the form of a retail advertising vehicle, ordinarily requested by the department at the time the original budget was prepared. By using departmental and monthly allocations of this nature, the retailer can spend advertising funds in proportion to his needs. The greatest expenditures will be during promotion periods and for those departments that require and merit advertising support. This type of allocation system avoids the danger of overemphasizing one department to the jeopardy of others and of the over-all advertising objective. Again, it must be said that the retailer's experience with his own store is often the best guide in applying the advertising budget.

Problems in Applying the Advertising Budget

Several points must be kept in mind in working with retail advertising appropriations, both in planning the budget and in supervising the expenditure of funds. As has been pointed out, there is no general rule or formula that applies to all retailers in establishing the advertising appropriation or the media allocation percentages. Each budget and allocation problem is a special case, and even trade "averages" must be used with due care and consideration.

There must be a clear understanding at the outset of what constitutes an advertising cost and can be charged against the advertising budget. If publicity and sales promotion funds are to come from the "advertising budget," provision for such activities should be made at the time the budget is prepared. Expenses which are not directly related to advertising should not be deducted from the budget without a proportionate increase in appropriation. A Little League baseball team, a company bowling team, the Christmas party, trading stamps, donations to charities, and even space in the local school or church publication should be handled from a promotional fund especially established for such purposes, and money should not be siphoned from the advertising budget for such publicity or good-will expenses.

The advertising budget should be kept flexible and reviewed regularly. Some retailers make the mistake of adhering to the budget much too rigidly, without proper consideration of special opportunities, the competitive situation, and general business conditions. To predict accurately all these conditions months in advance, as most retail advertising budgets attempt to do, is an impossible task. Certain departments must have far more support than was anticipated—others may require less. For this reason regular reviews and readjustments, where necessary, should be undertaken in the light of significant quarterly or monthly developments. Certainly changes due to current conditions should not be made hastily or without due consideration for long-term effects. But neither should current business factors be ignored. One way to keep an advertising budget flexible is to set aside a reserve fund at the time the yearly appropriation is developed and media allocations are made. Money will then be available to meet the unanticipated.

It is a basic principle that continuous advertising, whatever the media employed, is vital to success. By establishing an advertising budget, carefully allocating the budget to departments by semiannual, quarterly, or monthly periods, and by following an established media plan, retail advertising is placed on a businesslike basis and it can be coordinated into the store's over-all marketing and sales promotion plans. Retail advertising media then work as part of a strong sales promotion and marketing team.

Paying for Retail Television or Radio Advertising

Retail television or radio advertising may be paid for in one of two ways. In most instances the retailer pays 100 per cent of the cost of time (and talent, if a program campaign is employed and if the station charges a talent fee). In other instances, he may be able to enter into an arrangement for cooperative advertising with the manufacturer whose merchandise he handles. In this case he pays only a percentage of the total time or space costs for the promotion of the nationally advertised item, and the national advertiser pays the rest. Talent and production costs are ordinarily not included in the cooperative advertising plan.

Since most retailers handle several nationally advertised lines, they ordinarily enter into cooperative advertising arrangements with several of their suppliers. The national advertiser's policy on cooperative advertising is often included in the franchise contract with dealers. When such a policy is not indicated, inquiry often will bring information on the dealer cooperative advertising plan. Many retailers overlook the possibilities of mutually beneficial cooperative advertising with national advertisers. Often the local time salesman calls the attention of retailers to cooperative funds available through the advertisers whose products they handle.

The Retailer's Advertising Department

Some retailers have a special department within their organization to handle advertising for the store. In some cases the advertising, sales promotion, and publicity departments come under the same head. Advertising departments vary in size: many retailers have large advertising departments, others have none at all. In the latter case the store owner or manager takes a personal interest in the advertising activity and handles the job himself, utilizing the services of the local time salesman, the local space salesman, and a good local printer.

When an advertising department is established it is directed by an advertising manager. All advertising activity is channeled through the advertising manager, whose duties, in general, are as follows: [1]

1. Translate the store merchandising policy into a workable advertising policy that constantly reflects the character of the retail organization to the buying public.

2. Develop the advertising budget, working closely with department heads and the controller, and closely supervise all budget expenditures.

3. Plan all advertising campaigns and supervise their scheduling and execution, being alert to such factors as competition and the weather, which often dictate last-minute changes in retail advertising.

[1] Many of these points are based on material in *Selling Your Customers with Television* (Television Bureau of Advertising, New York, 1956), pp. 25–26. Other fundamentals from this helpful retail manual are incorporated throughout this chapter.

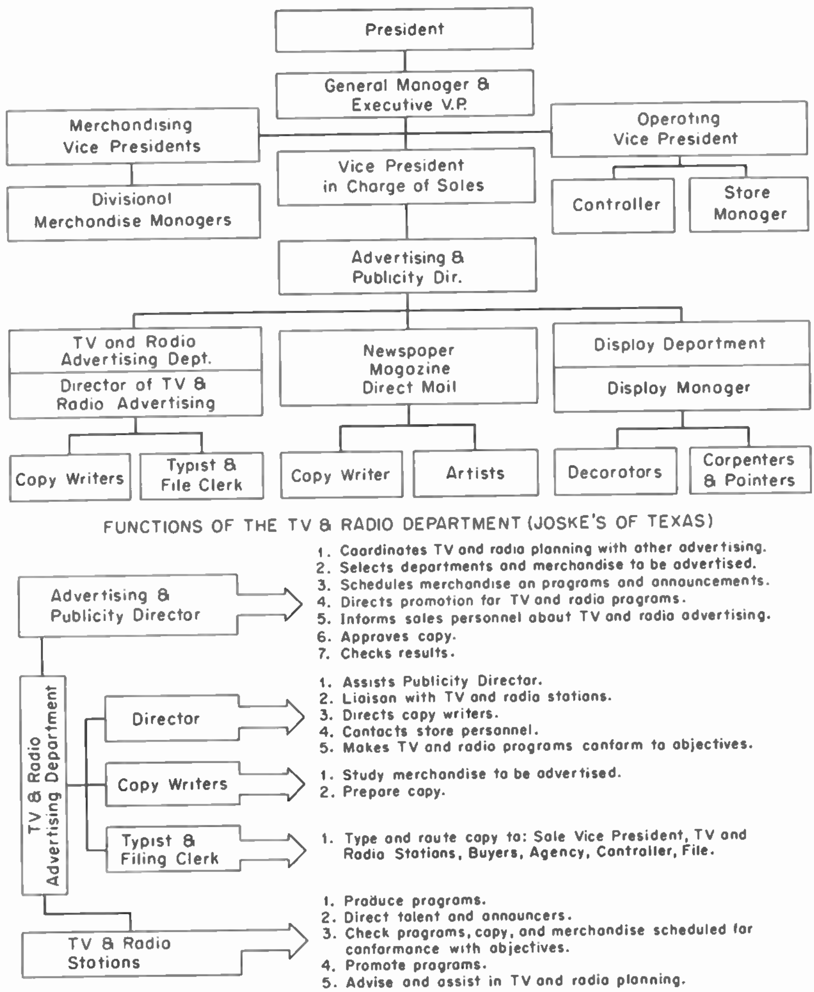


Fig. 18-2. Joske's of Texas. Above: Organization chart of Joske's advertising department and liaison with the department store management. Note that Joske's employs a full-time broadcasting specialist. Below: The functions of Joske's television and radio department. (Joske's of Texas.)

4. Help create advertising theme (keynote) ideas for each of the store's major selling events and coordinate advertising in all media with in-store activity.

5. Select items for advertising, working with buyers and department heads.

6. Supervise the preparation of all advertising material prepared by the advertising department.

7. Assist in the preparation of all advertising material created outside the advertising department (primarily by television and radio station employees)

by providing fact sheets and samples of the merchandise. Review and approve all copy before release.

8. Maintain close liaison between the television station and the store display department for necessary art work and display material for television advertising.

9. Maintain close liaison with the promotion department regarding in-store displays of current advertising, including copies of television and radio commercials, and additional consumer promotion possibilities through direct mail, window display, and department display.

10. Inform department heads of advertised items well in advance so that sufficient stock is available and tie-in displays are prepared.

11. Inform sales persons of advertised items through regular bulletins or special sales meetings (on company time).

12. Inform store executives, switchboard operators, and the telephone–mail-order department about all advertising activities, supplying commercials and tear sheets where necessary.

13. Maintain close contact with all retail time and space salesmen and keep fully posted on the values of each medium.

14. Study advertising and sales promotion methods of competitors.

15. Check retail advertising sales effectiveness.

In many cases the advertising manager is the only member of the retailer's "advertising department." As the work load increases, additional personnel may be employed, such as copy writers, artists, interior-display personnel, and broadcasting specialists. If the retailer retains an agency, he can rely on the agency's specialists and doesn't have to hire his own.

The Retailer's Television and Radio Advertising Section

All retailers using television or radio advertising as a primary medium, or doing a substantial amount of broadcast advertising, should employ broadcast specialists. In most cases this means hiring one additional person for the advertising department to plan broadcast advertising, to coordinate broadcast and print advertising, to serve as liaison with television and radio stations, to help select merchandise for promotion, to write broadcast copy, and to supervise the television and radio advertising when it goes on the air. As the scope of retail broadcast advertising increases, additional broadcast specialists may be necessary.

Retail store management should encourage all advertising department members to learn more about retail television and radio advertising. Since most retail advertising departments work primarily with print media, they are not in direct daily contact with broadcast advertising and thus are not familiar with its effectiveness on the retail level. Although it is up to the local television and radio stations to educate all retailers in the use of broadcast advertising, retail management can encourage such a broadening of advertising department skills and knowledge. Competent retail broadcast specialists will become increasingly valuable to an aggressive retail advertising department.

Sources of Outside Help for the Retail Television or Radio Advertiser

There are several sources of outside help to assist the local retailer and his advertising department in carrying on a successful retail television or radio advertising campaign. The local television or radio station, of course, is perhaps the most valuable source. In addition, the retailer may employ an advertising agency, often only to handle television and radio advertising, leaving the print campaign in the hands of his own advertising department. Other sources of help include the retailer's trade association and the broadcasting trade associations—the National Association of Broadcasters, the Television Bureau of Advertising, and the Radio Advertising Bureau.

As mentioned, however, the primary source of help is the local station. Ordinarily commercials are created without charge by station copy writers, working closely with the retailer. Such work is done under the watchful eye of the station time salesman assigned to the retailer. The salesman often obtains basic information on items to be advertised (even helping to select them, in many cases) and turns these facts over to the station copy writer, along with any slides, films, pictures, or suggested copy prepared by national advertisers for local use. After the television or radio commercial is written, the salesman ordinarily gets approval from the retailer before releasing the commercial for use on the air. Whenever possible, the station copy writer should accompany the salesman in his initial fact-finding mission, for first-hand knowledge of products to be advertised is invaluable. At some stations copy writers are responsible for servicing all accounts on the air, freeing the salesman to concentrate on additional sales.

No live network commercial is aired without thorough rehearsal by the announcer. There is no reason why the retailer should not request comparable preparation on the part of his local live announcer. From the audience viewpoint, the station announcer is a store salesperson. As such, he should sound convincing and sincere and should clearly reflect a knowledge of, and belief in, the merchandise he is advertising. Mispronunciation of brand, trade, or item names and other errors can be avoided by careful rehearsal. Often the announcer can eliminate flaws in his delivery by telephoning the advertising department to check on questionable details (provided that this procedure has been agreed upon by station management and the retailer).

It is highly recommended that the retailer use one announcer for all his television and radio advertising. In this way one commercial personality becomes associated with the store and gives continuity to the broadcast series. One of the main reasons why more retailers have not adapted this practice is the extra cost of talent fees. In many markets, especially smaller markets, the retailer often prefers to invest the money that would go to talent fees in additional broadcast time. However, the value of a good commercial personality often more than offsets the small additional charge involved. In most instances such a personality will make several transcriptions, tapes, or video tape recordings in a single session for on-the-air use throughout the week.

As mentioned, a retailer may appoint an advertising agency to help with local advertising activities. In some instances the agency will handle all the retailer's advertising. In other instances the agency may be appointed to handle only television and radio advertising activities, when the work of specialists is required.

When a retailer desires the help of an agency and the local media rate structures do not allow a 15 per cent commission on retail advertising (a situation characteristic of certain small markets), the agency often may be hired on a retainer fee. Rather than pay this additional fee, however, the retailer would ordinarily do better to hire a broadcast specialist for his advertising department. In some markets retail advertising consultants are available to assist retailers, but in most cities the local television or radio station remains the fundamental source of help in conducting a successful retail television or radio advertising campaign.

Some Examples of Retail Television and Radio Advertisers

The following sections outline the television and radio advertising activities of several retailers. These organizations are not to be considered a representative cross section by any means, but the various ways in which they have used television and radio on the local level serve as interesting examples of the application of theory—and as an ideal link between this chapter and the following one.

A Wilkes-Barre Department Store

Fowler, Dick and Walker is the leading department store in Wilkes-Barre, Pennsylvania. Its annual advertising budget is approximately $400,000 and about 11 per cent of this is invested in television and about 3 per cent in radio advertising. Newspapers are allotted about half the budget and remain the store's primary advertising medium.

The store carries a spot schedule on WBRE-TV, using about two or three 1-minute spots or station breaks daily. This basic spot television schedule is increased prior to all major promotions, and a second local television station, WILK-TV, is also used at such times. An hour-long live telecast is broadcast each August to publicize the store's back-to-school promotion.

The basic radio campaign, consisting of a morning newscast on WBRE, is supplemented with extra spots before heavier selling days. Radio is also increased before all major store promotions, and at times as many as six radio stations may be used in a saturation effort. The intensity of the campaign varies, of course, with the importance of the event.

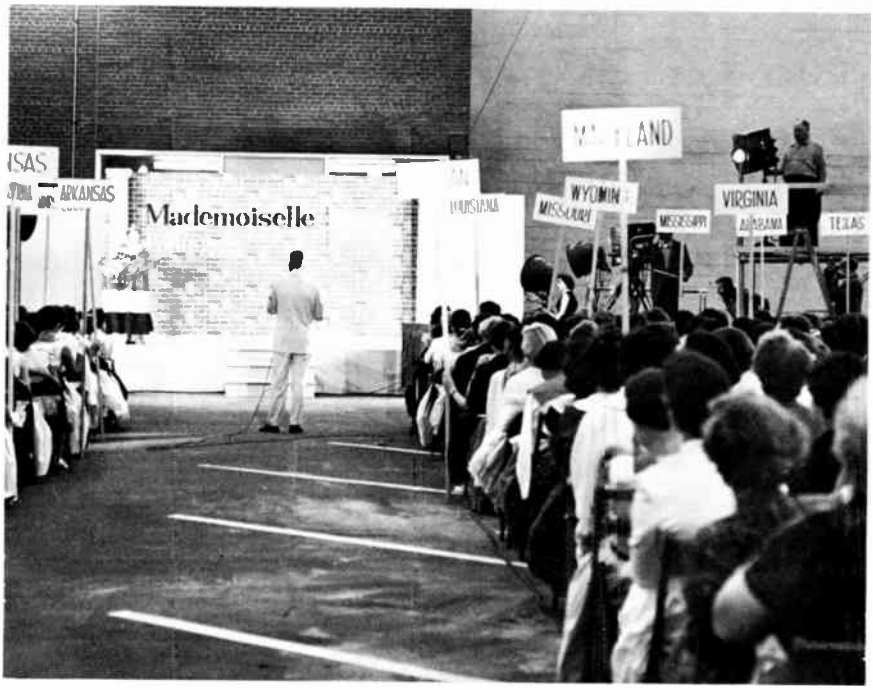


Fig. 18-3. Retail television advertising of Fowler, Dick and Walker, a Wilkes-Barre, Pennsylvania, department store. Over and above the retailer's regular program and announcement campaign, an hour-long telecast is held once each year from the top deck of the store's parking ramp, above. The program is the kick-off to the back-to-school promotion and is tied in with the store's college board. (Fowler, Dick and Walker.)

The items for broadcast promotion are selected by the merchandise managers and the department heads, but the advertising manager decides on the best medium and the best copy strategy. One person in the advertising department writes all broadcast commercials and plans the video sets. Like most retailers, Fowler, Dick and Walker relies heavily on manufacturers' films and slides but sometimes shoots film footage in the store for use on television. Live commercials are also employed. Since each floor of the store has coaxial cables connected to nearby WBRE-TV, it is possible, when desired, to do live commercials from within the store. When agreements conform with the store policy, Fowler, Dick and Walker will participate in national advertisers' cooperative advertising plans.

Two Major Food Chains

More than half the nation's food chains use retail radio advertising, primarily because of radio's ability to reach women with repeated messages at low cost. The number using retail television is substantially less, primarily because of the greater expense. Many supermarket operators, like others in the food industry, look forward to the day when mass color television advertising will further enhance television's effectiveness in selling food products.

More and more major food chains are finding successful formulas for both retail television and retail radio advertising. In the past many food store advertisers, steeped in the traditional use of newspapers (which list every major item featured during a weekend promotion), felt that the problem of devising an effective broadcasting plan was virtually unsolvable. A mere listing of items for viewers and listeners was clearly not workable, and purely institutional broadcast approaches did not move merchandise, either.

Gradually the formula emerged: consistent use of television, radio, or both; concentration of advertising immediately prior to the most important buying days of the week; use of each commercial to promote *a limited number of specific items,* closely related to one another and representative of the kinds of buys available; an institutional overtone to each commercial to reflect the merchandising policy of the supermarket. Some specific ways of carrying out these fundamental concepts are illustrated by the broadcasting plans of Red Owl Stores, Inc., and First National Stores, described below.

Red Owl Stores, Inc. Red Owl Stores, with headquarters in Minneapolis, has 161 outlets serving eight upper Middle Western states. The chain's annual sales volume exceeds $176 million. The bulk of its advertising budget is invested in newspapers, with the remaining moneys equally divided between retail television (7%) and retail radio (7%). Although its use of television advertising is relatively new, Red Owl Stores has used radio intermittently since 1939.

Red Owl's television advertising in several large markets consists of year-round sponsorship of Sunday-evening movies. Live commercials feature a limited number of related items or concentrate on single-item promotion with institutional overtones. Special events and store openings, of course, are also promoted by television.

Radio advertising is scheduled every weekday, most heavily on Friday, Thursday, and Saturday, in that order. Depending upon the size of the market, from ten to twenty commercials are broadcast each week during daytime hours. Both station-break commercials and 1-minute announcements are scheduled adjacent to popular shows. As in television, live commercials are used, featuring related multiple items or single-item and institutional copy.

First National Stores, Inc. First National Stores, New England's largest food retailer (564 stores), has an annual sales volume of over $500 million. Slightly over 18 per cent of its annual advertising budget is in radio, about 2 per cent in television, and the remaining 80 per cent in all other media, primarily newspapers.

First National's television advertising, a relatively new medium for the chain, consists of the First National Weather on Television Station WMTW-TV, the Mount Washington station in Poland Spring, Maine, and news sponsorship by First National's Hartford Division on Television Station WTIC-TV, Hartford. In both cases live commercials are used. The presenter wears a First National manager's jacket and describes merchandise as he takes it from a shopping cart.

First National Stores has used radio steadily since 1931. Currently both program and announcement campaigns are used on a year-round basis. First National prefers to use radio in the morning, primarily using station-break commercials and 1-minute messages. These are scheduled either within or adjacent to music, weather, or news programs. In some instances First National sponsors morning newscasts as well. The number of announcements ranges from six to twenty-one a week, aired Monday to Friday. Radio commercials feature either single items or a group of related items. The radio campaign is broadcast over sixty-two New England stations, including the twenty-seven stations of the Yankee Network.

A Chicago Automobile Dealer

One of the largest and most successful users of retail television advertising in the Chicago area is Courtesy Motor Sales, Inc. The president of the company, Jim Moran, has a naturally warm and friendly personality which exemplifies his firm's slogan, "The World's Friendliest Ford Dealer." Mr. Moran takes a personal interest in all the advertising activities of Courtesy Motor Sales and serves as his own advertising manager. He works closely with his advertising agency, Malcolm-Howard, and appears on all his television shows as host and commercial presenter. In his own words, here is the way Courtesy Motor Sales employs television as a retail advertising medium:

> We began our use of television in 1949 and have been consistent users of the medium ever since, sponsoring various types of programs, including full-length movies and live variety shows. We use only live commercials, and every new or used car we advertise is driven on camera.
>
> Our advertising budget is based on our projected sales volume. We keep our budget relatively flexible in order to meet existing competitive conditions. In the past we have invested about 60 per cent of our advertising budget in television and the remaining 40 per cent in newspapers, our two prime media.
>
> The selection of specific cars for television advertising is governed by the particular models that are in demand during various seasons of the year. We feature convertibles prior to and during the summer season, sports cars in anticipation of the sports-car season, and sedans in the fall and winter months. Selection of used-car models depends upon the type of cars that are in demand by the buying public, and this seems to run in cycles. There will be a period when it seems as though everybody is interested in owning a more expensive automobile, such as a Cadillac or Lincoln, and then there are other times when the buying public is interested in low-cost transportation, such as offered by the Ford, Chevrolet, or Plymouth. We vary our selection of cars in order to match the requirements of the market.
>
> When delivering our commercials, I do not follow a script, nor do I work from

cue cards. Working closely with Malcolm-Howard, we have a general idea of the sales approach that we are going to use. In rehearsal we talk through the commercials, and then I go on the air and express them in my own way.

Currently we have two feature film shows on the air, both on Television Station WBKB. Both are feature films starting at 10 P.M.—one on Monday night and the other on Friday night. We also run regular newspaper advertising in the four Chicago daily papers and some additional advertisements in the suburban newspapers.

In general, the advertising approach used by Courtesy Motor Sales, Chicago, is representative of the manner in which retail television advertising is handled by many other car dealers throughout the country. The main difference is, of course, that Mr. Moran acts as his own presenter, whereas other dealers employ a professional announcer.

A Large Carpeting, Furniture, and Appliance Store

Figures 19-2 to 19-4, in the following chapter, show how a small market furniture and appliance dealer (Lobock Furniture Company) uses retail radio advertising. The activity of this store contrasts sharply with the broadcast advertising activities of Polk Brothers, a large carpeting, furniture, and appliance store operating in the Chicago area. Although Polk Brothers was founded in 1935, its rapid expansion came following the end of the Second World War. At that time the store inaugurated a highly promotional merchandising policy. It is estimated that the business currently grosses about $61 million annually.

Since Polk Brothers utilizes the complete services of its advertising agency, Jack Petterson and Associates, Chicago, the advertising department at Polk Brothers is small. The advertising manager supervises a display staff of eight and a direct-mail section of ten and serves as liaison between the store and the agency.

One of the first retailers in Chicago to make regular use of television as a retail advertising medium (1948), Polk Brothers now invests approximately 40 per cent of its advertising budget in television, 35 per cent in newspapers, 10 per cent in radio, 10 per cent in direct mail, and the remaining 5 per cent in outdoor advertising. The advertising budget is based on careful estimates of future gross sales by departments, with budgets and estimates reviewed quarterly.

Polk Brothers uses three of the four Chicago television stations, three of the thirteen Chicago AM radio stations, plus two suburban AM radio stations. Program campaigns are employed on television, the primary advertising medium, and a minimum of 10 hours of programing is scheduled per week. Announcement campaigns are used on radio. All told, approximately 1,000 radio commercials may be broadcast per week, with approximately twenty-five to thirty announcements per day per station. Both television and radio advertising, especially radio, may be stepped up during promotion periods.

Extremely careful attention is given to the selection of merchandise for advertising. Items are featured simultaneously in all media and in window and in-store displays wherever possible. Each department head supplies each salesperson with complete information on all items currently being advertised. Advertisements are also posted where both consumers and salespersons can see them.

The items to be advertised are selected as close to the time of the broadcast as possible. Although newspaper advertising is also chosen at a late date, print deadlines fall relatively early, whereas broadcasting permits changes almost up to air time. This enables Polk Brothers to be fully competitive and to take advantage of advertising opportunities that arise as the result of new merchandise arrivals, price changes, competition, news events, and the weather. The advertising manager (and agency) must keep in close touch with each department head to make certain that merchandise to be promoted has arrived on time, that items are on display in sufficient quantities, and that all advertising is discontinued for an item as soon as it is sold out.

Once an item is selected for broadcast promotion, the agency is notified, and agency writers either see the item firsthand (often discussing selling points with department heads or buyers) or become familiar with it through a study of sales brochures. At times cooperative advertising kits are helpful in creating commercials. (Like most retailers, Polk Brothers enters into cooperative advertising agreements whenever possible.) Practically all commercials are live, both on television and radio. All announcements written by the agency must be approved by the executive vice president of the store before they go on the air.

To get full benefit from item advertising, Polk Brothers and its agency schedule the same item repeatedly on the air. An air conditioner may be featured as many as 10 times a week on television and upward of 100 times the same week on radio. When commercials are repeated, radio copy is identical, although there are slight variations in the live television commercials, since the presenter works from cue cards and notes rather than from a complete script on cuing equipment. Thus an item will be on the air for several days before it is taken off. Ordinarily no item is featured for more than 2 weeks, except under special conditions.

A Chicago broadcasting personality, Bill Hamilton, is used exclusively by Polk Brothers as commercial presenter and host on the television programs. Although local station personalities are used for live radio commercials, Hamilton often makes special transcriptions and thus participates in the radio announcement campaign as well. He also makes personal appearances in the store and represents Polk Brothers at public events, especially events such as races and parades sponsored by Polk Brothers.

Polk Brothers feels that its program campaign formula on television plus its announcement campaign formula on radio has contributed substantially to the growth and success of the business.

Robert Hall

The media thinking of Robert Hall Clothes, a chain of 258 clothing stores, directly contradicts the standard newspaper orientation of the average retailer. This retailer places about 60 per cent of its total advertising budget into broadcasting (with the bulk in television), 35 per cent in newspapers, and the remaining 5 per cent in magazines and other national media. All advertising is handled by Frank B. Sawdon, Inc., New York. Mr. Sawdon is also a vice president of Robert Hall Clothes.

The Robert Hall merchandising formula involves determining the character of the market, getting to know the market intimately, and gearing all advertising to the needs and budgets of the customers. The entire Robert Hall organization, from product to selling, is built to serve a mass market of consumers with annual incomes of $5,000 to $6,000, or less.

When moving into a new market, Robert Hall uses radio first and then follows with television advertising. Not an in-and-out user of broadcasting, Robert Hall schedules most campaigns 52 weeks a year. Heavy emphasis is on announcement campaigns, although from time to time a good program vehicle may be purchased. Commercials focus on low prices, low overhead, no fancy in-store fixtures, and such features as convenient store locations and easy parking.

Jingles for Robert Hall commercials are written by Jack Wilcher, under exclusive contract to the Robert Hall agency. In a typical year Wilcher will produce three dozen or more jingles. A library of jingles is maintained for almost every occasion—Easter, graduation, back-to-school, etc. The jingle policy is to keep the tunes light and interesting, without so much high pressure that the audience becomes bored. Many customers have indicated their liking of the Robert Hall jingles on the business reply cards enclosed with each garment sold.

The commercial creative policy is to stress only one item per commercial. Ordinarily about five or six different items are promoted in a given week, and the spots are rotated on each station's schedule. Since there are about thirty spots per station per week, each message is aired five to six times a week. But the over-all continuity of commercial format gives Robert Hall greater identity on the air.

In contracting for broadcasting facilities, the Robert Hall agency sends time buyers into each market to negotiate locally. The agency feels that only in this manner can it get to know the market better and get the best buys and most effective commercial presentation. The agency does not necessarily buy time on the top station in any given market. It is a question of making the best possible buy in the circumstances. In television, for example, this may mean that the contract will go to the second or third station, which features westerns and mysteries. The assumption is that such programing reflects a station image that is more likely to appeal to the mass audience from which Robert Hall draws its customers.

Another important reason for sending the time buyer to the market is that it makes it easier to buy time at the local rate. This arrangement bypasses the station representative. Representative organizations have consistently fought such practices on the grounds that companies like Robert Hall are really national in character and thus not eligible for local rates, even though they operate local retail outlets in the community.

The agency conducts regular sales-effectiveness checks on retail advertising media. One way this is done is through 1-day specials advertised in a single medium. In some cases only a 10-second tag is added to a commercial to promote the 1-day special. Results suggest continuation of Robert Hall's current media strategy, heavily weighted in favor of broadcasting.

Summary

Although newspapers remain the primary advertising medium for most retailers, an increasing number of local advertisers are turning to television and radio. Over and above the basic benefits of broadcast advertising listed in the first chapter, there are several special advantages of retail television and radio advertising. Retail broadcast advertising is available at practically all hours of the day and reaches urban, suburban, and rural audiences simultaneously. Retail television and radio advertising offers a natural tie-in with network or national spot advertising and permits the local touch. In view of the popularity of car radios, retail broadcasts often can deliver a timely reminder to the listener on his way to shop. Moreover, radio's low cost permits economical saturation.

Retailers that serve both urban and rural markets are logical users of TV and radio advertising, but those who serve only a limited neighborhood area would encounter considerable waste circulation with these media and should consider more localized vehicles, such as the neighborhood shopper or the neighborhood edition of the newspaper. The retail broadcast advertiser can use a program campaign, an announcement campaign, or both. Many advertisers use year-round program campaigns, supplemented with announcements during peak promotion periods.

Although there are numerous ways to arrive at the amount of money to be spent for retail advertising purposes, the most common are the percentage-of-sales method, the objective-and-task method, and the arbitrary method. The objective-and-task method is ordinarily recommended, with the percentage-of-sales method used as a check. Once the budget is established, it should be administered carefully in terms of the special opportunities and competitive marketing conditions that develop. The proportion of the budget allocated to television or radio will depend upon broadcasting's role in the total advertising plan. The retailer should select one local medium as his primary advertising vehicle and invest sufficient money in this medium to make a hard-hitting impression on his customers. If television or radio is given a primary advertising role, this may mean that upward of 60 per cent of the budget will be invested in the medium in order to achieve saturation through frequency and repetition.

Larger retail stores usually have an advertising department to handle all their advertising activities, but some, especially those serving major metropolitan markets, also employ an advertising agency. An agency may be retained to handle only the broadcast advertising, which requires the services of specialists. It is often advisable, however, for the retailer to employ a television-radio specialist in his advertising department to create and coordinate all broadcast advertising. Local television and radio stations are a primary source of assistance to retailers using broadcast media.

Television and radio advertising can play a vital role in the advertising and sales promotion plans of most retailers. Its increased use depends upon many factors, notably full awareness of retail broadcast advertising successes and careful retailer education by broadcast station salesmen. The retailer, moreover, must be willing to depart from traditional retail media patterns and to use television and radio in the distinctive manner dictated by their special characteristics—the sight, sound, and motion of television and the audio features of radio.

19 Retail Television and Radio Campaigns

A successful retail television or radio advertising campaign develops in three basic steps: (1) preliminary planning, (2) getting the campaign on the air, and (3) follow-through.

Preliminary campaign planning includes a retailer's self-analysis, a review of major store promotions, a consumer analysis, agreement on campaign objectives, a review of the advertising budget, and media strategy planning. Getting the campaign on the air involves time buying, selecting items for promotion, writing the commercials, scheduling the commercials, and producing them on the air. Campaign follow-through includes supervising the campaign, coordinating it with other media, merchandising the campaign, and checking sales effectiveness.

Obviously not all retail broadcast campaigns are planned in precisely the sequence indicated above. Budget plans are tied in closely with media plans, and changes in one affect changes in the other at any phase of the campaign. As another example, merchandising tie-in activities are often planned early in the campaign rather than at the follow-through stage. Items selected for broadcast advertising often change with the weather and necessitate last-minute switches in all three campaign phases. Nevertheless, in one way or another, all the steps mentioned above are carried out in greater or less degree in planning and executing a successful broadcast campaign for the retail advertiser.

As emphasized throughout this book, although broadcast advertising may be planned in much the same fashion for television as for radio, the execution of the television campaign and the execution of the radio campaign are often entirely different. This is certainly true in retail television and radio advertising: the radio campaign tends to use greater frequency because of its low cost and saturation-domination possibilities; merchandise for television advertising is selected with special attention to demonstration possibilities; television station circulation often reaches farther out into rural areas than does the 250-watt radio station. And basically, of course, television must always be handled in a special way, for it is a unique medium—not newspapers with motion and not radio with pictures. These and other examples of the differences in television and radio campaigns are pointed out in this chapter.

The Beamed Advertising Technique

The *beamed advertising technique* consists in aiming all sales messages directly at the consumer (or potential consumer) who buys or influences the purchase of the product. Effective application of this technique means the planned selection of the merchandise (or service) for promotion, the program, the time, and the station(s) to match the advertiser's particular consumer group. Beamed advertising makes the retailer's use of television and radio more logical, intelligent, and effective.

The technique is not restricted to *retail* broadcast advertisers. It is equally applicable to national and regional advertisers—using either network or spot facilities. But since some retailers have a tendency to let their personal taste in television and radio programs dominate their broadcast buying decisions, the term has been used widely by television and radio local time salesmen as an educational device. It reminds retailers to schedule television and radio advertising to appeal to customers and potential customers—not to themselves.

The beamed advertising technique is applicable to announcement campaigns as well as to program campaigns, for both must be aimed like a rifle shot at a specific target, not fired like a shotgun blast in the general direction of the target. Many stores, for example, want to reach women primarily, for they are the big shoppers. To communicate with this group, daytime television and radio are logical media. Other stores want to reach the entire family, and in such cases nighttime television and radio are suggested.

Certain retailers do not always find it necessary to employ the beamed technique. This is especially true of those in smaller towns, where practically everyone at one time or another trades in all stores, and also those selling convenience goods to the mass market. But most local advertisers will do well to employ the beamed technique, deviating only when the known consumer group is extremely broad. In short, although both television and radio are mass advertising media various segments of the audience can be reached most effectively at certain times of day with certain types of programs. Thus the beamed technique enables the advertiser to make the most effective use of his broadcast advertising dollars.

Differences between Retail Campaigns in Major and Small Markets

Although the basics of this chapter are applicable to retail campaigns in both major markets and small markets, the size of the market makes a substantial difference in the way a campaign is developed. In brief, many processes that are carried out in detail by retailers in major markets must necessarily be subjected to short cuts in small markets.

Not having broadcasting specialists in his advertising department (and in

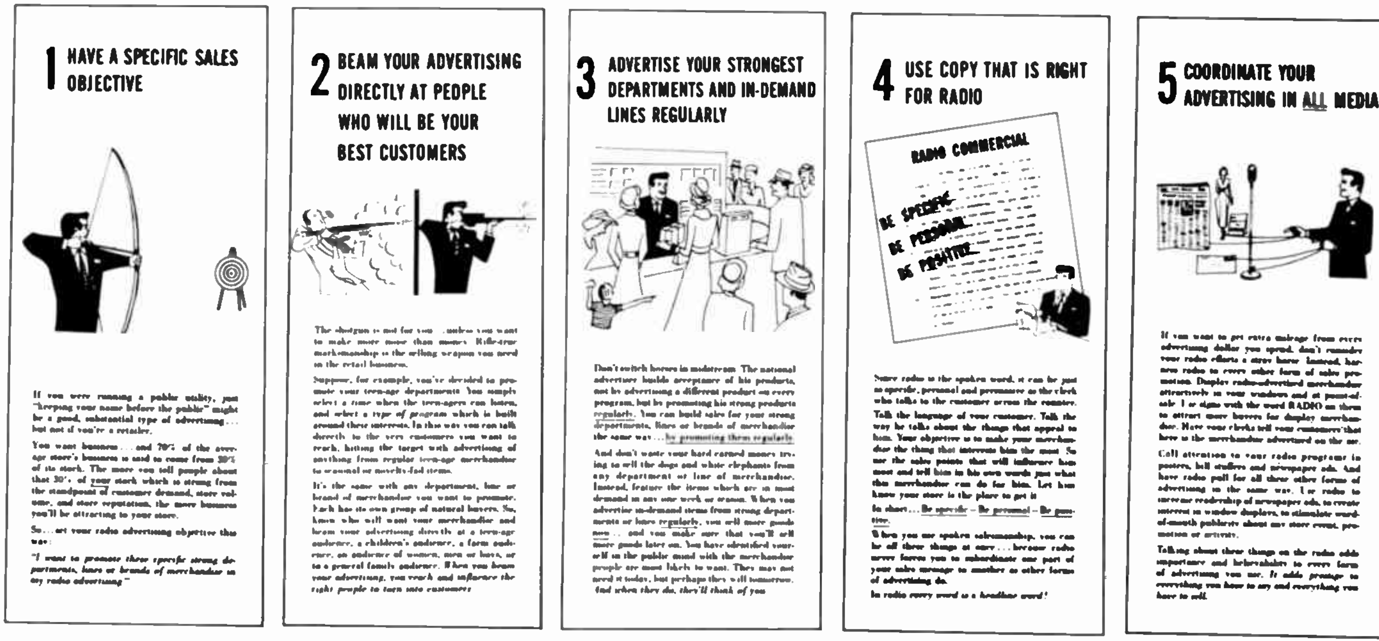


Fig. 19-1. Five basic principles of successful retail radio advertising. Originally developed by the Broadcast Advertising Bureau of the National Association of Broadcasters, the principles are equally applicable to retail television advertising. (National Association of Broadcasters.)

many cases with only a limited advertising department, or none at all), the small-market retailer must rely heavily on the counsel of the local television and radio station time salesmen. Since there are no detailed analyses, no carefully formulated objectives, and no consumer facts in writing or readily at hand, a great deal depends on judgment and common sense. This puts an additional burden on local broadcasting stations to employ time salesmen skilled in the art of retail merchandising. Such persons can then talk to the potential advertiser, not only in terms of television and radio, but also in terms of the store and its customers.

This does not imply that the campaign phases spelled out in this chapter are not applicable in the small-market broadcasting campaign. Careful preliminary campaign planning (establishing budget allocations, setting specific objectives, and weighing the relative merits of program and announcement campaigns); getting the campaign on the air (carefully selecting items, writing commercials, and scheduling); and follow-through (supervising the campaign, arranging in-store merchandising displays, and coordinating broadcasting activities with other retail media)—all these are essential in the small-market situation. But here much of the burden of *success* falls directly on the broadcasting station, which must make certain, in taking the necessary short cuts, that all essential steps of the campaign plan remain intact and, in one way or the other, are carried out.

Preliminary Campaign Planning

Preliminary planning for the retail television or radio advertising campaign includes six basic steps: (1) analysis of the retailer's own business, (2) review of major store promotions held throughout the year, (3) consumer analysis, (4) establishment of objectives, (5) budgetary allocation review, and (6) media strategy planning.

Preliminary campaign planning charts the basic direction of the total retail advertising campaign and encompasses all media. During the second major phase, getting the campaign on the air, week-to-week planning becomes a dominant factor. But in order for such short-term plans to be effective, they must be part of a carefully plotted long-range strategy developed at the outset.

Theoretically, preliminary campaign planning ends when the retailer signs a contract with the television or radio station, but the conclusion of this first stage and the start of the second is far more informal in the retail campaign than in the national campaign, for on a practical day-to-day basis many retail campaign steps tend to overlap or to occur simultaneously.

Analysis of the Retailer's Own Business

Critical self-appraisal is excellent for any business and is especially helpful to the retailer as he starts planning strategy for television or radio advertising. This is an ideal time to review the store merchandising policy and the existing advertising and sales promotion program and to carefully plan the coordination of all media and selling plans, so that each activity works as part of an integrated advertising program.

The starting point may be either a self-analysis or a study undertaken with outside help. The necessary assistance may be obtained from a retail counseling group or trade association or from frank and open discussions with the local television station, radio station, newspaper, or chamber of commerce that can contribute to an objective and constructive analysis of the retail store and its business. This type of study helps base campaign plans on known facts rather than on intuitive guesses. It brings to light advantages to be exploited, discloses disadvantages which need correction, creates a store-conscious feeling, and helps chart campaign thinking.

The retail analysis, which is more or less equivalent to the market analysis in national advertising, should include a study of the store from the point of view of (1) reputation; (2) merchandising policy; (3) services; (4) location; (5) physical plant; (6) competitive position; (7) leading items, lines, departments, and services; (8) the advertising department and its policies; (9) areas for potential growth; and (10) areas peculiar to the particular business.

One of the key areas for thorough analysis, prior to launching a new campaign, is the *store's merchandising policy*. The character of the store, as conceived by retail management, should be obvious in all store advertising and throughout the store interior as well. *Highly promotional* stores should reflect this policy in each commercial, print advertisement, window and in-store display. *Prestige stores* should carry an overtone of quality and distinctiveness in all advertising and in-store display. The store merchandising policy is an over-all guide in advertising, for it helps in the selection of items and tones all sales promotion activities.

The retail analysis may suggest that the merchandising policy be altered—either toward higher prestige or toward stronger promotion, wherever the greater long-range profit potentials lie. Advertising on the air can reflect this new merchandising policy and do much to make the consumer aware that the character of the store has changed.

Large retail stores, especially department stores, may have different promotion policies in different departments of the store. A downstairs store ("budget shop"), for example, will usually carry less expensive lines of merchandise than the main store. The budget-shop policy may be highly promotional, whereas the main store policy may be semipromotional. In the same store, to carry the illustration even further, the fur salon or jewelry section may be a prestige department, and all its advertising must be toned accordingly.

A good retail analysis enables management to see its own store in proper perspective, reaffirms or modifies the basic merchandising policy, and helps coordinate advertising and sales promotion activities. All this brings the retailer a step closer to his long-range goal, for success comes to those who know their objectives and strive to achieve them.

Review of Major Store Promotions

Early in the development of the advertising campaign, the retailer should review each of the major store-wide and department promotions held throughout the year. The objective of this study is to determine what *promotions* will be held for the forthcoming year and to create a distinctive retail *keynote idea* for each. A retail keynote idea is a strong, central selling theme, around which revolves all promotion for the sale. It reflects itself in all advertising for the sale and also becomes the theme for in-store promotional activity.

A good retail keynote idea should be distinctive, one that will stand out in the consumer's mind. The keynote should be adaptable to all retail media employed by the advertiser, capable of various broadcast and print treatments, flexible enough for distinctive art and layout arrangements, and substantial enough to permit constant use during the promotion and again in following years, as the successful sale is repeated.

Most retailers have several sales each year, the number varying with the merchandising policy of the store. These include store-wide selling events and department and divisional sales, as well as individual-item promotions. Traditional selling events, for example, are a January clearance sale, a spring sale, a summer sale, and a fall sale. Too often retailers are satisfied to promote a sale with a name as simple and trite as any of the above. The alert retailer, however, will strive for a distinctive keynote idea for each event. In this way a spring sale (which any store could have) becomes a distinctive "Daisy Sale" (associated exclusively with one store). A regular summer sale becomes "Sailing, Sailing Days" and a routine back-to-school promotion becomes "Little Red Schoolhouse Days." These are typical of how creative thinking can raise a traditional selling event out of the ranks of the ordinary.

Although ideas for retail keynotes may theoretically stem from any source, most successful themes seem to come from one of five areas: (1) the business itself (a twenty-seventh anniversary sale, a sixteenth birthday sale, or a traditional selling event, such as the George Washington sales in Washington), (2) seasons and holidays (a "Snowflake Sale" or a "Jonquil Jamboree") to tie in with seasonal purchasing patterns, (3) Chamber of Commerce events (participation with other retailers in "Dollar Day," "Pioneer Days," "TV-Radio Day," and local parades), (4) national advertisers' promotions (local tie-in advertising to participate in "Spruce Up for the Holidays," "Garden Varieties Week," and other umbrella promotions supported by specific national advertisers), and (5) industry-wide promotions (local participation in events sponsored by trade associations such as "Sew and Save Week," "National Hat Week," and the like).

Most national advertisers select one keynote idea and use it consistently for several years, or longer. In contrast, a retailer will employ various theme ideas throughout the year, using a different one for each major selling event. As mentioned, however, a successful selling theme may be repeated in following years as the sale recurs. To illustrate, Hamm's beer, a national advertiser, has employed a keynote based on the "Land of Sky Blue Waters" theme for many years. The Dayton Company, Minneapolis, uses numerous themes throughout the year, such as the "Daisy Sale," "Jubilee Days," "Old Fashioned Bargain Days," and others, repeated annually. Note that themes are not the same as slogans. The *slogan* of The Dayton Company, for example, is "The Northwest's Great Store." At times, however, a keynote idea is expressed in the form of a slogan.

By reviewing major store promotions at the time the advertising campaign is under consideration, the retailer and others associated with his promotion activities (television stations, radio stations, newspapers) can help create distinctive keynote ideas to enhance each sale and make it a standout activity for local customers.

The Consumer Analysis

Through a consumer analysis, the retailer determines detailed data on store customers—who they are, whether they are a mass or class group, how much they earn, where they live, and what type of work they do. Information on consumers' likes and dislikes in merchandise should also be compiled as a guide to store buyers. It is important to know not only who purchases the merchandise but also who influences the purchaser. Shopping habits may also be determined—what days of the week, for example, most purchasing is done in the store as a whole and in individual departments.

A knowledge of consumers' viewing and listening habits will help in making television or radio time-buying decisions. In addition, such information is invaluable in selecting the proper type of program, if a program campaign is employed, and in scheduling broadcasts throughout the campaign.

Information required for a consumer analysis may be obtained from various sources. One of the most important is the store's charge accounts and time-payment records. Bank checks reveal the home towns of purchasers. Investigations by researchers at the point of purchase may also provide helpful information, especially from customers who do not have charge accounts. Sales personnel can often contribute valuable observations which they have made in serving customers.

In smaller retail establishments the store owner is also a salesperson. In day-to-day contacts with the public, he is able to analyze his customers personally. In this way he conducts a perpetual consumer analysis.

Whether a retail business is large or small, a knowledge of the store's clientele is essential to the success of a television or radio campaign. By knowing who consumers are, the retailer can key advertising to this group and concentrate on those persons who purchase the most from the store. He should, however, also make an effort to determine who his *potential* customers are and to see that his advertising reaches them as well.

Determining Campaign Objectives

Before determining a specific goal for television or radio advertising, the retailer must establish an over-all, long-range store objective. In so doing he sets up a target toward which all store merchandising, advertising, and sales promotion are directed in a coordinated effort.

The long-range objective for one retailer may be to reach first place in local sales volume. Another retailer's goal may be to build store prestige and attract a higher-income clientele. A long-range advertising goal used by many retailers is to expand the store's influence, community by community, into other areas and to attract new customers. With the over-all sales promotion goal in mind, the retailer next plans what specific objectives can be achieved during the immediate period ahead. (Ordinarily the basic planning of objectives is done roughly 1 year in advance with periodic reevaluations quarterly or monthly.)

Twelve common objectives of retail television or radio advertising are discussed below. Each is fundamentally designed to increase sales and may receive primary or secondary emphasis in the retailer's advertising and sales promotion plans, depending upon individual requirements. These objectives are (1) to build item sales by promoting in-demand items, (2) to promote popular lines sold by the retailer, (3) to promote popular departments, (4) to build store traffic, (5) to expand the retail trading area, (6) to promote special store services, (7) to popularize the store's merchandising policy, (8) to establish store identification, (9) to supply store information, (10) to coordinate retail and national advertising of brands sold by the retailer, (11) to promote store merchandising events, and (12) to reach special objectives peculiar to the retailer's business.

1. To Build Item Sales by Promoting In-demand Items. All advertising works best when it promotes popular merchandise that people want. This helps create immediate sales and aids in building future sales as well, for persons exposed to the advertising (but not necessarily in the market to buy the product) will soon realize that the retailer handles popular items and keeps up with the trend.

Items advertised by television or radio may be regular-price-line items or sale items. The first category consists of merchandise featured in advertising but selling at its regular price and yielding, of course, a standard profit markup. Sale items are either goods selling at a reduced price or merchandise especially purchased for sale at lower prices. Many retailers advertise certain items as *leaders*. These are items on sale at a very modest profit, or perhaps no profit at all, and are designed to draw customers to the store. It is hoped that the customer, once at the store, will purchase not only the leaders but also other, more profitable products. Furthermore, if the customer is satisfied with his purchase, as well as with the store's service, location, salespersons, and the like, he is likely to return and perhaps will become a regular customer, the type of customer all stores desire and the type that is responsible for most of its sales.

2. To Promote Popular Lines Sold by the Retailer. Entire lines of merchandise may be advertised by television and radio promotion. Such merchandise may be popular private brands or popular national brands. Advertising may be needed to increase the sales of leading lines or to bolster the sale of weaker lines. In the latter case advertising should be used only if the line is sufficiently strong to merit promotion; otherwise the line should be dropped. Leading lines, like leading items, are commonly referred to in the trade as *best sellers.*

To illustrate: There may be a trend toward increased sales of a specific line of household products. Television and radio can give a sales boost to this popular line; this, in fact, is the ideal way to employ an advertising medium. Conversely, another line of merchandise may be lagging in sales. Television or radio may give "a shot in the arm" to this line, although results should be watched carefully, for no amount of advertising will move merchandise that customers do not want. Retailers are well advised to advertise the leaders.

3. To Promote Popular Departments. Television and radio advertising may be designed to promote one or two specific departments within a retail store, selected because of their popularity and profit potential. The entire broadcast campaign, for example, may be used to advertise items in the sporting goods department or the infants department. From time to time the departments enjoying television or radio advertising may be rotated and other departments featured. Rotation, however, should not be too rapid. Each department should get sufficient on-the-air exposure to register on the public. In most cases a department should be featured for 2 or 3 months—and longer if possible. Although this may seemingly work to the short-term disadvantage of departments that are out of broadcast advertising for a year or more at a time, in the long run this use of broadcast advertising leads to success.

At times a low-profit department may be selected for broadcast promotion because it is popular with customers and attracts store traffic, which in turn may stimulate purchases in other, more profitable departments. Whenever a weak department is considered for promotion, retail management determines whether the department has sufficient long-range potential to justify the advertising expenditures. Sales results from promoting weak departments are watched carefully, for, as mentioned, advertising dollars are usually best invested to support leading departments. One of the main reasons why advertising should not promote weak items, lines, departments, or services is that ordinarily advertising alone is not enough to correct the poor sales situation. The problem usually calls for full attention by retail management, including a reevaluation of quality, pricing, in-store location, display, and the like.

4. To Build Store Traffic. By increasing the number of persons who enter the retail store daily, the retailer increases his potential sales, both in the number of transactions and in dollar volume, for every person walking into the store is a potential customer. Both television and radio can be effectively used to increase store traffic by promoting specific items, lines, departments, and services, particularly by advertising in-demand merchandise and publicizing leaders. These techniques have proved more successful in this regard than the use of general institutional appeals.

5. To Expand the Retail Trading Area. When a retailer wants to expand his trading area, television or radio advertising may be used effectively as part of a well-coordinated market-expansion program. Broadcast advertising reaches suburbanites, out-of-town customers, and farmers—including many who reside outside the retailer's regular trading area. Out-of-town residents may not be exposed regularly to such local advertising media as the newspaper, the shopping news, and outdoor advertising. Programs or announcements beamed to such persons may encourage them to become regular customers, inviting them to use mail orders, to shop by phone, to open charge accounts, to use the store's delivery service or personal shopper.

Although the situation may vary in some markets, television stations generally have wider coverage than radio stations, which are usually restricted to the local area. This is only natural, for there are many more radio stations than television stations, and each radio station can cater to its own specific community. The radio station, however, usually has a more extensive reach than the local paper. But television tends to have regional circulation, extending into outlying communities that could otherwise be covered for advertising purposes only by a combination of several small-town newspapers and local radio stations. Thus a retailer interested in expanding his trading area should get specific facts on the circulation of each local medium and select the vehicle (or vehicles) that cover the area into which he desires to expand.

6. To Promote Special Store Services. The personal shopper, telephone orders, fur storage, made-to-order slipcovers and drapes, reupholstering, free delivery, gift wrapping, and various other store services can be effectively promoted by broadcast advertising. Television and radio can also be used to acquaint the audience with such conveniences as tearooms, restaurants, the catering department, and the interior-decorating service.

7. To Reflect the Store's Merchandising Policy. All advertising, of course, should reflect the store's basic merchandising policy. If the policy is modified, television and radio can be used to implant the new store image in the mind of the consumer—whether the shift is to a prestige store or to a promotional store. The merchandising policy can be indicated not only by the specific items, lines, departments, or services promoted but also by certain institutional copy lines in each commercial—for example, "Stretch your dollar at Goldblatt's" (Goldblatt's Department Store, Chicago) or "A gift from Dayton's means more" (The Dayton Company, Minneapolis).

8. To Establish Store Identification. A television or radio advertising goal may be to implant the name of the store so firmly in the minds of the public that whenever they think of purchasing an item they automatically think of the retailer's store. The dealer always wants customers to shop in his store first, regardless of the brand they are looking for (in contrast to the national advertiser, who wants the customer to ask for the item by brand name, regardless of the store).

The store name will, of course, be featured prominently in all retail commercial copy and print advertisements. On television the store name is also shown visually. Film footage of the building, a familiar close-up of the store entrance, the store sign, a map showing the store location—all help establish video identification and register the store name. When the retailer uses a program campaign, the store name is ordinarily mentioned throughout the show, not merely in the program opening and closing.

One of the best ways to establish the store name is by promoting specific items, lines, departments, or services of interest to customers. In this way it becomes essential for viewers and listeners to remember the name of the store in order to make the worthwhile purchase.

Often a store name will change with a change in ownership. In this case the new name is ordinarily publicized with the old one for a period of time in order to create the necessary association and carry-over of good will. Establishing the store name is also part of the job of attracting new customers and expanding the trading area.

9. To Supply Store Information. Store locations, parking facilities, streetcar and bus connections, store telephone numbers (especially no-toll numbers from suburbs), and store hours (especially evening hours and special holiday shopping hours), as well as other store information pertinent to both customers and salespersons, can be promoted by television and radio.

10. To Coordinate Retail and National Advertising. The retailer can benefit from national advertising by local tie-in advertising. When the national campaign is in full swing, the retailer can promote his store as the place to buy the nationally advertised brand. Retail television and radio are logical media to use when tying in with products promoted by network or national spot television and radio. As mentioned, however, when numerous retailers in a given city carry a product, the national advertiser often prohibits any local tie-in advertising adjacent to his own program. In this way he precludes any charge of favoritism from other local retailers handling the product.

Retail television and radio can be used equally well for local tie-in advertising with national campaigns conducted through newspapers, magazines, or outdoor posters. Often cooperative advertising budget money is available from the national advertiser for dealers who sign a cooperative advertising contract with him. Practically all national advertisers with a cooperative advertising plan will approve the use of broadcast advertising to support the brand at the local level, provided that the terms of the contract are followed. Often this means using commercials prepared for dealer use by the national advertiser or getting his approval on locally prepared commercials before releasing them for on-the-air use.

11. To Promote Store Merchandising Events. Local television and radio advertising can be used to publicize store-wide retail promotional events or departmental promotions. All television and radio commercials publicize the event and feature specific sale offerings. Often a retailer will increase his announcement schedule (or add an announcement campaign over and above his program campaign) to give additional support to the sale. A very heavy schedule is often referred to as a *saturation campaign,* for the retailer attempts to reach everyone in the marketing area with news of the selling event.

12. To Reach Special Objectives Peculiar to the Retailer's Business. This classification covers any objective peculiar to the retailer's business. It may be important, for example, to recruit new salespersons during a peak selling period, such as the Christmas season, or to inform the public of new store salespersons, especially employees who have built a community following. Other special objectives may be to introduce a store trade character, to reduce inventory prior to the introduction of new models, to establish an advertising gimmick, to inform the audience of the route to an out-of-the-way location, or to stress a store service which competitors do not have. Repeated broadcast advertising is an effective way to attain such special objectives.

Before planning an advertising campaign, the retailer selects *one of the above objectives as his primary goal* for the period of the campaign immediately ahead. *He may also select one, two, or perhaps three objectives as supplementary goals.* All his advertising and sales promotion activities will be directed toward achieving these immediate goals, which also assist in attaining the long-range goals the store has set up for itself.

In a few cases broadcasting may have one advertising mission and print advertising another. But most retailers coordinate all media activities. To illustrate: The primary advertising objective may be to build sales of fast-moving, in-demand merchandise, and the secondary objectives may be to expand the trading area and to increase store prestige. Assuming that radio is the primary retail medium and that television and newspapers are used in secondary roles, all advertising in these media are aimed at the same specific goals. Reaching such short-range goals is prerequisite to achieving the long-range objective, and over a period of time the coordinated campaign brings the store one step nearer its ultimate aim, to be first in sales and prestige in the community.

In establishing the goals for a retail campaign, and for broadcast advertising in particular, a retailer must avoid having too many objectives. To try to attain simultaneously all twelve goals listed above would, of course, be foolhardy. The alert retailer selects several closely coordinated specific objectives, using the most important one as his primary aim and the others as supplementary goals. All promotional effort is directed toward attaining these realistic objectives.

Budgetary Allocation Review

Early in preliminary campaign planning the retailer reviews his advertising budget, with special attention to choosing the primary advertising medium. Retailers tend to invest most of their advertising money in local newspapers, using television and radio in a supplementary fashion, if at all, and allocating to these media as little as 5 per cent of their total advertising budget. This is hardly enough for broadcasting to do a selling job. Even the 15 to 20 per cent suggested for retail radio advertising by a postwar study [1] is often too small an amount to make a significant impression through local radio and it is rarely adequate for an effective television campaign. Consequently there is need, at this stage of campaign planning, for media reappraisal and a careful assignment of primary or secondary roles to broadcast and print advertising.

Traditionally retailers are prone to use print (often exclusively), and in many cases they venture into television or radio advertising only during a newspaper strike. But when the sums of money ordinarily invested in print advertising are expended on television and radio campaigns, the sales results often surprise the most print-bound retailers. As pointed out in the previous chapter, retailers who have had the most spectacular success with television and radio advertising have given broadcasting the major responsibility in their retail advertising activities. This means that they may allocate 50 per cent or more of their budget to television or radio, the exact percentage depending upon local rates and the cost of a substantial program campaign, announcement campaign, or both. Many successful users of broadcast media put 90 to 100 per cent of their budget into television or radio.

In many respects the retailer's allocation to television or radio is in direct proportion to his confidence in the medium. Confidence, of course, is usually fostered initially by the creative selling efforts of the local time salesman.

Media Strategy Planning

Media strategy planning calls for careful evaluation of various retail media possibilities, with special attention to primary and secondary media roles and alternative ways to employ television, radio, newspapers, car cards, outdoor advertising, etc., as part of the advertising and sales promotion team.

[1] Sandage, C. H., *Radio Advertising for Retailers* (Harvard University Press, Cambridge, Mass., 1946), p. 12.

In regard to television and radio, three special areas must be explored at this point: (1) the choice of a program campaign, an announcement campaign, or both, (2) the local television or radio stations that might be used in the campaign, and (3) the local program and announcement availabilities.

1. Program Campaign, Announcement Campaign, or Both? Three key factors are involved in deciding on the type of broadcast advertising to be used: (1) the role of television or radio in the total retail media plan, (2) the size of the budget, and (3) availabilities.

If television or radio is to be the primary medium, it is logical to use a year-round program campaign plus an announcement campaign during major promotional events. A basic program campaign is further encouraged if the advertiser is a prestige store and can sponsor an outstanding program that will enhance the store's reputation and offer a fine setting for commercials with prestige overtones.

If television or radio is to play a secondary role, the appropriation for broadcast advertising is likely to be smaller, thus permitting only an announcement campaign. This may be a consistent year-round campaign or, more logically, a saturation campaign concentrated around major selling events. Put another way, when the budget is small, an announcement campaign suggests itself. With a larger budget, the retailer can consider a program campaign, an announcement campaign, or both, the choice depending primarily upon the broadcast media role and, of course, availabilities.

As always, availabilities are the key to final decisions. A good program availability, one well suited to the retail advertising objective and likely to attract the type of consumer the retailer wishes to reach, suggests a program campaign. Similarly, a lack of appealing program availabilities, coupled with an opportunity to buy a package of announcement availabilities in desirable time periods, suggests an announcement campaign. Although many retailers think only in terms of announcements when considering television and radio, program possibilities should be given serious consideration. On many stations today there are unusual opportunities to sponsor popular programs that dominate the time period and all but ensure advertising success.

In choosing between a program and an announcement campaign, it is essential to consider the fundamental advantages and disadvantages associated with each. An *announcement campaign* ordinarily costs less, proves easier to schedule, and gives greater on-the-air frequency.. Large audiences can be cumulated throughout the day and evening by use of frequent broadcasts.

But, sandwiched between programs as they are, announcements may be missed. Good time periods, both on television and radio, are often held by national advertisers, who have built up excellent franchises over a period of months and years and are reluctant to give them up. Early-morning announcement availabilities are hard to find on many leading radio stations, just as good identification announcement and 20-second availabilities in the evening are hard to buy on television. One-minute television availabilities are often limited to daytime or late-evening hours.

The *program campaign,* which can be built to attract the particular audience the retailer desires, offers consistent advertising exposure with the opportunity of program-sponsor association as an aid to selling. Good will generated by the program accrues to the sponsor, thus further enhancing salesmanship. This is especially important in smaller markets, where retail sponsorship of such local events as high school football games or local baseball games is considered a fine community service. Also of importance is the fact that a program campaign lends itself well to merchandising, both to the consumer and the sales force.

Program campaigns, however, ordinarily call for more supervision and tend to be more expensive, since talent charges are added to time charges. This is always true in television advertising but not always in radio advertising. A simple record show with the local station announcer serving as disc jockey is usually available at no added talent fee. On some radio stations even high-rated news programs are available at no additional talent cost. Whether or not a program talent fee is charged depends on the type of program and the policy of the station. Usually, the smaller the radio station, the less the incidence of talent fees.

Again, the powerful combination of a year-round program campaign plus announcement campaigns during major promotional events is a proven way to use television or radio in a primary role. And an announcement campaign, again concentrated around major store-wide sales, is a proven way to use television or radio in a supplementary role.

2. Study of Local Television and Radio Stations. In planning basic broadcast media strategy, the retailer should make a special study of the local television and radio stations that might be used to carry his campaign. Although specific stations are always considered in connection with the availabilities they offer, the retailer should analyze the basic qualities of each station in his community. This study may reveal that a station should be ruled out, no matter how attractive the availabilities it offers, because of high time costs, an undesirable audience, unsuitable programing, low circulation, an inappropriate station image, or some other factor. On the other hand, a station study may show that one station is such an influential and desirable medium that it should be given top consideration even if this means buying an inferior availability and hoping to work into a better time period during the course of the campaign.

The basic factors to review in studying a station, as explained in Chap. 16, Time Buying, are (1) coverage, (2) audience, (3) cost, (4) physical equipment, (5) station services, (6) network affiliation, (7) previous advertising experience, (8) amount and type of commercial business, (9) program policies and commercial policies, and (10) merchandising services.

If a station-image study has been done, the retailer should review the findings. Many stations in major metropolitan markets have such studies, and the conclusions are often helpful in making a final decision when other statistical facts do not lead to a clear-cut decision.

3. Analysis of Program and Announcement Availabilities. Availabilities are the key to broadcast media strategy decisions. They help determine the choice of programs, announcements, or both. Since all advertising will be aimed at the retailer's customers, availabilities are evaluated in terms of the days and hours when this group is most likely to be reached. Both broadcast and print advertising must be consumer-directed, prepared in the light of the facts derived from the consumer analysis.

Each program and announcement availability is examined carefully by the retailer, although, as mentioned, his separate analysis of individual stations may rule out certain stations or encourage strong consideration of others. Program availabilities are judged in terms of audience, adjacent programs, cost, time of day or night, and competition. In selecting programs, special attention is given to the suitability of the program to consumers and retailers alike. The beamed advertising technique means that the broadcast campaign must be aimed directly at the particular type of audience the advertiser wishes to reach. The retailer, knowing his customers, selects announcement availabilities or the type of program that will reach this predetermined group. The retailer must orient himself to view programming *through his customers' eyes*. His personal taste must be subordinated to his customers' taste (but he should never program to the lowest common denominator in the consumer group).

The sponsor himself remains a factor in final program selection, for the consumer-directed program must be a logical vehicle to use in achieving the television or radio advertising goal. It must properly reflect the merchandising policy of the retail store, do credit to the retailer, and offer a logical setting for the type of commercials the retailer will air. Many types of programs will answer this description for the typical retailer.

When considering a program, a retailer should, whenever possible, give serious thought to the use of an established program and should avoid trying to imitate high-budget network shows. It is best to keep the retail program format simple. The sponsor should also consider associating one commercial personality with the show to develop strong store identification and association whenever he is seen on television or heard on radio.

As mentioned, competition on the air is always a factor in analyzing a program or announcement availability, but it should never be the dominant consideration in planning the retail television or radio campaign. In some cases duplicating a competitor's use of television or radio is entirely the wrong thing for the retailer to do, for his merchandising policy and advertising objectives may be quite different from those of the other dealer.

Retailer Approval of the Campaign

Retailer approval of the television or radio campaign is ordinarily a far less formal procedure than the national advertiser's approval of campaign recommendations. In many instances the store owner or the advertising manager merely accepts the time salesman's proposal. In other cases this point is reached only after consistent salesmanship on the part of the time salesman and a careful review of all the facts by the retailer. Often the retailer indicates his approval by signing the station contract, so that the time-buying process is also completed at this point. Once the campaign is approved, the first retail campaign phase is formally over, and the next step, getting the campaign on the air, begins.

Getting the Campaign on the Air

There are four major steps involved in getting the campaign on the air: (1) time buying, often all but completed (if not completed) in the preliminary campaign planning phase, (2) deciding what to promote, (3) writing the commercials, and (4) production.

Time Buying

It is quite clear by now that time buying is as closely associated with campaign planning as with getting the campaign on the air. During the planning phase, the alert time salesman has presented the story of his station and has provided the retailer with a number of availabilities for careful consideration. The retailer has studied various advertising opportunities, reviewed the many facets of a complete retail advertising campaign, and, with special attention to the role of broadcasting in the total media plan, has made his decision.

As mentioned, approval of a station proposal in itself often constitutes the actual time-buying step, for retailer approval is almost always accompanied by a signature on the station contract.

In larger cities, once the retailer indicates his intent to buy time on a given station, a final check is made on availabilities, starting dates, and the like, and a contract is prepared for retailer signature. When an agency is involved, the agency signs the station contract, as in national advertising situations.

Deciding What to Promote

Three factors have a bearing upon the specific items selected for television or radio advertising. The merchandise should (1) have consumer appeal, (2) be appropriate for the retailer, and (3) be appropriate to the medium.

1. Consumer Appeal in Merchandise. One of the first requisites of merchandise to be advertised in any medium is, of course, that it be a good product. No amount of advertising will sell inferior items. True, strong

Fig. 19-2. Lobock's Furniture Store retail radio campaign over WJTN, Jamestown, New York. Above: Lobock executives discuss the proposed radio advertising campaign with WJTN personnel. From left to right, Vice President Burton M. Lobock, President Phillip Lobock, WJTN General Manager Simon Goldman, and Vice President Herman E. Lobock. WJTN salesman Richard Whittington is standing. The primary objective of the campaign is to promote the sale of fast-moving and popular items and lines handled by the store. Secondary objectives are to build the store name, the store reputation, and customer good will. The radio advertising budget is approximately $1,000 a month, representing slightly more than half of the total retail advertising budget of Lobock's Furniture Store. Below: Scheduling the campaign. The campaign consists of Jack Dunigan's Country Style Roundup, 4:30 to 5 P.M. Monday to Friday, broadcast directly from the furniture store with country music; three participations in a noon-hour musical program (also featuring Jack Dunigan); and Drew Pearson each Sunday from 12:15 to 12:30 P.M. (Lobock's Furniture Store; and WJTN, Jamestown.)

Fig. 19-3. Lobock's Furniture Store retail radio campaign over WJTN, Jamestown, New York (continued). Left: Herman Lobock, vice president, counsels program star Jack Dunigan (center) and station salesman Richard Whittington on selling points of the new Frigidaire. The three determine the basic copy strategy. Right: Although Jack Dunigan delivers commercials informally and sometimes even ad-libs messages, he always works from written copy. Here the station salesman discusses copy strategy with a WJTN copy writer. (Lobock's Furniture Store; and WJTN, Jamestown.)

Fig. 19-4. Lobock's Furniture Store retail radio campaign over WJTN, Jamestown, New York (continued). Left: Country Style Roundup on the air direct from Lobock's Furniture Store. Permanent equipment is installed especially for the campaign. The program star's friendly and informal commercial touch has sold items ranging from expensive Frigidaire, Tappan, and RCA Whirlpool appliances to bird cages and garbage cans. And on the day of a winter snowstorm in Jamestown, Jack Dunigan gave listeners a boost in morale by advertising lawn mowers, beach items, and summer furniture. And listeners bought! Right: All Lobock's newspaper advertising refers to the radio advertising on WJTN. (Lobock's Furniture Store; and WJTN, Jamestown.)

advertising may create initial sales, but no repeat sales can be expected. Practically all products today depend upon repeat business to satisfied customers for the bulk of their sales. When merchandise is properly labeled, however, as "seconds," "smoke-damaged," "slightly irregular," or "white elephant" and the defects are truthfully explained to customers, a certain group of people may be induced to buy the items and will be satisfied with their purchase.

The most important factors in selecting items, lines, departments, or services for promotion are popularity and demand. Advertising in-demand items, leading lines, or popular services or departments achieves two important results: first of all, it *stimulates immediate sales;* second, it helps *build future sales,* for such advertising suggests that the store handles up-to-date merchandise, carries smart lines, has well-stocked departments, and, logically, is the place to shop. Commercials promoting popular items motivate numerous trips to the store, and thus are indirectly responsible for the consumer's consequent purchase of additional items not planned at the start of the shopping trip.

Items selected for retail television or radio promotion must be timely. It is hard to sell skis in the summer or camping equipment in the winter—even at greatly reduced prices. When television is used, the retailer should make the most of its unique advantages by advertising items that lend themselves to video demonstration. Wherever possible, they should be shown in use, or their special features otherwise demonstrated to the audience.

It is obvious from the foregoing that, in retail advertising, the individual items, lines, departments or services to be promoted are chosen relatively close to the date of the broadcast. In this way, items can match current buying patterns, the weather, competitive offerings, and other last-minute developments important in retailing. Yet items should be selected far enough in advance to allow sufficient time to write and check the commercials and to permit in-store merchandising and media coordination activities. Many retailers allocate broadcast dollars on an annual or semiannual basis, break these down by quarterly periods, and select specific items roughly 1 week in advance for actual on-the-air promotion (although there are many exceptions to this procedure). This system gives representation to all departments in accordance with an over-all master plan, with each scheduled for promotion at an appropriate time of year. Yet there is complete flexibility, allowing the retailer to take advantage of special advertising opportunities.

2. Merchandise Appropriate to the Retailer. In selecting items for television or radio promotion, each item and its commercial must reflect the store's merchandising policy. If a store is a prestige store, all items advertised by television or radio should be quality items that enhance the reputation of the store as well as contribute to immediate sales. If a store is a promotional store, all items advertised should reflect the store's low-price policy.

The retailer must also consider the economics of advertising and determine what advertising expense the merchandise will bear. Certain items may have such a small market that even a minimum of advertising will not pay for itself through item sales. Other items may have too small a profit margin to justify advertising expense. Many staple items have a static demand that cannot be altered significantly by advertising or sales promotion activities.

Yet an item may be chosen for television or radio advertising even though it is obvious that sales of the product will not even pay for the air time, to say nothing of yielding a profit. In this case the retailer hopes, of course, that the featured item will create heavy store traffic and that viewers and listeners attracted to the store to purchase the advertised product will also buy other merchandise at the regular markup. Thus the retailer's advertising objective is also an important factor in selecting items for promotion.

3. Merchandise Appropriate to the Medium. There is practically no end to the items television can successfully promote for the retail advertiser. Logically, items that can be demonstrated are ideal for the medium, since they take full advantage of television's basic qualities. Again, good taste must dominate, for television is a guest invited into the home. Television station codes should be followed not only as a matter of adhering to fine broadcasting standards but also as a matter of good business practice. Codes are not regulations to "get around" (especially those sections dealing with commercial time length and avoidance of pitchman solicitations) but good guides to business success. At times retailers and stations alike have attempted to relax broadcasting codes to permit the advertising of liquor on the air. Because of broadcasting's reach into all age brackets, any effort to change the code should be resisted by broadcasters, agencies, and advertisers alike.

Items selected for radio advertising should lend themselves to oral description, meet code standards established by radio stations, and be in good taste, for radio is also a guest invited into the home. It is possible to advertise items over the air even if they must be seen at first hand to be fully appreciated, for radio can do much to help build word pictures in the mind of the listener. Moreover, it can be used to secure leads and help pave the way for personal solicitations, even though it cannot completely describe the product or service (an automobile or an insurance policy, for example).

It goes without saying that each commercial should be scheduled during those hours which afford the best opportunity of reaching the type of audience to whom the advertised merchandise appeals. Again, although both television and radio are mass media, there are certain hours and certain types of program that attract men, women, and children (and even specific kinds of audiences) in varying numbers.

Writing the Retail Commercial

With time buying completed and items selected for television or radio advertising, the next step is to create the commercials. The product analysis, explained in the following section, is an important preliminary activity for the writer, but it is quite simple in comparison with a product analysis for national advertising.

Retail commercials may be written by the retailer's own advertising department, by the television or radio station, or by an advertising agency. For several reasons the store-prepared commercial is best for most retailers, especially those using television or radio as a primary medium. The person assigned as the broadcast specialist within the department has (or soon develops) the special skills required for the successful use of television or radio—skills in writing, selecting items, production, etc. As a staff member of the retail store, the writer is familiar with the organization, with department buyers, salespersons, and store customers. He knows day-to-day retail advertising activities, including those of competition, and the basic goals of television or radio advertising.

When items are selected for broadcast promotion, the advertising department writer can obtain the merchandise for firsthand study and discuss its selling points with the department buyer and salespersons. Often retailers assign advertising department employees to serve as salespersons from time to time (usually during rush days, when additional sales assistance is needed). With this experience the writer is better able to create television and radio copy with consumer appeal.

The speed with which retail advertising must be prepared also makes it desirable to have copy writing done within the retailer's advertising department. New-merchandise arrivals, competitive retail activities, the weather, and special advertising opportunities can best be capitalized on when there is no time lost between the retailer and the station.

Considerable help in writing retail commercials may be obtained, as mentioned earlier, from dealer tie-in advertising kits prepared by the national advertiser for the stores that carry his products. Often glossy photographs for on-camera use, slides, film commercials, or film clips are available from the national advertiser. Creating radio commercials or the audio for television commercials is often merely a matter of filling in the retail store name in appropriate blanks left in suggested broadcast copy.

Many retailers do not employ qualified broadcast specialists in their advertising department. In such instances, it is most advisable to hire such a person, especially if an extensive television or radio campaign is planned. Broadcasting stations, however, will ordinarily write commercials for the retailer without charge. When commercials are station-prepared, the station copy writer should work closely with the retailer. Ordinarily a station writer will be assigned to several retail accounts and should become as familiar as possible with the retailer and his use of broadcast advertising. He should know whom to contact when he needs merchandise for firsthand study and when he wants to check copy-writing points. He should always be considered a special store salesperson and should be given as much help as any other member of the retail advertising staff.

Some radio stations employ special creative staffs. They not only write straight commercials but also can handle singing jingles, dialogue commercials, and messages enhanced by sound effects and musical gimmicks. The retailer will do well to take advantage of such creative personnel. Special commercial transcription services are also available which provide musical selections, fanfares, and various types of background music that can be carefully edited to create a tailor-made retail commercial with professional polish.

In larger cities, an advertising agency may prepare commercials for the retail advertiser. Under such an arrangement commercials are prepared according to the same procedure that is followed for national advertising. The main difference is that items for retail advertising are chosen much closer to the air date.

Chapter 9 outlines principles of successful television and radio commercial copy writing and includes a special section on creating retail commercials.

The Product Analysis. Retail copy writers, whether members of the retailer's own advertising department, the station staff, or the advertising agency, must know the product they are writing about. Whenever possible, the item should be put directly into the hands of the writer. The buyer, department head, or advertising manager should either discuss the product with him or submit a list of its important points. Copy ideas may be talking points which have sold merchandise on the floor or information which the national advertiser or vendor stresses. Occasionally it may be necessary to conduct special investigations to determine basic data on a product, although time rarely permits this in retail advertising.

Whether the information is discovered through informal investigations, formal investigations, or both, as much as possible should be known about the product, including:

1. *Classification.* Is the product a convenience item or a shopping item (bought only on impulse or only after considerable thought)?
2. *Uses.* What are the product's regular, new, and unusual uses?
3. *Quality.* Is the quality of the product easily observable, or can it be proved only through use? Is the product advancing or declining in quality?
4. *Price.* Is the product priced properly? Are prices subject to fluctuation? Are they generally advancing or declining?
5. *Competition.* How do competing products compare in classification, use, quality, price, identification, construction, etc.?
6. *Identification.* Is the product readily identifiable, with a distinctive brand name, slogan, trade character, label, package design, and trademark?
7. *Construction.* Is the product designed to meet consumer needs and habits? What is it made of? What sizes and styles are available?
8. *Previous advertising.* What were former campaign ideas, past successes, and past failures?
9. *Marketing stage.* Is the product well known and well established? Does it pioneer a new idea? Does it enjoy current popularity?

A product analysis helps to bring out important features for television or radio commercials. Obviously the more the writer knows about the product, the greater the opportunity to create a commercial that sells.

Because of the speed at which retail advertising is prepared, there is usually little or no time to do a thorough consumer analysis. The writer must know the general store clientele and use common sense and good judgment in deciding what customers will be interested in the specific product advertised. The good writer links product characteristics to the consumer's self-interest in creating the commercial, as explained in Chap. 9.

The Foreign-language Commercial. Some radio stations have many listeners who speak a common foreign language. Certain hours of the broadcast day may be devoted to serving the interests of such groups, and often programs are broadcast in the native tongue—in Italian, German, Spanish, Polish, or whatever the language may be.

Certain retailers, catering to those who speak a foreign language, find it profitable to advertise in that language rather than in English. Listeners may be made to feel a certain common bond and loyalty between themselves and the retailer who addresses them in their native tongue. Such a feeling does much to build regular customers.

Foreign-language commercials are appropriate in programs announced in that language, but they should be used with caution, if at all, in programs announced in English. If they are so scheduled, it is often advisable to repeat them in English, so that the sales message also reaches those who do not understand the foreign language.

Radio stations catering to the foreign-language audience generally employ a writer to handle foreign-language commercials. Often this person is also the foreign-language announcer.

Scheduling Retail Commercials

At the start of the retail television or radio advertising campaign the retailer makes his basic broadcast buy—a program campaign, an announcement campaign, or both. Unlike the national advertiser, who schedules specific brand commercials months ahead of time, the retailer simply charts a general advertising schedule and allocates in advance a certain *number* of commercials each week or each month to various departments. Then, close to the date of the broadcast (usually about 1 week ahead of time, but sometimes not until the day of the broadcast), specific items are selected for broadcast advertising. In this manner, as mentioned, the retailer can take advantage of the weather, meet competitive retail offers, or feature new and popular merchandise that has just arrived.

It is well to *use the same commercial many times during the promotion period.* Although the announcer may know the commercial from memory and the advertising manager may be tired of hearing the identical message repeated time and time again, it is ordinarily at this point that the message begins registering on the consumer mind and initiates action. Too many commercials are scheduled too infrequently to generate sales.

Typical Retail Advertising Broadcast Schedule

	Sunday	*Monday*	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*
Part 1. Television	Deepfreeze				Deepfreeze		
Two 30-minute nighttime syndicated film shows on one station	Electric range				Electric range		
	Refrigerator				Refrigerator		
Part 2. Radio	*Group 1. 6 to 9 A.M.*						
Twelve announcements per day on each of three stations, grouped by day parts, each commercial repeated three times	Deepfreeze	Deepfreeze	Deepfreeze		Deepfreeze	Deepfreeze	Deepfreeze
	Group 2. 9 A.M. to 12 noon						
	Electric range	Electric range	Electric range		Electric range	Electric range	Electric range
	Group 3. 12 noon to 3 P.M.						
	Refrigerator	Refrigerator	Refrigerator		Refrigerator	Refrigerator	Refrigerator
	Group 4. 3 to 6 P.M.						
	Portable TV set	Portable TV set	Portable TV set		Portable TV set	Portable TV set	Portable TV set

Fig. 19-5. A typical retail advertising broadcast schedule. A television program campaign is supported by a strong radio announcement campaign. Note that the same items advertised on television are also promoted on radio. Items are usually promoted for a week, although unanticipated advertising opportunities may cause last-minute changes. The radio schedule is usually increased during promotion events. Note the use of repetition.

Pertinent details about the television or radio campaign are recorded on a form known as the television or radio schedule. The master copy, kept at the retail store, shows information on the station or stations used for the broadcast campaign, the time of broadcast, the name of the program (if a program campaign is employed), and the specific items to be advertised in each commercial spot. The television or radio schedule ordinarily covers a period of 1 week and is made out sufficiently in advance to permit complete campaign coordination. Yet the entire schedule is flexible enough to accommodate last-minute changes in the items to be promoted. Some retailers enter sales results directly on the television or radio advertising schedule as a rough check on campaign sales effectiveness.

The Retail Saturation Campaign. A retail television or radio advertising campaign is often scheduled over a short period with numerous commercials, ordinarily in support of a major selling event. Such an activity, as mentioned, is commonly referred to as a *saturation campaign*. Although the term is used loosely, it ordinarily implies ten to fifty commercials, *or more,* per day on radio and five to ten commercials per day on television. A retailer may concentrate the commercials on a single station or, if sufficient funds are available, use all stations in town. A TV or radio saturation campaign may be used over and above either a basic broadcast advertising campaign or a basic print campaign.

Production

Every phase of campaign planning and development leads up to the on-the-air production. This job is handled by station personnel and supervised by the advertising manager, the retailer's broadcast specialist, or the advertising agency, as the case may be. In the great majority of cases, the retail advertiser has little or nothing to do with the actual production of the program or the announcements. Having established the original strategy and approved campaign plans and commercials each step of the way, he now can depend upon the skill and ability of station personnel to turn out a successful broadcast.

The retailer or his representative, however, is certainly free to suggest ways of improving the production. Recommendations should ordinarily be made through the station salesman and should be offered at the proper time (not when the production is about to go on the air) and with full appreciation of the many problems inherent in television and radio production. It goes without saying that the more interest a retailer expresses in his campaign, the more attention the series will receive from station personnel.

Campaign Follow-through

The follow-through is as important in the retail broadcast campaign as it is in a game of golf, for there is considerable work to be done even after the retail television or radio advertising campaign is on the air. There are four campaign follow-through steps: (1) general campaign supervision, (2) coordination with other media, (3) merchandising the campaign, and (4) checking sales effectiveness.

General Supervision and Servicing

The retailer's supervision of the television or radio advertising campaign should encompass all campaign activities. The major points for the retailer to check are as follows:

1. *The retail store.* What new advantages have arisen in recent weeks that can be used in television or radio advertising? Have new services been added? Have store improvements been made? Can outstanding salespersons be recognized by television or radio in a way that brings new business to their departments and prestige to the store?

2. *Consumers.* Is all advertising beamed at the right consumers? Is the time right, the program right, and the station right? What are the consumers' comments?

3. *Objective.* Are all promotional efforts aimed at the specific objective set up for television or radio? How much has been accomplished to date? Is any phase of the campaign misdirected?

4. *Program.* What is the program's rating? What can be done to improve it? Is talent performance up to expectations? Is the program well produced? Is the script well written? Has a more desirable program or time period become available? Will any be available shortly? If a spot announcement campaign is employed, does a switch to programs seem advisable? Should both programs and announcements be used?

5. *Station(s).* Is the right station or group of stations being used? Is the station promoting the program? Is the station maintaining its original interest in the program series?

6. *Schedule.* Are programs or spots (or both) aired in accordance with the beamed advertising technique? Are more desirable time periods now available? Will others be available shortly? Is a shift of time desirable? Are programs scheduled in station option time periods rather than network option time periods?

7. *Advertised items.* Are strong departments and strong lines selected for promotion? Does the merchandise lend itself well to the medium? Does the merchandise indicate that the retailer is progressive?

8. *Commercials.* Are commercials properly written? If they are prepared by an outside writer, is he given proper help? Is a full-time broadcast copy writer in the retailer's advertising department justified? Are commercials checked before they go on the air? Is one person designated to do this checking? Does he check facts with buyers and department heads?

9. *Supervision.* Is supervision both thorough and consistent? Are suggestions for improvement given in sufficient time for incorporation into the broadcast? Does the retailer rely on the technical ability of his production personnel rather than attempt to mastermind the production personally?

10. *Merchandising.* Is the program series publicized to consumers? What methods are used for merchandising? Can additional media be used which will publicize the series and yet be inexpensive? Is in-store merchandising carried out? Are store

salespersons fully informed of what is being advertised over television and radio?

11. *Coordination.* Is all the retailer's advertising directed toward one advertising objective? Do newspaper advertisements, counter cards, window displays, and other media used by the retailer tie in with one another?

12. *Sales-effectiveness.* What have sales results been to date? What items sold well by television or radio? What items were slow-moving, even after television or radio promotion? Why?

In supervising television and radio campaign activities related to the actual telecast or broadcast, the retailer should be careful not to overstep his bounds merely because he is footing the bill. Although production personnel welcome helpful constructive criticism given well in advance of air time, they may have to reject many of the retailer's ideas as impractical for television or radio. It is simply good sense for the retailer to rely on the judgment of the production specialists he has hired for the series and to use the station salesman as his communication link with the station. Even a broadcast specialist on the retail staff should work through the salesman.

Campaign Coordination

Most retailers have found it a good practice to promote items simultaneously on the air and in other local media. In this manner the consumer is reminded again and again, over a given period, of the specific items of merchandise the retailer is offering.

To illustrate: A retailer may build a 1-week promotion for Arrow shirts. Either all broadcast advertising or a good percentage of it is devoted to the Arrow promotion. The retailer's newspaper advertisements also feature Arrow shirts. A prominent store window features a display of the shirts, and counter cards and in-store displays also call attention to the promotion. Stuffers on Arrow shirts are included in all communications to consumers.

The retail campaign may be timed to appear simultaneously with national magazine advertisements for Arrow shirts. Such coordinated promotion has proved a potent means of increasing retail sales, for consumers are virtually surrounded by constant reminders of the product and of the local store where they can buy it. For this type of tie-in campaign, the national advertiser often provides the retailer with considerable helpful advertising material, including suggested television and radio commercials, newspaper mats, window-display ideas, and direct-mail pieces.

Although retailers generally tend to promote the same items in all media, certain dealers prefer to advertise entirely different items in each vehicle which they employ, the thought being that such advertising impresses the public with the variety of merchandise the store handles. The question of whether to advertise similar items, the same items, or entirely different items in concurrent retail media can best be solved by a study of the individual marketing situation. A check on sales results is the key to the answer.

Merchandising Local Television and Radio Advertising

Merchandising local television and radio advertising may be defined as any activity, over and above the broadcast advertising itself, designed to create interest in the television and radio campaign *and* the products featured. The alert retailer conducts merchandising activities both within and outside his store, directed both to salespersons and to consumers.

Merchandising a new television or radio advertising campaign to store personnel ordinarily begins with an employee meeting (during store hours) which unfolds plans for the upcoming campaign. Station personnel are often available to assist at such meetings, which are intended to kindle an enthusiastic interest in the new broadcast promotion.

Information on items to be advertised on the air should reach store employees through a standardized procedure. Salespersons, floor managers, elevator operators, and others who meet the public, as well as department managers, stock handlers, and those responsible for having advertised items on the sales floor ready for selling, should be given ample advance notice of merchandise scheduled for television or radio promotion. Regular departmental sales meetings, posting of commercials on employees' bulletin boards, and circulating information sheets on advertised merchandise are the means commonly used to inform sales personnel of the items to be promoted. Such methods, by exposing salespersons to the selling points and appeals of each item, do much to aid store personnel in their dealings with customers.

In-store merchandising to consumers may include the use of counter cards, aisle displays, window displays, and special demonstrations of television- or radio-advertised items. Copies of the commercials should also be posted so that consumers may see them. A television storyboard or a radio commercial, when properly displayed, is often an attention-getter. Jumbo typewriters may be used advantageously and economically for this purpose.

In-store display of items advertised on the air is extremely important, since it reminds the customer of the advertised item at the point of purchase. In-store merchandising of this nature not only encourages viewing and listening to programs but also informs salespersons of advertised items and their selling points. The old concept of hiding broadcast-advertised merchandise under the counter and making customers ask for it (as an alleged check on the effectiveness of the advertising) is long gone. Broadcasting the program directly from inside the store, from a store window, or from a mobile unit parked in front of the store is another valuable means of building consumer and sales-staff interest in the program and the products advertised. Many television and radio stations provide in-store signs such as "As Advertised on WWW-TV" for use with displays of broadcast-advertised items.

Although out-of-store, consumer-directed promotion activities are generally designed to build *program* audiences, the alert retailer who promotes television- and radio-advertised merchandise along with program information is said to be "merchandising" his campaign. Out-of-store merchandising includes the use of newspaper advertising, direct mail, outdoor advertising, transportation advertising, or theater advertising to publicize the program and the sponsor to the public. In addition, the television or radio station may be called upon for merchandising assistance. Depending upon station policy in this regard, the retailer may receive publicity displays in the station lobby, promotion in the various advertising media used by the television or radio station, and on-the-air promotion in the form of preprogram courtesy announcements and program plugs. Also, as mentioned, station sales personnel and talent may participate in store meetings designed to merchandise the campaign to the sales staff.

Alert retailers may employ innumerable methods, in addition to the foregoing, to merchandise their retail television or radio advertising campaigns. Such activities may at times seem an unnecessary bother, but when carried out consistently, they increase the effectiveness of the retailer's advertising and pay off in sales.

Checking Sales Effectiveness of Retail Advertising

Methods of checking sales effectiveness are discussed in detail in Chap. 14. Obviously, the progressive retailer wants to know what results he is getting from each of the advertising media he employs. In this way he can concentrate advertising in those media which work best for him. Checking the retail sales effectiveness of any advertising vehicle, however, is not a simple job. If sound methods and experienced researchers are not employed, results, more often than not, will be invalid.

The aggressive retailer should allocate a certain amount of money for checking sales effectiveness, ordinarily employing an outside research organization to conduct the project. The study may consist of a direct check on individual-item sales, using test and control periods, or of a direct check on department sales, again using both test and control periods. Investigations may also take place at the point of purchase, with the researcher interviewing consumers as they buy. Periodically, total sales records should be analyzed, with greater emphasis placed on the store's progress toward attaining its over-all objective than on the success of individual promotions.

The retailer should regard indirect checks on sales effectiveness for what they are—interesting observations on the campaign but not substantial evidence of its results. Indirect checks include studies of program ratings, response from television or radio offers, store traffic, and opinions voiced by customers and salespersons.

Where sales-effectiveness checks suggest the need for improvement in the television or radio campaign, the retailer should review the problem with the television or radio station (and, of course, the agency, if one is employed). Necessary studies should be made of the retailer's own business, the advertising objective, the merchandise selected for promotion, commercials, and other basics, as mentioned in Chap. 14.

Guides for Retail Broadcast Advertising

Various guides have been developed to assist retailers in the use of television and radio advertising. One of these guides is shown in Fig. 19-1. The retail radio campaign guide developed for members of the National Retail Merchants Association is shown below. Most of the points also apply to retail television advertising.

1. Radio produces best when stores promote their best items or strongest departments or their best known services.
2. Radio produces best when the beamed technique is used.
3. Radio produces best through sufficient repetition.
4. Radio produces best when it truly reflects the character of the store.
5. Radio produces best when it is continuous.
6. Radio produces best when the copy is written for the ear and not the eye. [Television copy, of course, is written for both the eye and the ear.]
7. Radio produces best when radio campaigns are promoted with other promotional devices.
8. Radio produces best when it is used as a consumer-vendor relations tool along with selling.
9. Radio produces best when it is used to promote other sales promotion tools.
10. Radio is of extra value when other promotion factors are adverse, such as a store location where window traffic is small.

Another helpful guide to the development of a retail television advertising campaign is the publication *Selling Your Customers with Television,* prepared by the Television Bureau of Advertising. This booklet spells out for the retailer the fundamental steps involved in using television as an advertising medium. In one way or another, all the principles recommended by TvB are covered in this and the preceding chapter.

Summary

Although retail television or radio advertising campaigns are created differently in some respects, each is ordinarily planned and developed through three basic phases. The first consists of preliminary campaign planning, the second gets the campaign on the air, and the third is the all-important follow-through phase.

Preliminary campaign planning ordinarily includes the retailer's self-analysis of his business, a review of major store promotions, and a consumer analysis. The store's long-range marketing plans guide the selection of advertising goals for the current campaign, and all retail media are coordinated to work together for their achievement. Advertising funds are allocated to each of the various media in proportion to its primary or secondary role. If television or radio is the primary medium, a year-round program campaign is most desirable, with additional announcement campaigns scheduled to give extra emphasis during retail promotional events.

The second phase of the retail broadcast campaign is directly concerned with getting the campaign on the air. Time buying is completed, merchandise is selected for advertising, commercials are written and scheduled, and broadcasting begins.

In contrast to national advertisers, retailers generally select specific items for TV or radio promotion only a few days before the broadcast, and sometimes not until the day of the broadcast. This permits them to be extremely flexible and opportunistic in their use of television and radio. Retailers select popular items, lines, departments, and services for promotion, since advertising of this nature helps to create immediate sales as well as to build future sales. Retail commercials should be written by a member of the retailer's advertising department whenever possible, but local television and radio station copy writers create most commercials for retail advertisers.

The final phase of the campaign, the follow-through, consists of four steps: general supervision of all phases of campaign development and execution, coordination of television and radio advertising with various other retail media, merchandising the campaign thoroughly to store personnel as well as to consumers, and, finally, checking sales results to determine the effectiveness of the advertising.

Creating a successful retail television or radio advertising campaign is not so formidable nor formal as a listing of campaign steps may indicate. When the retailer establishes realistic advertising goals, works closely with his local television or radio station in campaign planning and execution, exercises common sense and good judgment in his demands on advertising media, and allows sufficient advertising exposure, the work load falls into an acceptable, businesslike pattern, and the results can have a stimulating effect on the retail business.

20 National Television and Radio Advertisers

National television and radio advertisers are those whose products are distributed and sold throughout the country and who use television or radio as a medium in their selling effort. This does not mean that their products are necessarily available in every city and town. Advertisers whose goods are sold in the more important markets from coast to coast are ordinarily included in the above definition.

Early National Radio Advertising

In the early days of commercial radio, national advertisers used radio on a spot basis in a limited number of markets, purchasing either local programs or time for their own transcribed programs. As years passed, there was a tremendous growth in the number of radio stations, accompanied by a great increase in radio set ownership.

With the rise of networks in the late twenties, more and more national advertisers turned to this form of radio advertising. Few advertisers, however, bought all stations on a particular network, and since the networks were still feeling their way, they did not insist that advertisers take all supplementary stations. For example, even during the middle thirties, a national advertiser could, if he desired, purchase only the so-called *basic group* of a major network. Roughly, this encompassed the stations in major markets in the East and North Central sections of the country. Some national advertisers limited their network radio activity to the basic group despite the fact that *optional groups* were available in other parts of the country.

Many national advertisers who recognized the merit of network broadcasting nevertheless used only a limited network hookup, supplementing this with spot radio in order to select the best radio stations in the various individual markets in which they advertised. During this time, the networks were fortifying their national position by increasing their facilities, so that they became truly a national medium. In turn, as network business increased, the national spot advertisers, with their main radio effort in stations purchased individually, often found that their time was being preempted for network programs.

As networks grew, they required national advertisers to take more than simply the basic group of stations. To encourage a broader use of facilities, extra rate discounts were offered if all affiliated stations, or the full network, were purchased.

Then came television. It was immediately successful. Set ownership grew rapidly, and advertisers swarmed to this new medium. Radio listening decreased, as did national advertisers' investment in network radio (see Chap. 1). Spot radio, however, has climbed to new heights. Despite the inroads made by television, radio continues to offer basic values.

Early National Television Advertising

There was no doubt, even in its early days, that TV would play a major role in national advertising. Even before TV was truly a coast-to-coast medium, national advertisers, anticipating its value, clamored for available time. Their early experimenting and experience guided them in the successful use of the medium.

Table 20-1. Estimated Expenditures by National Advertisers by Media, 1957

Media	*Millions of dollars*	*Per cent*
Direct mail	$1,470.9	23.5%
Television	1,022.6*	16.4
Magazines	814.3	13.0
Newspapers	809.7	12.9
Business papers	567.6	9.1
Radio	259.8	4.2
Outdoor	139.1	2.2
Other	1,169.2	18.7
Total national	$6,253.2	100.0%

* This figure includes talent and therefore varies from the television expenditures shown in Chap. 1.

SOURCE: *Printers' Ink,* Oct. 31, 1958.

As set ownership and the number of stations increased, television time costs advanced. With intensified competition for viewers, program costs also rose. The cost per thousand for delivered audience to an advertiser's program remained the same, or even decreased in some cases, but over-all costs skyrocketed. Some advertisers found it necessary to schedule their programs every other week instead of every week, or in some cases to drop television, because of the high costs. As prices soared, only the largest national advertisers could afford to continue full sponsorship of the top-rated programs. The networks, however, developed programs for the medium and smaller national advertisers in which announcements could be purchased. This put network television within the reach of most national advertisers.

In the transition to television, many companies did not curtail their other national advertising. TV money was *new* advertising money, and results were generally sufficiently impressive to justify increased appropriations year after year.

What National Advertisers Can Use Television Effectively?

Because television comes closest of all media to being the ideal advertising vehicle, all advertisers of consumer products could probably use TV effectively. This may sound like an oversimplified evaluation of the medium, but TV has effectively sold practically every type of product. Yet its success is not automatically assured. Some brands have not experienced satisfactory results, whereas other brands in the same product class have been highly successful on TV.

Some national advertisers can generate appeal for their product most effectively by presenting it in full color. If careful appraisal of the problem leads to this conclusion, then four-color print advertising may be the answer until color television is available. Eventually, it is hoped, the audience for color television will be as large as the one that now views television in black and white.

Most national advertisers can afford TV in some form. Spot TV in leading markets, participations in a day or evening network program, or joint sponsorship of a program may be the solution for a national advertiser with a limited budget. Although television has been used exclusively by some national advertisers, the great majority use more than one medium, as Table 20-2 indicates. From the names of the companies, it is immediately apparent that television has been used to sell almost every kind of product. The conclusion may therefore be that *practically all national advertisers of consumer goods or services should consider the use of television.* And it will probably be possible to find an effective form of the medium within any but the most limited budgets.

What National Advertisers Can Use Radio Effectively?

Historically, radio has sold practically everything, from agricultural products to wearing apparel, from automobiles to wedding rings. Radio has also sold intangibles effectively. Advertisers have conducted radio campaigns for the sole purpose of implanting in the minds of listeners ideas favorable to the philosophy of their business.

Currently, large national advertisers no longer use radio as a primary advertising medium. In view of the low cost of network and station time, they can achieve a substantial degree of saturation by budgeting radio only as a secondary medium. As a result, large national advertisers use either network or national spot facilities, coordinating radio with a primary campaign in another medium, often television.

On the other hand, small national advertisers, with lower advertising budgets and often with less then complete national distribution, should seriously consider radio as the primary advertising medium. Either network or national spot radio, with its low cost, national reach, and frequency possibilities, may be the ideal solution for the small national advertiser.

Radio can be used by practically any type of national advertiser. In practice, however, the small national advertiser is more prone to use radio as a primary medium and the large national advertiser to use it in a secondary role. There was a time when many advertisers thought radio was dead as an advertising medium. Radio is still a good medium and, on a practical basis, has proved effective in the face of television. Radio station and radio network management have readjusted their policies to create a new role for the medium, and national advertisers would do well not to overlook radio in their basic media considerations.

The Advertising Budget

One of the first steps a national advertiser should take in planning his campaign is to determine the over-all advertising budget. The three most popular methods used to determine the advertising budget are (1) the percentage-of-sales method, (2) the objective-and-task method, and (3) the arbitrary method. These methods were described in Chap. 19 as they related to the retail radio advertiser. For the national advertiser, the same principles apply. In addition, through practice and close analysis, advertisers have developed numerous special methods of determining budgets that are peculiarly suited to their individual circumstances.

In the percentage-of-sales method, the percentage varies by industries. Cosmetic companies, for example, may spend as much as 33⅓ per cent of gross sales on advertising, but the ratio in other fields may be as low as 1 to 2 per cent. One danger of basing an advertising budget on percentage of past sales is that such a base reflects history, not the future. With declining sales, for example, the advertising would never catch up to the dropping sales curve. To avoid getting into such a situation, advertisers may base the advertising percentage on *anticipated sales*. This means that, even though a company may have experienced a downward trend in sales in a given year, it may gear its organization for increased sales and give such a plan the necessary advertising support.

In applying the objective-and-task method (deciding the budget by the size of the job to be done) when a new product is introduced, one of the largest national advertisers in the country plans far ahead to a break-even point. In some cases it may take 3 to 5 years of advertising before the product reaches this point. Getting a product established on a national basis may often require a selling and advertising outlay far out of proportion to the immediate results. In the objective-and-task method, it is basically important to have a definite plan and to review that plan constantly in terms of the progress made in positioning the product in the market.

The objective-and-task method may also be used in setting up advertising appropriations for established products, particularly when special considerations are involved. For example, a product may be in fifth place in sales, and management may plan a concerted effort to improve its position. This would generally mean an expenditure for advertising exceeding former appropriations, which may have been based on percentage of sales. Usually, however, after a national product is established, the percentage-of-sales method is used as a guide in determining the advertising budget. This may involve an advertising quota per case of product sold or a certain percentage of total sales; either calculation may be based on past sales tempered by anticipated sales.

Individual circumstances should always dictate the method used to determine the advertising appropriation, so that once again it is necessary to say that there is no set of rules to govern every set of circumstances. One general observation may be made regarding the size of the appropriation: in advertising, there is less danger in overspending than in underspending. A too-thin campaign may create little or no impression and thus represent a waste of money. However, if heavy advertising is used, sales may actually build up to warrant the selling expense, thus making the original appropriation a reasonable expenditure.

Some advertisers have had sad experience with a thin national operation. Although they had coast-to-coast distribution, their products were actually carried by only a fraction of the outlets. In addition, they had very light advertising campaigns—hardly enough to make people across the country want their products. With limited means, they probably could not develop an adequate national budget. How much better off they would have been to grow market by market, region by region, until they were equipped to do a full national job.

The amount of money to be allocated for an advertising appropriation also varies by product. A consumer item in a field in which competition is light may, if shrewdly promoted, become established nationally on a budget of several hundred thousand dollars. On the other hand, a new laundry soap would probably have to have millions behind it to battle the stiff competition in that product classification.

Before embarking on a fully national television or radio campaign, an advertiser should have adequate distribution. Getting distribution is the job of the sales force or broker organization. It is rare in today's market that any advertising campaign alone can force distribution of a consumer product, although the retailers' awareness of a strong forthcoming campaign often aids in getting distribution.

Product distribution does not start out nationally—that is the ultimate goal. Individual-market experience, plus the "planned" advertising to promote and support expanding distribution, is important sales ammunition in developing the national market. Most products move from test markets, to regional distribution, and then to national distribution. The speed of this process obviously varies and is strongly influenced by competition.

There is no set percentage of distribution which a product should have to "go national." Circumstances are too varied to permit hard and fast rules in this regard. But, having advertised market by market and regionally, the advertiser may consider a national campaign. He should not, however, take the step into national TV or radio until he sees his way clear to support this advertising on a continuous basis. If the product has adequate distribution, a national campaign need not pay off right away, for if the budget is set up on an objective-and-task basis, getting into the black may not be an immediate goal.

In view of the fact that a national operation usually grows from a regional activity, the prospective national advertiser has his regional advertising budget and sales to guide him. Once he starts his full national operation, each bit of past experience will be helpful in pointing the way for the future.

The Place of Television and Radio in the Advertising Budget

Once the over-all advertising appropriation is determined, the next step is to decide how much should be assigned to each medium. Various types of consumer media are available to the national advertiser—television, radio, magazines, newspapers, Sunday roto supplements, outdoor billboards, car cards, etc. Most national advertisers use several media, one in a primary role and the others in supporting roles.

Table 20-2, which reports the advertising expenditures by media for the 100 leading national advertisers in the country, gives some indication of the amounts invested in television. Network radio is no longer reported in this tabulation, and spot radio expenditures are not available by advertisers.

It takes big business to sponsor a TV network advertising program campaign. For example, when a national advertiser considers a full-network program for a 1-year period, he must usually think in terms of $3 million or over. A once-a-week half-hour evening program on a major network would average about $60,000 for time and for talent per program.

Assume that an advertiser has an appropriation of $300,000. In most circumstances, this would not be sufficient for a network television program on a continuous basis and would probably not be enough for an effective nationwide newspaper campaign. Some form of radio advertising, however, might well be considered. For example, a participation in a daytime network program reaching an average audience of close to 1 million radio homes would be available within that budget. In spot radio, the advertiser could buy selected markets on a continuing basis, by purchasing either straight announcements or participations. In any event, this advertiser would be confined to the use of one medium.

Assume that a national advertiser has an advertising appropriation of $1 million. The question of how that money can be used most effectively is often difficult to answer. That the solution is not clear-cut is attested by the fact that companies which operate on such a budget and which, on the surface, have comparable problems and objectives often use different media strategy.

A budget of $1 million would not permit sole sponsorship of an evening TV program, but the advertiser might find a good availability on a 39-week alternate-sponsorship basis, which would give him twenty programs, one every other week, at around $50,000 per program. In some cases daytime TV, with its correspondingly lower costs, might better fit the needs of the advertiser. In fact a participation on an every-other-week basis could possibly be purchased for around $500,000, leaving 50 per cent of the budget for another medium.

The question is, however, whether or not it would be wise to move into a secondary medium at all. However an over-all advertising appropriation is divided among media, one basic concept applies: an advertiser should be adequately positioned in one medium or within one unit of that medium before he adds other media. The term *adequately* is admittedly quite abstract, but it should be interpreted in terms of frequency of impression. Two insertions in a weekly magazine over a period of a year would normally be completely inadequate. But in certain circumstances an advertiser might find that two *promotion* advertisements in the medium, added to his other advertising, would pay off. In television several participation announcements within a year would certainly be considered inadequate. But twenty-six participations in programs in a year might well be adequate, so that the remaining money in the advertising budget could be placed in other forms of television or in other media.

The radio networks have recognized the need for frequency of impression at low cost. Special announcement packages are available to an advertiser giving an audience of several million radio homes a week at less than half a million dollars a year. In certain circumstances this type of radio effort might be in keeping with the objectives of the $1 million advertiser, and such a purchase would leave him over half his budget for print or TV advertising.

For commodities which are purchased often, such as food products, frequency of impression is highly desirable. Both TV and radio provide good frequency in their normal use—an impression biweekly or more often.

Choice of Media

Numerous studies are available to help in analyzing the opportunities offered within particular media groups—to show that one network or station

Table 20-2. Advertising Expenditures by Leading National Advertisers
(In thousands of dollars)

Company	Total expenditures	Total TV	Network TV	Spot TV	Magazines	Newspapers
General Motors Corp.	$92,097	$14,286	$12,733	$ 1,553	$25,421	$52,390
Procter & Gamble Co.	90,034	72,963	47,046	25,917	9,131	7,940
Ford Motor Co.	61,315	16,459	13,023	3,436	13,323	31,533
Chrysler Corp.	56,148	19,256	18,516	610	10,748	26,144
Lever Brothers Co.	42,706	23,940	16,297	7,643	4,477	14,289
Colgate-Palmolive Co.	40,536	27,115	19,376	7,739	4,758	8,663
General Foods Corp.	40,246	24,604	16,156	8,448	7,725	7,917
American Home Products	27,573	22,125	18,536	3,589	3,529	1,919
R. J. Reynolds Tobacco Co.	25,697	16,089	13,202	2,887	5,008	4,600
American Tobacco Co.	23,907	12,493	9,347	3,146	6,149	5,265
General Electric Co.	23,354	6,277	5,715	562	10,278	6,799
Brown & Williamson Tobacco Co.	23,319	20,083	7,093	12,989	1,920	1,316
Bristol-Myers Co.	22,755	14,621	12,490	2,131	5,013	3,121
Gillette Co.	22,179	17,680	15,791	1,889	1,287	3,212
General Mills, Inc.	20,344	9,507	8,606	901	7,926	2,911
Distillers Corp.-Seagrams, Ltd.	19,988	927	927	......	7,280	11,781
Sterling Drug, Inc.	18,541	13,347	4,711	8,636	2,770	2,424
Nat'l Dairy Products Corp.	18,281	8,388	6,645	1,743	3,045	6,848
Liggett & Myers Tobacco Co.	17,363	12,183	8,181	4,002	2,416	2,764
Phillip Morris, Inc.	17,339	8,884	3,943	4,941	2,991	5,464
Campbell Soup Co.	15,133	5,210	4,965	245	5,429	4,494
Kellogg Co.	14,358	10,807	7,978	2,829	1,128	2,423
National Distillers	14,181	......	......	......	5,639	8,542

Warner-Lambart Pharm. Corp.	14,123	8,223	2,532	5,691	3,799	2,101
Standard Brands, Inc.	13,979	5,821	4,512	1,309	4,415	3,743
Continental Baking Co.	13,028	10,867	677	10,190	35	2,126
P. Lorillard Co.	12,538	8,213	5,194	3,019	119	4,206
National Biscuit Co.	12,530	8,070	2,248	5,822	1,097	3,363
Schenley Industries	12,622	405	271	134	3,922	8,295
Miles Labs. Inc.	12,389	11,441	5,048	6,393	521	427
Quaker Oats Co.	12,077	5,830	4,707	1,123	2,408	3,839
Am. Telephone & Telegraph Co.	11,296	3,341	3,278	63	7,838	117
Pharmaceuticals, Inc.	11,219	9,525	8,586	940	598	1,096
Carter Products, Inc.	10,949	8,257	1,262	6,995	319	2,373
Westinghouse Electric Corp.	10,718	4,580	4,502	78	3,451	2,687
Goodyear Tire & Rubber Co.	10,526	2,089	2,061	28	5,530	2,907
Coca-Cola	9,999	5,249	1,041	4,208	1,281	3,469
Revlon, Inc.	9,735	7,187	7,019	168	1,409	1,139
E. I. DuPont de Nemours & Co., Inc.	9,722	2,375	1,739	636	5,122	2,225
Nestle Company	9,553	6,660	4,130	2,530	1,004	1,889
Helene Curtis Industries, Inc.	9,552	5,251	4,668	583	1,977	2,324
Armour & Company	9,527	4,296	3,853	443	2,043	3,188
Pillsbury Mills, Inc.	9,020	4,351	3,806	545	1,555	3,114
Jos. E. Schlitz Brewing Co.	8,913	4,757	3,005	1,752	1,445	2,711
The Borden Company	8,592	3,860	2,811	1,049	2,694	2,038
Swift & Co.	8,551	5,482	5,196	286	1,315	1,754
Eastman Kodak Co.	8,464	3,630	3,195	435	3,988	846
Corn Products	8,334	5,409	2,931	2,478	1,552	1,373
Pepsi-Cola Co.	8,044	3,250	211	3,039	1,706	3,088
Johnson & Johnson	7,813	2,819	2,527	292	4,191	803
RCA	7,668	3,111	2,344	767	2,985	1,572

Table 20-2. Advertising Expenditures by Leading National Advertisers (Continued)

Company	Total expenditures	Total TV	Network TV	Spot TV	Magazines	Newspapers
Hiram-Walker Gooderham & Worts	7,613	......	......	......	3,537	4,076
Wesson Oil	7,368	3,223	1,605	1,618	1,629	2,516
Standard Oil of New Jersey	7,053	3,106	173	2,933	1,265	2,682
Sperry-Rand Corp.	6,906	4,359	4,257	102	2,320	227
Carnation Company	6,792	2,560	2,054	506	1,823	2,409
American Chicle Co.	6,379	6,344	2,617	3,727	......	35
H. J. Heinz Company	6,317	2,972	1,350	1,622	1,712	1,633
Scott Paper Company	6,280	3,972	3,342	630	1,622	686
S. C. Johnson & Son, Inc.	6,210	3,928	3,890	38	706	1,576
Firestone Tire & Rubber Co.	6,230	1,581	1,549	32	3,192	1,457
Max Factor	5,828	5,177	2,886	2,291	586	65
Chesebrough-Ponds, Inc.	5,594	3,878	3,165	713	724	992
Hazel Bishop, Inc.	5,542	5,496	5,192	304	46	......
Aluminum Co. of America	5,365	2,164	2,071	93	2,228	973
Prudential Ins. Co. of America	5,357	3,202	3,202	......	88	2,067
Whirlpool	5,312	1,538	1,538	......	2,460	1,314
Bulova Watch Co.	5,295	5,284	1,234	4,050	11	......
Best Foods	5,278	3,767	2,642	1,125	680	831
Kimberly-Clark	5,056	2,988	2,347	641	1,252	816
U.S. Steel Corp.	5,035	2,514	2,514	......	1,617	904
Robert Hall Clothes	4,929	4,929	......	4,929	......	......
Ralston-Purina Co.	4,888	3,783	2,724	1,059	464	641
The Texas Company	4,811	2,225	233	1,992	1,667	919
International Latex Corp.	4,723	4,723	......	4,723	......	......

Armstrong Cork Co.	4,295	2,195	2,195	......	1,717	383
Sylvania Electric Products	4,232	2,552	2,502	50	1,576	104
Adell Chemical	4,110	4,110	......	4,110	......	......
California Packing Co.	4,105	379	379	......	2,415	1,311
The Mennen Company	4,048	3,082	2,998	84	966	......
Seven-Up Co.	4,016	2,226	514	1,712	1,461	329
Sunbeam Corp.	4,091	1,212	1,130	82	1,842	1,037
Simoniz	3,851	1,452	1,410	42	1,914	485
Outboard Marine	3,815	391	342	49	2,825	599
Hunt Foods & Industries, Inc.	3,747	......	......	......	1,476	2,271
Beech-Nut Life Savers, Inc.	3,587	2,181	......	2,181	1,206	200
Rexall Drug	3,705	511	362	149	2,253	941
Union Carbide	3,405	1,192	1,192	......	1,476	737
Reynolds Metals Company	3,392	2,325	2,325	......	660	407
Pet Milk	3,379	2,371	2,323	48	310	698
New York Life Insurance	3,325	......	......	......	2,098	1,227
American Dairy	3,341	1,332	1,276	56	1,442	567
Sears Roebuck	3,263	437	437	544	2,826	......
Purex Corporation, Ltd.	3,249	2,291	2,062	229	652	306
Lehn & Fink	3,242	364	364	36	2,817	61
Schick	3,223	2,359	2,188	171	864	......
Block Drug Co.	3,187	2,358	11	2,347	167	662
U.S. Rubber	3,626	1,551	1,085	466	1,567	508
Chas. Antell, Inc.	3,067	3,067	......	3,067	......	......
Wildroot Company, Inc.	2,695	2,659	1,806	853	36	......

SOURCE: Network Television and magazine expenditures, Publishers' Information Bureau; spot television expenditures, Television Bureau of Advertising (based on research by N. C. Rorabaugh); newspaper figures (including supplements), Bureau of Advertising. All data for 1957, published in *Advertising Age*, Aug. 25, 1958.

is a more desirable advertising vehicle than another, that one magazine is more desirable than another, and the like. However, very little adequate research has been done on the values of one basic medium as opposed to another. In most cases their relative merits have to be decided on the basis of judgment, after a careful review of the advertising objective, the creative direction, and other such factors, including the size of the advertising budget. The Sinclair Refining Company planned a primary campaign aimed at reaching male drivers via the car radio and supplemented this with outdoor advertising. A good advertiser, feeling that color was fundamentally important, planned a major campaign in full color in women's magazines and used daytime radio to supplement. A jewelry advertiser put its primary effort in network television and added television specials, plus magazine advertising, during those seasons of the year when sales reached their peak. Still another advertiser, introducing a new product improvement in a new package and employing network television as a primary medium, used outdoor advertising for several months to register the new package design in full color. Advertisers seek as many facts as possible about the media they might employ, but in the final analysis the proper decision depends on good judgment, carefully applied.

Network or Spot

Although the question of network or spot has been treated to some extent in preceding sections, there are certain characteristics which warrant elaboration.

Distribution, marketing strategy, major objectives, and the size of the over-all budget generally determine whether an advertiser's television or radio effort should be network or spot. If the budget is adequate, a network program will usually be the most effective purchase for a national advertiser. The advantages of a network program are described in Chap. 17.

An advertiser, however, cannot assume that, because his products are distributed in New York and Los Angeles, a national network is a good buy. As pointed out earlier in this chapter, though an advertiser is considered national, his distribution may be so limited that spot television or radio may be the most economical buy, despite the fact that he could afford a network program.

Spot TV or radio also offer good opportunities for the advertiser of seasonal products. He may buy announcements or local programs already on the air with ready-made audiences, at a time when his sales are at their peak. One advertiser of a cold remedy issued a blanket order for announcements to be broadcast on any day that the temperature was below a stipulated minimum.

Another asset of spot TV or radio is its flexibility in meeting specific marketing problems. For example, the television or radio campaign may be intensified in selective markets in which the sales potential is especially

Fig. 20-1. To introduce a new Pepsi-Cola jingle, the Pepsi-Cola Company bought time on all four radio networks. The company and its advertising agency, Kenyon & Eckhardt, felt that this distinctive use of network radio gave full national coverage, reached teen-agers as well as adults, permitted intensive frequency, and constituted a logical medium for publicizing a jingle. Moreover, the discount structure of network radio made it a more efficient buy than spot radio. (CBS Radio; and Kenyon & Eckhardt.)

good. This flexibility is also valuable in the introduction of a new product and in its market-by-market development and growth.

One of the most interesting television success stories is the dramatic way spot television advertising promoted the distribution and sale of Lestoil, an all-purpose household liquid detergent. The product is manufactured by the Adell Chemical Company, Holyoke, Massachusetts. The success of Lestoil reflects the basic principles of good advertising. Fundamentally Lestoil is a proven product. It works well in the home and is the kind of product that people will buy again and again, once they have tried it. Moreover, its advertising is planned on a year-round basis with good frequency.

The first batch of Lestoil was mixed and sold in 1933. Growth of the product was slow, and as late as 1953 only 150,000 bottles were sold annually. In 1955 Jacob L. Barowsky, president of Adell Chemical Company, began an advertising investment of about $200 a week for an expanded spot television campaign on WHYN-TV, Holyoke, Massachusetts. This campaign consisted of thirty announcements a week and resulted from experimentation with smaller schedules during the previous year. An immediate success, the campaign was extended to New England, and a firm television policy was established. This was to advertise for 52 weeks a year, to use all television stations in the market, and to use daytime and late-evening announcement periods only.

From New England, Lestoil advertising spread to the Middle Atlantic states and then to the Middle West. In all cases television advertising preceded product distribution. Customer demand for the product in stores forced chain headquarters and distributors to contact the Lestoil people for merchandise. This is an unusual way to gain distribution—most advertisers establish distribution before advertising. But the television formula worked well for Lestoil.

All Lestoil television commercials follow an established policy:

1. They must be factual.

2. No commercial time should be wasted on entertainment; the intention is to advertise, not to entertain.

3. At no time should any comparisons be made with another product or products (P&G, Colgate, and Lever Brothers all have competing products on the market).

4. All statements must be of a positive nature.

5. In no circumstances should exaggerated claims be made.

6. Because television enters the prospective customer's living room, the approach must be a soft one, and one that will not antagonize the audience.

By 1959 Lestoil was selling over 100 million bottles a year. The president of Adell Chemical Company has stated, "We have found that television is the best way to get people to try Lestoil and the best way to keep reminding them of Lestoil's many uses."

Daytime or Evening

Another important decision which every national television or radio advertiser must make is whether to schedule his program during the daytime or during the evening. In general, daytime is considered for products appealing primarily to women. There is a very small male TV audience during the day. In radio, the primary female daytime audience is enlarged by a car-radio male audience, especially in the early morning or late afternoon.

During the daytime the total TV audience per set is lower. Television rates are correspondingly lower than for evening, and longer commercial time is allowed. Daytime network programs in both television and radio offer the national advertiser the opportunity of relatively low-cost purchases. It is possible to buy announcements in some programs and segments of others, each segment usually permitting one or more commercials.

In the evening more TV sets are in use, more people are viewing per set, and the viewing fare is, of course, broader in appeal. This, however, is not the situation in radio; in fact, there tends to be more daytime than nighttime listeners. Thus, although TV time costs are much higher in the evening, nighttime costs in radio are generally about the same as, or even less than, in the daytime.

A large percentage of the female population works and cannot be reached by television or radio except in the early-morning or evening hours. Many products for which the buying decision is made by women are advertised through evening television and reach a maximum audience of both men and women. The evening programs have more glamour, can offer big stars, and are more generally talked about—assets which make them more merchandisable. Yet the glamour and excitement of a star-studded program do not guarantee sales success.

The advertising budget is, of course, a factor in determining whether the TV campaign is to be scheduled during the day or in the evening, but a national advertiser who can afford an evening show may be too hasty in passing up the many favorable aspects of daytime programing. No matter how clearly a particular situation may seem to point to a specific evening program, the advertiser should generally explore and examine the many other opportunities that television offers him.

Specials and Spectaculars

Perhaps the most dramatic use of television is the so-called *special* or *spectacular* program. Spectaculars and specials are very similar—some consider them synonymous—but the one-a-year type of show might be called the spectacular and the several-a-year shows the specials. Examples of the latter are the Hallmark Hall of Fame, and the fine series for DuPont.

Specials and spectaculars are very expensive, ranging from around $350,-

Fig. 20-2. Procter & Gamble, like many other national advertisers, uses network television as a primary advertising medium. National advertisers can reach women viewers either with daytime television (above) or with nighttime television. (CBS-TV.)

000 to over $500,000. The effectiveness of such shows is impossible to measure, but most advertisers, have been well satisfied, especially those with high-cost prestige products. The spectaculars were well merchandised and publicized, and each drew an audience of many millions. Nielsen reported, for example, that the Lucille Ball–Desi Arnaz Program, a top special sponsored by Ford, reached over 23 million TV homes.

All the spectaculars have had good ratings—but not necessarily better ratings than some of the regular weekly TV programs. The largest possible audience, however, is not the prime objective in sponsoring a spectacular. The quality of the show and how it represents the sponsor are more important considerations. Some of the excellent documentaries presented and the splendid complete dramatic performances of the classics have had appreciative audiences—always in the millions, but often less than the audiences attracted by westerns. The spectacular has been used to announce a new product or model (by Ford, Edsel, General Motors) and to introduce a buying season (by Hallmark Greeting Cards).

Special Considerations in Using Television or Radio

Chapter 21 covers the national TV and radio campaign. This section treats in a general way the various problems which the advertiser experiences in putting a program on the air. It is true that the problems are entirely different from those encountered in printed-word advertising, but they are not so numerous or complicated as to discourage the use of TV or radio by an advertiser inexperienced in these media. With adequate planning, broadcast campaigns are not difficult to handle.

Whereas printed-word media may be purchased in small units and with practically any frequency, a television campaign involving an evening program will generally involve a major expenditure and require a regularity of sponsorship and exposure—for example, every week or every other week.

Another characteristic of television—and, to some extent, of radio—is the need for quick decision in selecting a program. Unlike print advertising, in which an advertiser seldom experiences a sold-out condition, television offers specific properties for sale. When they are put on the market, any advertiser who has the means and the interest, as well as an acceptable product or service, can purchase the program or the announcement periods available. A national advertiser may have to make a fast decision on a program involving several million dollars.

The advertiser will, of course, work closely with his advertising agency, depending on it for recommendations on programs and facilities and for the servicing of the campaign. Generally, a number of programs will be investigated and analyzed before a decision is made. In like manner, the advertiser and the agency will study the various TV or radio facilities available to determine the network and time or the group of individual stations to be used. The agency will usually enter into negotiations for purchasing the program—with the program agent, or, since so many programs are packaged, with the network or outside packager.

One of the most important prerequisites of a TV or radio campaign is careful planning of the program contract. Misunderstandings can be avoided if everything agreed upon by both parties is covered in this document. An advertising agency can provide a good practical approach to the problem. This, supported by the advice of an agency business affairs department and the attorneys who are generally retained for such purposes, will finally result in a sound expression of the agreement covering the program.

Here are a few of the basic subjects (summarized from Chap. 16) which should be covered in a program contract in the interest of the advertiser: (1) beginning and ending dates of the contract (with all dates scheduled to correspond with the facilities contract dates and cancellation periods); (2) the talent, ideas, and services covered by the agreement; (3) the moneys to be paid and the terms of payment; and (4) options for renewals. The right to promote the program star, nonappearance of talent due to illness or other causes, the right to travel the program, the origination point of the program, protection of the advertiser regarding competitive advertising by the star, product clearance and product promotion, extraordinary charges which may occur—these are some of the other points on which the contracting parties should reach explicit agreement, instead of permitting assumptions to govern the situation. Such precaution, of course, does not imply distrust. It simply is sound business practice.

A national advertiser who has never used television or radio advertising should not let his inexperience influence his media deliberations. He can generally count on the professional guidance of his advertising agency, and he can also get a good deal of help from the network or station. Neither should commercial techniques overwhelm the prospective television advertiser. Every national advertiser who uses television had to get a start in the medium. Once in television, the national advertiser gains in experience from every phase of the campaign with which he comes in contact. There are, of course, certain requirements exclusively associated with television; yet the advertiser can take them in stride, without having to devote any more time and effort to his broadcast campaign than to his print campaign. Just as he reviews the copy and layout for printed-word advertising, he reviews commercial copy and program scripts for TV or radio. In regard to billing procedure, the affidavits of broadcasting supplied by the network or stations correspond to the tear pages used as evidence of scheduling in printed-word advertising. One additional factor is the credits received from stations which, through a power failure or some other "act of God," are unable to broadcast all or a portion of the sponsor's program. The agency notifies the advertiser of such omissions, and these can be checked against the invoices received.

TV and radio, being show business, usually provide more opportunity for promotion than printed-word advertising. The national advertiser, in conjunction with his agency, should be ever alert to such possibilities. If he retains a public relations or publicity organization, a portion of its activities can be effectively directed toward program promotion and merchandising (see Chaps. 24 and 25).

When there are big-name stars on an advertiser's program, there is likely to be a closer relationship between the management of the advertiser and the program talent than would otherwise exist. This is natural because of the glamour connected with such entertainers. Whether or not there are stars, however, it is desirable for the advertiser, via his agency, to have a certain degree of contact with talent and to participate to some extent in program supervision. Basic criticism by the advertiser is usually appreciated by the talent and the director of a program, provided that the advertiser does not overstep his bounds and attempt to mastermind the entire production. This is a great age of specialization, and those who are hired to act in and to produce programs should be employed because of their professional skill. The advertiser should then place his confidence in his agency and the group comprising the program. This does not mean that he should divorce himself from any active interest in the program. On the contrary, he should study his campaign carefully and consult with his agency on any problem which he believes requires attention.

There is one additional consideration, characteristic of the large national advertiser. Ordinarily he has various products, handled by several agencies, and their activities are coordinated through his advertising department or marketing (brand) men. When broadcasting properties are purchased, one agency is usually assigned as agency of record (see Chap. 13) and is responsible for all intra-agency arrangements necessary to coordinate commercials and to supervise the production and promotion of the show.

The Advertising Department

The place of an advertising department within an organization varies from company to company. For example, there are corporations which give their advertising manager the title of vice president and make him directly responsible to top management. In other organizations, the advertising manager is under the direct supervision of the sales manager. In still another setup, advertising and selling are under the direction of one person; this arrangement, however, is generally found only in smaller companies.

In general, the size and importance of an advertising department are directly proportionate to the amount of advertising which it handles. Whether the department consists of two or twenty members, it has certain basic responsibilities. Figure 20-3 illustrates the jobs performed by what might be a typical advertising department. The advertising manager is in charge of all advertising activity. This includes not only TV and radio,

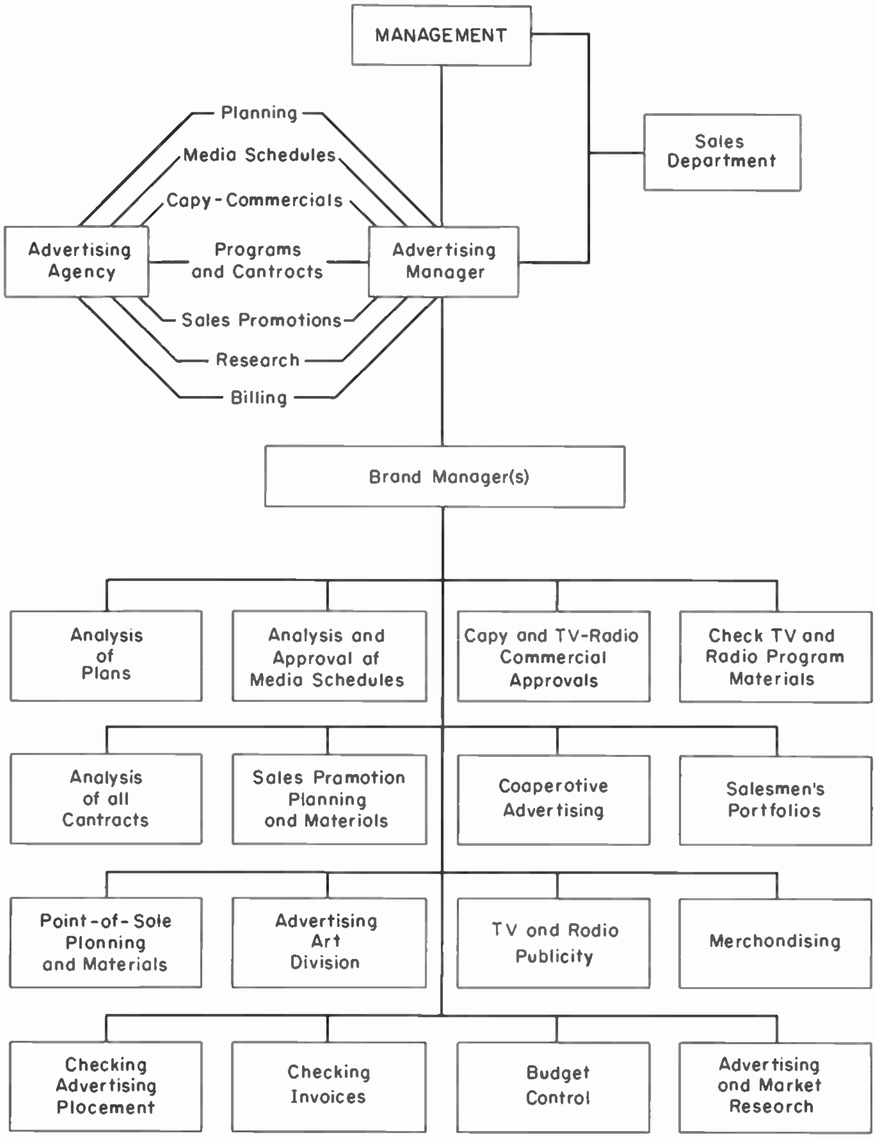


Fig. 20-3. General activities which concern the national advertising manager and the advertising agency, together with some typical responsibilities of the advertising manager. In larger organizations certain of these functions are the responsibility of the brand man.

print, and outdoor advertising but also point-of-sale and collateral material for the sales force. Sales promotional materials generally come under the jurisdiction of the advertising manager.

The advertising manager is generally responsible for all advertising policy problems, though his decisions are, of course, subject to the approval of top management. The advertising manager has the most direct contact with the advertising agency and works closely with its personnel on all advertising problems. Once a campaign has been approved by top management, it is the advertising manager, or the brand manager working through the advertising manager, who is generally responsible for approving television and radio commercials, copy, layout, art, and media schedules. The advertising manager also has final responsibility for the preparation and planning of cooperative advertising, though his advertising agency assists him in this work.

The advertising manager generally has a good working knowledge of every phase of advertising, for, as head of his department, he is responsible for making the best use of the advertising appropriation. This means not only a careful selection of media—recommendations are generally submitted by the agency—but also sufficient understanding of prices and quality in art, plates, printing, and other related items to enable him to judge purchases of these materials on a sound basis.

In addition, the advertising manager must, of course, have a thorough over-all knowledge of his company's activities—product distribution, trade practice, selling problems, and other related information—so that the advertising campaign will be sound and closely correlated with the efforts of the other departments of his company.

The advertising manager may delegate many of the details of television, radio, and print advertising to his assistants. Again, individual responsibilities vary with the size of the department. Here are examples of the type of work handled by an advertising department.

Once an advertising campaign is planned, it may be necessary for the department to prepare, or have prepared, layouts for tie-in point-of-sale material, which would include counter cards, posters, window displays, streamers, and other materials of this nature. The advertising manager may also direct the preparation of a sales portfolio for the salesmen, covering not only the product but also the merchandising program for the dealer, built around the product and its advertising. Machinery is set up whereby estimates covering media schedules, prepared by the agency, are used as a guide in working out budget allocations. Someone must also be assigned to the job of checking tear pages for size of ad and date of insertion before payment is authorized. In addition, someone must handle the checking of invoices for art and mechanical production.

The Brand Man (Marketing Manager)

Although titles vary, major national advertisers, primarily those which market a number of products, may assign a brand man, or a marketing manager, to a particular product, or group of products, and give him complete responsibility for making it a success. Such an executive works closely with advertising, media, and marketing specialists within the corporation and with his advertising agency as well. Some companies favor having the advertising agency account executives work directly with him. In turn, he reports to management with recommendations. In these circumstances the marketing manager supervises all phases involved in marketing, selling, and advertising the brand he handles. He reviews basic marketing strategy, including pricing, packaging, and distribution. He reviews advertising objectives and guides and approves advertising plans. He coordinates sales-force activities and all sales stimulants, including sales-force incentives, dealer display plans, special factory packs, and the like.

Summary

National television and radio advertisers are those whose products are distributed and sold throughout the country and who use one or both of these media in their selling effort. Both television and radio initially served only limited areas, but today both are truly national media. Any national advertiser with a product acceptable by TV and radio would do well to consider broadcasting as a basic component of his media plan. Television and radio have sold practically every kind of product and service. Television, with its added dimensions of vision and motion, can deliver effectively in practically every type of national advertising situation.

It is possible to use television at relatively low cost and deliver selling messages throughout the country. Announcements on early-morning or late-evening network programs and spot announcements in selected markets are examples of low-cost national television. On the other hand, a national advertiser wishing to capitalize on the full sponsorship of a program may pay $3 million or more a year for such advertising.

One of the first steps in developing a national advertising program is to determine the advertising appropriation, commonly by the percentage-of-sales method or the objective-and-task method. There are no set rules on how the advertising dollar should be divided among various media. There is no one right way to distribute the selling job among various media. One general principle, however, can be applied to the problem of media selection: An advertiser should be adequately positioned in one medium before adding others. For example, instead of investing an inadequate amount of money in each of five or six media, thus achieving little continuity or impact in any one, the national advertiser should plan to build onto the media list only when he is properly positioned in the first medium selected.

A distinctive use of television adopted by some national advertisers has been the special or the spectacular. Such a program is usually scheduled to announce new models or product improvements, to perk up seasonal sales, or to enhance company prestige.

The work involved in television and radio advertising is handled by the advertising department of the national advertiser. Depending on the size of the company, this department may consist only of an advertising manager and one or two assistants, or may comprise a large staff that develops sales promotional materials, merchandising pieces, and other selling aids.

The advertising manager works closely with the sales manager and with his advertising agency to effect a well-coordinated selling-advertising program. Among major national advertisers the responsibility for a brand's success is often vested in a marketing manager, or a brand man. This executive may be responsible for all facets of marketing the product, including advertising and sales promotion. He works directly with the advertising agency and with personnel in other departments of his organization (sales, advertising, research), who guide and counsel him in marketing strategy and tactics.

A national advertiser is, in most cases, a large organization, and communication within the organization and between the agency and the advertiser must be carefully established so that all departments and groups can be effectively coordinated for proper functioning.

21 National Television and Radio Campaigns

Like the retail campaign, the national campaign on television or radio can be divided into three distinct phases: (1) preliminary planning, (2) getting the campaign on the air, and (3) follow-through. The national campaign, however, is more complicated than the retail campaign and calls for the use of specialists within the advertiser's organization; within the advertising agency; at video tape, film, or recording studios; and at networks and stations.

Preliminary campaign planning includes research activity and the formation of basic campaign strategy. Getting the campaign on the air involves decisions on time buying, programing, storyboards, commercials, and production, resulting in the actual broadcasts. Follow-through calls for close supervision of the campaign to make certain that all plans are carefully executed in the most effective manner possible. National campaigns are ordinarily planned for 1 year and reviewed periodically throughout their run.

Although the various phases and steps explained in this chapter are characteristic of most campaigns, it must be kept in mind that a varying set of marketing factors is applicable in each specific campaign. Therefore, the planning and development of each campaign are individual problems and must be handled as such. Many steps described separately here may develop simultaneously with other steps, or the sequence of action may differ to some degree from that mentioned in this chapter. Nevertheless, the procedures outlined may serve as a guide to the creation and execution of a successful television or radio advertising campaign.

Television and Radio—Two Different Campaign Vehicles

Although television and radio campaigns may be *planned* in a similar fashion, the two media are ordinarily *employed* quite differently. This is as true in the national campaign as in the retail campaign, for television and radio are no more alike than newspapers and outdoor advertising, magazines and direct mail. In some respects about the only element they have in common is that both are transmitted through the air. Moreover, what works for one advertiser in broadcasting may not work for another. Thus, television and radio are used in a great variety of ways, not only because many different possibilities are inherent in each medium but because specific advertisers have different objectives.

As a starting point it is well to review how advertisers, in general, use television and radio. Most large national advertisers, such as Procter & Gamble and Lever Brothers, use television as a primary advertising medium, ordinarily with network campaigns. At times an advertiser in this category uses four or more half-hour programs. Other major national advertisers, such as the makers of Lestoil or the American Chicle Company, use spot television as a primary advertising vehicle, concentrating on major markets.

Some major national advertisers employ radio as a secondary medium. General Foods, Massey-Ferguson, and others with a strong primary campaign in another medium use radio in this supplementary fashion. Usually an announcement campaign is used, but sometimes a program campaign is employed. The campaign objective and the amount of money in the budget usually help determine this decision.

Smaller national advertisers often turn to radio as their primary medium. The radio campaign may either be a network campaign, such as used by the Milner Products Company on the CBS Radio Network, or a national spot radio campaign, such as used for Contadina Tomato Paste or Beech-Nut Gum.

Even this brief description indicates that there are many different ways to employ television and radio. Other differences in broadcast strategy are pointed out below.

Preliminary Campaign Planning

Preliminary planning for the national advertising campaign consists of a study of product, consumer, and market facts; isolation of the advertiser's problems and opportunities; a clear definition of campaign objectives; and general agreement on advertising strategy, including copy strategy, media strategy, and merchandising and promotion strategy.

The extent to which the advertiser and his agency work with each other as campaign planning progresses varies considerably. Once there is agreement on facts and objectives, some agencies create the entire campaign without consulting the client further. Other agencies submit preliminary storyboards, copy approaches, layouts, alternative media plans, and merchandising plans to the client and work closely with him every step of the way. One extremely workable arrangement calls for one or two preliminary meetings to agree on facts, objectives, and basic advertising strategy; additional conferences as necessary to review creative progress; and then the final agency presentation to the advertiser.

Although some advertisers have a definite advertising budget prepared before campaign planning begins, in most instances budget readjustments are made throughout the planning stages, and sometimes during the execution as well. Some advertisers prepare their advertising budget without consulting the agency. This is usually the case for an established product with known sales patterns. Other advertisers ask their agency to recommend a budget appropriation, after a careful study of the marketing objectives, competition, and other factors. An ever-increasing number of advertisers are asking their agencies to participate in this phase of marketing planning—especially when a new product is being launched.

Table 21-1. Annual Advertising and Sales Promotion Budget
(Typical national packaged food advertiser)

I. Broadcast advertising (74%)			$3,711,000
A. Nighttime network television		$2,431,000	
52 commercial minutes, 1 commercial per week in corporate television program Have Gun Will Travel, @ $32,400 per commercial minute	$1,684,800		
26 commercial minutes, 1 commercial per week for 13 weeks in the spring and 1 commercial per week for 13 weeks in the fall in corporate television program Leave It to Beaver, @ $28,700 per commercial minute	$ 746,200		
B. Television commercial production		$ 65,600	
Production and use payments for eight 1-minute film commercials @ $6,400 per commercial and 6 special promotion commercials to be done on video tape @ $2,400 per commercial			
C. Television audience promotion fund		$ 15,000	
D. Year-round spot daytime radio in top three markets		$ 195,000	
5 commercials per day, 5 days a week, for 52 weeks in New York, Chicago, and Los Angeles, using all commercials on a single station for 13 weeks, then shifting to a different station at the end of each 13-week period, with messages concentrated between 7 A.M. and noon, @ $3,750 per week for all 3 markets			
E. Supplemental national spot daytime radio in 55 major markets		$1,000,000	
12 commercials per day, 5 days a week, in top 55 major markets (exclusive of New York, Chicago, and Los Angeles) for 2 weeks @ $70,000 per week, followed by 8 commercials per day, 5 days a week in the same markets for 8 weeks @ $45,000 per week, making a total of 10 weeks for a spring campaign, repeating the same plan of 12 commercials per day, 5 days a week for 2 weeks @ $70,000 per week, followed by 8 commercials per day, 5 days a			

Table 21-1. Annual Advertising and Sales Promotion Budget (Continued)

week for 8 weeks @ $45,000 per week, making a total of 10 weeks for the fall campaign			
F. Radio production		$ 4,400	
Production, pressings, and use payments for 2 series of transcribed radio commercials, using the same jingle featured as a tag on all television commercials @ $2,200 average cost per transcribed series			
II. Print advertising (10%)			$ 476,756
A. National magazine		$ 441,756	
12 full-page, 4-color bleed advertisements in *The Reader's Digest,* 1 each month, @ $36,813 per month			
B. Print production including art work		$ 35,000	
III. Promotion plan (9%)			$ 439,500
A. 10¢-off special factory pack		$ 240,000	
100,000 cases, 24 units per case, @ $2.40 per case			
B. In-packed 15¢-off coupon offer		$ 102,000	
100,000 cases, 24 units per case, @ 17¢ redemption, assuming 25% redemption and including 2¢ to retailer for handling			
C. Display allowance for 10-case display		$ 60,000	
50¢ per case and using 120,000 10-case displays			
D. Merchandising support		$ 37,500	
Collateral materials kit	$ 2,500		
In-store television display materials	$ 25,000		
TV sales-force merchandising contest	$ 10,000		
IV. National cooperative advertising (2%)			$ 100,000
Available to retailers signing company cooperative advertising plan whereby the company agrees to pay 50% of time and space costs for preapproved retail advertising in television, radio, newspapers, and outdoor advertising			
Total allocated (95%)			$4,727,256
Reserve for local problem markets and contingencies (5%)			272,744
Total advertising and sales promotion budget			$5,000,000

It is important to remember that preliminary campaign planning necessarily includes planning for all media—print and broadcast alike. During this stage, television and radio are assigned roles in the total media plan. Thus, the discussion of preliminary campaign strategy covers all media, but the sections on campaign development and follow-through apply exclusively to the television and radio campaign.

Compiling the Facts

In planning a successful advertising campaign, it is essential to assemble numerous facts for study and analysis. These relate to the product, the consumer, the market, the current and historical sales situation, the competitive situation, pricing, the advertising budget, advertising and promotional history and philosophy, and existing company advertising vehicles. The latter include network television or radio programs, spot time franchises, and space franchises (such as special positions in magazines) which are controlled by the advertiser and to which certain brand advertising dollars may have to be pledged.

Sources of information include the advertiser's own sales figures; regular research reports from outside research organizations, such as the A. C. Nielsen Company (Food and Drug Division) or Market Research Corporation of America; special research findings, such as motivation studies and government reports; and other sources of industry information.

At times, new or supplementary studies may have to be undertaken in order to bring out all the facts needed to build the new advertising campaign. Research projects should be launched early enough so that the findings will be available in time to guide the advertiser and the agency during the campaign planning stage. Copy research might cover consumer acceptance of a product improvement, receptiveness to the current advertising theme or alternative themes, consumer buying motives, and the like. The results of such studies can be extremely helpful in the formulative stages of campaign planning.

Major research studies are undertaken by the advertiser's research department, by the agency's research department, by an outside research firm, or by two or all three of these groups working together. Research projects require the services of specialists and should never be undertaken by those not trained in this field.

In compiling facts to serve as a basis for campaign planning, three broad areas are especially significant: (1) the product analysis, (2) the consumer analysis, and (3) the market analysis.

1. Product Analysis. The product analysis is essential for several reasons. First of all, a technical product investigation, conducted continuously by the advertiser, ensures that the product remains up to company standards and provides the consumer with a worthwhile commodity. Constant laboratory and field tests may be carried out to make certain that the product performs well against competitive products. Alert advertisers constantly strive to improve their products.

From the advertising viewpoint, the main reason to study the product is to discover facts that copy writers may use in creating sales messages. When technical laboratory reports are supplemented by technical demonstrations, field trips, talks with salesmen and retailers, factory tours, in-home interviews with consumers, and data on actual product use, the advertising agency gains invaluable firsthand information to help stimulate useful advertising strategy concepts. Facts on the classification of the product, its uses, quality, price, competitive situation, distinctiveness, and construction, when linked to consumer interest, help to determine the most significant product characteristics and benefits to be advertised.

2. Consumer Analysis. The objective of a consumer analysis is to determine as many facts as possible about the consumers of a specific product group or brand—who they are, where they live, their age, economic status, where they buy, in what quantity they buy, and why they buy. Consumer facts are used to build a consumer profile, which the agency attempts to match with a media profile.

A consumer analysis reveals certain quantitative and qualitative data, gathered through regular research projects and also through motivation studies. Most major advertisers prefer to use both types of consumer investigation rather than to depend entirely upon one or the other method.

Four areas of consumer analysis are extremely important: (1) who uses the product, (2) who buys the product, (3) who influences buyers, and (4) what appeals seem to motivate consumers.

In many cases the buyer and the user of the product are the same person. In other instances they are different individuals, and the advertiser and his agency must be cognizant of this in planning advertising strategy—especially copy and media planning. Again, the buyer of the product and the person who influences the buyer may be different individuals. To illustrate, children may influence the purchase of the breakfast cereal which is bought by the housewife and consumed by all members of the family.

Once answers are obtained to questions as the four mentioned above, the agency can establish a *consumer profile,* a research-based set of facts on the kind of people who buy and use the product—where they live, their age, how they purchase, and the like. The consumer profile is a basic tool in the development of a successful national campaign.

3. Market Analysis. A market analysis reveals information on the total market and on trends for the *type of product.* It also provides significant facts on *product* sales and distribution and on leading *competition.* This information is valuable in indicating the status of the product in the market place and in suggesting where the main advertising effort should be directed and where supplementary advertising activity may be desirable.

Typical market-analysis information includes (1) extent of product distribution, (2) channels of distribution, (3) market competition, (4) market sales potential, (5) future markets, (6) past sales, (7) future conditions, (8) seasonal patterns, (9) selective versus mass markets, and (10) other data peculiar to the advertiser's marketing and advertising situation.

Problems and Opportunities

An analysis of all available facts reveals certain problem areas and certain areas of opportunity for the advertiser. Problems facing the advertiser (such as strong competition in major chains, poor Pacific Coast distribution, and pricing problems in the South) should be clearly isolated. Once the problems are clearly stated, plans can be made, either long-term or short-term, to help overcome or eliminate them.

By the same token, when the advertiser knows his strong points, he can move into his areas of opportunity and exploit them. Such advantages as better distribution, development of an outstanding product improvement, favorable price differential, better discounts, or superior packaging may suggest strong advertising and marketing action.

Campaign Objectives

An analysis of all available facts and a review of problems and opportunities lead to discussion and decisions on the campaign objective.

The alert national advertiser ordinarily has long-range plans. He may, for example, wish to diversify his business activities, add new products, expand his dealer organization, construct new manufacturing plants, double his current business volume, and ultimately be the leader in his field. Such long-range plans, broad as they may seem, guide the selection of short-term plans and the goals of the forthcoming advertising campaign.

Practically all advertising campaigns are designed "to increase sales," but this statement is far too general to be helpful. Sales are increased by directing all advertising in all media toward specific goals. Usually one objective is assigned as the primary goal of the advertising campaign, with perhaps one or two selected as secondary objectives. Typical objectives of the national advertiser include the following: (1) to introduce a new product, (2) to publicize a product improvement, (3) to popularize the brand name, (4) to differentiate the product from competition, (5) to expand distribution, (6) to educate the public to new product uses, (7) to build corporate and brand prestige, (8) to enlist dealer support, (9) to popularize a special promotional event, (10) to promote a given package size, (11) to reach special objectives peculiar to the sales and merchandising objectives of the advertiser.

The specific primary goal and secondary objectives selected are then translated into terms of dollars, share of market, and factory case sales. This is usually done by the advertiser, often with the counsel of his agency. In some cases, decisions on campaign objectives may call for budget readjustments. For example, the decision to publicize a product improvement and to increase product distribution may require an increase in the advertising appropriation.

Some objectives are long-range in nature. An advertiser with 2 per cent of the market may need several years to reach his goal of a 10 per cent share. Other objectives can be achieved within a year, or even within a few months. Concentrated advertising effort, for example, can do much to publicize a new product or a new package design in its first year.

Although all media ordinarily are directed toward achieving the identical primary and secondary objectives, at times secondary advertising objectives may vary slightly by media. For example, the print campaign may stress color to help identify the package. The radio campaign may emphasize the brand name over and over again, perhaps also associating the brand name with the fine reputation of the manufacturer. The television campaign may demonstrate the product and show new uses. Yet the entire campaign is based on the same theme idea and designed to leave the same basic impression.

As another example, radio advertising is often used in the national campaign to give repetition and continuity to the advertising or to aid in recalling other advertising for the company or the product. "Imagery transfer" is the term coined by NBC to refer to radio's ability to awaken latent thoughts about a product, implanted by television, print, or earlier radio advertising.

Advertising Strategy

Advertising, or creative, strategy planning covers three areas: (1) copy strategy, (2) media strategy, and (3) merchandising and promotion strategy. It is most important that the advertiser and the agency agree early in the planning stage on the most logical copy, media, and merchandising routes for creative experimentation by the agency. Good direction does not curb the creative talents of agency writers, artists, marketing specialists, or media men. Rather, such guidance helps channel creative thinking into the most fruitful areas for advertising exploitation. Creative thinking is guided by the advertising objectives and refined by all available facts on the product, the market, and the consumer. This type of strategy session often is all-important in giving the advertising concept the proper tone and keeping creative personnel thinking along the right lines. Needless to say, good direction eliminates considerable wasted energy within the agency's creative departments.

1. Copy Strategy—the All-media Copy Policy. Depending upon arrangements between the advertiser and the agency, the result of the advertising strategy session may be agreement on all-media copy strategy and preparation of a copy policy. A *copy policy,* also termed a *copy platform* or a *campaign platform,* is a written statement of the significant concepts to be presented in the advertising and a *guide to the creation of advertising in all media.* A complete copy policy will state the keynote, or theme, idea of the campaign, the primary consumer appeal, supporting appeals, and the most significant product characteristics. At some agencies a "policy" is a brief paragraph. At others the copy policy is a detailed rationale justifying the copy strategy and citing research findings which support the creative route.

A copy policy represents the combined thinking of the agency's creative personnel and is prepared through the close cooperation of the television-radio department, the copy department, and the art department. In many cases, the agency's media department and marketing department also participate, since some of their planning may suggest copy strategy. When a copy policy is prepared for presentation at a creative strategy planning session, it should be completely workable and realistic. It must not be a statement of theory which will restrict creative activity in campaign development. It is this possibility that leads some writers and artists to resist a written copy policy at this early stage, though they will accept general creative direction. Their feeling is that the copy policy can be written only after sufficient experimentation with storyboards, commercials, print copy, and layouts.

2. Media Strategy. Just as it is advisable to have general agreement on copy strategy well in advance of developing storyboards, radio commercials, copy, and layout, it is also desirable to discuss media strategy early and to get agreement on basic concepts. The starting point is a study of the consumer profile—a detailed analysis of consumers by age, sex, location, buying habits, education, and the like. The objective of the media department is to build a *media profile* that matches the *consumer profile*.

Another factor that guides basic media strategy is the general copy strategy and its execution in storyboard and layout form. Certain creative concepts may be developed more logically in print than in television. Others seem better suited to exposure in television or radio. Obviously, the media department will want to know what network, spot, and print commitments extend into the period of the forthcoming campaign. Budget factors are also important, of course, even if appropriations are only in rough form at this stage.

Again, one important rule of thumb in planning media strategy is to dominate a single medium, if at all possible, before moving into other media. It is important to invest sufficient money in the primary medium—whether broadcasting or print—to make a consumer impression, and this also holds true for secondary media. It is better to be strongly represented in one or two supplementary media than to be weakly represented in several.

Even at this early stage of campaign planning, it is sometimes possible for the media department to study the consumer profile; to review the network, spot, and print vehicles to which the advertiser has committed himself; to examine the budget; and to arrive at tentative conclusions on primary and secondary media. In most instances, the preliminary session results in agreement on the advertising media which should be ruled out as unsuited to the campaign and those which are capable of a role in the media plan. The part that each of these media should play then becomes a matter of research, judgment, and detailed examination by the agency. In many cases, media strategy is developed jointly by the agency's media department and the advertiser's media department, if one is established. This procedure is especially characteristic of larger advertisers who must coordinate media recommendations from several agencies in order to make the most efficient media purchases.

If, as a result of preliminary media strategy meetings, broadcast advertising is considered appropriate for the campaign, three areas should be explored: (1) a program campaign versus an announcement campaign, (2) spot versus network facilities, and (3) program availabilities, if a program campaign is under consideration.

A *program campaign* is one in which the advertiser buys a period of time, such as 5 or 30 minutes, sponsors (or cosponsors) a program, and inserts the allowable number of commercials. The program series may be scheduled as a network campaign or as a spot campaign.

An *announcement campaign* is one in which the advertiser buys only time for short announcements (usually 1 minute or less). Such announcements may be scheduled between programs or on programs set up especially to accommodate spot messages of noncompeting advertisers. Programs of this type are particularly characteristic of radio today. Announcements are ordinarily scheduled as a spot campaign, but some may be inserted in certain network programs (such as Monitor, Today, or Jack Paar) set up for participating sponsorship, which is merely another way of buying 1-minute announcements.

Closely associated with broadcast media strategy planning, of course, are availabilities. Basic criteria for judging a time-period availability are cost (in terms of cost per thousand homes reached or cost per thousand viewers), audience (and audience composition in terms of men, women, and children), preceding and following programs, time of day or night, and competing programs. Program availabilities are judged by the same criteria, with special attention to the type of program and its suitability to the consumer and the advertiser.

Program Campaign, Announcement Campaign, or Both? The role of television or radio in the total media program, the size of the budget, the amount of time necessary to present a broadcast advertising message, and program and time availabilities are basic factors that enter into the selection of a program campaign, an announcement campaign, or both.

If television or radio is the primary advertising medium, a basic program campaign should be considered first. Often both a program campaign and an announcement campaign are planned for the primary effort. If television or radio is a secondary advertising medium, an announcement campaign is ordinarily a logical means of adding frequency and repetition to the primary advertising effort.

The size of the budget also affects the decision. A small budget may suggest an announcement campaign of IDs, station breaks, or 1-minute announcements. With a larger budget the program campaign, the announcement campaign, or both can be considered, for both routes have proved successful. In this connection, if the advertiser desires truly national coverage, a network buy will probably prove less expensive than a series of coast-to-coast spot purchases. The network buy may be a program campaign or participations on network shows.

The length of time necessary to present the sales message via television or radio also suggests either an announcement or a program campaign. If the selling story can be presented in as short a time as 8, 20, or 30 seconds, serious consideration can be given to the announcement campaign. If it takes 1 minute to present the advertising message, there is less likelihood that an announcement campaign alone can do the selling job, so that it might be well to consider a program campaign.

As is always the case, program and time-period availabilities are key guides to the final decision. This is the reason why the agency works closely with network executives, time salesmen, and station representatives, often giving them as many campaign facts as it can, so that they can recommend programs and periods that match the advertiser's needs. Good confidential working relations between the agency and media representatives are invaluable during the planning stages of the campaign.

Certain basic advantages and disadvantages are associated with each type of campaign. An *announcement campaign* is ordinarily less expensive (both in terms of actual dollars and from a cost-per-thousand viewpoint), easier to schedule, more flexible, and capable of providing greater frequency. Carefully scheduled, the campaign can cumulate large audiences that have been attracted by appealing adjacent programs. It permits saturation advertising, which has proved extremely effective. On the other hand, announcements can be overlooked in between-program activities at the home, 1-minute availabilities on television are ordinarily restricted to daytime and late-evening hours, and identification announcements and 20-second station breaks are scarce in many major markets. Good announcement availabilities are often hard to get on leading radio stations during wake-up and driving hours.

A *program campaign* has the advantage of attracting a regular audience which is exposed again and again to product advertising and program-sponsor association. Programs can be developed to attract the particular type of consumer the advertiser wishes to reach (the beamed program technique—applicable to national and retail advertisers alike), and the good will of the program accrues directly to the sponsor. Commercial time can be allocated within the program as needed—although, realistically, 1-minute announcements are almost invariably used in sponsored programs. Announcements can be carefully integrated into the program to give greater commercial impact. CBS Radio uses the term *protected listening* when referring to the placement of commercials within the program, free of messages from other advertisers. Perhaps most important of all, a program campaign can be merchandised to the consumer, the sales force, and the trade.

On the other hand, a program campaign tends to be more expensive than the announcement campaign, since program talent fees are added to facilities fees. Good programs and good time periods on networks and major stations in major markets are hard to obtain and often call for long-term contractual commitments, which tie up advertising dollars. The program series requires extra work on the part of the agency and advertiser, for they must not only create and produce the commercials but also supervise the creation and production of the show.

Spot versus Network Planning. From the preceding discussion it is clear that the national advertiser who utilizes television or radio may be a network advertiser, a national spot advertiser, or both.

The network advertiser. In deciding whether or not to use network facilities, the advertiser and the agency weigh the advantages and disadvantages of network advertising, as discussed in Chap. 3. Such factors as the prestige the network offers (especially for merchandising to the trade and the consumer), the costs involved, and the problem of time, seasonal, and geographic differences must be considered, as well as the amount of waste circulation which may be present in the required network structure. Also, in network advertising the sponsor usually maintains good control over the production of the series and, through network option time arrangements, obtains good clearances in prime time periods in most markets.

Factors to consider in deciding which of the networks to use are discussed in Chap. 16, Time Buying. They include a consideration of network coverage versus product distribution, number of affiliates and their individual coverage, network rates, types of products which may be advertised on the network, and basic network policies relative to promotion, program restrictions, format restrictions, and time restrictions.

Again, a key factor in the choice of one network over another is the time and program availability. Many campaign decisions hinge upon the caliber of the time segment and program offered by each of the networks. Most major national advertisers employing broadcast media use network television as the primary advertising medium, but smaller national advertisers often use network radio in the primary role.

The national spot advertiser. By using national spot facilities, the advertiser, in theory, can select the best station available in each market, will have a minimum of seasonal and geographic time problems, and can localize programs and commercials so that each broadcast will be tailor-made to fit the market. The problem of whether to use a film (or transcribed) series or to rely upon locally originated shows must be studied in the light of talent availability, costs, uniformity of advertising impact, timeliness, and other, similar factors.

Among the problems facing the national spot advertiser are those of lack of choice availabilities on leading stations, higher administrative costs, more complicated time buying, the problem of network preemption, and the problem of live local talent, if the latter is utilized.

As pointed out earlier, some advertisers are both network and national spot advertisers. In such instances, the network campaign usually carries the major advertising assignment, and spot television or radio is used in a supplementary role.

Analysis of Program Availabilities. If it becomes apparent that a program campaign should be given serious consideration, the agency investigates the programs which are available for sponsorship. They may be established shows or new shows, live or on film (VTR or transcriptions), available from networks, stations, or program packagers. Ordinarily this investigation is conducted by a committee, which may consist of a member of the television and radio department, a media representative, and a member of the research department, since all three departments play significant roles in decisions of this nature. After reviewing program possibilities, this group shows pilot films of promising film series and explains the formats of interesting live programs to clients, making show recommendations.

The three basic factors in the choice of a program are (1) consumer appeal, (2) the sponsor, and (3) time-buying considerations. The program must appeal primarily to the specific consumers to whom the advertising campaign is directed. The best time of the day to reach this group, the best day of the week, and the best program for that hour must be studied in order to gain the desired viewing or listening audience. Factors relating to the sponsor include the size of the broadcast budget and the appropriateness of the program to the product being advertised and to the corporate image of the advertiser. In addition, time and program availabilities should be analyzed to determine which are the best buys. Adjacent programs are studied so that the program will be in good "air company" and can benefit from audience flow.

The program selected should meet the requirements of all three of the above-mentioned factors. Obviously various kinds of programs may be selected by any given sponsor. There is no one particular type of show appropriate to one particular type of advertiser.

3. Merchandising and Promotion Strategy. Merchandising and promotion plans are designed to stimulate interest in the product among the advertiser's sales force, the wholesale and retail trade, and the consumer, thus encouraging additional sales. Early in the planning stage agreement should be reached on the general direction of these activities. Preliminary discussions are held to determine the number of major promotions that can be scheduled throughout the year, the general emphasis on consumer promotions or trade promotions, and the merchandising-promotion budget available. Usually the over-all advertising budget is established in such a manner that part is allocated for advertising purposes, part for merchandising and sales promotion activity, and part for advertising department overhead.

As important as preliminary strategy planning is, even more important are the observations of the agency's marketing department as experimental storyboards, commercials, layouts, and copy are developed. Advertising patterns often suggest tie-in promotional activities that can increase the advertising and selling opportunity.

Planning may encompass premium offers, in-store display ideas, salesforce contests during the campaign, incentive plans for the trade to stock and promote the product, couponing, sampling, and the like. Such merchandising activities, correlated with the advertising plans (and often using the theme of the advertising campaign) and supported by the advertiser's sales force, complete the process of pushing the consumer to the product (through advertising) and pushing the product to the consumer (through merchandising).

Audience Promotion Plans. Audience-building plans are an essential part of a successful television and radio advertising campaign *when a program campaign is used.* Audience building should be looked upon as a joint advertiser-agency-broadcaster problem and not left to the networks or stations alone. As soon as it seems likely that a program campaign will be employed, plans for audience promotion should begin. It is usual at this preliminary stage for the agency's merchandising department to contact the network or stations involved and find out about their promotion plans. Networks and stations normally have regular audience promotion plans that automatically go into effect once a program purchase is made. Such plans often include on-the-air announcements of the new program series and the distribution of publicity stories and pictures for use by television-radio columnists.

Stations often participate in merchandising activities as well (for either an announcement or a program campaign)—for example, letters to the trade promoting the campaign, displays of advertised products in a given number of supermarkets or drugstores, and often personal calls on key wholesalers and retailers. The extent to which stations will cooperate in merchandising activities should be determined by the agency.

At this stage of development, close broadcaster-agency cooperation is helpful in devising additional merchandising plans. Separate mailings by the sponsor to station promotion managers and other station employees (including samples of the product for station staff members, where this is practical) often stimulate additional station cooperation—both for audience building and for merchandising purposes.

Networks have program-building plans similar to those of stations. Ordinarily a network supplies each affiliate with a detailed program promotion kit. These contain suggested on-the-air promotion announcements, press releases, slides (at times, films), photographs of program stars, exploitation ideas, newspaper mats, and the like. There are also separate promotions to encourage affiliates to use these helpful materials. Naturally, both networks and stations are interested in building the program audience, but the sponsor and his agency are interested as well in stimulating product sales by increasing program-product association for both the public and the trade.

The Marketing Plan

Although procedures vary widely, most agencies prepare a marketing plan, covering all phases of campaign planning, for presentation to the client. The written report is ordinarily supplemented by a presentation meeting at which the highlights of the plan are reviewed. The marketing plan ordinarily represents the joint thinking of the agency and the advertiser's marketing department, and both groups seek approval from the advertiser's management group. In some instances approval comes from the advertising-sales manager or the marketing manager, in other cases from a committee made up of members of the advertising and sales department, and in still other instances from the president of the company or the board of directors.

Often the marketing plan is presented in two separate meetings. The first is concerned only with general advertising strategy and concepts, and no storyboards, commercials, layouts, or copy are presented. Rather, the advertising department and the agency seek approval of preliminary plans and the authority to create advertising which follows the basic strategy suggested. A second meeting is then devoted to creative, media, and marketing recommendations. At that time all storyboards, commercials, layouts, and copy are presented, together with the final media and merchandising recommendations. Here is another example of the way campaign steps vary and overlap —a point mentioned several times throughout this chapter.

The popular marketing plan outlined below [1] is used by many agencies, either in the form shown or in some modified version.

Basic Marketing Plan Outline

I. Statement of marketing facts
   - *A.* Total market sales history and trends
   - *B.* Product sales history and trends
   - *C.* Competitive product sales history and trends
   - *D.* Consumer facts (the consumer profile)
   - *E.* Product distribution
   - *F.* History of advertising
      1. Creative philosophy
      2. Media philosophy and budgets
      3. Merchandising and promotional philosophy

II. Problems and opportunities

   An analysis of marketing facts (part I) to isolate problems for correction and opportunities for exploitation.

III. Objectives

   A clear statement of long-range goals and specific campaign (short-term) objectives. The latter is translated in terms of a dollar sales goal and the share of market the advertiser wishes to achieve during the campaign period.

IV. Plan of action
   - *A.* Creative plan of action

     A statement of the copy policy and examples of recommended television storyboards, radio commercials, and print media layouts and copy that are based on the copy policy. The latter is supported by research findings wherever possible.
   - *B.* Media plan of action

     A statement of media strategy plus a recommended media program, together with facts justifying the media plan.

[1] Based on a marketing plan originally developed by Clarence Eldridge.

C. Merchandising and promotional plan of action
A statement of merchandising and promotional strategy plus recommendations to enhance the advertising and selling situation, directed at the consumer, the sales force, and the trade.

The agency that works more or less independently of advertiser contact ordinarily presents the complete marketing plan in a single meeting. That is, suggestions on creative strategy are accompanied by specific recommendations in the form of television storyboards, radio commercials, print layouts, and copy; the proposed media strategy is presented together with a media plan that carries out the strategy; and merchandising concepts are accompanied by the merchandising plan of action.

One of the most thorough discussions of marketing plans is found in *Practical Guides and Modern Practices for Better Advertising Management,* volume III, "Advertising Plans: Preparation and Presentation," published by the Association of National Advertisers, Inc. In fact the entire series of seven advertising management guidebooks is excellent, both in theory and practical examples.

Getting the Campaign on the Air

Thus far this chapter has dealt with preliminary campaign planning as related to the total advertising activity, in broadcast and print alike. In the balance of this chapter only those aspects related to the television and radio campaign are reported.

The second major phase of broadcast campaign development consists of four steps designed to get the campaign on the air: (1) time buying, (2) writing and producing commercials, (3) scheduling the commercials, and (4) program production and supervision.

Time Buying

From the foregoing discussion it is obvious that considerable investigation and analysis precede the actual purchase of time. Many of the activities mentioned above, such as studying network and station availabilities, screening pilot films, and requesting options, are part of the total time-buying process. With client approval of its recommendations, the agency prepares a final schedule and estimate for the advertiser's signature. When signed, this becomes the contract between the agency and the advertiser. The agency then negotiates contracts with all others concerned—the network, station, program packager, talent, etc. Details of time buying are discussed in Chap. 16.

Writing and Producing Commercials

The special subject of writing commercials for television and radio is discussed in detail in Chap. 9. It is sufficient to state here that the television

Fig. 21-1. A Procter & Gamble national television campaign for Camay soap. Above: With marketing and creative direction established, the Leo Burnett Company television copy group discusses various commercial approaches for the Camay campaign. Below: After a series of intra-agency meetings, the television storyboards for Camay soap are reviewed by the agency's plans board. (Procter & Gamble and Leo Burnett Company.)

Fig. 21-2. A Procter & Gamble national television campaign for Camay soap (continued). Above: The agency presents the storyboards to the client as a part of the complete campaign recommendations. Network television is proposed as the primary advertising medium. Below: Set designers at work planning sets for the Camay commercials. A series of six 1-minute commercials is produced by Universal-International's Commercial Film Division. (Procter & Gamble, Universal-International, and Leo Burnett Company.)

writer (plus a television artist and producer, at times) and the radio writer must be familiar with product, consumer, and market facts; must know the advertising objective and the special role of broadcasting in the campaign plan; and must prepare commercials in accordance with the creative strategy agreed upon. Working closely with the account executive, and aware of the media plan, the writer will know how many live or filmed (transcribed) commercials are required. In many cases he will participate in the creative meeting with the advertiser and may present his storyboards or commercials for client approval. In other cases the presentation is made by the account executive. Presentation procedures vary widely.

When the client has approved television storyboards and radio commercials, the advertising messages must be produced for on-the-air use. If the television commercials are to be presented live or on video tape, necessary props are ordered and sent to the network, station, or video tape recording studio. Rehearsals are held, and finally the commercials are broadcast.

Ordinarily, storyboards for film commercials are submitted to several film production companies for an estimate of production costs. When estimates are received, the agency selects the production house that it feels can do the best job at the quoted price and requests the client to sign a television production estimate. With this in hand, the agency proceeds with production of the film commercial, as explained in Chap. 10. Film commercials usually go into production 2 to 3 months before the air date to allow sufficient time for production.

Radio scripts are duplicated and mailed to networks and stations for live on-the-air use. If radio commercials are to be transcribed, a production cost estimate is submitted to the client. When this is signed, radio commercials are produced under agency supervision.

Provisions for paying for television and radio commercial production must be made when the budget is developed or when media allocations are made. In other words, in addition to providing sufficient money for time costs and talent (program) costs, the broadcast allocation must include sufficient funds to produce the commercials. Film commercials are the most expensive, those on video tape are somewhat cheaper, and live commercials (which are usually simpler in basic design) are the least expensive. However, in the course of a campaign, as commercials are repeated, the differences in cost tend to level out, and on a per-commercial basis costs are much the same.

Scheduling Commercials

Working closely with the advertising department, the account executive ordinarily schedules the various commercials prepared for the national advertising campaign. This procedure, of course, varies by agencies, and often scheduling is a function of the television-radio department or the media department.

In some cases the scheduling plan is quite simple—merely a matter of

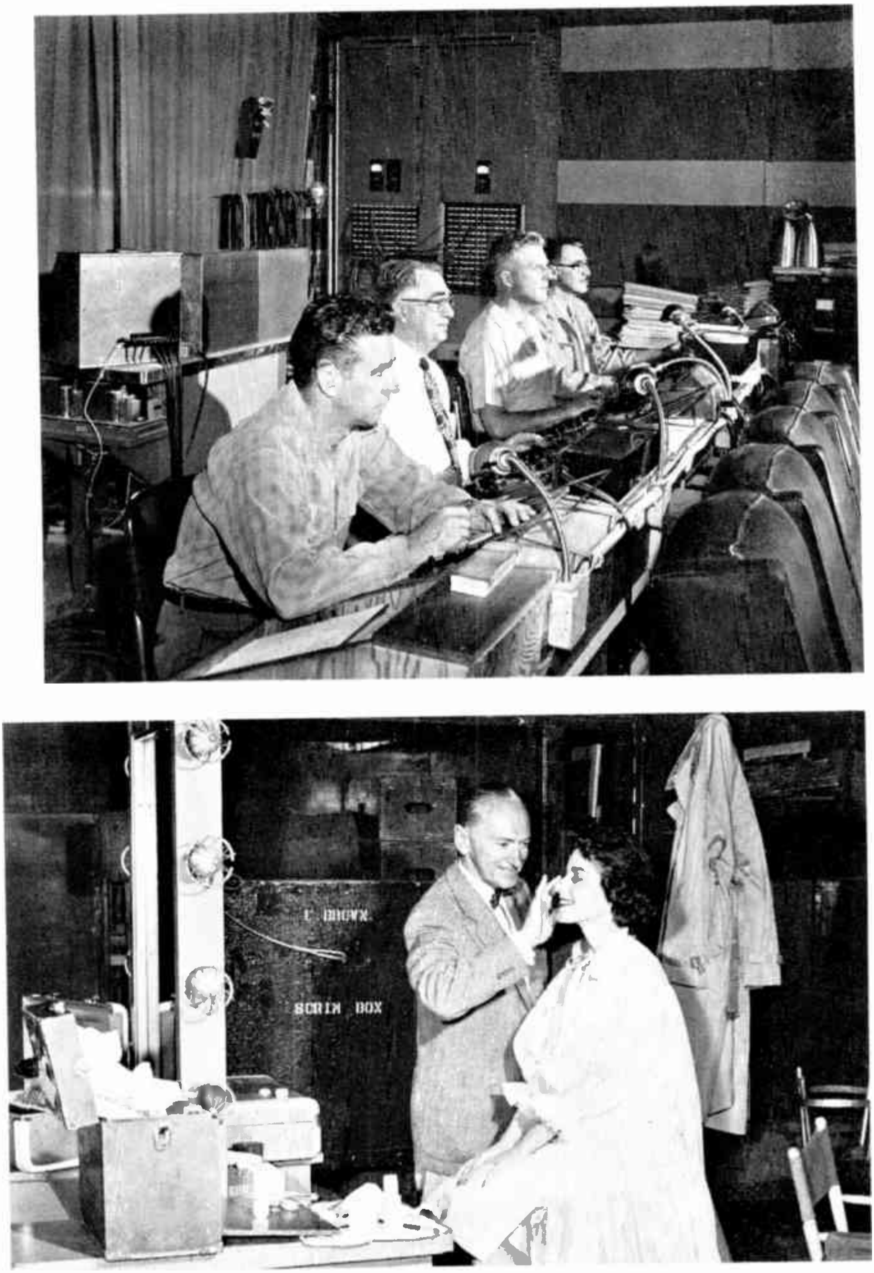


Fig. 21-3. A Procter & Gamble national television campaign for Camay soap (continued). Above: The track-mixing session, where various audio portions of the commercial—words, music, and sound effects—are blended. All video scenes are planned to fit the audio. Below: Talent is auditioned and cast the day before shooting begins. Here the studio make-up man applies last-minute touches before filming begins on a scene for a Camay commercial. (Procter & Gamble, Universal-International, and Leo Burnett Company.)

Fig. 21-4. A Procter & Gamble national television campaign for Camay soap (continued). Above: Filming the Camay girl on the studio set. Throughout all stages of commercial production the agency producer works closely with the studio director. Below: An editing session with studio technicians viewing footage on a Movieola. The audio and video remain on separate films for the interlock showing. The first composite printing with audio and video on the same film is called the answer print. When answer prints are approved by the agency and the client, 35-mm release prints are ordered for network use. Films for spot campaigns are ordinarily 16-mm. (Procter & Gamble, Universal-International, and Leo Burnett Company.)

rotating all commercials that have been produced for the campaign. Most national television advertisers require at least four to six different 1-minute commercials each year, the number increasing with the extent of the campaign.

In many cases the scheduling plan depends on talent-use cycles. This involves checking talent-use payment regulations and arranging the schedule to make the most economical employment of each commercial during the payment cycle; that is, if a talent payment cycle covers 13 weeks, the commercial will be scheduled extensively during that period. It may not be scheduled at all during a cycle when payment is being made on another commercial, which, in turn is scheduled heavily.

Both television and radio advertisers follow the basic rule of thumb that as many commercials should be scheduled as the budget allows. In practice, both the network radio advertiser and the national spot radio advertiser use greater frequency than the network or spot television advertiser. This is a function of price—radio is less expensive than television. It is also a function of impact—television advertising has more impact than radio and needs less frequency.

In practically all cases scheduling is worked out jointly by the advertiser and the agency. This is invariably true when the advertiser has one or more television or radio vehicles (programs or spot schedules) and the time must be allocated among the various company brands. Here it is important to avoid scheduling competing products too closely together, for often an advertiser—a soap company, for example—makes various products which are more or less competitive. In these circumstances it is frequently desirable to follow a commercial block-scheduling plan. Under this arrangement a given brand is promoted on program A for a sufficient length of time to penetrate the program audience (a period that may vary from 2 months to 2 years) and then switched to program B for the same length of time. In this manner the advertising message is exposed to each audience group long enough to make a selling impression. If a brand is scheduled on too many company programs at the same time, in a scatter-shot fashion, the total impact of the broadcast campaign may be weakened. Some advertisers schedule one brand (or group of brands) on one show and another brand (or group of brands) on another show but do not switch program vehicles. In this case they are relying on normal audience turnover to achieve broad cumulative-audience reach. This method is used especially with popular shows in popular time periods, those reaching large per-broadcast audiences.

Most commercials can be repeated on the air many more times than most people think. The actual number of repetitions varies with the number of commercials that can be created within the framework of the television advertising budget and the size and scope of the broadcast campaign. Most advertisers feel that a 1-minute network program commercial can be broadcast at least a dozen times before a new commercial is necessary. Spot an-

Fig. 21-5. A Procter & Gamble national television campaign for Camay soap (continued). Above: A short break during filming of the Loretta Young Show, the principal nighttime program vehicle for the Camay soap campaign. Below: A combination of advertising and sales promotion activities results in product sales. (Procter & Gamble and Leo Burnett Company.)

nouncement advertisers using saturation campaigns may repeat the same commercial a dozen times a week on television and twice as many times on radio for weeks at a time.

The reason well-created commercials can be repeated is that *repetition builds commercial impact*. Then, too, any advertisement (in any advertising medium) gets less attention from the consumer than from the advertiser and the agency. *Client fatigue* is the term often applied to the state of mind of the advertiser who requests a new commercial after a message has been on the air only three or four times. This may result because the client, having lived through the development and revision of the commercial for the previous 6 to 8 months, subconsciously feels that consumers, too, have been exposed to the commercial for this period of time.

Once commercials are scheduled, the agency's traffic department or television-radio department sees to it that commercial scripts, films, or transcriptions are mailed to the proper network or station for on-the-air use.

Program Production and Supervision

When the advertiser buys a program campaign, another activity is required—supervision of the show itself. In most instances a package program is used, and all production planning and direction are handled by the network, station, or packager. As part of its regular services, the agency reviews all program scripts in advance and acts as a watchdog for client policy, making certain that no objectionable material (from the point of view of the client) goes on the air. Suggestions are made for improvement of the show, as necessary. Scripts for film shows are reviewed months in advance of the air date. Scripts for live shows are usually checked a week or so before the air date—and sometimes even closer to broadcast time.

Usually, for both film and live shows, the agency producer handles the liaison between the advertiser, the agency, and the production personnel of the network, station, or packager. On live shows the agency producer works closely with the unit manager or the program packager and, of course, pays special attention to the production of live commercials. When live commercials are used, the agency producer ordinarily conducts the rehearsals, but more often than not the actual broadcast is handled by the program director, especially when the program and the commercials are produced in the same studio. When complicated program sets are involved and there is no room for a commercial set, it may be necessary to lease a special outside studio for commercial production. In such cases the agency producer may direct the commercials on the air.

Campaign Follow-through

Once a radio or television advertising campaign goes on the air, it needs the continuing attention of the advertiser, the agency, the time salesmen, the network, and the stations involved. Campaign follow-through is a constant job, involving (1) supervising the campaign, (2) coordinating the broadcast campaign with the print campaign, (3) merchandising the campaign, and (4) checking sales effectiveness.

General Campaign Supervision

The agency account executives and the sponsor's advertising manager keep close tabs on all campaign activities from initial planning through execution. The agency has the job of watching for new availabilities in better time periods, checking on program losses, and in other ways servicing the account. Often the agency will make personal calls on stations to get live-time clearances on network shows or to improve time periods.

The agency producer can funnel to station and network personnel new program ideas, new gimmicks, and other suggestions to improve the on-the-air presentation. Supervision of production is carried out by the advertising agency on behalf of the sponsor. The degree of personal supervision by the sponsor or his representative varies considerably. Some sponsors, unfortunately, feel that they must take part in each production decision, and often wield undue influence. Other sponsors turn the entire supervision problem over to their agency. This latter procedure is the most advisable, for the broadcasting experience of the agency is normally far greater than that of the sponsor.

A good job of supervision on the part of the agency and the sponsor ends well in advance of the program rehearsal. Once a program is in rehearsal there should be no need for additional suggestions and changes. If there has been careful supervision up to this point, any flaws that may creep in will be so minor that they will go unnoticed by the average viewer or listener. However, they should be noted and changed in the series' next program.

Good supervision requires the realization that long-term effectiveness is far more important than short-term results. Concern with individual program ratings, for example, should be kept in proper perspective. Any temptation to change the basic approach in the middle of the campaign (perhaps because of strong trade or sales-force criticism) should be resisted, although careful consideration of all factors may occasionally indicate that vigorous action is necessary. Advertiser or agency fatigue regarding a commercial that has been "in the works" for months should not dictate that a commercial be replaced. As mentioned earlier in this chapter, a commercial can be repeated many times on the air. It will be some time before the viewers are aware that the commercial is *identical* with one they have seen before. If the campaign has been thoughtfully planned, and approved after due deliberation, it deserves full consumer exposure.

Campaign Coordination

In planning a successful advertising campaign ample consideration must be given to full coordination of all activities. Television commercials, radio commercials, and print advertisements should feature the same keynote idea

Fig. 21-6. Complete campaign coordination. The Ward Baking Company utilizes its trade character, Emily Tipp, in television commercials (above), in outdoor advertising (middle), and on labels of other Ward products (below). Emily Tipp was created by Ed Graham, also responsible for Harry and Bert shown in Fig. 9-5. (Ward Baking Company.)

and leave the same significant selling impression. The media program should be developed so that all vehicles, broadcast and print alike, deliver advertising impressions primarily to the advertiser's consumers and prospects. All merchandising and promotional activities should be designed to make the product stand out at the point of purchase.

But between the planning stage and the execution of the campaign, there is constant need for close supervision. As the campaign develops, it is imperative to watch commercial scheduling, to coordinate television commercials with print media insertions, to coordinate commercials and advertisements featuring a premium offer or a price-off deal, to coordinate advertising and sales-force activities, including in-store displays, dealer tie-in advertising, and the like. Careful creative, media, and merchandising coordination means that all the thinking that went into campaign planning is channeled directly at the consumer in a unified advertising effort.

Dealer Tie-in Advertising. One important follow-through activity is the encouragement of dealer tie-in advertising. As explained, this is the retail promotion of the nationally advertised product. Such advertising, timed to coincide with the national television or radio campaign, helps direct consumers to local stores selling the product.

Although there is considerable controversy about cooperative advertising and some national advertisers do not establish cooperative advertising funds, many consider this activity especially important. Cooperative funds are allocated proportionately to all retailers for local advertising of the advertiser's brand, provided that certain terms of the cooperative contract are met, such as the use of approved media and approved commercials. The latter are ordinarily prepared by the advertiser or the agency especially for dealer tie-in use and are based on national commercials.

The national advertiser may benefit in several ways by entering into a cooperative advertising arrangement with retailers or distributors. He receives additional advertising impressions without paying the entire cost, builds dealer good will, and controls to a great extent the choice of media and the quality of the advertising message on the local level.

The national advertiser decides on the extent to which he will cooperate with a dealer by placing a value on each item of merchandise bought by the dealer or by setting aside a fund of money proportionate to total purchases by the dealer. Thus, a food company may set aside 15 cents per case for a retailer's cooperative fund, and an automobile manufacturer may set aside $10 to $75 per car for the same purpose. The dealer draws against these credits as the manufacturer's share of the local advertising cost. Although percentages may vary, the usual arrangement is a 50-50 split of the time costs.

Merchandising the Television and Radio Campaign

Any and all activities that push the product to the consumer and thereby help to increase sales should be carried out during the television and radio campaign. These include constant attention to maintaining sales-force enthusiasm for the campaign and close follow-through with the sales force and the trade on contests, in-store display, and other merchandising activities, to make certain that the product is readily available for consumers at the point of purchase. The stations involved should also be kept enthusiastic about the campaign and should be encouraged to help in securing good merchandising at the trade level.

Merchandising is also one means of attracting viewers or listeners to the advertiser's program. Program promotion advertising, program publicity, and network and station promotion and exploitation all may be used to build the audience, as explained in Chap. 24.

Checking Sales Effectiveness

As a final step in campaign follow-through, the national advertiser, with the agency's help, should determine the sales effectiveness of the broadcast campaign. Often this is an extremely complicated task—one which should be assigned to competent research specialists and not turned over to persons unfamiliar with investigative techniques. Direct checks on the broadcast campaign may be made by using test stores, test markets, or home-inventory and purchase panels, as well as by analyzing continuing studies of store sales (Nielsen Food and Drug Reports) or consumer purchases (MRCA). Post-testing the effectiveness of television and radio advertising is usually an expense of the advertiser, though pretesting of advertising commercials is generally an agency expense.

Summary

Although all broadcast advertising campaigns may be planned in a similar manner, television and radio should be recognized as two entirely different advertising media. Consequently each must be employed differently. Basically, television, with its greater inherent impact, is given the primary role in the campaign plans of most major national advertisers. Radio is often used in a secondary role, although it is frequently the primary medium of smaller national advertisers. Both television and radio can be employed successfully in secondary advertising assignments in support of major campaigns in other media. In television, however, scheduling frequency is usually less than in radio—again, because of the greater impact of sight plus sound.

A typical national television or radio advertising campaign is planned and developed through three basic phases: preliminary campaign planning, getting the campaign on the air, and campaign follow-through.

Preliminary campaign planning includes compiling basic facts on the product, the consumer, and the market, studying such data to determine the problems and opportunities facing the advertiser, and establishing specific objectives for the campaign. As early as possible in the campaign planning stage, the agency and the advertiser arrive at agreement on basic strategy. This covers copy strategy (and often the preparation of an all-media copy policy to guide creation of all advertising for the campaign), media strategy, and merchandising-promotion strategy.

In planning broadcast media strategy, decisions must be made on the type of campaign—program, announcement, or both; the use of spot or network facilities; and program and time availabilities. The latter is a key factor, for in the final analysis most decisions depend upon availabilities. If television or radio is selected as the primary advertising medium on the basis of cost efficiency, audience reach, and other factors, a program campaign is ordinarily recommended for the basic advertising activity. In many cases the program campaign will be supplemented by an announcement campaign to strengthen promotion in major markets, to reach new markets, or to give additional advertising support during peak promotion periods. If television or radio is selected as a secondary medium, an announcement campaign is ordinarily advisable, but here again, there are numerous exceptions, depending upon the specific advertising situation.

Throughout campaign planning and execution, close attention must be paid to sales figures and the budget. Necessary changes in the budget often dictate changes in the campaign, especially in media purchases.

Getting the campaign on the air includes time buying, writing and producing commercials, scheduling commercials, and, finally, supervising production of the show. When agency time-buying decisions are accepted, the advertiser signs a schedule and estimate, prepared by the agency. Once signed, this becomes the authority for the agency to buy facilities and talent for the campaign.

Supervision of commercial and program production should be left in the hands of specialists at VTR and film production studios, networks, or stations. Unlike the early days of radio, when both advertisers and agencies participated in production, most sponsors today leave the entire job of production supervision to their agency. Sponsor suggestions are made to the agency, which, in turn, passes them on to the program unit manager, the packager, or the talent involved.

After the television or radio campaign is on the air, there is still considerable work to be done. This consists of general supervision of the total campaign, coordinating the broadcast campaign with the print campaign, merchandising the campaign to consumers and to the trade, publicizing the program campaign to build program audiences, and checking sales effectiveness.

For purposes of clarity, each campaign step has been discussed separately. In actual practice, however, the phases are not ordinarily so isolated. Many overlap or evolve simultaneously, for each television or radio campaign is tailor-made to fit the individual advertising and sales promotion requirements of one specific advertiser with his own particular set of marketing problems.

A successful national television or radio campaign is considerably more complicated than a successful retail television or radio campaign. However, the national advertiser, through his agency, can rely on many specialists to assist him in planning and developing the campaign. In almost any marketing situation, there is no more powerful means of stimulating sales than a carefully planned and executed television or radio campaign.

PART 5

Television and Radio Station Management

22 Principles of Successful Station Management

In the broadcasting field there is a constant and ever-increasing need for executive abilities. Since broadcasting is a combination of business and showmanship, it calls for certain unusual management skills. The broadcast executive must mold technicians, talent, salesmen, and others with differing temperaments and specialties into a smooth-working team if the station is to be a success. Although competent general managers are in the greatest demand, there are also challenging and rewarding opportunities for program directors, sales managers, and sales promotion managers with executive vision.

The term *general manager* usually designates the manager with a financial investment in the station, as opposed to the *station manager,* who is not a part owner but merely a hired executive. In general, however, this distinction is not rigidly observed, and titles are used interchangeably throughout this book.

This chapter, the first of five covering fundamental aspects of station management, is generally applicable to both large and small television and radio stations, but from time to time special references are made to the small-market or the metropolitan-market situation, to the television station or the radio station. An understanding of station management is essential for anyone interested in knowing the television and radio advertising industry and in using these media as effectively as possible. Thus this chapter has an important message even for those who are not attempting to gain specific background for executive responsibility.

Public Service Responsibility of the Broadcast Licensee

Every station owner and manager is well aware of his basic public service responsibilities as a broadcast licensee. He does not own his television channel or his radio frequency—he is transmitting through space that belongs to the public. Consequently the government, through the Federal Communications Commission, has outlined general areas in which station practices must be in accord with the public interest, convenience, and necessity.

Although the extent to which broadcast management must schedule specific kinds of programs *is not stated specifically by the FCC* (not in the sense that standards of good engineering practice are spelled out in exact detail). most station managers strive to balance their programing among several areas. The following program classifications are set up by the FCC: entertainment, religious, agricultural, educational, news, discussion, talks, and miscellaneous. These classifications appear on various FCC forms for construction permits, license renewals, and ownership changes.

Station management often schedules various types of public service programs, depending upon the needs of the community Some stations, such as WDAY (TV and AM), Fargo, North Dakota; KFBB (TV and AM), Great Falls, Montana; and WOW (TV and AM), Omaha, Nebraska, feel that, to serve their audience properly, they must have a high proportion of farm programing. Other stations emphasize educational shows. Some program to the Negro audience or to the foreign-language audience. Still others use their editorial privileges to carry public issues to their audience.

Although public service broadcasting is important, it can be done ineffectively. Such programing should be designed to attract a maximum audience —at least not to lose viewers or listeners. Thus it may be desirable for a county agent to appear on a farm program with a short and well-presented message, but the consecutive appearance of six county agents, each with a

Fig. 22-1. Public service in action. Within 5 hours after a devastating tornado struck western Wisconsin, WCCO-TV and WCCO-Radio sent five truckloads of food and clothing into the area. A series of television and radio appeals directed viewers and listeners to bring supplies to designated pickup points. Truckers volunteered transportation, and under police escort a total of 60 tons of relief supplies was rushed to tornado victims. The following month WCCO installed a radar storm-warning system in Minneapolis and put the equipment at the disposal of the Twin Cities Weather Bureau, up to that time without a radar warning system. (WCCO, Minneapolis.)

lengthy speech, may destroy the audience to the show and the station. A good public service program strikes at fundamental issues and offers solutions to problems. In other words, public service programing, like entertainment programs, must be seasoned with good judgment and a flair of showmanship. The station or the station manager should know his audience, program to it in a well-balanced fashion, and manage his station with integrity and the courage of conviction. The use of public service "featurettes," some as short as 60 seconds, has become increasing popular.

The Westinghouse Broadcasting Company has been one of the industry leaders in public service programing. Annually Westinghouse has invited program men from all stations to participate in a conference on public service broadcasting. The company also holds closed sessions with program and management personnel from its own stations on a regular (quarterly) basis to discuss all phases of local programing, including public service broadcasting.

Television and Radio Station Management—A Business Operation

In addition to its obligation to the public, station management has a responsibility to operate the station at a profit and to earn a desirable return on the financial investment in the business. Although some station managers are inclined to place public interest behind private interest, most successful station executives find that a station which operates with full awareness of its public obligation is a station that attracts an audience following and is readily salable to advertisers. In other words, the skilled station executive operates his station in such a manner that he successfully meets his obligation to the public and earns a profit at the same time.

WGN, Chicago, under new management, tightened up both its television and radio station code of practice, refused to accept television pitchmen and certain types of television and radio advertisers. Although experiencing a 30-day financial loss, both WGN Radio and WGN-TV have moved ahead in over-all station revenue and profits and have also increased their audience.

KXEL, Waterloo, modified its farm program policy to appeal to the urban market as well. In so doing, the station tripled its area audience, though retaining a predominately farm character, and thus became more valuable to advertisers and more profitable to station owners.

WDIA, Memphis, programs exclusively to the Negro audience in its 50,000-watt coverage area. The station constantly promotes a number of public service activities for the community—supports Little League baseball teams, participates in fund-raising activities, owns and operates buses for crippled school children, supports a hospital, and the like.

WOW Radio and Television, Omaha, is located in the heart of the rich Nebraska farm area. To aid its special audience, the station participates in numerous public service activities, including sponsorship of farm tours to Europe and South America, the production of a film on soil and water

Fig. 22-2. City officials report to the people by television. Every Sunday the Cincinnati city manager and his executive assistant present City Management Reports on WLW-T, Cincinnati. Among the program features are answers to citizens' questions, interviews with public officials, and film clips and still pictures of city activities. The program is produced by the WLW-T production staff with special attention to showmanship aspects. (WLW-T, Cincinnati.)

problems in the Middle West (part of a program series that won the Peabody Award), and the presentation of special television short-course programs for farmers, each running up to 2 hours in length. To maintain close contact with the field, WOW's farm director travels almost constantly throughout the station's viewing and listening area. Such activities, though expensive, have proved profitable in the long run to WOW management, for it is through the good public service that a station gains greater respect in its community and at the same time greater community identification and advertiser confidence.

Station Management and the Community

There are numerous ways that a television or radio station can serve as an integral force in its community. Primarily, the station can exercise initiative and leadership in community projects. Through the participation of its staff members in community activities, management can become alert to the need for better mental-health facilities, for enlarged park and recreational facilities, for greater safety on the city streets and highways. By taking action on such major projects, the station offers an umbrella for various groups working in similar directions and coordinates many of the community's public service activities. Moreover, since the initiative rests with the station, the publicity and good will engendered by a successful drive of this nature benefit the broadcasting station.

Each staff member should participate wholeheartedly in local affairs. This does not mean joining the local chamber of commerce, the Kiwanis, or the Rotary merely for the sake of the business contacts membership affords. Rather, it means believing in the service organization and participating sincerely in its activities as it strives to achieve its objective—to build a better city or to support worthwhile causes. It implies a willingness both to assume leadership within the organization and to follow the leadership of other members.

Supporting Community Activities—Free Air Time or Card Rates?

When station management undertakes a planned public service campaign (with a program campaign, a group of featurettes, or a series of announcements), it must carefully draw the line between a civic-sponsored activity, which deserves station support in the form of free broadcast time, and other community activities which, however worthy, tend to be profit-making enterprises rather than civic endeavors. Here again, if the station has assumed leadership in public activities, the groups that support such causes will automatically fall into place and get free air time.

Many small-market radio stations and a few TV stations carry special community news programs (such as The Social Calendar or Community Events) as part of their regular schedule. These are ideal vehicles for free announcements on practically all community events, since most such activities have significant local news value. Often programs of this sort are readily salable to local advertisers (and there is no reason why good public service shows should not be sponsored). Other activities—such as a city parade, a Fourth of July celebration, or the coming of Santa Claus—engender so much community interest that they can be legitimately covered on the station's regular news programs.

But a great deal of discretion must be used before giving free on-the-air publicity announcements or free special feature programs in support of a community event. Since local situations vary widely, it is practically impossible to state precisely which events should enjoy free time and which should pay for publicity at the regular rates. It is the *purpose* of a particular activity that is all-important.

To illustrate: Free publicity and promotion are usually given by a station in support of local civic parades, park district events, community chest, scout events, and other activities which serve and benefit the entire area.

Fig. 22-3. Supporting a local civic event. WMBD-TV and WMBD-Radio took over a complete street intersection, with remote facilities and a giant outdoor stage, during Peoria's "Downtown Vacation Fiesta Days." Sponsored by the Downtown Retailers and the Association of Commerce, the street carnival encouraged area residents to "come downtown in Peoria to shop." WMBD-TV and WMBD-Radio originated a total of twenty-five programs from the two-day fiesta and every WMBD-TV station break originated live from the fiesta studios. (WMBD-TV and WMBD-Radio, Peoria.)

Such broad publicity includes community news programs, regular news shows, interviews with publicity directors and activity chairmen, announcements, and sometimes special programs about the civic event. Church dinners, fashion shows, card parties, little-theater events, and similar activities designed to raise funds in support of worthy causes backed by service groups such as the Rotary, Kiwanis, and Lions Clubs may receive a certain amount of free air time, but publicity is generally restricted to community news programs.

Obviously, almost any out-and-out promotional event must obtain its publicity through a regular paid advertising schedule. Again, there are exceptions, for in some cases a station will give a certain amount of free air time over and above a regular advertising schedule. The most important requirement is that the station have a consistent policy, so that it cannot be criticized for giving free promotion to one organization and forcing another with the same basic purpose to pay its own way.

Responsibility for Enlightenment

In addition to providing leadership for public service projects and offering free on-the-air publicity in support of worthwhile causes, TV and radio station management has yet another responsibility to the community—the obligation to enlighten viewers and listeners with stimulating and elevating programs. The station must do more than entertain, more than operate within the minimum framework of the public interest, convenience, and necessity.

This does not imply that a commercial broadcasting station must have the same programing objectives as the educational station. Certainly the successful commercial station must direct its programing at a broader mass group than does the educational station. But management of the commercial station cannot shift to the noncommercial operator certain common broadcasting goals. It must strive to upgrade programing constantly, to appeal to a wider audience, to offer something above average for the average viewer or listener and something quite above par for the select audience member.

A television or radio station's obligation to enlighten the public can be carried out in two ways: (1) by special *public service programing,* already discussed, and (2) by *upgrading every program broadcast.* The latter involves careful planning and rigid monitoring of the entire program schedule and close supervision of talent to eliminate the trite, the boring, and the repetitious—in general, all below-par broadcasting.

Admittedly, most viewers and listeners express reasonable satisfaction with present TV and radio program fare and probably would not complain even if program standards dropped to very low levels. But each station manager, aware of the amount of time the average person spends with his TV or radio set each day, should consider it his responsibility to see that the time spent with his station is well invested and that all programs are broadcast at worthwhile levels—with good music and good service for the local audience.

A balanced schedule of programs (or, for many radio stations, a balanced schedule of good music, sequenced correctly) to appeal to the masses, informed and accurate news reporting, shows conducted by intelligent and enthusiastic on-the-air personalities, public service broadcasts handled with the showmanship of commercial programing (and not turned over to inexperienced, though well-intentioned, amateurs) are but a few reflections of alert management. As mentioned, such broadcast qualities represent not only good public service but good business, for they attract audiences and advertisers alike.

Editorializing on the Air

Reversing its 1938 decision prohibiting a station from editorializing on the air (the Mayflower decision) the FCC now permits stations to air editorial opinion, provided that such broadcasts are labeled as editorials and that equal time is afforded for the expression of opposing views.

Thus a television or radio station, like a newspaper, can express the viewpoint of its management. If, for example, a television station manager appears over his own facilities to encourage voters to support a local bond issue, the station ordinarily gives identical time for expressions of contrary views. Because numerous groups may hold differing opinions on any given editorial, many stations prefer not to editorialize so that they can avoid numerous demands for equal time. As of this writing there are many forces at work, both within the government and the broadcasting industry, to eliminate the equal time requirement.

Stations that utilize their editorial rights exercise this privilege in a variety of ways. Some stations schedule 30-second or 1-minute editorials throughout the day. Others limit editorializing to once a day or once a week. WMCA, New York, has a quarter-hour editorial program on Friday and Sunday nights and estimates that it gets requests for equal time only in one case out of three. KVFD, Fort Dodge, Iowa, carries four editorials a day, each 5 minutes in length or less. WWDC, Washington, carries a dozen or so 1-minute editorials a day. KMOX, St. Louis, schedules editorial programs when subject matter dictates and then usually presents both sides of the issue with a panel program. Issues vary, of course, depending primarily on local conditions, though national and international topics have also received attention. Subject matter ranges widely from fluoridation to fireworks, from sewage disposal to school segregation.

As a guide to broadcasters who editorialize, a special committee of the National Association of Broadcasters issued a special Broadcasters Editorial Guide. To assure that television and radio editorials represent the highest level of electronic journalism, the following requisites were established: [1]

1. *Responsibility of the licensee.* The editorial must be presented as the opinion of the licensee himself, and not merely of a station employee. The reputation for integrity, responsibility, and fairness of the station must stand behind the editorial.
2. *High professional skill.* The editorial must be based on facts assembled by competent individuals, conversant with local problems and public affairs. A professional background of broadcast news reporting and analysis is appropriate for editorializing. The person delivering the editorial on the air should be the manager or his designated representative.
3. *Public interest.* The editorial should deal with an issue of public interest.
4. *Identification of editorial.* The editorial should be clearly identified as a statement of opinion of the management, regardless of who delivers it. The editorial should be clearly distinguished from the news and other program material by appropriate announcement.
5. *Editorial record.* Editorials should be delivered from a script and the editorials should be made available to interested individuals.

Many members of the broadcasting industry worked diligently to obtain the 1949 editorializing privilege for television and radio stations. Intelligent use of this opportunity enables stations to increase their public service and to become more closely integrated with the community. Broadcast management, therefore, would do well not to let this privilege fall into disuse.

[1] Report of Committee on Editorializing to National Association of Broadcasters, Board of Directors, December 17, 1958.

The Basic Executive Responsibility of Management

The basic responsibility of station management is to supervise each of the station's four major departments: program, sales, general office, and engineering. Authority is ordinarily delegated to an office manager, a chief engineer, a program director (often called production manager or program manager), and a sales manager, but the station manager is responsible to the station owners for the success of all four departments.

Program Management

The starting point in making any station a success is well defined—schedule good programs. Good programs attract a maximum audience. Large audiences attract advertisers. Time buyers do not buy *time;* they buy an *audience.* Advertisers learn by experience that an expenditure on the well-programed station will produce profitable results.

The Station Image. A station image may be defined as the public's concept of a television or radio station. The program policy of a station is perhaps the most dramatic expression of the station image, although the personality of the station is also reflected in promotion, public service, and merchandising and selling activities. The station image that management seeks to maintain or create guides the development of the program policy.

The image of a station (or its personality) can be described in many ways. One station may be considered authoritative and accurate, believable and acceptable, modern and up to date. Another may be considered a quality station characterized by high standards of production and maximum service to its audience. The station image is important to advertisers, for it helps determine the station audience. If, for example, the personality of a station appeals largely to rural, conservative persons, its viewers or listeners will be drawn primarily from this group. In contrast, another station may have an image that attracts younger, urban people. If both stations were to broadcast an identical program designed primarily to attract younger, urban viewers or listeners, the station with the corresponding image could be expected to draw a substantially larger audience than the other.

Consequently, advertisers should look for a station whose fundamental image is closely allied with their selling proposition. And the station should constantly strive for a program policy which leads to believability, accuracy, and authority and wins general public acceptance. In general a station that establishes a favorable and distinctive image tends to be successful. Stations that have no positive image are generally less successful.

The importance of the station image is not limited to its role in attracting an audience. A station with an image that appeals to community leaders will tend to receive more attention from this group and consequently more favorable press notices, publicity reports, and word-of-mouth comment. Similarly, a station with an image considered favorable by advertisers and agencies tends to receive more business than the station with a less favorable image. Moreover, the image may be deemed favorable for certain kinds of products, but not for others; this affects the type of advertising carried by the station, which, in turn, largely determines the other business placed on the station. More and more, alert station executives are commissioning psychological studies of their station image. Such studies help management to know the important elements of the existing image and either to program the station to reflect that image more effectively or to modify programing, sales promotion, and sales activities to build a more desirable image.

The Program Department Staff. The program director of a small-market radio station ordinarily supervises three or more announcers, many of whom are capable of operating their own controls, playing records, making tape recordings, and the like. Depending upon the number of local live talent programs, one or more producer-directors and musicians or singers are on the program department staff. Obviously there is considerable doubling in brass at the small station, whereas the staff is larger and more specialized in metropolitan stations.

On some stations the news, special events, and sports departments come under the supervision of program management. If script writers are employed, they, too, are part of the program department (but commercial copy writers ordinarily belong to the sales department or the general office staff).

Television station program management has greater responsibility and a much larger staff. Ordinarily the program department manager has on his staff not only a large number of announcers and producers but also floor managers, carpenters, electricians, and artists for staging work. Technical directors, video shading engineers, lighting directors, audio engineers, cameramen, and boom mike operators are members of the engineering department rather than the program department. Film projectionists are assigned to either the program department or the engineering department, depending upon station or union organization.

Knowing the Station's Audience. The starting point for successful program management is a thorough knowledge of the station audience. In small markets the audience ordinarily consists of both urban and rural residents. In some cities the urban audience readily stratifies itself into such important segments as housewives, sports fans, Negroes, foreign-language groups, and teen-agers. Various public information sources provide quantitative and qualitative data on the potential audience in the station's primary coverage area, including rather definite indications of the size of various subgroups. Such facts guide the development of the program policy.

Station Program Policy. The program policy of a station dictates the type of programing management will schedule in order to reach the type of audience it seeks. As mentioned, the program policy directly reflects the station image and determines shows and scheduling, which in turn help make the station distinctive. The station's personality is also expressed in the way the program policy is carried out—in the pacing, in the urgency and intensity of delivery, and in the warmth of station personalities.

Today television is the medium for family entertainment in the living room. This suggests a program policy that caters to all members of the family. Radio has moved from the living room to other parts of the house and has become the medium of service and companionship to individuals. This, in turn, dictates radio station program policy. Currently most television stations follow much the same program policy, designed to reach as large and varied an audience as possible, but there are several distinctive types of radio station program policies.

Television Station Program Policy. Television stations generally program to reach as many viewers as possible and, since most are network-affiliated, develop their schedule around network shows. In station option time, they air shows with local appeal—some locally originated broadcasts and others syndicated film shows, leased for sale to local and national spot advertisers. The typical television program policy appeals alternately throughout the day to children, teen-agers, farmers, all adults, men, housewives, and the like.

In some major metropolitan areas, independent television stations have created specialized program services, such as a heavy schedule of feature-length movies. In some rural areas, television stations have tailored their program schedule to appeal strongly to the large farm audiences at various times of the day. For the most part, however, television station program policies are quite similar from coast to coast.

Radio Station Program Policy. In contrast to the single type of program policy that exists in television, there are several different types of program policies in radio. Although there are numerous variations and combinations, the three principal categories are (1) music and service, (2) combination network with music and service, and (3) specialized programing. At one time, program policy could be classified into two groups—independent programing and network programing. Since even network-affiliated radio stations today program in much the same way as independents, this classification no longer has any practical significance.

Music and service is the program policy followed by most radio stations. The music is ordinarily popular music, that is, the music most people want to listen to in the station's local area. This is usually in contrast to classical or semiclassical music, which tends to attract special audience groups rather than mass audiences. Most music heard over radio stations is recorded, and often the records are given to the radio station (or sold at low cost) by the record companies. Only a limited number of radio stations, primarily those serving large metropolitan markets, carry live music programing.

Regardless of the program policy, most radio stations carry a heavy schedule of news programs. For this reason the term music-and-news station is frequently used to describe a station that broadcasts news on the hour and often on the half-hour as well. Some stations have established their own news bureaus over and above standard wire services, used by all stations. With their own news editor and radio reporters, they cover regular news beats and bring news by tape recorder and on-the-spot interview, by mobile car,

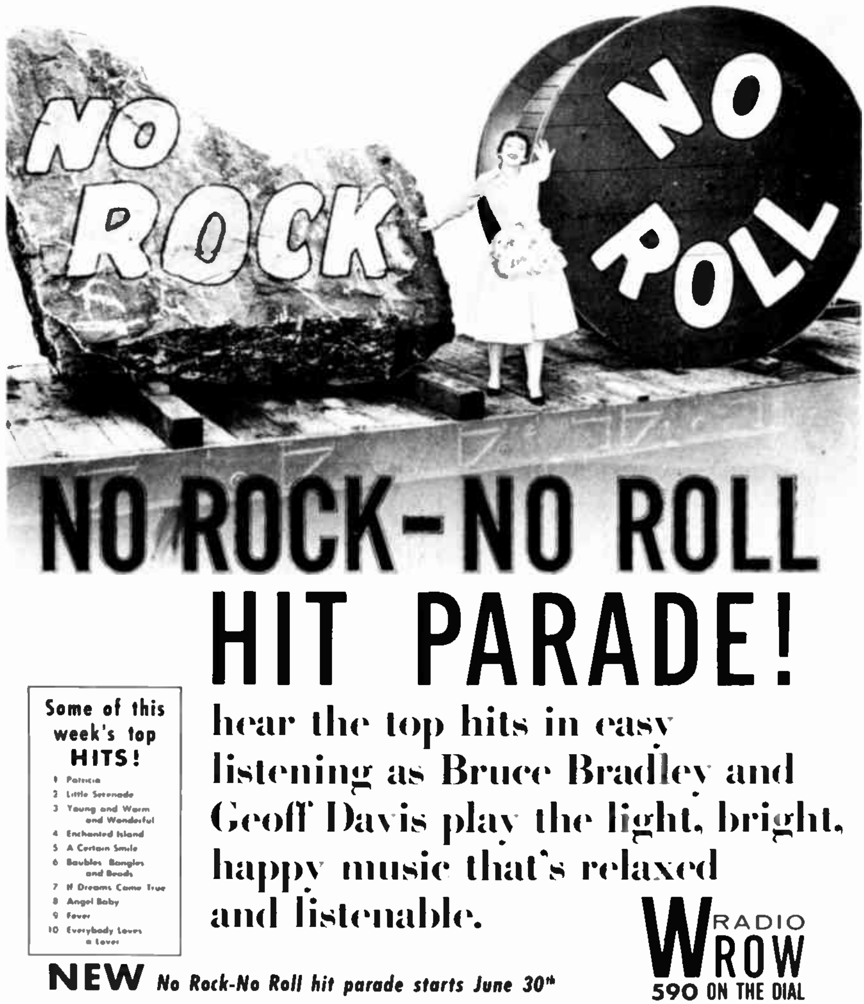


Fig. 22-4. Publicizing a radio station program policy. WROW, Albany, advertises its program policy in a full-page newspaper advertisement. The rock and the "no roll" spool were mounted on a trailer for a local parade in Albany. To create further interest, the station also conducted a contest to guess the weight of the rock. (WROW, Albany.)

helicopter, plane, and telephone. Some subscribe to special syndicated radio news services that offer voice coverage of events throughout the world, in what sounds like special tailor-made reports for each station. Radio is in a unique position to provide fast news reports which other media cannot, primarily because of the lightweight broadcasting equipment that permits newsmen to report from the scene of the event. For this reason, alert radio management gives special attention to the station's news department.

There are numerous variations of the music-and-service formula for radio station programing. Many stations, for example, are music-news-sports stations, carrying a heavy schedule of play-by-play sports broadcasts in addition to music and news. Westinghouse stations call their basic program policy music, news, and service—still another variation which integrates highly interesting and listenable public service programs, interviews, vignettes, and news into the music-and-service format.

The Bartell Family Radio Group (WOKY, Milwaukee; WCBQ, San Diego; WILD, Boston; WAKE, Atlanta; KYA, San Francisco; and WYDE, Birmingham) follows the basic news-and-service program policy, as do Plough, Inc., stations (WCAO, Baltimore; WCOP, Boston; WJJD, Chicago; and WMPS, Memphis). The production and method of presentation of the Plough programing formula are described in a confidential book, *Operating Manual & Policies for the Broadcast Services of Plough, Inc.* The book spells out in the most minute detail the manner in which music, news, and public service are blended into a program sequence. Under this plan each element of a station's program structure is blended into all other elements. Plough management requires all disc jockeys and newscasters to go through a fixed training program to become fully indoctrinated with the Plough formula.

The top-tunes program policy is still another variation of the basic music-and-service formula. A station that follows this policy plays only the top 75 to 100 records in the city, repeating these selections throughout its schedule. Usually the list of top tunes is changed each week, with new tunes added and others dropped, although many continue in popularity. In reality, a top-tunes policy is ordinarily combined with a schedule of news and is often part of a music-news-sports formula. The Storz Stations (WDGY, Minneapolis; WHB, Kansas City; WTIX, New Orleans; and WQAM, Miami) are programed with top popular tunes integrated into a music-and-service format.

Another type of radio station program policy combines *network shows with music and service.* This, of course, is the formula followed by network-affiliated stations, which integrate network shows and their own local shows. Although most network affiliates clear at the *live time* (the time the show is sent over the network), some tape network shows for playback at different hours. In this manner, the station can program a block of local-personality shows, then schedule network-personality shows, grouping daytime serials, music shows, and the like. Block programing (scheduling shows of the same type one after another) and the use of long programs (ranging from 2 to 6 hours and ordinarily conducted by a single personality, who integrated all elements) are common practices in radio.

The CBS Radio Network Program Consolidation Plan modified the old-line network program structure so as to integrate network shows with local shows. In short, CBS Radio offers a block of personality shows in the morning, then releases time for local shows. In the early afternoon it offers a block of daytime serials, then releases time for late-afternoon local shows, and offers a block of nighttime network shows in the early evening.

Specialized programing is another well-established policy in radio. Stations located in markets with large enough special-interest groups to warrant a special broadcast service may direct all or most of its program schedule to the farm market, the Negro market, the foreign-language market, or, in the case of FM, to storecasting or functional music. Many metropolitan radio stations that could not establish a strong enough station image to do a profitable business by catering to mass audiences found specialized programing the answer to their problem. WPAT (AM and FM), Paterson, New Jersey, for example, modified its program schedule to feature uninterrupted music (with news every hour on the half-hour plus six on-the-hour newscasts during peak listening times) and a limited advertising schedule. Commercials are permitted only each half-hour during the evening, and each quarter-hour during the day. During 1958 it was estimated the station's gross billings increased to $1.2 million (compared to $1 million the previous year under its old program policy) with earnings at $350,000 (compared to $250,000 the previous year).

Negro-appeal programing has increased significantly in the United States. Currently over 400 radio stations cater to this segment of the market; of these about 10 per cent devote their entire schedule to Negro-appeal programing, with the remainder programing to this group part of the time.

Although few radio stations programing to the Negro market are owned by Negroes, most such stations are staffed by Negroes. Negro disc jockeys build loyal audience followings. The program policy of such stations is fundamentally "B and B" music—Bible music and blues music. Gospel music and spirituals are programed along with rhythm and blues selections.

There are several group-owned stations that cater to the Negro market, including the Sounsaville Group, the OK Group, and the Rollins Broadcasting Company, with outlets in various metropolitan markets. The only 50,000-watt station programing exclusively to the Negro market is WDIA, Memphis. The station has developed a strong public service program structure, as mentioned earlier in this chapter, and enjoys both high ratings and a loyal audience following among the large Negro market in the Memphis area.

Another group which has attracted considerable programing attention from the radio industry is the *foreign-language market.* A few stations, such as KEVT, Tucson; KABQ, Albuquerque; and KCCT, Corpus Christi, program entirely in a foreign language (in this case, Spanish). Most stations appealing to the foreign-language market carry some programs in English and other programs in different foreign languages. WLIB, New York, for example, broadcasts special programs in Polish, German, Spanish, Greek, Ukrainian and Lithuanian at different hours. WGES, Chicago, broadcasts special programs in Polish, Lithuanian, Italian, German, Spanish, Hungarian, Serbian, Ukrainian, and Yugoslav. Commercials can be submitted to stations in English for translation (usually without charge) by the station. Because of the listeners' love for their native country, programs and commercials in the mother tongue often win considerable good will and loyalty for the sponsor.

It should be apparent, from the above discussion, that the radio station program director has three basic programing elements with which to work: *music, news,* and *public service.* In general, radio dramatizations and other forms of entertainment have given way to service programing. Obviously, no single program formula is applicable in all markets. What may be successful for one station in one market may not be workable for another in a different market, because of variations in competitive programing and audience desires.

To develop a successful program policy, the program director studies competitive radio station program schedules in the area, analyzes the programing desires of the audience, measures the size of special segments of the market, and decides which portion of the audience he would like to reach. Such facts are as important in building the station image as they are in reflecting the station image, once created. When a program policy is established, the job of the program director is to reach his audience with better programing than that offered by any other station in the market.

The program policy is executed through the personalities on the station talent staff—announcers, disc jockeys, farm directors, and m.c.'s. Each personality helps reflect the station image, and although two stations in the same market may have identical music-news-sports policies, for example, the difference in station personalities can help make one station a success and the other a mediocre operation.

Good personalities successfully integrate themselves into the life of the local community. Station talent should be willing to work enthusiastically in service activities, to accept invitations to appear at local club meetings, and to take a turn at leadership in community affairs. On the air, they are dedicated professional performers. They carefully prepare their programs, select music thoughtfully, sequence the selections carefully, rehearse with guests, engineers, or record turners as necessary; and in general strive for a perfect broadcast. Each station personality is also a salesman and should strive, when on the air, to sell his product, his station, and himself. By far the best way for a personality to sell himself is to be himself.

He may be a skilled comedian, in which case humor becomes the dominant element of his style. He may simply be a friendly type with a good voice and manner, in which case his presentation style will be straight, with no attempt at forced humor but with believability and sincerity evident in what he says. He may be a skilled technician, with the ability to use a number of production aids such as recorded voices and sound effects to add interest and pace to his show. Whatever his style, however, a great air personality and air salesman has the ability to project to the listener and make the listener understand, consciously or unconsciously, that he is doing more than simply putting on records and reading commercials and news.[2]

The program policy of a station must also be carried out in the light of management's basic responsibility as a broadcast licensee; that is, a music-news-sports policy must be broadened to include other types of programs in the public interest, convenience, and necessity. Once a program policy is developed for a station, the policy must be backed by strong selling and audience-building activities. Although individual supervision of the program and sales departments is important, the coordination of the two, a responsibility of the general manager, is vital.

Building the Talent Staff. The average small-market television or radio announcer must be capable of handling many kinds of programs—from music, news, and weather to sports, farm, and special events. He must be able to deliver commercials of all types with conviction and sincerity. On television, the announcer who delivers a live, on-camera commercial is often called a presenter. On radio, announcers are commonly referred to as program personalities, disc jockeys, or on-the-air salesmen.

Even though all announcers on the small-station staff must be capable of handling many varied assignments, good program management encourages each to develop a specialty. If, for example, one announcer has an interest in news and particularly good news judgment, management should schedule announcing shifts so that he handles most of the station news programs. In this connection he should be allowed sufficient time before the broadcast to prepare his program properly and to balance it with national, state, and local news. Likewise, he should be given every opportunity to do local reporting and to keep up with the news. He should be encouraged to make his services available to local clubs interested in discussing news events and their significance. Management should also help other members of the staff specialize in weather shows, sports shows, record programs, special events, farm programs, or children's shows. Some staff members can also design and create sets, as well as do art work for television shows.

The result of good program management is a well-balanced talent staff, capable of delivering commercials effectively and of handling a variety of program assignments with the flair for showmanship that enhances the value of any show. On larger stations, of course, there is greater need for specialists and less need for the versatility demanded on the small television or radio station staff.

[2] *Local Radio Programing* (John Blair & Company, New York, 1958), p. 12.

Fig. 22-5. A trade paper advertisement reflects the philosophy of Radio Station WPEN—build station talent. WPEN, a music-and-news station, plans all shows around its program personalities. Since many stations play much the same music, the program star often is the only element that makes the station's program policy distinctive. Like many stations, WPEN encourages its talent to make personal appearances and to entertain before local audiences. The station has an aggressive local talent-promotion campaign including on-the-air, outdoor, and local newspaper advertising. (WPEN, Philadelphia.)

The Sponsor as His Own Announcer (Presenter). Both television and radio station management from time to time is faced with a problem that calls for tactful handling—the enthusiastic sponsor who feels that he must deliver his own sales messages and assume the role of commercial presenter (television) or commercial announcer (radio).

As the average viewer or listener well knows, commercial presentations on the air are best handled by persons skilled in television or radio techniques. Often, letting the sponsor hear a tape recording of his own commercial delivery is enough to convince him that he should stay away from the microphone and let station announcers do his talking for him. A video tape recording or film of the sponsor's TV commercial presentation is a more expensive means of accomplishing the same results for the television station. Many sponsors, however, because of their firsthand knowledge of a product and their desire to keep in the public eye, are not easily dissuaded from doing their own commercials. Moreover, from a sales department viewpoint, the sponsor-announcer who does a satisfactory job on the air is often more prone to renew his contract than one who does not do his own announcing. The sponsor-announcer feels that he is part of the campaign and enjoys meeting personally, in his own store, people who have seen or heard him on the air and are familiar with the products he promotes.

A few sponsors are a "natural" on the air (such as Jim Moran in Chicago —see Chap. 18) and do good commercial selling jobs, but most sponsors need a good deal of coaching. The program director is ordinarily the man best qualified to instruct the sponsor tactfully in commercial presentation techniques (and the director should not withhold criticism merely because he is dealing with the sponsor). Strong and weak points in presentation style should be explained to the sponsor in a regular series of coaching sessions and, wherever possible, illustrated by tapes and films.

Management, especially in smaller markets, may solve the sponsor-announcer problem by an annual "Sponsors' Day." On that day (or earlier, for taping or recording purposes) each sponsor is requested to appear at the studios, read his own commercials, and, when feasible, conduct his own program. This type of promotion not only permits sponsors to get the "ham" out of their systems but also becomes an opportunity for a local selling event —a "TV Day," "Radio Day," or "Sponsors' Day." It provides publicity for the station and does a great deal to give the sponsor a healthy respect for the time and professional effort that the station puts into the presentation of his program and commercials.

Publicity for Station Personalities. Program management should have a planned campaign to publicize its talent and build the prestige of each announcer and performer. Television and radio are personal media, and talent publicity is important in maintaining the personal touch. Pictures, publicity stories for the station's local news programs, publicity releases for local publications, personal appearances, and participation in community activities are a few of the many ways this can be done.

Permitting announcers to use their name on the air is another form of publicity. Although station policy varies a great deal in this respect, most stations permit announcers to identify themselves if a program lasts 15 minutes or longer or is considered a feature. In this way constant use of a name is avoided, but sufficient opportunity for identification is provided so that the audience becomes acquainted with the station talent.

As a partial solution to the common problem of talent turnover, management at some stations assigns each announcer an on-the-air name. If the announcer leaves the station, the name remains and is assumed by a new voice, in most cases without the audience being aware of the change. In this way publicity build-up for station talent is not lost if the staff member moves on. This is the policy at KMBC of Kansas City.

Another talent promotion idea that should be considered by alert program management is cross plugging from one program to another. Under this plan no announcer promotes himself; yet when each announcer praises another staff member and his program, the result is an *esprit de corps,* a closer personal feeling between the station and its audience, and excellent publicity for individual staff members and station shows. Radio Station WINS, New York, encourages cross plugging of station talent and shows.

Building a Paying Newsroom. The focal point in developing a paying newsroom is a skilled news executive. On larger television and radio stations the news executive devotes all his time to administrative affairs. This includes supervising the station's news programs, working closely with the program department on special-event and public affairs programs (usually part of the news operation), organizing the news department, hiring competent broadcast journalists, making the best use of remote facilities for newsgathering activities, and planning additional equipment as necessary. On smaller television and radio stations the news executive not only carries out administrative responsibilities but also acts as news reporter, writer, and editor, and often as an on-the-air newscaster as well.

Whether the station is large or small, the person in charge of the news department should have the confidence and backing of station management. It is of utmost importance to the broadcasting industry as a whole that television and radio stations supply a competent news service to the public. This cannot be done unless management is sympathetic to the problem and recognizes that the news department, like any other department of the station, must be run by specialists. In this case broadcast journalism specialists are necessary. With a qualified news executive, management can be confident that the department is properly organized and staffed, has a workable reporter-coverage system, and can provide the fine type of news service needed.

Many news departments are presently organized as part of the station's program department. Increasingly, however, the person in charge of the news operation reports directly to station management. In many cases the news department is entirely separate from the program department.

In hiring news personnel, the head of the news department should seek persons with a background in journalism and skills in writing and reporting for television and radio. Naturally the small station cannot demand as much experience as the larger station. But it is essential that the newsroom of any station be built with journalism specialists.

Station management should encourage its newsmen to go on the air as broadcasting reporters. The practice of letting staff announcers read the news should be discouraged, as should the tendency of smaller stations to let staff announcers prepare their own newscasts (often with only a few

Fig. 22-6. Television and radio cover local news events. Above: A miniature air-borne television station in a helicopter is used by Television Station KTLA, Los Angeles. Its signal is picked up by special KTLA receivers atop nearby Mount Wilson and relayed back to the studios. There the program from the helicopter can be broadcast live or recorded on video tape. Below: KDKA-Radio newsman Mike Levine interviews a fireman and gives listeners a firsthand account of the event. The radio reporter is using a portable tape recorder. (KTLA, Los Angeles; and KDKA, Pittsburgh.)

minutes of preparation time available). This does not apply, of course, to the announcer that management is developing into a news specialist.

Putting newsmen on the air for regular newscasts, as well as for special-event and public affairs programs, adds a voice of authority to the station's news service. This not only increases audience confidence in the station's news operation but helps build a station image of authoritativeness and believability. In other words, a competent news executive, who has the backing of station management, can do much to build a paying newsroom as well as to increase the stature of the station as a whole.

Naturally, on small-market stations the economics of broadcasting may be such that only a full-time news editor can be hired by management. In this case, the editor ordinarily writes and presents the major newscasts on the station and usually supervises the other news shows. He also should be encouraged by management to set up a training course to help orient other station personnel to the news operation and its importance to the station. Every member of the station staff, from the manager to the traffic girl, should be alert to local events worthy of on-the-air coverage, for on small stations local news generates great audience appeal.

As the station news staff expands, television and radio reporters can be assigned to regular news beats, just as newspaper reporters are. But the broadcast reporter is armed with far more than still camera, pencil, and paper. He can use movie cameras, portable tape recorders, the telephone, radio cars, and even helicopters in reporting news happenings. The more equipment at his disposal, the greater his responsibility to cover a news event accurately, impartially, and in full detail. Broadcast journalism offers the opportunity to do a superb news-reporting job and demands the best in the station's news operation. Again, the need for professional journalists must be emphasized. A shrill-voiced but competent newsman is preferable to a silver-tongued announcer without a journalism background.

Supplementing wire-news services, stations may also subscribe to special radio news services. Broadcasts are sent by special direct line or short wave to subscriber stations and the news reports sound as though they were prepared exclusively for a single station. Actually, the same report is delivered many times to different stations, but lead-ins and lead-outs make the shows sound tailor-made for each.

Many stations, both in large and small markets, use "stringers" as a supplement to the station's own news department, but they should not be used *in place of* a news staff. A stringer is a person who has been requested by the local television or radio station to report local news stories directly to the station. A stringer may be a taxi driver with a radio-equipped taxi, a professional man with a car telephone, a gas station owner, or merely an alert and aggressive resident. Ordinarily, a stringer is assigned to each small town or neighborhood area. When a newsworthy event occurs, he usually telephones the story to the station. A flat fee is paid for each story used on

Fig. 22-7. Network news departments bring famous news personalities into American television and radio homes. Upper left: Pauline Frederick listens to a tape-recorded news interview for inclusion in her NBC Radio news report. Upper right: Eric Sevareid in his regular program from Washington over CBS-TV. Lower left: Edward R. Murrow rehearsing a CBS-TV documentary program. Lower right: George Folster, an NBC correspondent, records for Monitor in the Ginza district, Tokyo. (CBS and NBC.)

the air. In some instances, local studios are set up by small-market radio stations in nearby cities, and the stringer often goes on the air with local community programs. Although line charges may be expensive, they are generally offset by increased listener interest and more sponsors. Many independent stations have found that the one way they can successfully compete in their market is by use of a strong local news operation. Yet there is no substitute for a full-time station news staff to prepare and write the news and to deliver it on the air.

The television [3] or radio station that establishes its own news bureau, staffs it with journalists of integrity, publicizes its news coverage, and presents the news and public affairs programs of the department with a touch of showmanship will not only gather an interested audience but will attract sponsors who are often willing (even on small stations) to pay a premium for the extra costs of a well-done news show.

Program Department–Sales Department Coordination. Every station manager strives for full cooperation between program management and sales management. This is not the easiest task since a program director's plan for a well-balanced program schedule to reflect the station image may run somewhat counter to what the sales department feels is readily salable. Or, vice versa, a sales manager's concept of programing may give little direction and continuity to the station's over-all program schedule. Since undue influence by one or the other department may have an adverse effect on the station's success, the station manager is often called upon to arbitrate differences of opinion. It is up to him to fuse the two viewpoints and maintain both program balance and satisfactory sales. His efforts often result in a valuable sales-minded program department and an equally valuable program-minded sales department.

Sales Management

There is little doubt that management spends more time with the sales department than with any other department of a TV or radio station. It is obvious to all that the lifeblood of the station, and of the entire American commercial system as well, as pointed out in Chap. 1, flows from the sales department. Because of the importance of alert sales management in broadcasting, the next chapter is devoted entirely to selling. This section concentrates on the sales management function.

Sales Organization and Functions. The sales management function is administered by the sales manager, but in most television and radio stations the general manager is an integral part of the sales picture. Ordinarily the general manager is, in effect, the station's sales manager, although someone else may carry the title. The competent general manager not only calls the

[3] For an interesting and practical discussion of television news operations see *Television News Reporting* (McGraw-Hill Book Company, Inc., New York, 1958). The book was prepared by the staff of CBS News.

shots on matters of sales strategy and policy but often works in the field, both selling and servicing local business. Most general managers, whether on large or small stations, are present at major sales solicitations, even though they do not always make the presentation personally. Other salesmen on the staff are ordinarily supervised directly by the sales manager or by the general manager acting through the sales manager.

Many radio stations also use their announcers as salesmen, and the title *announcer-salesman* is not uncommon in small markets. It is felt that the prestige a man gains as a station news announcer, sports announcer, or disc jockey will carry over to his role as a salesman and assist him both in making his initial contact with the prospect and in soliciting and servicing the account. Some stations go one step further and have the announcer-salesman write the commercial copy as well. Experience as a salesman gives the announcer the retailer's selling viewpoint—vital to small-market broadcasting success. Of necessity, this procedure cannot be followed in larger stations, although station talent often accompanies the salesman on a call—if only to lend interest and prestige to the sales meeting.

When both a television and a radio station are owned by the same organization, each must have its own sales staff if the best results are to be achieved with both media. Coordination between the two is handled on the executive level.

Rounding out the sales department staff are copy writers—the number varying with the size of the television or radio station and the need for the station to write local copy. Some radio stations have developed creative staffs capable of producing relatively elaborate commercials complete with original jingles (or original music from special transcription libraries), sound effects, and other special devices to enhance their effectiveness. Some television stations have an artist on the staff to create flip cards and other art work needed for local commercials.

Sources of Salesmen. Because of the importance of the sales department, station management should give careful attention to the problem of hiring sales personnel. There are numerous sources of successful television and radio time salesmen. If a man possesses the basic qualities of salesmanship (primarily initiative, perseverance, enthusiasm, logic, originality, and intelligence), there is every reason to believe he can learn the fundamental facts of marketing, advertising, and broadcasting that he needs to become a valuable time salesman—provided, of course, that he has the desire to succeed in this field.

For this reason management would do well to consider hiring salesmen experienced in other fields, even though completely unrelated to broadcasting, and training them as time salesmen. Insurance salesmen, newspaper space salesmen (or salesmen for other media), drug salesmen, and salespersons with a background in almost any type of retail or wholesale selling have done well when employed and trained as broadcast salesmen. Often a local resident, well known and well liked, even though inexperienced in sales, can be developed into a successful time salesman, especially if he has many contacts in the community. Too many sales managers limit themselves, and thus restrict their station's sales potential, when they consider salesmen from other TV or radio stations as their only source of manpower.

Balancing and Assigning the Sales Staff. Every broadcast sales executive strives for a balanced staff. He attempts to have on his sales force men of various sales temperaments in order to match a sales personality to a prospect whenever possible. The best way to illustrate this is to cite an example from a typical Middle Western TV sales staff:

Salesman 1. Oldest man on the staff. A pioneer TV salesman with many years previous experience as a radio time salesman. Moves quietly. A long-range salesman who does his best among older prospects.

Salesman 2. Young. Four years' experience as a TV time salesman. Moves rapidly. Hardest-hitting salesman on the staff. Does his best when assigned to call on younger retailers, especially those in highly competitive fields.

Salesman 3. Young and full of television advertising ideas. Not quite the table-pounder salesman 2 is. Makes a good sales impression on all retailers.

Salesman 4. Youngest man on the staff and considered the junior salesman. Anxious to get ahead in his field. Willing and eager to call on any account assigned to him, even those considered on the "dog" prospect list.

From the above it is clear that the special qualifications of the four salesmen complement each other. Thus, the sales manager can match salesmen to prospects. Salesman 1, for example, would be the logical person to call on the conservative owner of the local department store; salesman 2, to contact a local used-car dealer or the owner of a discount house. Occasionally a sales manager will hire a woman, thus giving further diversification to the sales staff.

Management and Sales Prospects. Although sales prospects are covered in detail in the next chapter, it should be pointed out here that management can guide salesmen in this area in several significant ways. Three of the most important are (1) directing salesmen to the most logical prospects, (2) matching availabilities to prospects, and (3) arming the sales department with basic selling plans and ideas.

The sales manager can keep his salesmen posted on the types of business that are investing the most money in television or in radio. Periodically there are trade reports (based on FCC figures) of television and radio expenditures by type of business. With such facts the sales manager has a reasonable guide to his most logical prospects and can encourage salesmen to keep in close contact with them.

Certainly there are local exceptions to national trends, depending primarily upon the competition in the area. In one city furniture stores, fuel dealers, dry cleaners, or drugstores may do little advertising. But in another city such stores may go all out in their use of local media. Obviously, the main point of a sales solicitation should not be "everyone else in your field is in television (radio), why aren't you?" But when pertinent facts on comparable businesses are included in a well-developed sales presentation, they can have a significant impact. It is often true that when one leading local merchandiser in a given field begins to use television or radio, his competitors often feel that they should follow his example.

Sales management can also help salesmen by matching time availabilities to prospects. A 10 A.M. station-break availability just prior to a women's program would obviously suggest sales calls on the local department store, women's shops, and other businesses catering to women. But sales management can also suggest that the availability be offered to retailers whose customers are strongly influenced by women. Thus this spot may well be offered to a men's-wear shop because of women's influence in the purchase of men's clothes; a local automobile dealer because of the increased attention to style in cars; a restaurant, to suggest the idea of an evening out, etc.

Developing and Supervising the Master Sales Plan. The concrete means of achieving the station's sales objective (and, hopefully, of topping it!) is blueprinted in the master sales plan, an outline of basic selling information and sales strategy. Chapter 23 explains in detail each of the six parts of the master sales plan: (1) the sales objective, (2) compilation of the basic station story, (3) analysis of availabilities, (4) analysis of prospects, (5) establishment of seasonal selling campaigns, and (6) follow-through. Naturally some stations have a much simpler sales plan (which may not even be in writing). A few have more elaborate plans.

Responsibility for creating the master sales plan lies with the sales manager. In developing basic sales strategy, however, the sales manager works closely with the general manager. He also consults the sales promotion manager, as well as members of the sales force. More often than not, the station owners also participate in strategy meetings, well aware that the success of the master sales plan is almost directly proportional to the returns on their station investment.

The master sales plan is usually developed in the summer months to organize sales efforts for broadcasting's biggest selling push in the fall and winter. To stimulate sales throughout the year, aggressive sales management can develop numerous special seasonal selling campaigns. Often these creative ideas are tied in with holidays, new programing, or station promotion schemes. Each special sales idea gives the sales force something new and exciting to talk about to prospects—something associated exclusively with their TV or radio station. It also gives each salesman a genuine reason to contact retailers repeatedly. New types of selling ideas, moreover, often create an opportunity to reach different types of local retailers, especially those that ordinarily would not think of using broadcast advertising.

A few examples should indicate how the program department and the sales department can cooperate in a special seasonal selling push. Assume that station management decides to promote July as "Picnic Month." Special programs on picnic sites, picnic menus, picnic tips, and similar subjects can be scheduled and aired. Station-break announcements can encourage listeners to enjoy a picnic, stressing a localized twist on a national theme, such as "July Is Picnic Month in Connecticut."

At the same time the sales manager can direct his sales force to contact all retailers handling picnic items—hardware stores and grocery stores especially. The primary purpose is to line up new advertisers, but current advertisers can also be solicited for additional business to tie in with the special station promotion.

As another illustration, a TV station may select March as "Decorate Your Home Month," with the sales force making special sales calls on paint stores, wallpaper shops, and furniture stores. May can be selected as "Garden Month," and special sales efforts can be made among retailers with products and services that tie in with this idea.

Often the theme for a month can tie in with a promotional drive sponsored by a national organization. June, for example, is traditionally publicized as "National Dairy Month" by the American Dairy Association. Lists of all major national promotions and the sponsoring organizations are regulargely published by the U.S. Department of Commerce. Often such groups make special promotion kits available to broadcasters.

Management Supervision of the Local Sales Force. Regardless of the amount of careful thinking that goes into the master sales plan, close supervision of its execution is essential if the plan is to be a success. This calls for thorough advance planning prior to launching each special sales push, careful day-to-day supervision of salesmen by the sales manager, meticulous follow-through with prospects, and over-all supervision by the general manager.

Often retailers contacted in a special sales drive express an interest in broadcast advertising at a future date—to promote a store-wide clearance, an anniversary sale, or some other regular promotion. Such facts should be kept in a "tickler file," as well as on prospect cards, where they will remind the salesmen (and the sales manager) to make the call-back with a specific proposal in mind.

In tight selling situations a station salesman may unwittingly alienate a prospect or a client. In this event the diplomatic procedure for the sales manager is to reassign the account to another salesman. The sales manager who has built a diversified sales staff can usually accomplish this with ease. Often any ill will generated by the former salesman can be offset by the switch in salesmen, especially if the sales manager and the new salesman make the first call together, in an attempt to overcome any misunderstanding. When a delicate matter of this nature arises, the sales manager should try to turn it into an asset by taking this opportunity to become better acquainted with the retailer, to learn more about his business, and to clear the path for future time sales.

Except for an occasional initial sales call in which the salesman seeks fundamental information about the retailer and his promotion plans, the salesman should have a specific plan in mind when making each call. Retailers usually follow the same pattern of special selling events year after year. A few hours in the public library with the past year's newspaper files will indicate what may be expected from a retailer in the coming months. A broadcast sales plan can ordinarily be tailor-made to fit the selling event.

The sales manager should review the plan before the call is made, and, once approved, the plan should be enthusiastically presented by the salesman. Time salesmen should understand that the manager's review of their plans is not intended as a criticism of their thinking. Rather, the sales manager is acting as a member of the sales team and putting his best thinking into the problem to help win the sales order. Often a station salesman and his manager are in an ideal position to view a retail business objectively. They can make basic, constructive criticisms for developing the business and suggest the role that their medium could play in helping the dealer achieve his goals.

Some time salesmen tend to limit a sales plan to the prospect's current advertising problem and attempt to develop an immediately salable package. Here is where good sales management can help the salesman to broaden his scope and to strive creatively for the new and the different. Long-range plans not only have more interest for a prospect but encourage proper use of a medium, build long-term customers, and help prove the logic of an immediate buy.

The sales manager's review may suggest that he accompany the salesman on a call to give greater weight to the solicitation. Where the outcome is particularly important the general manager, the sales manager, and the salesman may all make the call together. (Caution: Some retailers resent being "ganged up on" by two or more salesmen.) When a joint call is made, the salesman assigned to the account ordinarily handles the sales solicitation, and the sales manager or the general manager usually makes appropriate comments at the opening and the close of the meeting. In some circumstances the sales manager or the general manager may make the presentation, or all three may divide the pitch. It is important to decide who will do what in advance, so that the solicitation will be made effectively.

As important as prospects and new business opportunities are to a station, it must constantly be kept in mind that *an advertiser on the air is more important* and deserves all the time and attention the salesman can devote to the account.

Management Liaison with the Station Representative. Either the general manager or the sales manager functions as the national sales manager. As such, he acts as a liaison with the station representative and with the network. It is especially important to keep the representative fully informed on up-to-the-minute station facts. Most important, of course, is information on the programs and time availabilities that the representative can offer to time buyers.]

In most instances the offer of a time period holds good for 24, 48, or 72 hours. The representative will extend an option on programs (not announcements) to time buyers who have requested protection on shows, while they request final authority to make the purchase. When the station has extended an option, the program or time period cannot be sold to anyone else. If, however, the option expires and no sale has resulted, the representative and the local sales force should continue in their sales efforts so that the time can be offered to other advertisers. Close management control over time options is vitally important if maximum sales results are to be achieved, for unsold time cannot be recaptured.

Management should also keep the representative well informed on other station facts, such as details about local programs, especially announcement programs (often called spot carriers), that might interest national spot advertisers. Representatives should also be kept posted on station personalities—sports announcers, the newscaster, disc jockeys, the weatherman, and the farm director—since the national spot advertiser is often interested primarily in the local touch that a well-accepted station personality can give to the national campaign.

Daily phone, wire, and mail contact with the representative, regular visits to his offices to discuss the station with members of his sales force, and occasional calls on time buyers accompanied by the representative pay off in additional business for the station. Thus liaison with the representative is practically as vital to a station's success as supervision of the local sales force, especially for the metropolitan station that does a considerable volume of national spot business.

Selling against Dominant Competition. There are few businesses in America today that completely dominate the market for their goods or services. Even leaders in the field are faced by hard-hitting, though smaller, competitors. Contenders for the market are successful when they develop special advantages not readily available from the leader in the field and are able to sell prospects on their distinctive characteristics.

To illustrate: The local grocery store meets supermarket competition by friendly service and charge-account privileges. Suburban department stores meet downtown department store competition by offering convenient parking facilities. The local appliance dealer meets discount house competition by providing immediate delivery and dependable maintenance service. In each case the smaller business makes its sales by stressing its exclusive advantages.

The same principle holds true in broadcasting. The 250-watt radio station

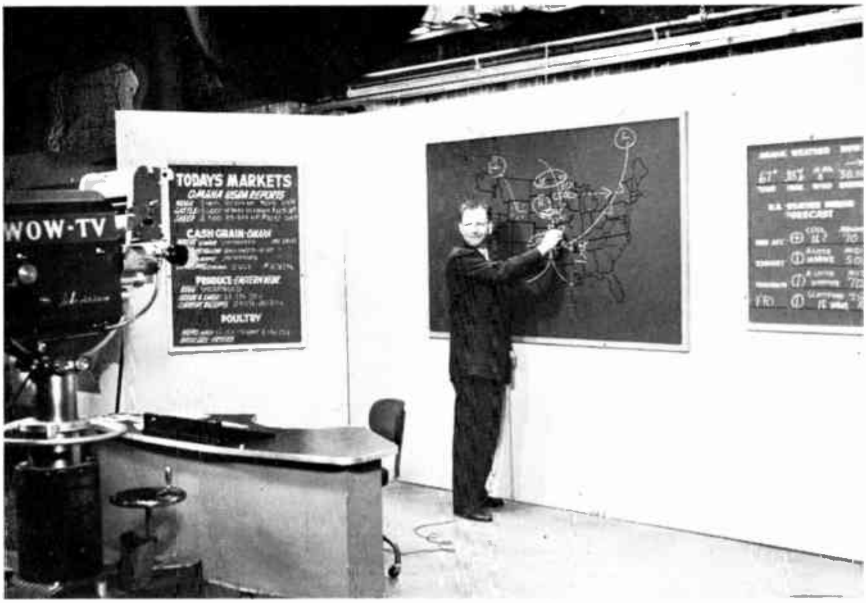


Fig. 22-8. Increasingly, television stations serving rural areas are developing special program services for farm viewers. Above: The farm service director of WOW-TV, Omaha, presents market and weather news on his regular WOW-TV farm show. Mal Hansen is also featured on WOW-Radio. Below: The studio scene during the telecast of Noonday, featuring Ken Kennedy. The program is broadcast by WDAY-TV, Fargo, North Dakota, to residents of the Red River Valley area. (WOW-TV, Omaha; and WDAY-TV, Fargo.)

in the metropolitan market may program to special segments of the population, such as the Negro market or the foreign-language market, not readily reached by competing stations. Independents in cities of all sizes have found the music-news-sports formula and its many variations extremely successful in selling against competition. Merchandising and research services may be an additional sales plus. In television alert management can effectively fight competition by offering distinctive programs. This may include scheduling shows that contrast with those on other channels (running a feature film against half-hour dramas or a live local show against a syndicated film), providing good local news coverage, and the like. Here again close program-sales liaison is essential.

Any number of radio station owners lost faith in radio when television entered their market. However, through a realistic acceptance of radio's service role in the television home and a recognition of its unique advantages, modern radio sales management has developed a sound programing formula and a strong selling strategy. Among the many effective arguments commonly used to sell radio in the television market are the following: (1) radio offers specialized programing to special audience groups, (2) radio offers much lower costs, (3) radio offers the opportunity for greater frequency, (4) radio reaches the car radio audience, (5) radio reaches the housewife while she is working in her home, (6) radio reaches people while they are out of doors, and (7) radio reaches large early-morning and substantial late-afternoon and evening adult audiences. Through close program-sales liaison, these advantages are made meaningful to prospects.

Office Management

A typical small-market station has an office staff to handle routine secretarial work, filing, traffic, bookkeeping, and accounting. On most small-market stations the station manager doubles as office manager. On larger stations the manager's secretary often acts as office manager and keeps the work flowing smoothly, dividing work loads where necessary to meet deadlines. On metropolitan stations there may be a full-time office manager.

The office manager is ordinarily responsible for employee discipline. In a broadcasting station, which may be in operation around the clock, it is important for management to have a businesslike understanding with the station staff regarding hours of work, attire, and general conduct in the studios and offices at all hours of the day and night. Too often the broadcasting business, with its unusual hours, falls prey to late arrival of employees, early departures, lengthy coffee breaks, sloppy dress, in-studio joking, and the like. Station management that impresses on its employees the need for businesslike personal conduct has a measurable advantage over other stations. Good office discipline has a way of reflecting itself in good on-the-air production and professional showmanship.

At the typical small-market station general office functions involve a great deal of doubling in brass. The sales manager's secretary or the receptionist, for instance, may also serve as a traffic manager and, in addition, may type the log from program schedule information supplied by the program director and advertising schedule information supplied by the sales manager. As traffic manager, she must keep track of availabilities and make certain that copy is ready in sufficient time for on-the-air use. The deadline for copy on most stations is 24 hours before broadcast time, although, of course, there are exceptions to this rule, especially in small markets. The traffic manager is also responsible for placing each commercial in the proper announcer's box or in a loose-leaf notebook, often called the commercial book. This is kept at the studios for on-the-air use. Traffic also files commercials for future reference. Another common example of doubling of assignments is the salesman who writes his own copy. Announcer-copywriters and announcer-salesmen are also common in radio. In short, on the small-station staff, everyone is versatile.

Much the same situation is true in the small television station, where doubling of assignments is an economic necessity. The traffic manager may serve as a prop girl. A secretary's hands may appear on local live commercials pointing to items described by the voice-over announcer. A receptionist or secretary with artistic skills may make props. However, most doubling of assignments on the small-market television station is within the program department, where an announcer may also be the weatherman or sports director, where the women's director may also write copy, where a director may also be a set designer or an on-the-air personality.

Engineering Management

Most station managers have risen through the ranks as salesmen or announcers, sales managers or program directors. Very few have strong engineering backgrounds. Consequently the chief engineer is called upon to keep station management informed of his activities in dealing with the engineering department—the daily operator's routine, engineering standards, maintenance, and improvement plans. A chief engineer who can explain complicated engineering terms in layman's language is therefore invaluable.

At most television and radio stations, engineering management is subdivided into transmitter engineering and studio engineering. Transmitter engineers operate and maintain the transmitter and usually keep a daily transmitter log of all programs and announcements aired by the station. Studio engineering consists of setting up the studios, operating all controls (turning on and off the microphones, often spinning the records), and maintenance of studio and remote engineering equipment. At the TV station studio engineers are also responsible for the camera work and shading and switching operations. Automation equipment is being used increasingly.

On small-market television and radio stations alike, there is considerable doubling of assignments in the engineering department, and certain engineering jobs may be carried out by persons in the program or production department. At television stations where complete studio and transmitter units are in a single building, the audio engineer may operate all microphones, spin records and transcriptions, handle tapes, and also function as the transmitter engineer. The video engineer may often do his own shading and handle both live cameras and telecine slides and films. In a few small-market stations a single engineer can handle all transmitter, audio, and video work for small programs. In such cases, of course, engineering facilities are especially built for one-man operations, and special movie and slide projectors have been loaded with film and slides to be punched in at the proper time by the engineer in the control room. On other television stations the director may do the video switching from camera to camera, leaving the video engineer free to handle shading and telecine work.

On the small-market radio station, announcers may handle all studio engineering assignments except maintenance. FCC regulations also permit the studio announcer to operate the transmitter, so that the expense of a special transmitter engineer can be eliminated. An announcer with a first-class engineering license is referred to as a "combination man" holding a "first-class ticket." Some small-market radio stations are truly a one-man operation at times. The announcer turns on the transmitter, announces his own show, plays his own records and commercials, handles his own studio engineering, prepares his own news programs, and may even act as a station salesman and write commercial copy.

Because of the versatility demanded by the small-market television or radio station, persons who start out in these stations can often move into metropolitan markets without any difficulty. They carry with them an understanding of all the various roles involved in a successful broadcasting station operation. Those interested in a television or radio career in almost any capacity would do well, in many cases, to get a start in a small-market station.

Special Responsibilities of Management

Over and above its basic responsibility to supervise the four major departments of a station (program, sales, general office, and engineering), management has numerous special responsibilities. These, of course, vary from station to station. All managers, however, are required to file reports with the government and other outside organizations, as well as to prepare routine internal reports. In addition, all managers find themselves increasingly involved in marketing and financial management.

Required Station Reports

Both the Federal Communications Commission and Federal Trade Commission require regular reports from television and radio stations. Every 3 years a station must file FCC Form 303, Application for Renewal of Broadcast Station License. This report requires detailed facts on the station, including engineering data, a statement of program service, and a log analysis of past operation. A log analysis must also be made for proposed future operation.

When applying for license renewal (or handling a change in ownership), the station manager must also file FCC Form 323, Ownership Report. This requires detailed facts on capitalization, organization, officers, directors, and stock ownership. Ownership information on a station is public information, but station financial facts are not released by the government, except to show industry-wide figures and total broadcasting revenues for cities where no individual disclosure would be implied. A few broadcasting stations offer stock for sale to the public and, like other public-held corporations, issue regular financial reports.

Four times each year a television or radio station submits to the Federal Trade Commission copies of all commercials aired on one day. These are studied for possible false and misleading advertising by the radio and television advertising unit of the FTC's bureau of investigation. Networks submit the commercials for one week in each month.

In addition to the station reports required by the government, regular reports must be submitted from time to time to certain outside organizations. Among these are reports to music licensing organizations. A station that has a blanket license to broadcast the music of the American Society of Composers, Authors, and Publishers (ASCAP) or Broadcast Music Incorporated (BMI) must file fee reports. Approximately once each year an ASCAP auditor will request permission to examine a station's books, since revenue to the society is based on a station's income from musical programs. No music log reports are required for ASCAP or BMI. From time to time, however, BMI may request stations to maintain a complete music log for a limited period of time.

Marketing Management

Marketing management in the broadcast field is the initial study and constant reappraisal of the value of the station's coverage and circulation area for broadcast advertising purposes. Marketing management has application in buying a station, in erecting a new property, and in carrying on day-to-day station operations.

Basic marketing facts on the station area are available from many sources. Information on population, population projections, consumer spendable income, retail sales, wholesale sales, bank deposits, set ownership, and the like are published by several organizations. Although other pertinent data are not so readily obtainable, alert management should also investigate such factors as the amount of money spent for all advertising in the market, broadcasting's share of this money, and each individual station's share of advertising money. Management should also look into broadcast competition in the area, the past success or failure of television and radio in the area, print media competition, the business potential for the entire area, urban-rural prosperity levels, the advertising consciousness of the community, and seasonal business activity. If possible, such intangibles as community spirit, the stability of the area, and the general aggressiveness of the community should also be evaluated. A thorough knowledge of the market is as vital to the success of the broadcasting business as it is to any other business.

In the day-to-day operation of a station, management must be alert to changes in the station's market area. These often must be met by changes in the operation of the station. Consideration must be given to expanding the broadcast operation to other cities, adding an FM station, expanding the local newsroom, enlarging studios and facilities, adding mobile units, and improving frequencies, to mention only a few areas in which there may be room for growth. As in most other business operations, no television or radio station can afford to stand still. An operation either moves ahead successfully or slowly finds itself trailing in the dust of competition.

Special Problems of Buying a Station. There is considerably more activity in the buying and selling of stations already on the air than there is in the construction of new stations, since practically all the most attractive broadcast frequencies are already allocated. When the purchase of a station is under consideration, marketing management thinking takes two directions: (1) a careful evaluation of the market and its potential, based on the data mentioned above, and (2) a detailed examination of the financial reports of the existing property. The three most important financial reports are the operating statement, the profit and loss statement,[4] and the balance sheet. It is advisable to study not only current reports but also those for the past several years. A series of financial reports reflects the financial picture better than a single report, for it indicates trends and helps estimate operating costs and profit potential. When basic marketing data, financial facts, and the plans for operating the station under new ownership are considered together, the potential buyer can estimate quite accurately the amount of money that can be invested in the station and can make an offer to the present owner. The final decision of whether to buy a station rests on the answer to this question: will money invested in this station bring as good or greater return than the same money invested elsewhere?

Special Problems of Constructing a New Station. The first marketing management step in considering the construction of a new station is a thorough appraisal of the markets[5] in which a channel may be available. Such basic

[4] At many stations the operating statement and the profit and loss statement are combined.

[5] A rule of thumb that may be used as a guide to the annual advertising dollars available for television advertising in a given market is $10 to $12 for each television set in the area. Thus if there are 100,000 television sets, approximately $1,000,000 to $1,200,000 should be available for television advertising, to be divided among the stations serving the area.

marketing studies must be supplemented by innumerable other investigations. In general, management must explore technical problems, real estate, and equipment requirements and chart a plan for operating the station's four major departments.

The technical problems facing management in considering the construction of a new station revolve around finding an available frequency or channel. Ordinarily a consulting engineer is retained to handle this phase of the work and to develop the evidence necessary to show that the station can operate without interfering with adjacent stations.

Real estate problems include land for the transmitter towers as well as land and buildings for offices and studios. Because of the special requirements for television stations, most companies have to build their own studios. However, space for radio station studios and offices often can be rented.

Equipment requirements are dependent upon the demands of the operating plan, modified, of course, by the amount of money management can invest in the station. Among these requirements are towers, transmitter equipment, and studio equipment, including camera, microphones, and the like. Obviously, the equipment costs of a new radio station are much lower than those of a new television station. Whereas a radio station can go on the air with \$15,000 in equipment, the minimum practical investment in television station equipment seems to be in the neighborhood of \$250,000. In addition, an identical amount of money is usually required for working capital. Thus \$30,000 is the minimum cost for a radio station and \$500,000 for a television station. Many owners go on the air by making a down payment on equipment, renting office and studio facilities, and paying for their broadcast equipment out of earnings.

Alert management will also formulate a working plan for the station's four major departments at an early stage. In working out specific program plans and sales strategy, special attention should be given to plans for building a station image. Using this working plan as a guide, management can then estimate the number of persons necessary to staff the station and get a rough idea of departmental costs.

In estimating operating costs in television, a rule of thumb seems to have grown up that monthly operating costs are approximately equal to \$1,000 times the number of employees. Thus a television station with twenty-five employees will have monthly operating costs—covering mortgage, payroll, etc.—in the neighborhood of \$25,000. Obviously this method cannot produce wholly accurate results, but it serves as a helpful guide to management during the stage when planning is necessarily rough. It must be pointed out, too, that the program and sales plans may have to be changed as the station begins broadcasting. But this does not minimize the importance of a strong plan created in the early stages.

In establishing a new station (or restaffing a newly purchased station), it is vital to have a strong staff. A poor program or sales staff can deliver a deathblow to any enterprise, whatever the potential of the market. Conversely, a strong staff taking over in a weak market can often do an outstanding job of making a station succeed.

In summary, it will take a minimum of $30,000 in cash and credit to launch a new radio station and close to half a million dollars to launch a new television station. If an FCC hearing is necessary, as it is for most television channels, the job of preparing the station's case may easily add another $100,000 to the costs. Experienced radio station management can expect to pay for the station in about 2 or 3 years. However, there is no such assurance for television management. Some stations have operated "in the black" from the day they went on the air, others are unable to operate with financial success for several years, and still others, especially UHF-TV stations, have, of course, fallen by the wayside.

Financial Management

With television the blue-chip business it is, it is only natural that station management must pay increased attention to the over-all financial aspects of operating a station. And more and more radio station managers, too, are applying sound banking principles in the financial phases of station administration. Thus the science of financial management has developed as an important facet of station management.

Several important aspects of financial management are discussed in this section: (1) typical revenues of television and radio stations, (2) department budgets, (3) basic financial reports (operating statement, profit and loss statement, and balance sheet), and (4) financial incentives for all station employees. Good financial management is closely allied with good marketing management, as discussed in the preceding section.

Typical Revenues of Television and Radio Stations. Table 22-1 indicates the typical annual revenues of television and radio stations. Some stations, especially larger ones, gain additional income from talent charges, line charges, rental of studio facilities for rehearsals, VTR and recording services, and the like, but such figures are reported separately from time sales.

Prior to the advent of television, a typical network-affiliated radio station with a representative for national spot business earned about one-third of its gross income from the sale of local time, another third from the use of its facilities by network advertisers, and the remaining third from national spot advertisers. Since the advent of television these ratios have changed considerably. Currently a typical radio station may derive only about 2 per cent [6] of its total time sales from the network, a somewhat higher percentage (13%) from national spot radio business, with the bulk of its revenue (85%) from the sale of local radio advertising. Obviously, the proportions vary by size of station and size of market. A leading radio station in a metropolitan area, for example, may earn 25 to 60 per cent of its revenue from national

[6] Percentage ratios in this section are derived from FCC and NAB data for 1957.

Table 22-1. Revenue for Typical Television and Typical Radio Stations

Time sales	*Television*		*Radio*	
From networks	$274,200	27.9%	$ (3)	0.0%
From nat'l. spot advertisers .	457,900	46.6	15,100	15.0
From local advertisers	250,600	25.5	85,400	85.0
Total	$982,700 (1)	100.0%	$100,500 (2)	100.0%

NOTES: (1) For the typical television station there was a profit margin (before taxes) of about 15¢ on every sales dollar. Out of each expense dollar, 38¢ was spent for programing, 32¢ for general and administrative costs, 18¢ for technical costs, and 12¢ for selling.

(2) For the typical radio station there was a profit margin (before taxes) of about 10¢ on every sales dollar. Out of each expense dollar, 38¢ was spent for general and administrative costs, 33¢ for programing, 17¢ for selling, and 12¢ for technical costs.

(3) Only radio stations affiliated with national networks gain revenue from this source; the typical network revenue was $4,000.

SOURCE: NAB (based on 1957 FCC figures).

spot business. A small-market radio station may earn almost 100 per cent of its income from local time sales.

The situation is somewhat different for television stations. Because national advertisers are very much interested in television time and because the cost of television advertising is relatively high for the retailer, a typical television station may derive about one-quarter of its income from the network and almost half of its income from the sale of national spot time. The remaining quarter of its income comes from local advertisers. Like radio, the smaller the television station and the smaller the market, the higher the proportion of income from local advertisers. Some television stations receive as much as half of their revenue from the sale of time to local advertisers.

Department Budgets. Every year the station manager, working with the department heads, should develop an annual budget for each of the four station departments. At the time the budget is being prepared, each department head should recommend whatever salary increases, additional personnel, expenditures for new equipment, and the like that he feels are necessary for the proper operation of his department. Long-range departmental plans (for expansion, new jobs, sales goals, additional equipment, and the like) should also be presented for the approval of management. Budget allocations should be made for the expenditures necessary to achieve approved plans or to make a start toward achievement of long-range goals. Management should encourage the forward thinking that will keep each station department expanding with the requirements of an expanding market.

After reviewing each department budget, the station manager should see that the consolidated budget allows for any contingencies that might arise and results in a budgeted profit for the station. Currently profits before taxes at a typical television station are 15 cents on every sales dollar. Profits before taxes at a typical radio station are approximately 10 cents on every sales dollar. However, the percentage of gross revenue that the station makes varies with the type of time sale (network, national spot, or local) and the local market situation, so that there are many exceptions to the above profit figures.

Department budgets should be reviewed monthly with department heads. This simple step helps the manager in many ways to run a better station. Primarily, it makes department heads conscious of the budget and encourages good operating practices on a day-to-day basis. At the review session, moreover, the general manager can call attention to budget items which have been exceeded or are close to reaching the budgeted limit, and can also point out allocated funds that have not been expended. He should not hesitate to revise departmental budgets from time to time when this is necessary. In reviewing budgets, the general manager can use comparable year-ago figures as a guide. The National Association of Broadcasters also publishes helpful information on department cost ratios.

Basic Financial Reports. Three types of financial reports—the operating statement, the profit and loss statement, and the balance sheet—are as basic to good station management as they are to the operation of any other business. Accounting practices vary widely, and there is little uniformity in station financial forms, for each is tailored to the requirements of the individual station. The following information, however, together with Tables 22-2 to 22-4, can serve as a general guide.

Although no station fails to prepare the three major financial reports at least once a year, they should be prepared much more frequently. Good financial management suggests that they be issued at least once a month. Once an accounting system is established for handling the financial reports, they are comparatively easy to prepare and extremely valuable to management.

The operating statement shows all operating income for the report period and all operating expenses. Operating income is reported by source: network, national spot, and local. Operating expenses include salaries and other departmental costs. Ordinarily the operating statement shows the current month's figures and cumulative (year-to-date) figures for the fiscal year. A well-prepared operating statement also provides comparable year-ago figures for the month and the comparable cumulative period. This procedure enables management to grasp the station situation at a glance.

It is also good financial management to supplement the monthly operating statement with weekly reports on sales figures. At some stations daily sales reports are filed. Sales reports should also show such helpful information as year-ago data and cumulative progress to the station's sales objective.

At some stations the operating statement is not issued as a separate

Table 22-2. Annual Operating Statement for Typical Television and Radio Station in Market of 750,000

(Year ended December 31)

		Radio
Operating income:		
Network A	$ 28,436.57	
Network B	0 —	
Local	136,812.55	
National spot	592,828.65	
News program fees	9,489.20	
Sale of time		$767,566.97
Talent income		6,393.13
Production fees		0 —
Pickup and recording		36.30
Rehearsal fees		0 —
TelePrompter		0 —
Discounts received		157.40
Rental fees		0 —
Miscellaneous		61.56
Total		$774,215.36
Less:		
Commissions to agencies	$106,214.33	
Commissions to representatives	62,515.16	
Discounts	9,738.58	
News service (commercial)	5,556.20	
Talent (salaries)	6,739.00	
Total		$190,763.27
Operating income		$583,452.09
Operating expenses:		
Technical	$ 77,820.11	
Program	76,945.08	
Selling	22,329.39	
General and administrative	81,108.27	
Bad debts	0 —	
Depreciation allowance	7,626.41	
Amortization of leasehold improvements	10,656.56	
Total	$276,485.82	
Interdepartmental rental charge—plus or (minus)	(6,000.00)	
Net operating expenses		$270,485.82
Net operating income (to profit and loss statement)		$312,966.27

Table 22-2. (Continued)

Television		Combined Radio and Television	
$ 712,339.43		$ 740,776.00	
122,594.40		122,594.40	
167,337.95		304,150.50	
1,540,798.04		2,133,626.69	
0 —		9,489.20	
	$2,543,069.82		$3,310,636.79
	25,915.00		32,308.13
	6,773.42		6,773.42
	0 —		36.30
	775.00		775.00
	82.00		82.00
	1,454.10		1,611.50
	600.00		600.00
	24.00		85.56
	$2,578,693.34		$3,352,908.70
$ 253,791.36		$ 360,005.69	
137,503.88		200,019.04	
34,516.44		44,255.02	
0 —		5,556.20	
26,065.00		32,804.00	
	451,876.68		642,639.95
	$2,126,816.66		$2,710,268.75
$ 200,955.73		$ 278,775.84	
465,373.76		542,318.84	
30,966.98		53,296.37	
264,820.47		345,928.74	
7,705.72		7,705.72	
132,874.44		140,500.85	
49,043.96		59,700.52	
$1,151,741.06		$1,428,226.88	
6,000.00		0 —	
	$1,157,741.06		$1,428,226.88
	$ 969,075.60		$1,282,041.87

SOURCE: Developed by the authors from public information sources, with counsel by the Bank of New York.

Table 22-3. Annual Profit and Loss Statement for Typical Television and Radio Station in Market of 750,000

(Year ended December 31)

Income:		
Net operating income, radio (see operating statement)		$ 312,966.27
Net operating income, television (see operating statement)		969,075.60
Net operating income, radio and television		$1,282,041.87
Interest received		12.90
Dividends received		560.12
Profit, sales of securities		300.94
Total income and profit		$1,282,915.83
Deductions:		
Payment to settle claim	$10,000.00	
Charitable contributions	8,612.50	
Fees	16.00	
Interest expense	960.11	
Directors' fees	250.00	
Expenses, professional and miscellaneous	2,482.88	
Total		$ 22,321.49
Net income before deducting state and Federal income taxes		$1,260,594.34
Less: State tax on income		65,589.87
Net income before deducting Federal income taxes		$1,195,004.47
Less: Federal income taxes		616,864.60
Net income for the year		$ 578,139.87

SOURCE: Developed by the authors from public information sources, with counsel by the Bank of New York.

report. Rather, operating income and operating expense are shown in detail on the profit and loss statement. Technically speaking, the operating statement and the profit and loss statement are one and the same. However, some stations issue them separately, reserving the complete story of profit and loss for management use only and releasing the operating statement for the use of station personnel.

The profit and loss statement shows all income and all expenses for the report period. The statement summarizes operating income and operating expenses from the operating statement and includes all other revenue and expenditures, plus tax deductions. The final information on the profit and loss statement is the net profit for the period. Monthly profit and loss statements should be accompanied by cumulative figures of the fiscal year to date and comparable year-ago figures.

The difference between a profit and loss statement and the operating statement is that the latter lists in detail only the operating income and the operating expenses. The profit and loss statement reports these in summary form but also gives other items of income and expense. As mentioned, operating statement information at times is included in detail in the profit and loss statement; in this case there is no need for two separate reports.

Table 22-4. Annual Balance Sheet for Typical Television and Radio Station in Market of 750,000

(Year ended December 31)

Assets	*Radio*	*Television*	*Total*	
Current:				
Cash on hand and in banks			$1,806,327.22	
Accounts receivable, advertisers	$ 82,154.09	$252,181.27	334,335.36	
Accounts receivable, other			4,358.91	
Marketable securities, at cost (market value $17,883.00)			15,077.33	
Total				$2,160,098.82
Fixed:				
Land and buildings, transmitter sites	$ 25,461.63	$103,660.38	$ 129,122.01	
Radiating systems	36,506.84	222,455.73	258,962.57	
Transmitter towers at salvage value	0—	12,500.00	12,500.00	
Transmitting and other technical equipment	80,752.80	328,410.20	409,163.00	
Studio control and projection room facilities	0—	134,928.04	134,928.04	
Studio and office furniture and equipment	12,219.76	16,199.25	28,419.01	
Furniture, etc., transmitter building	0—	2,433.84	2,433.84	
Miscellaneous other equipment	1,463.95	15,991.76	17,455.71	
Color equipment in process of installation	0—	14,972.29	14,972.29	
Mobile unit	0—	2,308.00	2,308.00	
Emergency generator	0—	25,711.00	25,711.06	
Total	$156,404.98	$879,570.55	$1,035,975.53	
Leasehold improvements, studios			536,063.37	
Recorded costs			$1,572,038.90	
Less: Depreciation and amortization allowances			1,049,687.51	
Total				$ 522,351.39
Other assets:				
Deferred charges, prepaid expense			$ 4,642.23	
Airline deposit			425.00	
Total				5,067.23
Total assets				$2,687,517.44

Liabilities and net worth		*Total*
Liabilities:		
Accounts payable	$ 80,303.11	
Accrued fees to ASCAP and BMI	16,804.64	
Accrued commissions to representatives	50,057.55	
Accrued state and local taxes	76,887.37	
Federal income taxes	436,864.60	
Employee deductions (payroll and social security)	10,085.34	
Total		$ 671,002.61
Net worth:		
Capital stock (see note)		
10,000 shares common (no par value)	$ 91,700.00	
14,090 shares $6.00 preferred (par value $100.00)	1,409,000.00	
Total capital stock	$1,500,700.00	
Surplus	515,814.83	
Total net worth		$2,016,514.83
Total liabilities and net worth		$2,687,517.44

NOTE: This company was incorporated in the early 1930s, when it received authorization to operate a radio station. By 1953, when the television station went on the air, net worth had increased from an original $92,000 common stock to over $800,000 through accumulated earnings. The preferred stock, issued in 1957, represents a stock dividend, that is, merely a capitalization of earnings.

SOURCE: Developed by the authors from public information sources, with counsel by the Bank of New York.

The balance sheet of a television or radio station shows all the assets and liabilities of the company. The excess of assets over liabilities is the net worth of the organization, also shown on the balance sheet. Assets are ordinarily classified as current, deferred, or fixed, and liabilities are ordinarily listed as short-term or long-term. Net worth is a combination of capital stock plus surplus. Good accounting practice dictates the handling of depreciation, amortization, taxes, and other similar financial procedures in the balance sheet and the profit and loss statement.

Financial Incentives for Station Employees. In recent years the broadcasting industry, like other businesses, has found that financial incentives bolster employee morale, encourage conscientious work, and lengthen job tenure. Many station salesmen, of course, are paid on a straight commission or on a salary-plus-commission basis. This has proved an effective incentive device for many sales departments. But alert financial management provides incentives for many station employees through such methods as profit-sharing plans, year-end bonuses, and stock-ownership participation plans. This is especially true among stations with absentee owners who use this method to maintain employee interest in and enthusiasm for the station and their job.

Profit-sharing plans, which are slowly becoming popular in the industry, enable employees who have been with the station for a stipulated period to share in a certain amount of station profits, ordinarily in proportion to their annual salary. Year-end bonuses are often given when the station makes its profit objective through the cooperative efforts of all departments. At times an annual cash bonus takes the form of a deferred profit-sharing plan, with definite tax advantages to the employee.

Another incentive plan makes it possible for employees to share in station ownership. At some stations this opportunity is offered only to key personnel; at other stations all employees are given the chance to purchase station stock. Stock-ownership plans are especially desirable for the absentee station owner, for the local resident manager, and others. Those who expect to share in the profits of the station can be counted on to do a conscientious job.

*Summary

Television and radio station management calls for certain distinctive executive skills, for broadcasting demands ability not only in business administration but also in the art of showmanship. The station must be managed in such a manner that it effectively serves the public interest and earns a satisfactory profit for the owners at the same time. Alert management takes a leading role in local activities and contributes to the welfare of the community through the services of individual employees as well as through station facilities.

The basic executive responsibility of management is over-all supervision of the station's four major departments—program, sales, office management, and engineering. Good program management, essential to the success of any station, involves knowing the audience, developing a distinctive program policy, building a versatile staff, creating a paying newsroom, and working closely with the sales department for the all-important sales-program liaison. The sales department sells time in and around programs planned by competent program planners. Good sales management stems from building and supervising a strong sales force, creating a distinctive master sales plan, and supervising the execution of this plan through the local sales force and the station representative. Station management works closely with sales management to get the best from each salesman and to build a strong, hard-hitting, creative selling team.

Station management also has certain financial responsibilities, including the preparation of budgets and reports. The fact that television is such an expensive medium calls for competent financial knowledge on the part of station executives. The manager who is launching a new operation must face and solve the special problems associated with building a new broadcasting station, but marketing management and financial management are also important in all phases of broadcasting.

As in any other kind of business, successful management of a television or radio station demands sound, fundamental knowledge of the field, integrity of thinking, and tactful skill in drawing the very best from each executive and employee. In addition, broadcasting executives must have a flair for programing and an appreciation for the way that fact and showmanship work together for management success, which is synonymous with station success.

23 Selling Television and Radio Time

In the American system of commercial television and radio the time salesman plays a vital role. This chapter, written from the viewpoint of the salesman, discusses in detail the sales procedure necessary to carry out the sales concepts outlined in the appropriate section of the preceding chapter, written from the management viewpoint.

Selling local time for a station, selling spot time through a station representative, and selling network time for a network each present somewhat different selling problems. For this reason the chapter is divided into three parts. Despite these differences, however, and despite the fact that selling television time is different from selling radio time, there are certain types of knowledge that all time salesmen should possess.

Obviously, each salesman must know his own medium and have a fundamental understanding of basic advertising principles. In addition, he must know competing media. The ability to point out the strength of television or radio over the other media under consideration or to show how various media can complement one another may mean the difference between a signed contract and a turndown.

An understanding of basic marketing principles is also of value to all time salesmen. Advertising plays an important role in any company's marketing plan, and the better the salesman's concept of over-all marketing strategy, the better his opportunity to develop creative selling ideas, which integrate broadcast advertising with other advertising, sales, and sales promotion tools.

Assuming that a station does a competent job of serving the public interest, convenience, and necessity in its programing, its success depends to a great extent upon the success of the time salesman. Although the station may retain the services of a station representative for national spot business and, if affiliated, may benefit from the activities of the network's sales force, the great majority of broadcasting stations rely upon their own local sales force as the backbone of their entire selling structure. This is increasingly true in small to medium-sized television stations and especially true in radio stations, where the station representative and the local sales force produce practically all the business that the station carries.

The station sales force works directly under the supervision of the sales manager, or the commercial manager, but the station manager, especially in smaller stations, takes an active interest in all selling activities. In some cases he may actually be the commercial manager in all but name, whereas the person with the title may be only a regular salesman with a few additional responsibilities. The station manager almost always looks after national spot business and network business, although this work may occasionally be delegated to the commercial manager.

The station's selling force includes full-time salesmen—the number varying with the size of the station and the size of the selling job—and sometimes part-time salesmen as well. The announcer-salesman combination is characteristic of smaller radio stations. This arrangement often proves successful, for since local advertisers know the salesman as an on-the-air personality, the ice is already broken when he begins his sales solicitation. Certain announcer-salesmen confine their sales activities to selling time on their own radio programs.

It is extremely important that salesmen employed by a small station have a working knowledge of station operations. Many time salesmen have had previous experience in various phases of station activities, such as announcing, writing, program direction, or production. Thus they have a firsthand knowledge of the television or radio business and can offer practical help, suggestions, and service to retail accounts. This does not imply that salesmen from other media, especially newspaper space salesmen, do not make good station time salesmen. However, by learning as much as possible about station operations, such persons should be able to do a better selling job in television or radio.

Paying Station Time Salesmen

There are four methods of paying station time salesmen: (1) straight salary, (2) straight commission, (3) salary and commission, and (4) drawing account.

The *straight-salary method,* as its name implies, means that a salesman is paid a fixed salary each month, regardless of the business he produces. This method is utilized more by larger stations than by smaller ones and seems to be more characteristic of long-established stations, according to information compiled by the National Association of Broadcasters.

The *straight-commission method* means that a salesman earns in direct proportion to what he produces. Since local employment and competitive factors vary to a great extent, no standard has been set for commission expenditures, but all stations try to hold their sales costs down to 15 per cent. Commission rates of 10 to 15 per cent of sales seem to be the most common.

The *salary-and-commission method* means that a time salesman is compensated with a basic salary plus a commission on all sales. Some stations pay a good base salary plus a 5 per cent commission on sales. Others pay only a fair base salary but offer a higher commission.

The *drawing-account method* is a variation of the salary and commission method. The salesman is guaranteed a basic amount of money (drawing account) each month regardless of what he produces. However, if his commissions total more than his drawing account, he is given the additional compensation he has earned. The amount of business a station time salesman produces over his drawing account or under his drawing account is usually carried over a 12-month period, and overages are paid in the form of a bonus at the end of the year. If the commission from the salesman's business is less than the yearly total of his drawing account, the difference is ordinarily dropped at the end of the year, and the salesman starts a new selling year with a clean slate. The handling of drawing accounts, however, varies considerably from station to station.

Most broadcasting stations today pay on a salary-and-commission basis. The basic salary offers the security that a salesman often feels is essential, and the added commissions offer the incentive for extra effort that a good salesman wants. This holds true in both large and small stations. Many television stations are more interested in selling program time than announcement periods. In such instances management often offers higher commissions on the sale of program time as an inducement to salesmen to concentrate on this type of business. In radio, emphasis tends to be on the sale of announcements or 5-minute newscasts.

The Master Sales Plan

The master sales plan, as previously indicated, is an outline of basic selling information and strategy to be used in selling time. Its basic format—which is suitable for all stations, television or radio, large or small—includes six sections: (1) establishment of the selling objective, (2) compilation of the basic station story, (3) analysis of availabilities, (4) analysis of prospects, (5) establishment of seasonal selling campaigns, and (6) follow-through. When a broadcasting company operates both a television and a radio station, there is usually a separate sales staff—and thus a separate sales plan—for each medium.

1. *Establishment of Selling Objectives.* In the simplest terms the dollar sales objective of a broadcasting station is the amount of money needed to meet all expenses and give station owners a satisfactory return on their investment. A sales manager's annual sales objective shows separate sales goals for local sales, national spot sales, and network sales. Sales goals are revised quarterly or semiannually at most stations.

2. *Compilation of the Basic Station Story.* Fundamental facts about the television or radio station are termed *the station story.* Facts to be included in the station story include coverage and circulation data, market information, station services, equipment, network affiliation, station ratings, rates, and the like. Some time buyers want a great deal of station information—others only a small amount. The time salesman must have fundamental facts readily available.

Market information on any station includes (*a*) statistical data, such as population, number of families, number of television or radio families, total retail sales, retail food sales, retail drug sales, and wholesale sales within the primary coverage area (occasionally within the secondary coverage area as well); (*b*) marketing data—such as type and extent of farming or fishing, popularity as a vacation area, and manufacturing activities—designed to indicate the ways in which the area may be uniquely attractive to advertisers.

3. *Analysis of Availabilities.* The station log indicates all time availabilities —both for programs and for announcements—as well as information on pending availabilities. It is well to build around top-flight commercial programs in selling, since such shows have established audiences. Plans should be made to sell time periods adjacent to well-known network programs or spot programs with large followings, such as syndicated films, news programs, and sports shows. It is much easier to sell time adjacent to such high-rated spots than to sell time unrelated to them. As newly sold programs build an audience, new programs can be sold next to them.

4. *Analysis of Prospects.* Prospects fall into several different categories. Advertisers who have used broadcast media before but who are not currently on the air obviously represent one important group, but it is also essential not to overlook present television or radio advertisers—not only for renewals but for expanded broadcast schedules. Another type of prospect is the new business organization—a firm about to open its doors to the public or one just getting under way that can logically use television or radio. Established business organizations that have changed management or taken on new lines of merchandise, especially nationally advertised merchandise, may also fall under this classification.

Business from some prospects may come in "over the transom"; that is, advertisers wishing to buy time may contact the station. This is sometimes the case in major-market television, especially in regard to evening time, and on certain radio stations, particularly for early-morning hours.

Most selling is a long-term proposition that proves successful only after repeated contacts with the prospect. The salesman may begin by interesting a prospect in television or radio in general and, of course, in his station in particular. In many smaller communities the station may have to sell the benefits of broadcast advertising intensely before advertisers become attracted to this medium. The prospect gradually develops confidence in both the salesman and the station, and this is the sales approach which usually winds up with a highly desirable long-term contract, mutually beneficial to advertiser and station. Such long-range selling may seem expensive, but it ultimately pays off.

Television and radio time may be sold to still another type of prospect, the business firm that has established an advertising appropriation for television or radio. This is a common situation in spot advertising, and it is up to the time salesman to convince the prospect or the agency that a certain proportion of the allocation should be invested in his station. Alert salesmen will contact such advertisers well in advance of the actual campaign allocation.

Although each retailer who is not currently a broadcast advertiser may be considered a prospect, there are various degrees of potential associated with different types of business. Some are not logical users of television or radio time because of code restrictions. Others serve such a limited trading area that they should not use television or radio. Among those advertisers that can use broadcast advertising, some types of business tend to become more enthusiastic and successful users of television and radio than others. An analysis of broadcast advertisers by type of business often provides salesmen with helpful leads.

5. *Establishment of a Seasonal Selling Campaign*. Successful advertisers, both national and local, plan advertising activities well in advance of launching the campaign. For this reason salesmen should make their presentations well in advance, too. In late spring and during the summer, for example, salesmen should be soliciting fall and winter business. Chances for renewals are much better when accounts are sold early enough to allow time for proper execution of the campaign. This will include close tie-ins at the retail level, well-directed merchandising activities, and all-round coordination. Last-minute "rush" business may produce a "rush" campaign with poor results. This may lead the sponsor to the mistaken conclusion that he used the wrong medium for his advertising.

6. *Follow-through*. When a salesman solicits a prospect for a reasonable period of time but no sale results, it is up to the salesman to classify the prospect as either "live" or "dead." Records should be kept of all calls so that an accurate check on the status of any prospect is readily available. If a prospect is marked for the "live" file, the salesman should line up another appointment in the near future and follow up on the date specified. On the other hand, if he is a "dead" prospect, no more effort should be directed to him, since a salesman's time can be better spent working with prospects that offer more potential. Periodically, the "dead" file should be reexamined and the prospects resolicited, since their outlook may have changed with time or the station may have developed a new program policy, attracting the kind of audience the retailer wishes to reach. It is amazing how much business can be won by careful follow-ups and how much can be lost when this step is neglected.

When a salesman goes out on specific calls, it is up to him to know the prospect and the prospect's market better than do competing time and space salesmen. By studying available market data and trade information, by exchanging ideas and tips in weekly station sales meetings, by following the trade papers, and in other ways, the salesman can store up a valuable stockpile of information which will go a long way toward building the prospect's confidence in both the salesman and the station—and such confidence leads to sales.

Old advertisers coming up for renewal also need follow-through attention. Since most accounts require considerable servicing on the part of the station salesman as the broadcast campaign develops, the salesman is constantly in close contact with the clients. Well in advance of the renewal date, he should make a bid for continued business (and perhaps additional business as well).

Establishing a master sales plan provides several benefits. First of all, by planning in advance, all selling activities are coordinated—hit-or-miss selling is eliminated. All sales activities are directed toward attaining the same goal, and a powerful promotion plan can be created to support the selling strategy. Such planning gives station sales personnel a refresher course on what they are selling, and all sales activities can be channeled into those areas where sales potential is greatest. The development of a master sales plan often calls attention to areas in the program schedule which need improvement and strengthening, programs that should be upgraded to attract larger audiences and more sponsors. All in all, coordinated creative selling, guided by the master sales plan, results in long-term contracts, mutually beneficial to sponsors and stations.

Selling Station Time to Retail Advertisers

Presentations to retail advertisers vary with the prospect's knowledge of fundamental advertising principles, his specific understanding of commercial television or radio, his general attitude toward the station and the particular broadcasting plan the salesman is promoting—a program campaign, an announcement campaign, or both. For this reason, some presentations may include all the information in the "basic selling story" section of the master sales plan, and others may be much simpler.

If the retailer is uninitiated in advertising, the salesman's first step is to sell him on using advertising as a sales tool. The next step is to sell him on the advantages of television or radio advertising. This can best be handled by a time salesman who is familiar with competing media, especially those available to the retailer—the local newspaper, direct mail, etc. The time salesman can then point out the specific areas in which television or radio is superior to the other advertising vehicles that might be considered.

With such spadework completed, the time salesman is ready to explain what the advertiser will gain by using his specific broadcasting station. Many solicitations begin at this point, in the case of advertisers who are already fully familiar with the advantages of broadcast advertising. But many radio time salesmen find that even sophisticated advertisers are sometimes preoccupied with television or print media and need to be reminded of the basic benefits of radio.

Why his station is the best buy is the heart of any time salesman's presentation. When a master sales plan has been prepared, it will outline all the data the salesman needs for his presentation. (The prospect has been selected by analyzing the "prospect section" of the plan, the presentation is in keeping with the "seasonal selling section," and the information the salesman will give the prospect comes from the sections on the "station's basic story" and "availabilities.")

Every good sales presentation ends with a bid to action—a request for the order. In some cases the decision to buy is not made immediately following a presentation but is arrived at in the agency's office or the advertiser's office at a later date. But in most cases, a retail advertiser is in a position to sign a contract when the salesman has completed his presentation—provided, of course, that the salesman has motivated the advertiser to buy.

The entire retail selling presentation revolves around the *creative selling idea developed* by the salesman. The sales idea may be a simple plan—to reach housewives at home or men driving to and from work. Or it may be more complicated—to complement other advertising media used by the advertiser, to saturate the audience at the time of a major store promotion, or to reach greater cumulative audiences.

All time salesmen should observe one simple selling concept: avoid cutthroat selling against competing stations, which does much to undermine confidence in the entire advertising medium. Intra-city civil wars among radio stations are relatively common. When a retailer meets various radio time salesmen who spend the majority of their presentation undermining the values of other stations in town, he rapidly comes to the conclusion that no radio advertising is a worthwhile investment. The solution, of course, is to sell the medium, stick to card rates, and sell the station in a positive fashion.

Although certain retail sales solicitations require considerably more information and many require much less, the average presentation covers the following points, adapted from the master sales plan, which unfold the creative selling idea step by step: (1) coverage and circulation, (2) audience, (3) availabilities, (4) costs, (5) physical equipment, (6) station merchandising services, (7) success stories, (8) station policy, and (9) the role of television or radio in the retailer's over-all sales promotion or advertising plans. Each of these points is discussed below.

1. *Coverage and Circulation.* By the use of engineering contour maps the station salesman shows the prospect exactly where the station has coverage. By the use of NCS data the salesman can also point out where the station has circulation. Information on coverage and circulation is especially important to retailers drawing business from an extended trading area. Often, however, the small retailer has little interest in the extent of coverage. The fact that the station can be heard well in the city where he does business is all that concerns him.

Depending upon the station's selling story and the advertising needs of the retailer, the salesman may stress quantity or quality of coverage. A powerful station will point out its extensive coverage. A less powerful one will stress its ability to sell to specific groups within its area, such as the local urban audience, the farm audience, the foreign-language audience, or the Negro audience. The local television station often has a special story to tell—its ability to reach into suburban areas and well beyond and into communities which are part of a large store's trading area but are not served by any other local advertising medium.

2. *Audience*. It is the responsibility of the time salesman to give the prospect information on the size of audience that may be expected at the time of the availability. Program ratings indicate, of course, the estimated audience for a program. When station breaks are for sale, the average of adjacent program ratings indicates the estimated audience.

Audience rating studies are conducted regularly in metropolitan areas by program rating organizations such as the A. C. Nielsen Company, The Pulse, Inc., and The American Research Bureau. Reports are issued monthly for the largest cities in the United States and somewhat less frequently for smaller cities. In small markets audience studies may be undertaken only once a year, and some cities are so small that no regular rating studies are available.

When a station is located in a market where audience ratings are issued infrequently, management should give serious consideration to having special reports prepared by a competent research organization, preferably one recognized in the field of broadcast research.

In presenting audience information salesmen should always report the date of the study and make any necessary interpretation of the figures in the light of changed competition, differences in station programing, seasonal variation, etc. No projection from rating percentage to estimated audience should be made unless the rating study is validly projectable. Most rating studies are indicative of city audience only and do not necessarily reflect rural audience as well. A rating can rarely be projected to the station's total circulation area, unless, of course, this entire area has been sampled.

3. *Availability*. The term *availability* is associated with two elements—the *time period* and, in the case of a program campaign, the *program* available to fill the time period. The presentation should cover only those availabilities which are logical choices for the prospective client. Obviously, they should be at times of the day when the retailer's customers are available. The time salesman should inform the prospect of competing and adjacent programs and their sponsors.

Naturally, no sales presentation should be made for an availability adjacent to a competitive advertiser. The common practice in broadcasting is to separate similar products or sponsors by an amount of time equal to the amount of program time purchased. A 15-minute program, for example, should be separated from a competing program by no less than a quarter of an hour. Many stations schedule competing sponsors even further apart. When the salesman is trying to sell a program campaign, he should discuss the specific show available for sponsorship, as well as the time period. The suggested program is often one which has been selected by the salesman, working closely with the station's program department. In most cases, a program that has been on the air for a period of time and has built its own audience seems to be more desirable for retailers, especially smaller ones, than a new show. Naturally, if the objective is to sell an announcement campaign rather than a program campaign, the sales solicitation will cover only information directly related to the available time segment.

4. *Costs.* Having informed the prospect of the availability or availabilities, the salesman can logically move on to costs. He should quote the rates for each availability and explain the rate card as thoroughly as necessary, with special emphasis on the discount structure.

Salesmen should be specific when explaining how much a proposed television or radio campaign will cost. The salesman should work out costs to the last penny and avoid making rough estimates, such as "this will cost you less than $300 if you take advantage of all discounts." Too often the exact figure runs over the approximation, and the salesman finds himself on the defensive. It is far better to have the correct figure ready the first time.

Some salesmen prefer to talk to retailers in terms of cost per program, cost per announcement, or cost per week, rather than cost per campaign. Many small retailers, for example, find such figures more palatable. On the other hand, some salesmen, especially on larger accounts, prefer to sell on an overall cost basis, lest the advertiser experience a certain shock when he ultimately realizes that his small $100-a-week advertising activity has turned into a $5,200 investment for the year.

An explanation of the contract may also be in order at this point. Advertisers want to know what they are signing, and the salesman should briefly explain the highlights of the agreement.

5. *Physical Equipment.* All equipment which can be used for the proposed program should be explained to the sponsor. This may include cameras, telecine equipment, local news bureau (if a news program is under consideration), facilities for audience-participation shows, remote equipment, talent, and so on, as applicable.

6. *Station Merchandising Services.* All advertisers are interested in making every dollar spent on advertising work to the utmost. This is as true in television or radio as in any other advertising medium. A salesman should explain what merchandising services and audience promotion activities are available to a sponsor. Many times misunderstandings can be avoided before the campaign is under way by a careful preliminary explanation of the services a station will perform gratis and those for which there is a charge. At this point also, the alert salesman should emphasize the importance of merchandising work on the part of the retailer as well as the station.

7. *Success Stories.* Results which other advertisers have secured through television or radio should be included in the presentation. When such re-

Fig. 23-1. Success stories are an aid to broadcast selling. Radio Station WMAQ, Chicago, prepared a brochure with an assortment of letters of endorsement. (WMAQ, Chicago.)

sults are stated in letters written to the station by satisfied advertisers, the time salesman has dramatic evidence to use in the presentation. Some salesmen, however, prefer to weave the success story informally into presentations. The sale of almost any product or service depends more than casually upon satisfied customers and their willingness to say so. A few good success stories bolster up station salesmen, too! Station management should therefore make a definite effort to secure outstanding success stories for use in presentations, but this is often a tougher problem than it appears. Most advertisers with successful broadcast sales strategy (or any form of successful formula for advertising and sales promotion) are unwilling to disclose complete details, especially sales results, and often a sponsor requests that he remain anonymous if the station reports his success story.

8. *Station Policy.* The presentation should include information on the film and other mechanical requirements of the station, commercial standards and time limitations on commercials, closing time for commercials, and other pertinent details of station policy. Often a station has incorporated its policies in a brochure, booklet, or pamphlet, which can be given to the retailer for guidance.

9. *The Role of Television or Radio in the Retailer's Over-all Sales Promotion or Advertising Plans.* Television or radio advertising should be sold to retailers as another tool of advertising—another member of the sales

promotion team to increase retail business. Neither television or radio should be sold as a magic cure-all medium that immediately skyrockets sales curves. The job of the salesman is to educate the retailer to the use of broadcast advertising and to explain how it fits in with established promotion plans and how it can be integrated into the advertiser's over-all selling approach.

Here is where the time salesman's background study of the retailer becomes especially important. By following trade papers in the retailer's field, by keeping alert to retail marketing conditions, by noting the retailer's use of other advertising media, and often by reviewing earlier sales calls, the salesman will have some indication of what the retailer expects from his advertising and sales promotion activities. How television or radio can help the advertiser achieve his specific goals is one of the important phases of the sales presentation.

As mentioned earlier, the presentation should close with a bid for the retailer's order. This may be done with a "soft touch" or a more direct approach, depending upon the type of prospect. Too many sales presentations have fallen short simply because the salesman did not ask for action.

Aids in Selling Time to Retailers

Among the more important selling aids used in connection with the sales presentation are coverage and circulation maps, program rating reports, published statements of station policy, letters telling of successful use of the medium, a presentation brochure, and projection equipment or tape recorders for audition purposes. Both the Radio Advertising Bureau and the Television Bureau of Advertising publish helpful aids for station salesmen. RABs "Last Word" studies of advertising media seen, heard, or read immediately before buying are a good example. Such studies have been particularly helpful to local stations in signing gasoline and oil companies, for the car radio serves as a last-minute reminder.

TvBs film presentation, "The Who's, When's, and How's of Retail Television" outlines a five-point retail television advertising campaign. Directed at the retailer, it suggests (1) outlining store goals, (2) setting up the proper total advertising budget for consistent year-round advertising, (3) earmarking about 15 per cent of the budget for television, (4) putting one man in charge of the television campaign, and (5) defining the store's audience and building a television schedule to reach that audience. New and similar material is produced by both RAB and TvB each year.

Coverage maps may be made from engineering field-intensity studies, NCS data, or both. Program ratings may be Nielsen, American Research Bureau, or Pulse ratings or special Trendex measurements of the station's local audience. Program ratings may be either in the original form submitted by the research organization or in a shortened version. Often extracts from the original are sufficient for selling purposes, since a complete report may tend to confuse or distract the retailer. Success stories, as mentioned, may be presented in either oral or written form.

There are two schools of thought on the use of presentation brochures or booklets. Some promotion men contend that elaborate presentations, with detailed flop-over charts to illustrate the major points in the station's story, tend to build both sales and prestige for the medium. Others say that such forms of presentation are complicated, lead to confusion, and are unnecessary. When a presentation brochure is used, whether it is extremely simple or very elaborate, it should include coverage and circulation, time and program availability (or availabilities), adjacent and competing programs, rating of the program under consideration and of adjacent and competing programs, costs, and any other figures that prove the merit of the selling idea.

The question of whether to use a simple or an elaborate presentation can best be answered by the individual salesman, who should be able to judge the retailer's probable receptivity to one or the other method.

Television time salesmen find that camera projection equipment is a standard sales tool. Films available for sponsorship or a special film promoting the station can be shown to the prospect in his own office. Some salesmen make use of transcribed audition material, especially in selling programs and specially transcribed service announcements, such as weather and time jingles. A portable tape recorder can be carried into the prospect's office for the "exploded audition," often with a special opening and closing to suggest that the tape was made especially for the prospect.

Educating the New Television or Radio Advertiser

The entire sales activity of a station time salesman is fundamentally a process of sponsor education. Advertisers who have had no experience in television or radio must be indoctrinated in the use of the medium. The salesman should work closely with such sponsors to help them realize maximum advertising results (and so ensure a contract renewal).

When television or radio advertising is selected as a basic advertising medium, the time salesman should make it clear that in-and-out use of the medium is not conducive to success. Too many advertisers have discontinued basic broadcast campaigns before the medium had sufficient exposure to do a consumer selling job. In contrast, short-term *saturation campaigns,* concentrated around major selling events, can be most successful when *added* to a consistent basic advertising campaign. The basic campaign may be in either broadcast or print media.

Advertisers often need counsel in scheduling their broadcast campaign. Once-a-week or every-other-week frequency may be sufficient when an item is promoted in a regular TV program campaign with a regular audience following. Five 5-minute radio programs a week offer a strong campaign base. With an announcement campaign, greater frequency is needed to register advertising impact. Salesmen do well to encourage announcement campaign advertisers to use a minimum frequency of five plus announcements per week on television and twenty to twenty-five announcements per week on radio. Because of radio's special values as a saturation medium, many radio schedules run considerably higher, some as high as 200, 300, or 400 announcements per week per market.

Time salesmen should work closely with the retailer in selecting in-demand and leading-line merchandise for broadcast advertising. Again, a frequency schedule should be worked out to ensure that an item is given sufficient on-the-air exposure, not scheduled on a once-only basis. All time salesmen should encourage tie-in promotion of broadcast-advertised merchandise and suggest additional ways of increasing campaign effectiveness through departmental displays, window displays, and the like.

A good time salesman impresses upon each retail television or radio advertiser the importance of retailer–time salesman cooperation. In most cases the retailer does not have an advertising agency, nor does he have anyone on his own staff who is qualified to counsel him on the broadcast advertising campaign. The retailer must therefore rely on the time salesman to help him get the most from his broadcast advertising dollar.

Servicing Retail Accounts

Once a contract is signed, the time salesman's work has just begun. As mentioned above, the salesman must work closely with the advertiser, especially the small retail advertiser, to make the campaign a success. Among the numerous activities commonly involved in servicing the account are advising the retailer on total broadcast strategy; giving tips on advertising strongest departments and in-demand lines; selecting items for promotion; scheduling items with sufficient frequency; checking station-prepared commercials with the retailer; suggesting ways of coordinating broadcast advertising with other media; offering ideas for beaming programs more directly to a particular group; and recommending program improvements, including possible new time slots, ideas, or gimmicks.

Selling Station Time to National and Regional Advertisers

Most television and radio stations that wish to sell time to national or regional advertisers do one of two things—sometimes both. They may engage the services of a station representative to help sell national spot advertising, or they may affiliate with a national or regional network.

National and regional advertisers buy time on either a national spot basis or a network basis. All such transactions are ordinarily made through the advertiser's agency, who deals with a station representative or with the network time salesman.

There are several ways, however, in which a station can assist in the sale of time to national and regional advertisers. First of all, the station should keep in close touch with both the representative and the network and keep its salesmen up to date on availabilities and other pertinent facts about the station. The station manager or the commercial manager should visit the representative and the network regularly to help remind them of the station's sales potential and its interest in doing a selling job for advertisers.

The station representative often stresses the importance of having the local station's sales force contact local distributors and jobbers of nationally advertised merchandise. At the same time, the representative contacts the national advertiser or the agency (usually the latter) to complete the circle and make the sale.

On occasion, the station manager or the commercial manager can sell local facilities directly to the national or regional advertiser. Sales calls may be made on the agency, the advertiser, or both. The "unwritten rules" which must be followed in these circumstances are explained in the following two sections.

Selling the Advertising Agency

It is usually the station representative who contacts the advertising agency on behalf of a television or radio station. When, however, the contact is made by the manager, and the station employs a representative, each should be cognizant of the other's activities. In most cases the representative not only lines up the agencies for the manager to contact but also accompanies him on the calls. When a station operates without a representative, the station manager or salesmen deal directly with the agency in soliciting spot business of national and regional advertisers.

A direct call upon an advertising agency by the station manager or the commercial manager is rarely a "hammer and tongs" selling presentation. Rather, the manager builds good will for future sales. He reminds the media director, the time buyer, or the agency television and radio director that his station is interested in serving the agency's clients. He attempts to make his station's call letters stand out from the hundreds of other call letters in the agency's time-buying files. At the same time, the manager gains up-to-date information on the general status of the agency's accounts that are active in broadcasting in his area.

When a station does not retain a representative, the direct sales call may be either a general presentation or a solicitation for specific accounts. The station manager may, for example, receive word that a national advertiser is opening a new sales territory within the area served by his station. He may explain to the time buyer that his station would be an ideal outlet if the agency considers broadcasting in the new market. The manager may show present availabilities, point out that the sponsor has a network program that can easily be expanded to include his station as the local network outlet, and in other ways leave the door open for business with a specific account.

Rarely does a signed contract result from a manager's call upon an agency. The usual aftermath is a letter to the station from the agency requesting time availabilities for a client. A prompt answer to such a request is essential! This may or may not be followed by an order for station time.

Fig. 23-2. Some typical promotional mailings to agencies to keep time buyers, media directors, and account people familiar with the station. Note the giant post card showing WTDV's television coverage and the assortment of market data reports. Most mailings are standard-size, for filing purposes and ready reference.

Some advertising agencies keep a complete file on television and radio stations. Calls by managers should bring the station's file folder up to date with fresh, vital information on the current program schedule, talent, and availabilities. Most agencies, however, do not keep availabilities on file. They prefer to request this information only as needed, since the constant posting of time availabilities can become a difficult task.

Some business from agencies comes to stations "over the transom," espe-

Fig. 23-3. A television station promotion advertisement helps pave the way for national spot time sales. Stations ordinarily work closely with the station representative on promotion campaigns. Many stations have special sales pushes during the summer months, especially for seasonal advertisers, such as ice cream firms and soft drink companies, although more and more major national advertisers are using television on a year-round basis. (WTVT, Tampa.)

cially in the case of leading stations. Agencies learn about the station through *Standard Rate and Data* (the section on spot television or spot radio), through station advertising in the trade press,[1] or in some other indirect way. They then write the station for specific information (e.g., time and

[1] The importance of trade paper advertising and publicity should not be overlooked by the television or radio station interested in selling spot time to national and regional advertisers.

program availabilities). Prompt attention to such a request may result in an over-the-transom sale.

Selling the Advertiser Direct

In selling time to an advertiser that employs an agency, the station ordinarily works through the agency. There are time, however, when a station feels that in order to consummate a time sale it is necessary to deal directly with the advertiser (because it seems desirable to meet the client, because the agency does not appear to have given the station fair consideration, or for some other reason). In such situations the station manager or the commercial manager, whoever is in charge of national business for the station, is the logical person to make this contact. He should, however, inform the agency of his action, lest the agency feel that the station has gone over its head.

When the station plans a direct call upon the advertiser, the person to contact is usually the advertising manager. In some cases, however, the station manager may deal with the head of the sales division, the merchandising manager, or even the president of the firm, depending upon who makes the advertising decisions in the particular company. The solicitation may be designed to start the sales ball rolling by prodding the advertiser, who, it is hoped, will then contact the agency and suggest the purchase of station time. Business may result via the agency.

When a national or regional advertiser's offices, or plants, are located in the same city as the broadcasting station, or reasonably close, it may prove profitable to call on the advertiser as though his company were a local business firm. If those in charge of the local office do not have the authority to place advertising, they will direct the station salesman to the proper source.

The Television and Radio Station Representative

In the early days of radio, a group of men originated the practice of purchasing time in bulk from individual radio stations for resale at higher prices to advertisers. Today these "time brokers" have passed completely out of the selling picture, but they were the forerunners of the modern television and radio station representative.

What Is a Station Representative?

A station representative (often called a *rep* in the field) is an individual or an organization having a contractual agreement with television and radio stations (also regional networks) to act as a member of the station's sales force in selling spot time to national and regional advertisers. The station representative, however, provides a service not only to stations but also to advertisers and agencies. The station benefits because the representative enables it to solicit business in buying areas throughout the country without maintaining its own branch offices. Advertisers and agencies benefit because the station representative makes it possible for them to buy time on several stations through one central office and to obtain station data, market information, and billing through one source, instead of having to contact innumerable stations individually.

The first station representatives appeared in 1932, and a few of the organizations that started then are still in business. Some representatives handle only television stations and others only radio stations, but most represent both media, though usually maintaining a *separate* sales staff for each. Rarely do the same salesmen handle both media. Station representatives generally have branch offices in the principal cities where national advertisers and their agencies have business offices.

Leading station representatives require their salesmen to call not only on time buyers and media directors but also on account executives and agency owners. Representatives make general presentations on behalf of spot television and spot radio as advertising media, in addition to specific presentations on behalf of their stations. They are expected to become acquainted with advertising managers, sales managers, and, in many cases, research and media people in the advertiser's organization—and perhaps the president of the firm as well.

Most station representatives are independent sales organizations. Both NBC and CBS, however, have station representative divisions to sell spot time. Although these divisions were originally organized to represent only network-owned stations, they have expanded their scope and now represent other stations as well.

Clients of a Station Representative

The clients [2] of a station representative, as mentioned, may include large and small television and radio stations and regional networks. Most stations use only one representative organization, but a few employ two such firms—each soliciting spot business in a different section of the country. A large station may establish its own branch sales office in key markets of the United States and still utilize the services of a station representative to handle business in areas not served by the local sales force or the branch sales office. A station representative may handle as few as one or two stations or may have sixty accounts or more.

In most cases representatives do not solicit business within a radius of 50 miles from the individual stations they represent. Sales in this area are handled by the station's local sales force. Contract stipulations may exclude the representative from specified cities where the station has branch offices or may even prohibit him from actively soliciting business within the station's

[2] Although the term *client* usually refers to an advertiser (sponsor), station representatives also use the term to refer to stations they represent.

home state. Contracts between station representatives and individual stations or regional networks are normally made for 1-, 2-, or 5-year periods, cancellable upon 30 days' written notice by either party.

What Stations Want from Their Station Representative

A survey conducted by *Sponsor* Magazine showed that stations want the following services from their representatives: (1) more factual selling, (2) exchange of ideas between the station and the representative, (3) handling of contract details, (4) intensified trade relations, (5) contacts, contacts, and more contacts, (6) original research, (7) presentation of availabilities to all prospects, and (8) an understanding of station operations and problems. These points may be condensed into two basic reasons why a station utilizes a station representative: (1) to gain a special sales force to sell spot television or radio advertising time and (2) to gain a special counsel to advise on station management problems.

What the Station Representative Offers Stations

According to the same survey station representatives feel that they should perform the following functions, listed in order of importance: (1) build increased dollar volume for clients, (2) promote the stations, (3) build agency contacts, (4) offer stations rate-card information and assist them in planning rate structure, (5) make programing recommendations to stations, (6) offer over-all advice on station operation, (7) help on special sales problems, (8) carry out sales research, (9) carry out program research, and (10) educate agencies and sponsors to the spot medium.

Many representatives employ full-time personnel for the express purpose of counseling station management. This counseling runs the gamut from offering ideas on sales promotion pieces, sales techniques, and sales policies to helping develop rate cards and rate structures, from conducting sales and program research to advising on personnel problems and the question of network affiliation.

Station Representative Spot Sales Procedure

Spot television or radio advertising business may originate in one of three ways: (1) the advertising agency may recommend spot television or radio, (2) the advertiser may decide upon a spot television or radio advertising approach, or (3) the local distributor or jobber of nationally advertised merchandise may request and receive local broadcast advertising support.

A representative's major solicitations are directed toward the advertising agency and the advertiser. Many times the representative makes a specific selling presentation to such an organization only after he has done considerable preliminary contact work. Preliminary contacts may include general presentations on the value of spot television or radio as advertising media, often supported by research findings in the field, and informal conversations with time buyers, media men, TV and radio department directors, account executives, research personnel, advertising managers, sales managers, and even agency owners and presidents of companies. Many contacts are made with agencies and advertisers in the course of servicing business already on the air.

Since creative use of the national spot medium requires creative selling, station representatives often spend a long time developing a prospect. It may take months or even years for a representative to learn all the marketing and creative aspects of a given account. During this time the representative presells the national spot medium, matching media strategy to marketing strategy. As he becomes increasingly familiar with a given account, he does continuous groundwork with the buyer, providing services for him (on another account perhaps) and in general developing the buyer's confidence and trust. In addition preselling may involve a spot usage strategy—a program idea, for example, or a plan to use a group of stations for a saturation campaign. It may also mean working with the broadcast writer, especially in smaller agencies, stimulating him to develop commercials that tie in with the basic copy strategy yet do an effective job in the spot medium.

Selling the Advertising Agency. When an advertising campaign is in the development stage at the agency, the time buyer, media director, or whoever purchases time may consult the station representative about specific availabilities and stations. Many of the data that time buyers need are available in the station representative's files or have been condensed into summary forms or presentations for convenient reference by both the representative and the time buyer.

In many cases providing the buyer with up-to-the-minute availabilities involves telegrams and long-distance telephone calls between the representative and his stations, for the time element may be all-important in closing a sale. This process may prove quite nerve-racking, especially when the representative is given only a few hours' notice to secure availabilities for the agency.

When a representative submits availabilities to an agency, a time option is usually involved; that is, the agency has only a given length of time to make up its mind to purchase the time, since desirable availabilities may be in immediate demand by other sponsors. Once the agency has chosen its schedule, the representative, depending upon the option and the starting date of the campaign, will either wire or mail the station a time reservation.

A time reservation contains all the information included in a formal contract. Stations consider the time reservation as equivalent to a contract until the agency prepares and forwards the actual contract covering the spot schedule.

Selling the National or Regional Advertiser Direct. Representatives sometimes call upon advertisers direct, just as station salesmen do, and in general they too clear with the agency in advance. There are also times when the agency invites the representative to be present when spot advertising is under consideration by the advertiser. In dealing directly with the advertiser, it is especially important for the representative to stress how the local station can sell the product in its local area, although this subject should also be covered in presentations to agencies. The station's trade contacts with key wholesalers, major chains, and independent chain headquarters; plus its merchandising service, often become a critical point and lead to a sale.

Paying the Station Representative

Station representatives are normally paid on a commission basis. The first 15 per cent of the time sale is earned by the advertising agency, but the second 15 per cent goes to the representative, leaving 72.25 per cent for the local station. In certain cases station rates are higher for national advertisers than for local advertisers. In this way the station nets as much from sales through the representative as from local sales and in many cases even more. Even when a station uses a single rate card, net station income on transactions is much the same, on a cost accounting basis, if the cost of transacting a local sale is deducted from the amount of the time sale.

In recent years some of the new station representative organizations, as well as a few of those longer established, have adjusted their commission structure so that their income is based on the dollar value of business secured by the representative. In most cases the representative earns a figure somewhat lower than the flat 15 per cent when this dollar-volume method is employed.

Selling Network Time

A former sales manager of network radio for the National Broadcasting Company [3] has stated:

> It is very difficult to reduce to writing the qualifications for a successful network salesman. Certainly, selling is one of the most pragmatic of the radio professions because in the final analysis the salesman has only two jobs: to get business and to keep it. From my observation, most men who qualify when this yardstick is applied have certain characteristics in common. They are welcome visitors with both the agency and the client and have an obvious willingness to be of real service. They know their own business thoroughly and apply that knowledge to the client's advertising problems. Generally, these men are also active, both physically and mentally, have the capacity for making and keeping friends, and are capable of controlling both their personal habits and their emotions.

Network time salesmen are selected for their background knowledge of merchandising and advertising, their familiarity with television and radio as advertising media, their personalities and contacts, and especially their

[3] Paul McCluer is now vice president and radio-television director of Geoffrey Wade Agency, Chicago.

ability to adapt themselves to meet the unusual situations characteristic of network time selling. Network salesmen are required to establish and maintain important sales and service contacts with top-level executives of many large national advertisers and agencies. For this reason most network salesmen must have an excellent educational and business background.

Many network time salesmen have been local or spot time salesmen. Others formerly served as space salesmen or promotion men or held various other selling, merchandising, or advertising positions. On his general selling background, the successful network time salesman builds specific knowledge of his own network and what it offers advertisers.

Network Sales Organization

Although each of the national television and radio networks organizes its sales force in a different way, the basic structure is much the same. All main sales offices are located in New York, the hub of network television and radio advertising activity. The New York office coordinates all network sales activities throughout the United States and is directly responsible for sales transactions in the Eastern and Southeastern states.

Division sales offices are located in key network centers from coast to coast, usually in cities where network-owned stations are located. A Chicago sales office is designated either Central sales office or Western sales office and handles sales in the Middle West, the South, and the Southwest. An office in Hollywood, Los Angeles, or San Francisco handles Pacific Coast sales. Other sales offices handle sales transactions in their regional territories. Division sales offices are responsible to the main New York office and the vice president in charge of sales.

A division sales office is headed by a division sales manager, who supervises the salesmen in his area. Because of the many services the network salesman is called upon to perform, he is often termed an account executive rather than a salesman. This is a logical title, since after closing a sale he continues to service the account through the various stages of campaign development.

Because of the multiple contacts necessary in selling network time, network salesmen are paid a straight salary. Salesmen from several division offices may be involved in one transaction, for example. In addition, several departments within the network—promotion and advertising, program, finance, and sales traffic—may have aided in the sale. However, networks usually pay salesmen a commission on the sale of network-owned package programs. In some instances a network employs a separate sales staff to sell package programs. Also, like most stations and representatives selling both television and radio time, the networks maintain a separate sales force for each medium. The two sales staffs are completely competitive in their fight to sell their own medium.

Although regional networks vary greatly in size and selling policy, there is a close parallel between the functions of the regional network time salesman and the national network time salesman, whose activities are described in this chapter.

The Scope of Network Sales

Network salesmen have a threefold function: (1) selling network time, (2) selling package programs, and (3) servicing network clients.

1. Selling Network Time. The procedure in selling network time is much the same as that followed by the station representative or the local station manager, except that the stakes are much higher in selling the national account. The primary contact is the advertising agency. Network sales representatives deal with time buyers, media directors, television and radio department heads, account executives, and agency owners, as well as with advertising department managers and company executives. The sales approach may be in the form of a general presentation on network advertising or research findings or a specific solicitation for business. Network salesmen who contact advertisers direct use the same discretion that representatives or individual station managers employ when they contact advertisers who utilize the services of an agency; that is, they inform the agency of their action so that the agency does not feel that it has been bypassed.

2. Selling Package Programs. Until the Federal Communications Commis-

Fig. 23-4. Agency men listen to a presentation on network television from a member of the network's sales development department. The desk-size presentation easel is popular for pitches of this nature, for it permits the use of colorful and helpful charts, yet is light in weight and extremely portable. (NBC-TV.)

sion stepped in to eliminate network talent bureaus, network time salesmen also sold individual talent. Today the only talent that is handled by network salesmen is talent in network packages. This, of course, is a show created by the network which is complete in itself, with writers, announcers, cast, musicians, and production personnel sold at a flat fee. Networks create and promote their own packages in order to maintain high audience levels and also to control network programing. By maintaining control over their own shows, they can prevent sponsors from switching their programs to a competing network.

In making a sales call, the network salesman will have information on time availabilities. In addition he usually will present one or more program ideas, ordinarily in the form of network packages. In some cases network programing will guide the program packages he offers for sale; that is, he will stress shows that will fit in with the network's program plans. In other cases the salesman is at liberty to present various package ideas, although he is, of course, restricted to programs that will fit into the time period offered. And both time period and program must be such that they reach the kind of audience the advertiser is seeking.

3. Servicing the Account. The work of salesmen in most fields ends when the prospect has signed on the dotted line. At this point, however, the time salesman's job has just begun. This is as true for the network salesman as for the station salesman and the station representative, for the servicing of the network advertising campaign is largely coordinated through the salesman. For all practical purposes, the salesman becomes the advertiser's representative within the network. He acts as a liaison between the network and the sponsor and the network and the agency. Proper servicing is essential if the advertiser is to remain satisfied with his network advertising investment, and the importance of this activity becomes obvious when one realizes that most network time sales are classified as renewals rather than as new business.

Network salesmen work closely with the program department and the production department in connection with the program. However, the salesman acts only as a communication link, leaving promotion decisions up to people on the production staff. Should the sponsor desire to add new stations, the network time salesman informs the traffic department to request clearances, and he may find it necessary to contact the station relations department should local stations have difficulty in clearing time for the network show. If an interruption in program service occurs because of network or station engineering troubles, it is ordinarily the responsibility of the network salesman to see that the sponsor is properly credited by the accounting department. The salesman also encourages merchandising and promotion activities on the part of the network press department, merchandising department, and promotion department, as well as on the part of individual network outlets, and reports such activities to the client. By having the salesman serve as the focal point for such activities within the network, considerable confusion and overlapping are avoided, and the sponsor receives more efficient service.

The Network Sales Service Department

As the name implies, the sales service department handles the administrative details involved in network sales. When an order is received and accepted by the network, sales service informs all network departments affected and requests clearances from affiliated stations. Since no network can dictate to its affiliates, it is the prerogative of each station manager to accept the order at a delayed time or to reject it. It is the function of the network's station relations department, however, to make certain that station management gives every consideration to the network when network time sales are made.

Replies from stations are relayed by sales service to the agency handling the purchase. When stations are unable to clear at the live time or at an acceptable delayed time, the sales service department continues negotiations with affiliates for better clearance.

With many television and radio programs purchased on a partial- rather than a full-sponsorship basis, keeping and reporting clearance records are complicated and time-consuming activities. Since these records also serve as the basis for billing, the procedure is often most efficiently carried out with IBM equipment that can quickly and accurately provide up-to-date clearance information on any given program or combination of segmented programs.

Such other services as handling routine requests to the telephone company for special broadcast circuits, arranging for local and sectional cut-ins, securing additional tapes, and advising advertisers of preemptions are also sales service functions. In the normal course of events, sales service acts as a clearing house for information requests on a great variety of subjects.

Summary

The successful television or radio time salesman needs a broad background in marketing, merchandising, and advertising on which to build his specific knowledge of the medium. The salesman must understand the role of television and radio in the entire marketing picture and educate advertisers to the use of the medium. There are three different groups of time salesmen: the station salesman, the station representative, and the network salesman, each with his own selling problems and sales procedures.

The station salesman is primarily interested in soliciting business from local retailers. At the same time, station managers and commercial managers are interested in developing national spot and network business for the local station. Although some national business may start on the local level by contacts with jobbers, distributors, and others handling nationally advertised merchandise in the local community, station salesmen may also contact advertising agencies and advertisers direct. More commonly, they employ a station representative or affiliate with a network to build national business. Station time salesmen may be paid by straight salaries, straight commissions, salaries plus commissions, or a drawing account. Most salesmen are paid on a salary-plus-commission basis.

A station representative is an individual or an organization with contractual arrangements to represent a group of television or radio stations or regional networks in selling spot television or radio time to national or regional advertisers. Representatives make sales presentations to agencies and advertisers, both to educate them to the spot media and to solicit specific business for their clients. The representative company ordinarily earns the second 15 per cent commission on business sold, with the first 15 per cent commission going to the agency.

Network salesmen, often termed account executives, solicit business for the national or regional network. Their sales procedure is similar to that of other time salesmen soliciting national business; that is, they make solicitations to advertising agencies and advertisers alike. Their duties include not only selling network time and network-owned program packages but also making presentations on television and radio as advertising media.

After completing a time sale—whether local, spot, or network—the time salesman continues to service the account. This follow-through is especially important, since servicing helps to make television and radio advertising more successful and leads to renewed contracts. A good time salesman never turns his back once an account is sold.

Time salesmen are vitally important to the television and radio industry; for, operating as it does under the American system of commercial broadcasting, its success is closely linked with the success of time salesmen in securing revenues to operate the stations and networks.

24 Building the Television and Radio Audience

Television and radio, unlike any other basic advertising medium, are show business. Another important distinction of broadcast advertising is that the sponsor of a show provides the "editorial" content which surrounds the commercial message, whereas the print advertiser buys space in a medium in which editorial content is provided by others.

It is of vital concern to the television or radio sponsor that his program reach the potential customers of his product or service. Specific action can be taken to help achieve that objective. This chapter is primarily concerned with building the audience of a program, as an announcement campaign, of course, is not adaptable to such promotion. Announcements simply capitalize on the carry-over audience of adjacent programs.

Because television and radio advertising are show business and because a program series is generally scheduled at the same hour and day over a period of time, it is sound business practice for an advertiser to take appropriate steps to attract prospects to his program. If a person is attracted to a program because of an audience-building activity, he may become a *regular* viewer or listener. This is highly desirable, for the regular audience is exposed to advertising messages with a frequency and continuity that have proved effective in getting sales results.

Some advertisers may object to "advertising their advertising," that is, using one form of advertising to sell another which they are using. They say they wouldn't advertise their magazine campaigns in newspapers. This however, would be in no way analogous to advertising a TV or radio program, for promoting a show constitutes advertising a *service* of the sponsor—not advertising the advertising.

Audience building is so important that some major advertisers automatically include in the television or radio budget a fund for the purpose of building the audience for each program, on a continuing basis. Usually, however, promotion is not so definitely planned.

It Takes Action to Get an Audience

When a new program goes on the air unpublicized, it gets its audience in several different ways. The most important source is ordinarily the audience carry-over from the preceding program. Viewers and listeners will generally leave their sets tuned to the same station unless there is a program on another station or network which they wish to hear. They will stay with the next program if it appeals to them. If it does not, they will tune to another.

Another segment of the new-program audience consists of those who come across the show as they turn from station to station looking for good entertainment. Still another segment may be those who have just turned on their sets to the station as a matter of habit. In any event, if the program is completely unpublicized, set owners obviously will not make a definite effort to tune to it.

No one can deny that if the embyro program is publicized and exploited, more people will know about it, and a larger audience can be expected. The minimum audience of a program is inherited or comes upon the program by chance. The maximum audience is built by positive action.

When audience turnover is taken into consideration, it becomes even more evident that definite action should be taken to create new viewers or listeners, to hold the regular and occasional audience, and to bring back the "lost" audience. Audience turnover can best be described by an example. A local TV program may have an audience of 10,000 persons each time it is presented. However, 2,000 new viewers may tune to each successive broadcast, and 2,000 old viewers may not return to hear the following show. On this basis, at the end of six programs there would be an audience turnover of 100 per cent; that is, there would be a net gain of 10,000 entirely new viewers over the original 10,000 who saw the first program.

In reality, the turnover factor of audience is not that extreme. However, a very small portion of the audience views *all* the programs which an advertiser schedules during his campaign. The Nielsen Television Index and Radio Index provide information on audience turnover, which is also an indication of audience loyalty.

The audience promotion methods recommended in this chapter incorporate many techniques that have proved effective in building or enlarging a program audience.

The Maximum Potential Audience for a Program

Theoretically, the maximum audience a program could attract would be all the residents of all the homes that could be reached by the stations carrying the show. From a realistic standpoint, however, it is necessary to reduce this potential. First of all, people are not always at their sets and available for viewing or listening. The *available audience* refers to those who are at home and who could receive the program. This potential is further reduced, however, because everyone available does not have his set on at the time of any particular program. Those with sets in use, as described in Chap. 4, therefore, become the sponsor's best audience prospects, although he can also aim at nonviewers or nonlisteners in an effort to induce them to switch on their sets at the time his program is broadcast. The advertiser must compete with the programs on other stations in attempting to attract as large a share of the potential audience as possible. The sponsor must also compete with the publicity and promotion supporting the other shows broadcast in his time period.

The methods of building an audience may be classified as promotion, advertising, publicity, exploitation, and merchandising. An aggressive advertiser wishing to develop his maximum audience should make use of as many of these tools as possible.

Promotion by Station or Network

In contrast to the advertiser, who is concerned with merchandising *and* program promotion, networks and stations are primarily concerned with program promotion. Networks and stations provide a general program promotion publicity service for their clients, which includes countesy announcements, newspaper announcements, and the release of photographs and covering stories to press and other publicity outlets. Courtesy announcements are handled by both the network and the individual station. These are generally scheduled in sustaining programs or in announcement periods which have not been sold.

There is no standard formula for the publicity offered by networks and stations. Each has its own methods and policies, which it generally follows consistently—at least, theoretically. However, the advertiser who shows the greatest interest, cooperation, and appreciation in regard to these services will, in the final tabulation, usually receive the best promotion for his program.

An advertiser and his agency will, therefore, do well to work closely with the publicity and promotion departments of the network and the individual stations in order to get the maximum amount of promotion to start off a TV or radio campaign and, equally important, in order to continue to receive promotion during the entire sponsorship of the program. They should constantly keep in contact with these groups, providing them with news items about the program, photographs of the cast, and other materials. Or, if the program is a network package, the advertiser, through his agency, should check periodically to be sure that the network is releasing sufficient promotional material to the affiliated stations. There is, of course, a practical limit to what the stations can do in publicizing a campaign, but, as mentioned above, the more interest shown by the advertiser and the more good news materials provided for the station or network, the greater the publicity which the program receives.

Here is a typical example of how a network may promote the programs of its advertisers. At the beginning of the campaign, it may pay for recording or filming promotional announcements and preparing program promo-

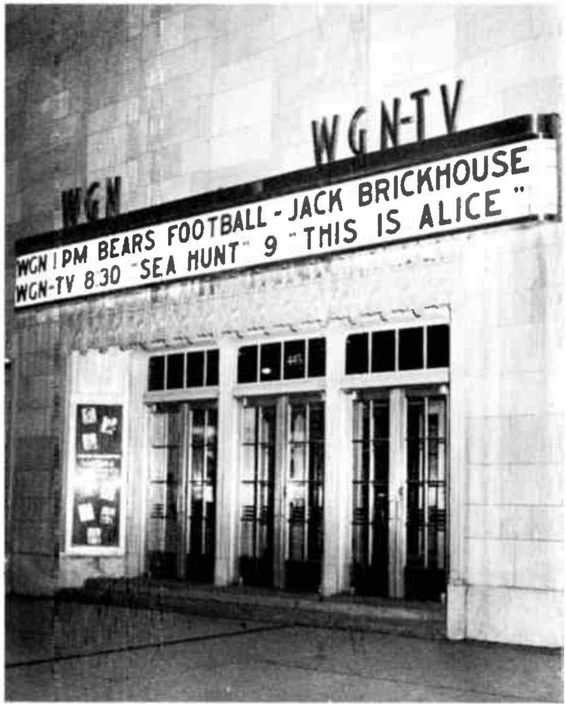


Fig. 24-1. WGN-TV in Chicago uses its studio marquee effectively to call attention to its programs.

tion slides for voice-over use. Such materials, of course, are designed to promote the program, not the product. Regular mailings about the new show may be made to the promotion directors of the affiliated stations, and stories and photos released periodically to TV or radio editors for use in the local papers in the cities where affiliates are located. Mats of a promotional piece, along with a letter from the network promotion manager, may be distributed to the trade. Many affiliates will print and mail such material free of charge. Others will charge only for postage.

Among the materials CBS-TV furnished for its program Yancy Derringer was a promotional kit, sent to all affiliated stations, containing the following items:

1. Two slides—one art, one photo
2. One mat, two-column CBS "eye" ad
3. One mat, two-column art ad
4. Three mats of one-column CBS "eye" ad
5. Reproduction proofs of each ad
6. Two program trailers
7. Three glossy photographs of cast on set
8. Program "notes" pages
9. Credits and contacts page
10. On-the-air copy
    a. One 1-minute announcement

   b. Four 20-second announcements
   c. Four station-break announcements
   d. Homemaker announcement
11. Transcript of audio copy for trailers
12. Suggested copy for display materials
13. Exploitation suggestions

Since station and network promotion is generally aimed at audience building rather than brand merchandising, none of the materials mentioned above contained the sponsor's name.

Periodically, after the start of a campaign, the network will schedule additional promotional services, such as preparing new promotional material for individual stations. During the life of the contract, the network may, through its promotion department, continuously feed to its affiliates news of the program and stories about the cast. Courtesy announcements may also be scheduled throughout the life of the program campaign.

Because audience is the lifeblood of a network and its affiliated stations, the networks often advertise their package programs, which represent a large percentage of network shows, on the TV-radio pages of newspapers. Again, such ads are designed exclusively to attract listeners to the program and do not carry the names of the sponsors.

There is also opportunity for promotion at the studio where a live network program originates, as well as at studios where local live programs are telecast or broadcast. A sign outside the studio calling attention to the time and name of the program is just as important to the sponsor and station as the marquee announcement of a movie is to the theater owner. In New York and Hollywood, where most network programs originate, the traffic that passes the marquees of the studios is extremely heavy. Many a potential viewer and listener is exposed to the time and station by such a program announcement. Within the studio, a tasteful stage decoration showing the product name, and perhaps a blow-up of the product, can be a constant reminder to the audience that the program is made available through the courtesy of the sponsor. A small item not to be overlooked by an advertiser is printing a brief product message on studio tickets and ticket envelopes.

A network's contribution to the effectiveness of a TV campaign may be measured in a tangible way. NBC, for example, prepares special reports for its clients on its program promotion and publicity. After detailing the various publicity activities during a 9-month period, an NBC report concluded with:

> Here is a recapitulation of all NBC promotion for your program—the result of a coordinated effort on the part of NBC-TV Network, NBC Affiliates and Owned and Operated stations:
>
> Total number of announcements: 10,208
> Total lines of advertising: 53,525
> Combined value of this advertising promotion: $2,994,925

A device used by some advertisers to encourage stations to help build the popularity of a program is the audience-building promotion contest. Contest rules are established and forwarded to all the stations on an advertiser's schedule. Courtesy announcements, paid advertisements, exploitation, and other means of building audience are suggested to the stations. A list of prizes is arranged, and the judging is normally done by a disinterested individual or group. Ordinarily, the contest idea attracts only a portion of all the stations carrying the advertiser's program. Yet, even if only 25 per cent of the stations participate, results may well make the endeavor worthwhile.

Advertising

Advertising a TV or radio campaign with paid space is often an effective way to help build an audience. If, for example, a particular program has an unusually fine guest star, an advertisement to this effect on the program page of a newspaper can be helpful in alerting the public to the event. Readership of newspaper pages or sections devoted to television and radio programs is very high. Another means of advertising to the public is in the program schedule itself, as published by the newspaper. Instead of relying on the standard program listing furnished by the paper, the advertiser may purchase space in the schedule adjacent to the time indicated for his program. The ad may be from 1 to 5 inches, depending on the policy of the newspaper, and is usually a little less than column width, to match the TV log.

The advertiser should realize that his prime job in using advertising to promote his program is to sell the audience on the program. He should not try to sell the product in the same ad. (A program promotion ad is entirely different from the type of ad used, for example, in a magazine print campaign, where the primary aim is to sell the product.) A good announcement advertisement will list the star, the name of the program, the time, and the station and merely mention the name of the product or sponsor.

Although some sponsors have used special program promotion ads in magazines, such space is generally used to sell the product. The product ad, however, may include a small box with an invitation to tune to the program of the advertiser. This is followed by the network, the day, and the time of broadcast. Such an announcement, without detracting from the effectiveness of the over-all ad, would serve to notify the reader of the good viewing or listening fare sponsored by the advertiser of the product shown.

On a more localized basis, advertisers use car cards, newspaper ads, direct mail, and other local media to call attention to their campaigns.

Publicity

In its broadest sense, publicity is any information designed to advance a cause. The purpose of publicity for television and radio programs is to influence potential viewers and listeners favorably toward a specific program

Fig. 24-2. A representative group of car cards used to build the audience of radio and television stations. Note that all program promotion for KDAL and KDAL-TV lists the sponsor, as well as the program, day, time, and channel or frequency. (WPTR, Albany; KDAL and KDAL-TV, Duluth.)

and to remind them repeatedly to tune in to the show. An advertiser may either handle the entire publicity campaign himself or employ a specialist. The current trend is toward the publicity specialist, because of his experience in this work and because of his contacts, which are extremely important in this area.

Practically every source of mass information is a potential outlet for publicity. In newspapers, for example, the TV-radio section is one of the first outlets that should be considered. A good publicity agent will make every effort to have his client's program listed in the "best program" column. Newsy releases to the TV-radio editors are also a means of getting the story of a program before the public. Publicity is often admitted to the general news section of a paper when a story about the program or its talent has significant news value. The food column, the homemaking department feature columns, and other special sections of the paper offer additional opportunities for publicity, provided that editors are supplied with relevant stories about the program or talent, slanted to the readers who are attracted to such sections.

Magazines and trade publications are also good potential outlets for publicity releases on a specific program. Here again, however, to get results, that is, to get stories and photographs published, the publicity specialist must provide material that is newsworthy and of general interest to the reader of the publication solicited. Although the sponsor's name is rarely mentioned in such releases, they can do an effective publicity job for the stars on a program or for the program content. Since the objective is to gain more viewers or listeners, such publicity serves the advertiser's interest.

Timing of publicity stories is extremely important. If a story regarding a guest star is used too early, the public will have lost interest by the time the star appears on the program. If it is too late, the audience may miss the show. It is essential, therefore, that the publicity specialist work closely with the persons responsible for conducting the campaign. In this way, the publicity specialist will not only effectively cover the normal run of stories about guests and programs but often will uncover some human interest stories about rehearsals, performers' experiences, etc.

Publicity, as a device for building the TV or radio audience, is usually a long-range proposition. Yet certain publicity stunts, which properly come under the classification of exploitation, have boosted the audience of a particular program practically overnight. The general rule still applies, however—it takes time and effort to persuade a nonlistener to become a listener.

Although the results of publicity often seem intangible, they may be measured to some extent. Perhaps the most popular method of evaluating a publicity job is through a clipping service. An advertiser may subscribe to a service which checks hundreds of newspapers throughout the country. Newspapers are examined from cover to cover, and any picture, article, or report on the subscriber's program is clipped and sent to him. However, unless the service has universal coverage, the clippings may merely suggest the total publicity job. Some advertisers, wishing to convert these results to a dollars-and-cents basis, compute the cost of the lineage, car cards, on-the-air announcements, and other promotion which they have received through publicity, in order to arrive at the hypothetical figure they would have had to pay if they had bought all the space and time given them.

The promotion offered by the station or network, discussed in a preceding section, also comes under the general classification of program publicity. As already mentioned, however, an advertiser who wishes to do an aggressive job in building his audience should not depend solely on promotion by the network or station. He himself should conduct an effective publicity cam-

Fig. 24-3. Station exploitation to build an audience. A revised program structure plus a barrage of local promotions, including a flagpole sitter, helped build the audience of Station KLIF, Dallas. (KLIF, Dallas.)

paign as well. Some advertising agencies have publicity, promotion, or public relations departments to handle such work for a client. Finally, any advertiser who can afford the expense will find that retaining an experienced publicity agent is a good investment. Today there are many special organizations in this field. In addition to publicity organizations, there are public relations companies that include publicity work as one of their activities.

Exploitation

Exploitation, a form of promotion that tends toward the sensational, may be considered an extreme type of publicity. It is generally tied in with timely news, stunts, tricks, or other devices to capture popular interest. There have been many popular stunts in the past which have produced greatly expanded interest in particular programs. Feuds, pseudo romances, contests on the program for studio audiences and for viewers, the scheduling of guest stars, and special offers all come under the generic term *exploitation*. It is obvious that publicity and exploitation are closely related, although exploitation is more dramatic and exciting.

All exploitation activities are planned with one objective in mind—to increase the popularity of a program. An advertiser may exploit his program by traveling the show. In this way the program talent comes into direct contact with viewers and listeners throughout the area traveled. The audience has the opportunity of seeing a program actually being broadcast.

John Blair & Co., one of the leading television and radio station representatives, advocates using a combination of promotion and exploitation in audience-building activities. The following excerpt is taken from their booklet *Local Radio Programing,* but the ideas apply to television as well as to radio.

Promotion-Exploitation

Promotion-exploitation are the devices which successful radio stations use to attract larger audiences, as do many national advertisers of quality products who use premiums to attract first-users to try their merchandise. It's a well-known fact that many advertisers use contests, often with fabulous prizes in terms of merchandise and money, to introduce new products or to attract the public to their dealers' stores.

Naturally, no amount of premium merchandising nor contest promotion will have a lasting effect on sales unless the product satisfies the consumer to the extent that, having been induced to buy the first time through a promotion device, she will buy repeatedly thereafter.

The same general principles can be applied to a radio station. Having created a quality product, the successful radio station then seeks to attract ever-larger audiences through the use of promotion and exploitation devices. However, for such a campaign to be successful on a long-range basis—to induce the listener to keep buying, as it were—the basic program product must be sufficiently attractive to maintain interest once it is aroused.

Radio station promotion-exploitation falls into four general categories—major contests; on-the-air promotions; outside publicity; and advertising.

Some radio stations have been criticized for running contests, especially those with money prizes, on the theory that the audience is bought. This is in spite of the fact that such contests are identical with those major newspapers have used for years to build circulation. The effort here is to induce listeners to try the product, knowing that they will remain with it if they are basically pleased.

There are many kinds and variations of prize contests which are well-known to the industry. In addition to inducing the listener to try the product, they have the advantage of allowing him to participate in the activities of the station in a way which can be both fun and rewarding. Playing games has the same sort of universal popular appeal as music, and the alert radio station capitalizes on this through its contests.

Successful radio stations realize that, just as they can sell commercial products, they can sell their own product, and they use a variety of on-the-air devices to attract attention to themselves. One station gave away its disc-jockeys for baby-sitting and car-washing in a best-letter contest. A Western disc-jockey gives away an orchid a day to the woman who writes the best letter about her neighbor.

Of course, nearly all modern radio stations have high-quality professionally-produced station identification jingles, which fall into the category of on-the-air promotion.

Through the device of outside promotion and publicity, the stations seek primarily to attract attention to themselves and their personalities. The basic outside promotion device is the appearance of personalities at public affairs. There is a wide range of this sort of activity. The station might promote a farm progress show. Personalities appear at neighborhood clubs, social organizations, service clubs, store openings, schools, and virtually any place where there are groups of people.

Many stations employ mobile studios from which to originate programs which during the week are parked at points of high traffic concentration and on the week-ends are the major attraction at shopping centers. The station's mobile news units are seen frequently on the streets and always at the scene of a major news story.

In the field of pure publicity, stations will employ flag-pole sitters, ancient automobile parades, sports car rallies, foolish pay-offs of personality bets, and similar devices.

In the area of advertising we find the use of all or part of the local media ranging from matchbooks to sky-writing, newspapers to outdoor spectaculars.

With alert station management, the sort of promotion-exploitation outlined above is a continuing, 52-week effort with only one design in mind—to attract, stimulate, and interest as many people as possible so that they will become permanent listeners to the station—users of the product.

Merchandising the TV and Radio Program to the Consumer

Another activity directed toward increasing the audience is merchandising the TV or radio advertising campaign to the consumer. This, it should be noted, is differentiated from merchandising the advertising to the trade—a subject considered in the next chapter.

Merchandising the TV or radio campaign to the consumer may be defined as any activity directed by the advertiser to the consumer to promote a program and the products sponsored. This merchandising works primarily through the sponsor, his sales force, and the trade to the consumer, whereas program promotion and publicity work primarily through media to the consumer.

TV and radio advertising can be merchandised to the consumer in numerous ways. One of the more popular methods is the use of special product wrappers or labels to call attention to the advertiser's program, the station, and the hour. Employees should be encouraged to watch their company's program and to tell their friends about it. Company trucks may carry special panel posters or bumper signs with information on the program. Streamers, stickers, and signs for the retailer's doors and windows have been successfully used to merchandise program advertising. Special point-of-purchase displays can tie in the program with the product on sale. When the advertiser utilizes metered mail, the metering machine can also imprint information concerning the program.

The extent of merchandising activities is limited only by initiative and imagination, tempered by budget considerations. Usually, however, the budget need not impose any serious restrictions. Many effective merchandising activities can be carried out in the course of preparing routine advertising and sales promotion materials, for it takes only the proper forethought to include a statement to the effect that the company's program is broadcast over a given station at a given hour.

A Case History

The various elements in a successful campaign are all closely coordinated. Although this chapter discusses methods of audience building and the next chapter discusses merchandising the advertising, the subjects are closely related, and many activities are aimed at both these objectives. The 7-Up television series, Zorro, on ABC-TV was supported by such a joint effort. The audience-building and merchandising activities provide a fine case history of a well-conceived, well-coordinated, and effectively executed program.

From the start of the program in 1957, monthly editions of *The Zorro Newsletter* distributed to 7-Up developers (bottlers) across the country kept these men informed and enthusiastic about the program and its exploitation. It gave them thorough and continuing information on the program to help them merchandise the advertising.

A $185,000 print campaign introduced the program to the public. Newspapers in 135 cities plus 45 different editions of *TV Guide* carried announcement advertising of the show itself. In addition to this, ABC-TV and individual, affiliated stations scheduled special announcements calling attention to the program. A special Zorro promotion kit was provided to 7-Up developers and all station managers. This contained program background material, samples of point-of-purchase pieces, newspaper mats, quantities of jumbo postcards, glossies, and other materials.

In leading markets, costumed Lady Zorros distributed to the press Zorro hats and cartons of 7-Up in 7-Up thermobags. No opportunity was missed to bring excitement—and audience—to the program. The effort paid off, for the program started with a rating just a little below that of the well-established Groucho Marx Program, its most serious competition.

Continuity—extremely important in a promotional effort of this kind—was provided by continuous news releases, human-interest stories, and other means of keeping the public always aware of the program.

The success of Zorro, a Disney creation, led to a related promotion campaign in the form of Zorro merchandise. Many items help to keep the name Zorro before the public. Over forty different manufacturers were licensed to make everything from shirts to wagons—all carrying the name Zorro. Other Zorro items include: suits, shirts, boots, oil paints, lunch boxes, thermoses, inflatable toys, sunglasses, Sanitone dry-cleaning bags, jewelry, dolls, ring-toss games, flashlights, wallets, T shirts, magic slates, whip-ring mask sets, and scooters.

All these promotional activities were aimed at one ultimate objective—increased sales of 7-Up. The excitement built for the program and for the Zorro merchandise gave the 7-Up salesmen the opportunity to sell the idea of special 7-Up displays and to merchandise 7-Up and Zorro tie-ins.

Fig. 24-4. The case history of Zorro provides a good example of coordinated promotion. While 7-Up promoted and merchandised the program through its advertising agency, the ABC-TV network provided its affiliated stations with a list of audence-building materials: (A) cover of ABC-TV's Audience Build-up Campaign Folder, (B) slides for on-the-air promotion, (C) on-the-air announcement copy and program background material, (d) glossies of "Zorro" for news stories, and (E) mats for station program promotion advertisements. (ABC-TV.)

Fig. 24-5. Here are some of the promotional and merchandising materials used by 7-Up for the Zorro program (Zorro is a Disney production, and the name "Zorro"—wherever it appears—is copyrighted by Walt Disney Productions): (1) "Zorro Newsletter" sent to 7-Up developers, stations, and others; (2) store poster; (3) "talker" which fits around neck of 7-Up bottle; (4) jumbo post card for mailing to dealers; and (5) button, with space for day and time of program, to be used by store clerks. The Zorro promotional kit was sectionalized for publicity, promotional, and merchandising materials. (ABC-TV.)

There is no doubt that the effort expended in this audience-building and merchandising activity contributed greatly to the effectiveness of the 7-Up television campaign. It was low-cost insurance to make and keep Zorro a popular TV program and to ring up increasing 7-Up sales.

Summary

It is in the interest of the television and radio sponsor to explore all possible ways to build the audience of his program. Obviously, the larger the program audience, the larger the audience to which his commercial messages will be exposed.

The networks and stations perform a valuable service in publicizing an advertiser's program. This service may take the form of on-the-air announcements, paid newspaper space, paid program listings, and other forms of publicity. Network and station program promotion is generally designed to build the audience to a show but not to publicize the sponsor's name.

The networks usually provide their affiliates with program promotion kits so that individual stations can exploit the shows locally. Program background, biographical or news stories on the talent, newspaper mats, glossy photographs, slides, and film clips are generally standard items in such a kit.

The final responsibility for getting that extra bit of value in building the audience is, of course, the advertiser's. He may advertise the program in newspapers, giving the local station call letters and the time of the program. This type of advertisement emphasizes the program rather than the product, but it generally includes the sponsor's name or the brand name.

In addition to building an audience through advertising, there are numerous publicity possibilities. News releases, human interest stories, unusual pictures, and public appearances of stars are all devices which have been used successfully to call attention to a program and remind viewers or listeners of a forthcoming show. Exploitation may be considered publicity based on the sensational. It is generally associated with stunts, tricks, contests, and other dramatic devices to induce people to tune in a particular program.

The ways to promote a program are unlimited, and each program series offers its special opportunities. The important thing is that the advertiser recognize the possibility of increasing his program audience beyond the minimum which may be inherited from the previously scheduled show or by chance tune-in. The maximum audience is built by the positive action of network, station, agency, and sponsor working together.

25 Merchandising Television and Radio Advertising

To develop a television or radio campaign to full effectiveness, a well-coordinated merchandising program to the trade is recommended. The preceding chapter deals with promoting the television or radio campaign to the consumer in order to build the audience for the program series. Promoting the television or radio campaign, both network and spot, to those concerned with its sales-making power is referred to as *merchandising.* In its broadest aspect, merchandising includes any activity undertaken to increase interest in and appreciation for the selling power of an advertiser's campaign on the part of (1) the sponsor's own organization, (2) the broker or wholesaler, and (3) the retailer.

Merchandising to the Advertiser's Own Organization

In promoting a television or radio campaign, the advertiser should start with his own organization. It is important that all members of his company, particularly the sales force, fully realize the value of the advertising effort.

Television and radio advertising, like all other forms of advertising, are actually part of the sponsor's selling staff. They are selling tools available for every salesman to use. An advertiser may profitably spend his time explaining to his sales force the why and wherefore of his TV or radio campaign, being especially careful to point out why the particular program was selected for sponsorship. This is important, for salesmen should be convinced, even though they may not like the program personally, that it is the most effective vehicle for the consumer selling job.

The advertiser has another important job to do in merchandising the campaign to his salesmen. Salesmen may think of advertising in terms of print media only. Because broadcast advertising is intangible, they may fail to realize how really effective it can be in moving goods. Unless the salesman recognizes the value of such advertising, he cannot impress his customers with the selling support they get when they feature a TV- or radio-advertised product.

The advertiser should see that every salesman (1) fully understands the merit of the company's TV or radio advertising, (2) is enthusiastic about the selling power of these media, and (3) can effectively incorporate the element of TV and radio advertising in his sales presentation. When properly presented, the story of the broadcast advertising behind a product can persuade the dealer to display and feature that product more effectively. The sales department and the advertising department should complement each other in their selling efforts.

Sales Meetings

Since television and radio are really show business, the use of either medium may be effectively presented to keynote a sales meeting. An enthusiastic presentation of the campaign and the advantages of the particular program or announcement series selected will do much to help the sales force understand the advertising strategy.

A sales promotion kit incorporating a selling story on the campaign is, of course, desirable. The advertiser should encourage the use of the kit in all sales solicitations to help ensure consistent application of the basic selling-merchandising ideas that management has carefully worked out. The salesmen can, of course, supplement the basic presentation with their own comments.

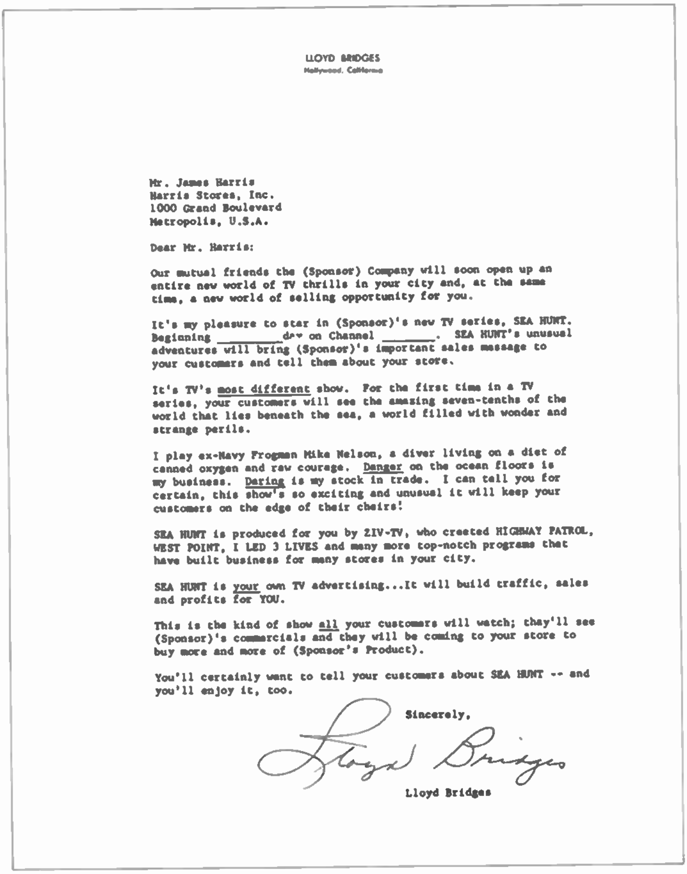
The sales meeting is also an appropriate occasion for the advertiser to discuss with his salesmen and divisional sales managers the opportunities which can be developed through television or radio stations carrying the advertising campaign. The primary duty of salesmen is, of course, selling, but they should not find it difficult to budget their time to make such valuable additional contacts. Some stations may offer little merchandising help, but an advertiser should capitalize on whatever selling support is available in any of the markets in which his program is seen or heard.

Cooperation by the station will depend to a large degree upon the advertiser's interest in merchandising help. A written inquiry about the station's services in this area will, of course, bring a reply, but personal contact by a salesman is likely to be more productive. There have actually been occasions when a station has helped to open up new channels of distribution for an advertiser—after receiving a call from the advertiser's salesman.

The sales meeting also gives the advertiser a chance to spell out to the sales force the importance of using tie-in materials at the point of sale. It provides an opportunity for discussion and for answering any questions about the merchandising plans of the entire advertising campaign. Only when salesmen fully understand the strategy of the campaign can they project to the customer their enthusiasm for their company's advertising as a selling support at the consumer level.

Informing Nonselling Personnel

An advertiser will do well to keep all his employees informed of his TV or radio advertising campaign. Office and factory memos, bulletin board no-



LLOYD BRIDGES
Hollywood, California

Mr. James Harris
Harris Stores, Inc.
1000 Grand Boulevard
Metropolis, U.S.A.

Dear Mr. Harris:

Our mutual friends the (Sponsor) Company will soon open up an entire new world of TV thrills in your city and, at the same time, a new world of selling opportunity for you.

It's my pleasure to star in (Sponsor)'s new TV series, SEA HUNT. Beginning __________day on Channel ________. SEA HUNT's unusual adventures will bring (Sponsor)'s important sales message to your customers and tell them about your store.

It's TV's most different show. For the first time in a TV series, your customers will see the amazing seven-tenths of the world that lies beneath the sea, a world filled with wonder and strange perils.

I play ex-Navy Frogman Mike Nelson, a diver living on a diet of canned oxygen and raw courage. Danger on the ocean floors is my business. Daring is my stock in trade. I can tell you for certain, this show's so exciting and unusual it will keep your customers on the edge of their chairs!

SEA HUNT is produced for you by ZIV-TV, who created HIGHWAY PATROL, WEST POINT, I LED 3 LIVES and many more top-notch programs that have built business for many stores in your city.

SEA HUNT is your own TV advertising...It will build traffic, sales and profits for YOU.

This is the kind of show all your customers will watch; they'll see (Sponsor)'s commercials and they will be coming to your store to buy more and more of (Sponsor's Product).

You'll certainly want to tell your customers about SEA HUNT -- and you'll enjoy it, too.

Sincerely,

Lloyd Bridges

Lloyd Bridges

Fig. 25-1. A letter to the trade which Ziv Television Programs, Inc., makes available for use by Sea Hunt sponsors for trade merchandising purposes. Lloyd Bridges is the star of the Sea Hunt series. (Ziv Television Programs, Inc.)

tices, house organs, and similar devices can be used to announce to employees the time of broadcast and the station or network over which the program can be heard. A house organ, if there is one, can be used effectively in a continuous campaign to keep company personnel interested in the television or radio advertising. Human interest stories or anecdotes about the cast of the program or stories about the production of commercials will usually serve to keep the employees aware of the campaign.

The house organ, however, should be used not only to publicize the company's program but also to *merchandise* its advertising. It is highly important that the employees understand how *all* advertising works. Lever Brothers, for example, at one time distributed to their employees a four-color booklet in comic-book format explaining very simply how its advertising worked.

The fundamentals of the American competitive system and the job of mass selling through advertising have never been fully explained to the workers throughout the country. Management should consider the responsibility to educate employees to the basic economics of this system—to explain how it works and how advertising has helped to establish and maintain our high standard of living. TV and radio advertising is, of course, part of the picture, and its role should be explained. Sales results from a TV or radio campaign are one bit of evidence that can profitably be passed on to employees to let them share in the knowledge of their company's successful advertising.

Merchandising Television and Radio Advertising to Brokers and Wholesalers

In addition to a company's own sales staff, brokers and their salesmen, wholesalers, and jobbers also serve in the chain of product distribution. These groups may service many products for a number of companies. The advertiser should present to these organizations the complete story of his television or radio advertising activity. This may convince them that there will be sufficient consumer demand for the product to warrant their pushing it more than less advertised brands. In addition, the advertiser should supply their salesmen with a full documentation regarding the advertising program. In this way these salesmen, in addition to the advertiser's own salesmen, can contact the trade with an effective presentation on the broadcast advertising support.

Merchandising by the trade is often referred to as pushing the product toward the consumer. Merchandising *to* the trade is showing the trade how to capitalize on the advertising activity to move more of the product advertised.

Merchandising Television and Radio Advertising to the Retailer

Although an advertiser should merchandise his complete and coordinated advertising program to his dealers, the following discussion emphasizes television and radio advertising.

With the high degree of self-service in retail stores today, especially in supermarkets, the preselling of a product through advertising is highly important. Yet advertising support alone no longer excites the dealer. It takes a sound, well-conceived and complete marketing plan to get action in the way of special in-store displays. A special, seasonal, or related-item promotion on the part of the national advertiser will generally help in this regard—with all advertising reflecting the promotion idea. Although such promotions will often produce special help at the store, it is also important to let the trade know of the week-in and week-out preselling provided by the regular advertising campaign.

Fig. 25-2. A salesman's brochure to remind the trade that ten network television programs will help build sales for Toni products. (The Toni Company.)

Point-of-purchase materials can tie in effectively with the television or radio campaign. The picture of a well-known television or radio star who sells a product on the air can be used effectively on in-store materials. The element of association is of great value in the advertising-merchandising process. A viewer of a television program is reminded favorably of a product when a picture of the program star appears on an in-store display. If the program does not include a well-known personality, there is still value in associating the program name with the product at the point of sale.

An announcement campaign should be merchandised too. Even though no mention of announcement advertising would be carried on the point-of-sale piece, an effective display of the product can capitalize on the factor of association. Confronted by such a display, the shopper may consciously or subconsciously recall the selling message contained in the announcement. Although some daytime programs may not offer the opportunities for glamorous merchandising that are presented by certain evening shows, the dealer may agree to promote products featured on such daily programs if he is sold on the power of the TV or radio campaign to develop customers.

As mentioned previously, the dealer should be shown that his merchandising activity can pay off in more profit for him. A "reason why" approach, in addition to being fundamental, is usually the most effective. Tying in the product sell with the additional support it will receive from TV or radio should give the dealer a vivid picture of how he can most effectively cash in on the product promotion.

A merchandising device which has been successfully used to give "tangibility" to a television campaign is the distribution of copies of the commercial storyboards. There is intrinsic interest in the elements which make up a television commercial. A copy of the storyboard, which shows how a commercial is "born," takes the dealer behind the scenes—and everyone likes to be a part of the "inside story."

Merchandising Television and Radio Advertising through Printed-word Media

An advertiser may effectively merchandise his television or radio advertising through printed-word media. This may take the form of trade paper advertising or general consumer media advertising.

An advertiser may use trade paper advertising to direct the attention of the trade (retailers, wholesalers, etc.) to his broadcast campaign. This type of advertising generally calls for action on the part of the reader, urging him to stock the product in order to capitalize on the consumer demand that will be developed by the TV or radio selling effort.

An advertiser may also use general media, such as newspapers, magazines, or outdoor advertising, to promote his TV or radio program. In some instances, the advertiser may develop special ads calling attention to his shows. This device has already been treated under the subject of building the audience—but it is also a program merchandising activity that can be effective in dealing with the trade.

Merchandising by Television and Radio Stations

In general, neither networks nor individual stations merchandise a client's name or product to the trade (or to the public). Included in the network or station promotional activities may be some form of advertising campaign —direct-mail or trade magazine, for example—designed to promote the program, but without referring to sponsorships or brands.

There are some exceptions to this general rule. Program packages have

Fig. 25-3. A trade advertisement in "Supermarket News" encourages retailers to stock up on products of the Ralston Purina Company that will be promoted on three network television shows. (Ralston Purina Company.)

been offered to advertisers with a guaranteed number of in-store displays. In most instances, however, the station or network considers its prime responsibility in promotion to be that of delivering the maximum audience. Such activity is therefore directed to the general public through on-the-air announcements of coming programs or through display ads featuring the program, or perhaps a sequence of programs, scheduled for a particular evening.

Some stations publish grocer bulletins with news items about their advertisers. Others send out mailings to the trade. The advertiser should not hesitate to question the station or network about its operating policy regarding the type of merchandising activity he would like to effect. Policy may preclude the station or network from undertaking such activity. This, however, should not alter the over-all merchandising program. Any help provided by the media should be considered collateral—the basic merchandising program is the advertiser's responsibility.

Since merchandising services vary widely from station to station, they can be arranged most effectively through local planning. Rather than attempt to dictate a merchandising plan to all stations on a schedule, the advertiser may work with the stations individually to try to get the most effective help in each market.

The première of a program may be accompanied by a viewing of the show in the station's studio. When this is done, representatives of the trade are usually invited. Both the advertiser and the station then have an opportunity to give the guests a selling story on the program and its significance in helping to build sales.

Merchandising Contest

A device used successfully by many advertisers has been the merchandising contest, which is primarily designed to get special displays and other help from broadcasters. The advertiser announces the rules of the contest to all stations carrying the program, the stations submit photographs of displays or written reports of their merchandising activities, and a disinterested group of judges passes upon the various entries submitted. Stations are usually grouped by market size or in some other way to provide a fair base for judging. There may, for example, be three groups: (1) stations in large markets, (2) those in medium-sized cities, and (3) those in smaller markets. Prizes are awarded to the winning stations, and, in some contests, to retailers.

Not all stations enter such a contest, but even if only 20 or 25 per cent participate, the advertiser is generally well repaid for his efforts.

Handling the Merchandising Activity

A good merchandising campaign should be as carefully conceived and executed as any other element of the over-all selling effort. This means that

Fig. 25-4. An island display for Gillette's World Series special TV razor and other Gillette products, for use during World Series time. Network television was the primary advertising medium, with both network radio and Sunday newspaper comics used in strong supporting roles. (Gillette Safety Razor Company.)

a merchandising theme and plan should be established before any action is taken in contacting the trade. The advertising department usually works closely with the sales department in the development of the merchandising program. Although the merchandising theme should tie in with the over-all advertising theme, its objective will be different. The merchandising theme should center around the "profit story," the financial benefits the trade can achieve by tying in with the advertising theme directed to the consumer. Materials for merchandising usually include such items as salesmen's portfolios, trade mailing pieces, and point-of-sale materials (counter display pieces, window displays, window streamers, posters, door decals, etc.). Although it is often difficult to convince dealers to use point-of-sale materials, a good presentation of the product and the advertising support which it will receive may be influential in getting the dealer to cooperate in the product promotion.

Every possible opportunity should be taken to develop dealer tie-in with the television or radio advertising. If, for example, an advertiser travels his program from city to city, dealers at the points of origination should be contacted for tie-in promotions. Product display with pictures of the cast, window displays, personal appearance of the cast at leading outlets, and association of the network program cast with the local advertising are all effective devices which an aggressive sales force can promote. In most cases displays are coordinated through chain headquarters, but the store manager usually makes the final decision. Advertisers often grant display allowances to encourage the trade to feature their products.

If an advertiser has insufficient manpower to do a comprehensive merchandising job, there are organizations that he may employ to handle this work. Their representatives will contact the trade, sell them on tying in with the client's advertising, and install displays where permitted. Although many advertisers have used this service effectively, this practice is the exception rather than the rule.

Summary

A television or radio advertiser can take positive action, over and above the program or announcement schedule itself, to ensure the maximum effectiveness of his campaign. Merchandising is an important part of this process. The advertiser should merchandise his television or radio campaign—as well as his entire advertising program—to his own organization; to his jobbers, wholesalers, and brokers, as the case may be; and to the retail trade. The advertiser is responsible for creating and implementing the merchandising program. Networks and stations may assist in some phases of this effort, but their activities should be considered collateral rather than basic.

Within the advertiser's organization it is especially important that the sales force be familiar with the campaign and convinced of its value, so that they can use it effectively as a selling tool. The sales meeting or sales convention gives the advertiser an excellent opportunity to reach all his men, spell out the advertising program, and answer any questions about it. The salesmen should be provided with appropriate brochures or other printed material to help them sell the advertising program at the various trade levels for which they are responsible. In merchandising a television campaign, the use of a commercial storyboard has proved effective as a "stopper" to get trade interest.

The advertiser will do well to keep his entire employee group informed about the advertising program—especially the television or radio phase. This should be a continuous activity, so that employees are always aware of news about the program—for example, forthcoming stars or special shows to be scheduled. They should be encouraged to tell friends and neighbors about their company's program series.

Since stations vary in the amount of merchandising support which they make available to an advertiser, it is up to the advertiser to explore the possibilities and capitalize on whatever services are offered that can be of help to him. An advertiser might well have his salesmen allocate a little time in the various markets they cover to visiting the stations that carry the campaign and to soliciting local merchandising help.

In-store display pieces tying in a program star with the sponsored brand are excellent means of promoting a product. If a program has no outstanding star, a tie-in with the program name can provide an effective display idea, for the shopper's pleasant association with the program can lead to a sale.

A merchandising contest built around a television program and conducted among stations can be an effective promotion device. Cooperating dealers will sometimes give outstanding island space for multicase displays of products in the hope of sharing merchandising awards with winning stations.

The merchandising campaign should be well coordinated and continuous throughout the life of the campaign. Close cooperation among the advertising manager, the salesmen, and the detail men can make for effective implementation of the plus value of a television or radio campaign.

26 Regulation of Television and Radio Advertising

The American system of commercial television and radio advertising operates under the free enterprise system. It is dominated neither by government ownership nor by government control, as are so many other broadcasting systems throughout the world.

Within the structure of the American system, however, forces are at work to make certain that the television and radio industry utilizes its freedom in such a manner that its operation will be beneficial to the public interest. The forces are (1) self-regulation within the industry, (2) public criticism, (3) regulation by Federal law, and (4) regulation by state and local law.

Self-regulation within the Industry

The most powerful force in regulating television and radio advertising is self-regulation on the part of advertisers, agencies, networks, and stations. The National Association of Broadcasters has developed a self-regulating code for the television industry and a code for the radio industry. Although these codes are binding only upon NAB member stations, many nonmember stations also follow the basic provisions of the codes. Since the two codes are similar in their approach, only The Television Code is included in this chapter. Some stations have created their own codes, and others use a modified version of the basic broadcasters' code as their standard of practice.

The Television Code

Preamble

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

The revenues from advertising support the free, competitive American system of telecasting, and make available to the eyes and ears of the American people the finest programs of information, education, culture and entertainment. By law the

Fig. 26-1. The seal of good practice is displayed by television stations that observe the self-regulating Television Code of the National Association of Broadcasters. All codes should be viewed in their proper perspective—not as something to "get around" but rather as sound standards to guide broadcasters, agencies, and advertisers alike to long-range business success. (NAB.)

television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and of live programs, advertising agencies, and talent agencies.

The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes.

Television and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television.

In order that television programming may best serve the public interest, viewers should be encouraged to make their criticisms and positive suggestions known to the television broadcasters. Parents in particular should be urged to see to it that out of the richness of television fare, the best programs are brought to the attention of their children.

Advancement of Education and Culture

1. Commercial television provides a valuable means of augmenting the educational and cultural influences of schools, institutions of higher learning, the home, the church, museums, foundations, and other institutions devoted to education and culture.
2. It is the responsibility of a television broadcaster to call upon such institutions for counsel and cooperation and to work with them on the best methods of presenting educational and cultural materials by television. It is further the responsibility of stations, networks, advertising agencies and sponsors consciously to seek opportunities for introducing into telecasts factual materials which will aid in the enlightenment of the American public.
3. Education via television may be taken to mean that process by which the individual is brought toward informed adjustment to his society. Television is also responsible for the presentation of overtly instructional and cultural programs, scheduled so as to reach the viewers who are naturally drawn to such programs, and produced so as to attract the largest possible audience.
4. In furthering this realization, the television broadcaster:
    a) Should be thoroughly conversant with the educational and cultural needs and desires of the community served.
    b) Should affirmatively seek out responsible and accountable educational and cultural institutions of the community with a view toward providing opportunities for the instruction and enlightenment of the viewers.
    c) Should provide for reasonable experimentation in the development of programs specifically directed to the advancement of the community's culture and education.

Acceptability of Program Material

Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has towards his society. Furthermore:

a) (i) Profanity, obscenity, smut and vulgarity are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

(ii) Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization such as combating prejudice, are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

(iii) The Television Code Review Board shall maintain and issue to subscribers, from time to time, a continuing list of specific words and phrases which should not be used in keeping with this subsection. This list, however, shall not be considered as all-inclusive.

b) (i) Attacks on religion and religious faiths are not allowed.

(ii) Reverence is to mark any mention of the name of God, His attributes and powers.

(iii) When religious rites are included in other than religious programs the rites are accurately presented and the ministers, priests and rabbis portrayed in their callings are vested with the dignity of their office and under no circumstances are to be held up to ridicule.

c) (i) Contests may not constitute a lottery.

(ii) Any telecasting designed to "buy" the television audience by requiring it to listen and/or view in hope of reward, rather than for the quality of the program, should be avoided. (*See Contests.*)

d) Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually nor justified as a solution for marital problems.

e) Illicit sex relations are not treated as commendable.

f) Sex crimes and abnormalities are generally unacceptable as program material.

g) Drunkenness and narcotic addiction are never presented as desirable or prevalent.

h) The administration of illegal drugs will not be displayed.

i) The use of liquor in program content shall be de-emphasized. The consumption of liquor in American life, when not required by the plot or for proper characterization, shall not be shown.

j) The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature. Telecasts of actual sport programs at which on-the-scene betting is permitted by law should be presented in a manner in keeping with Federal, state and local laws, and should concentrate on the subject as a public sporting event.

k) In reference to physical or mental afflictions and deformities, special precautions must be taken to avoid ridiculing sufferers from similar ailments and offending them or members of their families.

l) Exhibitions of fortune-telling, astrology, phrenology, palm-reading, and numerology are acceptable only when required by a plot or the theme of a program, and then the presentation should be developed in a manner designed not to foster superstition or excite interest or belief in these subjects.

m) Televised drama shall not simulate news or special events in such a way as to mislead or alarm. (*See News.*)

n) Legal, medical and other professional advice, diagnosis and treatment will be permitted only in conformity with law and recognized ethical and professional standards.

o) The presentation of cruelty, greed and selfishness as worthy motivations is to be avoided.

p) Excessive or unfair exploitation of others or of their physical or mental afflictions shall not be presented as praiseworthy.

q) Criminality shall be presented as undesirable and unsympathetic. The condoning of crime and the treatment of the commission of crime in a frivolous, cynical or callous manner is unacceptable.

r) The presentation of techniques of crime in such detail as to invite imitation shall be avoided.

s) The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible.

t) Law enforcement shall be upheld, and the officers of the law are to be portrayed with respect and dignity.

u) The presentation of murder or revenge as a motive for murder shall not be presented as justifiable.

v) Suicide as an acceptable solution for human problems is prohibited.

w) The exposition of sex crimes will be avoided.

x) The appearances or dramatization of persons featured in actual crime news will be permitted only in such light as to aid law enforcement or to report the news events.

y) Treatment of Animals. The use of animals, both in the production of television programs and as a part of television program content, shall, at all times, be in conformity with accepted standards of humane treatment.

Responsibility toward Children

1. The education of children involves giving them a sense of the world at large. Crime, violence and sex are a part of the world they will be called upon to meet, and a certain amount of proper presentation of such is helpful in orienting the child to his social surroundings. However, violence and illicit sex shall not be presented in an attractive manner, nor to an extent such as will lead a child to believe that they play a greater part in life than they do. They should not be presented without indications of the resultant retribution and punishment.
2. It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. (*Attention is called to the general items listed under Acceptability of Program Materials.*)
   Television is responsible for insuring that programs of all sorts which occur during the times of day when children may normally be expected to have the opportunity of viewing television shall exercise care in the following regards:
   a) In affording opportunities for cultural growth as well as for wholesome entertainment.
   b) In developing programs to foster and promote the commonly accepted moral, social and ethical ideals characteristic of American life.
   c) In reflecting respect for parents, for honorable behavior, and for the constituted authorities of the American community.
   d) In eliminating reference to kidnapping of children or threats of kidnapping.

e) In avoiding material which is excessively violent or would create morbid suspense, or other undesirable reactions in children.

f) In exercising particular restraint and care in crime or mystery episodes involving children or minors.

Decency and Decorum in Production

1. The costuming of all performers shall be within the bounds of propriety and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home viewers.
2. The movements of dancers, actors, or other performers shall be kept within the bounds of decency, and lewdness and impropriety shall not be suggested in the positions assumed by performers.
3. Camera angles shall avoid such views of performers as to emphasize anatomical details indecently.
4. Racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality.
5. The use of locations closely associated with sexual life or with sexual sin must be governed by good taste and delicacy.

Community Responsibility

A television broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted fully with its needs and characteristics in order better to serve the welfare of its citizens.

Treatment of News and Public Events

NEWS

1. A television station's news schedule should be adequate and well-balanced.
2. News reporting should be factual, fair and without bias.
3. Commentary and analysis should be clearly identified as such.
4. Good taste should prevail in the selection and handling of news:

   Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.
5. At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards, wherever such sections are reasonably applicable.
6. Pictorial material should be chosen with care and not presented in a misleading manner.
7. A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his station, and in his selection of newscasters, commentators, and analysts.
8. A television broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.
9. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements, nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news. Expletives (presented aurally or pictorially) such as "flash" or "bulletin" and statements such as "we interrupt

this program to bring you . . ." should be reserved specifically for news room use. However, a television broadcaster may properly exercise discretion in the use in non-news programs of words or phrases which do not necessarily imply that the material following is a news release.

PUBLIC EVENTS

1. A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.
2. Because of the nature of events open to the public, the treatment of such events by a television broadcaster should be effected in a manner to provide for adequate and informed coverage as well as good taste in presentation.

Controversial Public Issues

1. Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. In keeping therewith the television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to its fellow citizens; and to give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.
2. The provision of time for this purpose should be guided by the following principles:
   a) Requests by individuals, groups or organizations for time to discuss their views on controversial public issues, should be considered on the basis of their individual merits, and in the light of the contribution which the use requested would make to the public interest, and to a well-balanced program structure.
   b) Programs devoted to the discussion of controversial public issues should be identified as such, and should not be presented in a manner which would mislead listeners or viewers to believe that the program is purely of an entertainment, news, or other character.

Political Telecasts

Political telecasts should be clearly identified as such, and should not be presented by a television broadcaster in a manner which would mislead listeners or viewers to believe that the program is of any other character.

Religious Programs

1. It is the responsibility of a television broadcaster to make available to the community as part of a well-balanced program schedule adequate opportunity for religious presentations.
2. The following principles should be followed in the treatment of such programs:
   a) Telecasting which reaches men of all creeds simultaneously should avoid attacks upon religion.
   b) Religious programs should be presented respectfully and accurately and without prejudice or ridicule.

c) Religious programs should be presented by responsible individuals, groups and organizations.

d) Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

3. In the allocation of time for telecasts of religious programs it is recommended that the television station use its best efforts to apportion such time fairly among the representative faith groups of its community.

Presentation of Advertising

1. Ever mindful of the role of television as a guest in the home, a television broadcaster should exercise unceasing care to supervise the form in which advertising material is presented over his facilities. Since television is a developing medium, involving methods and techniques distinct from those of radio, it may be desirable from time to time to review and revise the presently suggested practices:

   a) Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

   b) A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called "trailer" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.

   c) Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.

   d) Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

   e) Television broadcasters should exercise the utmost care and discrimination with regard to advertising material, including content, placement and presentation, near or adjacent to programs designed for children. No considerations of expediency should be permitted to impinge upon the vital responsibility towards children and adolescents, which is inherent in television, and which must be recognized and accepted by all advertisers employing television.

   f) Television advertisers should be encouraged to devote portions of their allotted advertising messages and program time to the support of worthy causes in the public interest in keeping with the highest ideals of the free competitive system.

g) A charge for television time to churches and religious bodies is not recommended.

Acceptability of Advertisers and Products—General

1. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form and content of the particular presentation. In general, because television broadcast is designed for the home and the family, including children, the following principles should govern the business classifications listed below:
   a) The advertising of hard liquor should not be accepted.
   b) The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to Federal and local laws.
   c) Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.
   d) The advertising of firearms and fireworks is acceptable only subject to Federal and local laws.
   e) The advertising of fortune-telling, occultism, spiritualism, astrology, phrenology, palm-reading, numerology, mind-reading or character-reading is not acceptable.
   f) Because all products of a personal nature create special problems, such products, when accepted, should be treated with especial emphasis on ethics and the canons of good taste; however, the advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable.
   g) The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.
2. Diligence should be exercised to the end that advertising copy accepted for telecasting complies with pertinent Federal, state and local laws.
3. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

4. "Bait-switch" advertising, whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer, and the following principles and procedures should apply in the advertising thereof:
   a) A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.
   b) Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

Contests

1. Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance.
2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.
3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.
4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. (*See Time Standards for Advertising Copy.*)

Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved before the first announcement of the offer is made to the public.
2. A final date for the termination of an offer should be announced as far in advance as possible.
3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.
4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of viewers.
5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

Time Standards for Advertising Copy

1. In accordance with good telecast advertising practices, the time standards for advertising copy are as follows:

Length of Program (minutes)	Length of Advertising Message (minutes and seconds) Class "A" Time	All Other Hrs.[1]
5	1:00	1:15
10	2:00	2:10
15	2:30	3:00
25	2:50	4:00
30	3:00	4:15
45	4:30	5:45
60	6:00	7:00

[1] In general these are the time limitations applicable in radio advertising at all hours. In both radio and television, billboards at the opening and closing of programs, identifying program sponsorship, are not counted as commercial time. Each billboard can be about 10 seconds in length or, in the case of multiple advertisers or products, about 20 seconds. [Authors' footnote.]

2. Reasonable and limited identification of prize and statement of the donor's name within formats wherein the presentation of contest awards or prizes is a necessary and integral part of program content shall not be included as commercial time within the meaning of paragraph 1, above; however, any oral or visual presentation concerning the product or its donor, over and beyond such identification and statement, shall be included as commercial time within the meaning of paragraph 1, above.
3. The time standards set forth above do not affect the established practice of reserving for station use the last 30 seconds of each program for station break and spot announcements.
4. Announcement programs are designed to accommodate a designated number of individual live or recorded announcements, generally one minute in length, which are carried within the body of the program and are available for sale to individual advertisers. Normally not more than 3 one-minute announcements (which should not exceed approximately 125 words if presented live) should be scheduled within a 15-minute period and not more than six such announcements should be scheduled within a 30-minute period in local announcement programs; however, fewer announcements of greater individual length may be scheduled, provided that the aggregate length of the announcements approximates three minutes in a 15-minute program or six minutes in a 30-minute program. In announcement programs other than 15 minutes or 30 minutes in length, the proportion of one minute of announcement within every five minutes of programming is normally applied. The announcements must be presented within the framework of the program period designated for their use and kept in harmony with the content of the program in which they are placed.
5. Programs presenting women's services, features, shopping guides, market

information. and similar material, provide a special service to the listening and viewing public in which advertising material is an informative and integral part of the program content. Because of these special characteristics the time standards set forth above may be waived to a reasonable extent.

6. More than two back-to-back announcements plus the conventional sponsored 10 second station ID are not acceptable between programs or within the framework of a single program. Announcements scheduled between programs shall not interrupt a preceding or following program.
7. Any casual reference by talent in a program to another's product or service under any trade name or language sufficiently descriptive to identify it should, except for normal guest identifications, be condemned and discouraged.
8. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trade-mark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On Camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

Dramatized Appeals and Advertising

Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes.

Dramatized advertising involving statements or purported statements by physicians, dentists, or nurses must be presented by accredited members of such professions or it must be made apparent that the portrayal is dramatized by superimposing the words "A Dramatization" in a *highly visible* manner during the initial 10 seconds of the scene. If the scene portraying such professional persons is less than 10 seconds, the words "A Dramatization" shall then be visible for the entire length of the subject scene.

Sponsor Identification

Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

Public Criticism

By viewing or not viewing, listening or not listening (reflected in program ratings), and buying or not buying the advertised product, the public indirectly "regulates" television and radio. Programs which people like tend to stay on the air, especially when product sales and program ratings are up. By letter, telephone call, and telegram to stations and network, the average member of the audience can express his opinion on advertising and program content. Alert broadcasters and advertisers keep abreast of public opinion and sometimes find it necessary to make changes when public criticism is valid.

Any viewer or listener can make advertising and program suggestions as an individual and also as a member of a voluntary broadcasting council or viewing-listening group. The latter are often sponsored by organizations such as the PTA and sometimes by television and radio stations.

Any individual or group may register complaints against false and misleading advertising (in any medium) with the Better Business Bureau, the local chamber of commerce, or other civic organization. A complaint filed with the Better Business Bureau, for example, will be investigated, and if it is proved valid, the bureau will undertake to have the situation corrected. In most cases, the bureau need only notify the advertiser of the charge, since most advertising errors on television and radio are unintentional—the result of an oversight, poor judgment, or other carelessness. Advertisers find it in their own best interest to keep advertising truthful and accurate. Any further steps, if necessary, can be taken with the state's attorney or the department of justice.

Regulation by Federal Law

Early in the days of radio, the courts established that broadcasting was interstate commerce. Thus the Federal government has the right to license stations, to assign power and frequency, and to require basic information and reports from stations. However, broadcasting rights are not subject to regulation or control, except in regard to engineering standards. The government, for example, does not have the power to censor television or radio programs or to dictate program policy. Censorship is exercised primarily by self-regulation and public criticism, and only indirectly by the Federal Communications Commission, through its power not to renew a station's license if it finds, after reviewing past programs, that the station has not operated in the public interest, convenience, and necessity.

Among the most significant Federal legislation affecting the broadcasting industry are the acts discussed in the following paragraphs.

Communications Act of 1934. Perhaps the most important single Federal regulation is the Communications Act of 1934, which created the Federal Communications Commission. The FCC allocates frequencies for radio and television stations and licenses and regulates broadcasting services and operators. The powers of the FCC extend to Puerto Rico and other United States possessions, with the exception of the Canal Zone. Such regulations are part of international agreements on the use of the air waves throughout the world.

The work of the FCC is handled by four major bureaus: (1) the accounting bureau, (2) the engineering bureau, (3) the law bureau, and (4) the secretary's bureau. Administrative work is supplemented by a budget and planning division, a personnel division, and a rules committee.

The accounting bureau is concerned with accounting, financial, economic, and rate aspects of licensing and regulating, both international and domestic. It is also responsible for continuing accounting and tariff supervision, economic research, and compilation and analysis of statistics.

In addition to handling the technical phases of the various services, the engineering bureau supervises the engineering field staff, which monitors television and radio stations, locates illegal transmitters, and handles technical research activities.

The law bureau's work covers the legal phases of licensing and regulation, general administration (including legislation and rule making), and litigation before the courts. The secretary's bureau has charge of internal administration and the issuance of orders and decisions adopted by the Commission.

The Federal Communications Commission requires certain records of television and radio stations. Those pertaining to programs and operations are (1) the transmitter log (operations log) and (2) the program log. Both must be kept constantly and turned over to the FCC on demand. In addition, stations keep a file of scripts on controversial issues and a file on applications for political time. These may be called for by the FCC in various circumstances. The FCC also calls for an annual ownership report, a financial report, and a payroll report.

Federal Trade Commission Act of 1914 (as amended by the Wheeler-Lea Amendment of 1938). The act of 1914 prohibits the false and misleading advertising of commodities sold in interstate commerce. The act establishes the Federal Trade Commission, which also enforces the Clayton Act of 1914, as amended by the Robinson-Patman Act of 1936. The Clayton Act prohibits price discrimination which injures competition.

The radio and television advertising unit of the Federal Trade Commission checks broadcast commercials, as well as advertisements in newspapers, magazines, farm papers, and mail-order catalogues, for false or misleading advertising. Four times each year television and radio stations submit to the FTC copies of all commercials broadcast for a given day. The networks file one week's commercials out of each month with the FTC.

The Federal Food, Drug and Cosmetic Act of 1938. Certain concepts of the food and drug act, which deals primarily with the *labeling* of food, drugs, cosmetics, and therapeutic devices, are applicable to broadcast advertising. Among the more important are provisions dealing with products which may be potentially dangerous to health. Full disclosure of product facts must be made in broadcast advertising if use of the product in certain circumstances might impair public health or involve other dangers.

The Robinson-Patman Act of 1936. Although primarily an anti-price-discrimination act, one of the major provisions of the Robinson-Patman Act deals with advertising allowances. Advertising allowances are funds of money to be spent on local cooperative advertising. Such allowances are distributed by national or regional advertisers to local retailers (in some cases wholesalers, too) handling their product. The act states that such moneys must be made available to all (on a proportional basis) and, when issued, must be used for advertising purposes and not as a trade discount. Television and radio stations and networks issue affidavits certifying the performance of advertising campaigns over their facilities. Advertisers granting advertising allowances should require such affidavits as proof that the funds have been properly spent for broadcast advertising.

Post-office Regulations. All television and radio offers that are sent through the mails must conform to post-office regulations. The regulations outline unacceptable products for mailing and specify packaging regulations, weight limits, and other information which a sponsor should investigate before making an on-the-air offer. A television or radio program that might be construed as a lottery also comes under the scrutiny of the Post Office Department when advertised in media sent through the mails.

Lanham Trade Mark Act of 1946. The Lanham act provides for (1) trademarks, (2) service marks, (3) certification marks, and (4) collective marks. Of importance to television and radio advertisers, stations, and networks is the service mark. The service mark permits the following to be protected: program titles, program theme songs, program slogans, special sound effects, station call letters, station slogans, network initials and slogans, singing commercials, special commercial effects (such as the NBC chimes), and dramatic characters and characterizations. The latter category includes all distinctive characters on the air who may employ a unique voice, dialect, mannerism, or slogan.

Regulation by State and Municipal Law

In each of the 50 states certain state regulations are applicable to television and radio advertising. All state legislatures[2] have adopted the "Printers' Ink Model Statute," or some modification of this ruling, which makes false advertising a state offense. Certain states have special regulations, dealing with libel, slander, and specific types of advertising and merchandising, such as the use of premiums, coupons, and trading stamps. An advertiser desiring to use such a device in connection with broadcast campaigns should investigate state regulations, which vary widely.

There have been an increasing number of municipal regulations in both the broadcasting and publication fields. These regulations, although often of doubtful validity, are contained in censorship ordinances, attempts to tax local advertising, and various regulations under the police powers of the municipality. Certain local laws must constantly be checked by television and radio advertisers. The cities of Baltimore and St. Louis both attempted at one time to pass local advertising tax laws. Such regulations are in effect in New York City, and all forms of advertising appearing in the city, including television and radio advertising, are subject to local taxation.

Regulating Broadcasting in Canada

In Canada, government ownership of stations and private ownership of stations exist side by side. Until early 1959, the Canadian Broadcasting Cor-

[2] Except Alaska, as of this writing.

poration acted in a dual role: (1) it served as a regulatory body over all Canadian stations and networks, functioning in much the same fashion as the Federal Communications Commission in this country; (2) it operated government-controlled stations and the only national television and radio networks in Canada.

Recently, a change in regulation, effected by Prime Minister Diefenbaker's Progressive-Conservative Party, established the Board of Broadcasting Governors. This group is charged with regulation of networks and stations, including both commercial stations and government-owned stations. In effect, it takes these powers from the board of governors of the Canadian Broadcasting Corporation. The latter group is now responsible solely for the operation of the government stations and networks.

The Board of Broadcasting Governors has three full-time members and twelve part-time members, appointed by the government. Each full-time member holds office for 7 years and each part-time member for 5 years.

All commercials broadcast over stations owned by the Canadian Broadcasting Corporation (including the CBC networks) must be approved by the commercial acceptance department of the CBC. *All* food and drug commercials broadcast in Canada must also be passed by the Food and Drug Division of the Department of National Health and Welfare.

Summary

Television and radio advertising in the United States is controlled by self-regulation and by legislation. As a free system, dominated neither by government ownership nor by government control, the industry does much to police itself through voluntary codes of practice. The Television Code, an outstanding example of self-regulation, sets up standards of operation to benefit the public, the broadcaster, and the advertiser alike.

The public also exerts a controlling influence on the industry. By viewing a given program and buying the advertised product, it sanctions the broadcasting policies involved, but it can also cast a negative vote by not viewing and by not purchasing a given product. Public regulation may be accomplished through consumer groups, such as viewing-listening councils, and through the Better Business Bureau. Individual opinions can be expressed by letters, telegrams, or telephone calls to stations, networks, and advertisers.

Perhaps the most significant Federal law affecting television and radio is the Communications Act of 1934, establishing the Federal Communications Commission. Other important Federal legislation includes the Federal Trade Commission Act, the Wheeler-Lea Amendment, the Robinson-Patman Act, post-office regulations affecting broadcast offers sent through the mails, and the Lanham Trade Mark Act of 1946.

The states have laws prohibiting false and misleading advertising, through any medium. And certain municipalities have enacted local legislation affecting advertising.

Advertisers and agencies can cooperate in the effort to improve television and radio advertising by checking closely for exaggerated claims of quality and performance. This must be done early enough to allow time for revising commercials, if necessary. The same thorough attention should also be given to entertainment matter for programs.

Television and radio codes and government regulations should be viewed in their proper perspective. They are not something to "get around" but are sound standards to guide long-range business success. In a healthy atmosphere of helpful cooperation, the American system of television and radio can move forward to even greater success. Honesty in advertising pays off substantial dividends, both in good will and in present and future sales.

Glossary

AAAA. American Association of Advertising Agencies.

ABC. The American Broadcasting Company.

ABC-TV. The American Broadcasting Company Television Network.

AFM. American Federation of Musicians.

AFTRA. American Federation of Television and Radio Artists.

AIMS. Association of Independent Metropolitan Stations, a mutual-help organization composed of thirty-eight independent stations located in metropolitan markets.

AM. See Amplitude modulation.

ANA. Association of National Advertisers.

ARB. American Research Bureau.

ASCAP. American Society of Composers, Authors, and Publishers.

Above-the-line costs. Any *out-of-pocket* expense incurred in the production of a show, such as for an outside writer, actors, and actresses. This contrasts with below-the-line costs for *allocated* expense. Both above-the-line and below-the-line costs vary with networks and programs. See Below-the-line costs.

Account. A client of an advertising agency, or a sponsor on a station or network.

Across the board. Broadcasting 7 days a week in the same time period. Also used loosely to refer to programs aired in the same time period 5 or 6 days a week.

Additive primary colors. Red, green, and blue, used in the electronic color television system. The additive primary colors combine to produce white light. The "subtractive" primary colors are red, yellow, and blue, used in full-color printing processes. The latter, when combined, produce black.

Adjacencies. Programs preceding and following a given program or time period.

Advertising strategy. Copy, media, and marketing strategy used for the advertising campaign.

Advertising wedges. Points of superiority of a product which can be explained in an advertising message.

Agency commission. The 15 per cent commission paid to a recognized advertising agency by television and radio stations, networks, and other media for the various agency services performed in connection with the campaign.

Agency of record. The advertising agency designated by an advertiser (which uses more than one agency) as the agency in charge of a program. The agency of record has full responsibility for handling all details of the program. It earns a full 15 per cent commission on assigned brands handled by the agency and advertised on the program and 15 per cent of the *commission* earned by other agencies, whose products participate on the program. See Participating agency.

Agent. One who represents or handles talent.

Aided recall. The research technique of refreshing a respondent's memory so that he can accurately answer the interviewer's questions. The respondent may, for example, be shown a program log to help him remember programs he viewed or heard the previous day.

Air check. A recording (film, VTR, tape, or transcription) of a program or commercial made by the sponsor or the agency to check production technique, commercial delivery, and the like.

Amplitude modulation (AM). Standard radio broadcasting.

Animation stand. A mechanical device for holding animated art work for use in making animated commercials.

Announcement campaign. A television or radio campaign utilizing only short announcements, not sponsorship of program time.

Announcement program. A program established by a station to accommodate announcements of noncompetitive national spot and local advertisers. Technically speaking, an announcement program is one using prepared commercials, whereas a commercial on a participating program is usually ad-libbed by the program personality from notes.

Audience composition. The term applied to the number of men, women, and children viewing or listening to a given program. Audience composition is measured by the various program rating services.

Audience flow. The gains or losses in audience during a program, or from program to program; a reflection of program appeal and competition.

Audience turnover. The ratio between the cumulative audience viewing 1 minute or more of a given series of programs to the audience viewing the average minute. If, for example, 20 million different homes view a specific show in a 4-week period but only 5 million view during an average minute of programing, the audience turnover would be 4.0.

Audio. Sound or pertaining to sound. The sound portion of television in contrast to the picture portion of television, commonly called video.

Audio tape. Tape used to record audio-only (for radio), in contrast to video tape that can record both audio and video (for television).

Audition. A tryout to select program talent. A preview program used for sales purposes.

Automation equipment. Special television and radio station equipment enabling a station to broadcast automatically or semiautomatically. Automation equipment consists of a brain or control center and various program sources, which supply program and commercial material on call from the control center. See Program source.

Availability. Broadcast time which can be sponsored by a prospective advertiser. Also termed *time availability* or *program availability*.

BMB. Broadcast Measurement Bureau. An organization established by the AAAA, ANA, and NAB to measure circulation of television and radio stations on a uniform basis. Two studies were made (1943 and 1951), but data are now obsolete and company has disbanded.

BMI. Broadcast Music Incorporated. The music copyright organization owned by various networks and stations.

BPA. Broadcasters' Promotion Association.

Balop. An opaque projector or the opaque art work prepared for use in the projector. Sometimes termed *telop*.

Basic network. The nucleus of a television network. Affiliates that the sponsor must buy before adding other stations to his network line-up. Term is now obsolete in network radio advertising, since the advertiser is free to select almost any combination of stations he wishes.

Basic station. A television station included in the list of basic network affiliates.

Beamed program technique. A broadcast advertising method that involves (1) determining the segment of the audience the sponsor desires to reach and (2) directing all broadcast advertising to this predetermined segment of the sponsor's market. Equally applicable to announcement campaigns and program campaigns.

Bellmeadows Enterprises. The television production company established by Steve Allen to produce his show.

Below-the-line costs. Any *allocated* expense incurred in the production of a show for persons already on the station or network payroll—engineers, cameramen, sound and lighting personnel, wardrobe and make-up personnel, and the like. This contrasts with above-the-line costs, or out-of-pocket expenses. Both above-the-line and below-the-line costs vary with networks and programs. See Above-the-line costs.

Bicycling. Routing a television film program from station to station for on-the-air use rather than sending each station an individual print.

Billboard. The opening routine of a television or radio program, including the fanfare, opening identification, names of program stars, and the like.

Block. (1) A group of consecutive time periods or (2) the same time period (*strip*) from day to day or program to program.

Block programing. Scheduling programs of the same type one after the other. Also spoken of as *mood programing*.

Blue Network. Predecessor of the American Broadcasting Company and formerly one of the two networks (Red Network and Blue Network) owned by NBC.

Bonus station. A station carrying a commercial network program free of charge.

Booster station. A station that amplifies and retransmits a television signal on the same channel. Booster stations are not yet authorized by the FCC. The term *booster* is sometimes loosely applied to a translator station or a satellite station. See Satellite station and Translator station.

Brand image. The consumers' concept of a brand; their attitude toward it.

Brand rate. The rate applicable as the result of various discounts earned by the brand's other purchases or purchases by the brand's parent company. If, for example, four or more quarter hours are purchased by an advertiser and each is priced at 25 per cent of the hour base, the charge is termed the *four-brand rate;* if three quarter hours are purchased, the term *three-brand rate* is used; and so on. See Contiguous rate.

Broadcast. The actual presentation of a program or commercial on television or radio. A television broadcast is sometimes called a telecast.

Broadcast editorial. An on-the-air expression of opinion (clearly labeled as such) on a subject of public interest, made by a station licensee or his authorized representative.

Broadcaster. A station owner or anyone in the station business. Often used in reference to station talent.

CBS. The Columbia Broadcasting System.

CBS Radio. The radio network of CBS.

CBS-TV. The television network of CBS.

C-O station. A company-owned station. Term applied to the company-owned stations of a network. See O & O station.

CPM. Cost per thousand. See Cost per thousand homes or Cost per thousand viewers.

Camera chain. A complete unit for live television pickup, including a television camera, in-studio control equipment for switching and shading, and the television monitor.

Card rate. The cost of television or radio time as listed on the published rate card of the station or network.

Chain break. A pseudo station-break announcement between two adjacent networks programs sponsored by the same advertiser, heard over the entire network carrying the adjacent programs. Now a historical term but used by many to mean a station-break announcement.

Channel. A frequency in the radio spectrum assigned to a television or radio station.

Character sketch. Drawings of various animated characters submitted for use in an animated commercial. From this group usually one is selected as the leading character in the commercial.

Circulation. The number of homes regularly viewing or listening to a television or radio station. Expressed geographically, circulation is the area where listeners actually view (listen to) a station at some predetermined rate, such as once a week, twice a week, or the like.

Clear channel. A standard broadcast frequency on which a radio station can operate to cover wide areas and long distances.

Clear Channel Broadcasters' Association. A trade organization of clear-channel radio stations.

Client. A term used by a station or agency to refer to an advertiser with whom it does business. The term is also used by a station representative to refer to a station or broadcaster that it represents.

Coincidental rating. Ratings based on information obtained at the time of the interview, usually conducted by phone but sometimes in person.

Color radio. A radio station promotion term used in various ways, such as to describe the "colorful" programing a station offers or the "colorful" mental pictures good radio advertising can generate.

Commercial copy. The broadcast advertising sales message.

Common carrier. Any person or company, exclusive of broadcasters, furnishing wire or radio communication to the public for hire.

Compatible color television. Electronic color television. Color sets, of course, reproduce the picture in color while black-and-white sets reproduce the picture in monotone. See Dot-sequential system.

Competition. Programs on the air on other stations or networks at the same time a given show is broadcast.

Conference call. A special network program, not for broadcast, used in conducting network business with affiliates.

Consumer profile. Detailed facts on the consumers of a given product—age, sex, location, income, buying habits, and the like.

Contiguity. See Horizontal contiguity, Vertical contiguity, or Contiguous rate.

Contiguous rate. A reduced rate applicable in buying adjacent time periods. Often contiguous rates are applicable whether or not the time periods are actually adjacent. A two-brand rate is the discounted rate applicable for purchase of two contiguous quarter hours; a three-brand rate is the discounted rate applicable for purchase of three contiguous quarter hours; and so on. See Brand rate.

Continuity. Script for television and radio, exclusive of commercial copy.

Continuity in advertising. The continuation of advertising and particularly the repetition of the same copy theme, layout, or commercial treatment. The expression *continuity in media* refers to the constantly repeated use of the same advertising vehicles.

Cooperative broadcast advertising. Television or radio advertising paid for jointly by a national advertiser and a local advertiser (or by a national advertiser, a distributor or wholesaler, and a local advertiser). Also termed *dealer cooperative advertising.*

Copy. A radio commercial or the audio portion of a television commercial. At times used loosely to refer to any writing for television or radio.

Copy platform. The written statement of copy strategy, on which all television, radio, and print advertisements are based. Same as copy policy.

Copy policy. See Copy platform.

Cost per inquiry. A computed figure representing the advertising cost involved in producing one inquiry about the product in response to television or radio advertising.

Cost per thousand commercial minutes. (1) The cost of reaching a thousand *homes* with one commercial minute of advertising. Formula: Cost per thousand homes (such as $15) divided by the number of commercials per program (such as 3). In this case, the cost per thousand homes per commercial minute is $5. (2) The cost of reaching a thousand *viewers* with one commercial minute of advertising. Formula: Cost per thousand commercial home minutes (such as $5) divided by the number of viewers per set (such as 2.5). In this case, the cost per thousand viewers per commercial minute is $2.

Cost per thousand homes. The cost of reaching a thousand homes with a given television or radio program or announcement. Formula: Per-program time and talent cost divided by the total number of homes (in thousands) tuned to the broadcast. If a single program costs $90,000 for time and talent and reaches 6 million homes, the cost per thousand homes would be $15.

Cost per thousand viewers. The cost of reaching a thousand viewers with a given television program or television announcement. Formula: Per-program time and talent cost divided by the total number of viewers actually in the audience (in thousands) at the time of the broadcast. If a program costs $90,000 for time and talent and reaches 6 million homes with 2.2 viewers per home, the cost per thousand viewers would be $6.82.

Coverage. The area where a station's signal strength is strong enough so that the station can be heard if the audience desires to view or listen. Also used loosely by time buyers to mean circulation. See Grade A and Grade B coverage (for television) and primary and secondary coverage (for radio).

Coverage map. A graphic representation showing Grade A and Grade B service areas (coverage) for television or primary and secondary areas for radio. Also used loosely to refer to maps which show circulation, such as NCS maps.

Cowcatcher. A commercial announcement at the beginning of a program (included in program time), featuring one of the family of products made by the sponsor but not the product advertised in the regular program commercials. Cowcatchers are now rarely heard on radio, and the term and concept are not used on television.

Crawl. Lettering, usually of titles or credits, which move (crawl) upscreen ordinarily at the start and end of a program.

Creative direction. Suggestions for the copy strategy or copy direction, derived through research, judgment, or a combination of the two. Creative guidance is usually given by the account group and the advertiser to the creative department (writers, artists, producers) at the time campaign planning is launched.

Cuing equipment. Special scripts with large lettering on rolls, ordinarily mounted on, or adjacent to, cameras. Talent, appearing to look directly into the camera, can read from the cuing equipment readily. Speed of equipment is controlled by a special cuing equipment operator. Often called a *TelePrompTer,* a registered brand name.

Cume. See Cumulative audience.

Cumulative audience. The net (unduplicated) audience of a program over a given period of time, such as 1 week (for a Monday-to-Friday series) or 4 weeks (for a nighttime once-a-week show). The total number of different homes reached over a given period of time. Formula: Cumulative audience equals gross rating points divided by frequency of viewing in a given period, such as 4 weeks.

Cumulative reach. See Cumulative audience.

Cut. An instant switch on television from one picture to another without any fading. A deletion in a script. A track in a transcription.

Cut-in. The insertion of a local announcement on cue into a network commercial. Also termed a *cut-in announcement* or a *local cut-in.*

DBU. Decibels above one microvolt per meter. A unit of signal strength.

Dailies. Same as rushes.

Daytime serial. A popular type of daytime program, usually 15 minutes in length, featuring dramatic action which continues from day to day.

Deintermixture. The process of eliminating either UHF or VHF television stations from a market served by both. Intermixture refers to the existence of both UHF and VHF television stations in the same market.

Delayed broadcast. The repeat broadcast of a network program to various legs of the network (for example, to compensate for the time difference between the East and West Coasts).

Director. The person in charge of the on-the-air production of a television or radio program.

Disc jockey. A radio station announcer of recorded popular-music programs.

Dog station. A poor station—from the viewpoint of programing, profits, or general management.

Dolly in (out). Movement of the camera to (or from) an object.

Dot-sequential system. The electronic color television system (RCA) in which the primary-color dots (red, green, and blue) are formed in extremely rapid succession along each scanning line and interlaced in successive fields or groups of fields.

Double spotting. Two commercial announcements broadcast back to back with no intervening program material. This practice is discouraged by broadcasting codes.

Dry rehearsal. A rehearsal for a television program without the use of TV cameras. Usually held in rehearsal rooms rather than in the television studio.

Duplicate audience. Audience common to two or more programs, expressed either as a percentage or in numbers.

Duplication. Two or more advertising media reaching the same home or individual.

ERP. See Effective radiated power.

Echo chamber. A special room used to produce an echo effect or a hollow sound for broadcasting. Term often applied to the echolike effect only.

Editorial matter. The entertainment or educational portion of a television or radio program, in contrast to the commercial portion.

Effective radiated power (ERP). The power of a television station resulting from the use of antenna designs that boost the power of the transmitter by focusing the power along horizontal lines. For example, a 10,000-watt transmitter may yield 50,000 watts ERP by an antenna power gain of 5. The FCC definition of ERP is the power times the power gain—in this case 10,000 times 5, or 50,000 watts ERP.

Electronic color television system. The RCA color television system in which the primary-color dots (red, green, and blue) are formed in extremely rapid succession along each scanning line and interlaced in successive fields or groups of fields. Red, green, and blue are termed "additive" primary colors, in contrast with red, yellow, and blue, the "subtractive" primary colors. The dot-sequential system.

Engineering Standards of Allocation. Technical standards set up by the FCC pertaining to licensed power, frequency, location, type of equipment, type of antenna system, service area, and other engineering requirements of a new television or radio station. (Once a station is on the air, it follows Engineering Standards of Operation.)

Exchange commercial. The last commercial on a program when it is used by the alternate sponsor of the series. The exchange commercial plan, which is quite typical of half-hour, once-a-week network shows, gives each cosponsor greater net audience reach by allowing him to spread three commercials over a 2-week period. Two commercials are aired on week 1, when the advertiser is the major sponsor, and one is aired as the exchange commercial on week 2, when the advertiser is the minor sponsor.

FCC. Federal Communications Commission.

FM. See Frequency modulation.

Facilities. Studio and technical equipment of a station.

Fact sheet. Highlights from a copy platform, outlining key facts for a commercial, often supplied to a program personality who delivers an ad-lib (rather than a prepared) commercial.

Fax. Facsimile. Reproduction of pictures and other matter by radio transmission.

Feed. To transmit a program from one point to another or from one station to another.

Field-intensity measurements. Studies to determine the field strength of a station's signal. Used in measuring coverage.

Field strength. The intensity of a television or radio station's signal at any given point.

Film clip. A short section of film footage.

Filter. An electronic device used in television audio and in radio that filters out part of the voice range and gives the effect of a voice heard over the telephone. The microphone used for this effect is termed a filter mike.

Flagship station. A key network-owned station, usually the New York station.

Flashes. A Canadian term ordinarily applied to station-break announcements which are less than 30 seconds in length. One-minute announcements are usually called spots.

Flip card. A card containing lettering (such as titles or baseball scores), pictures, or other printed matter used for pickup by a live camera. Differs from a balop (telop) in that the latter, although also opaque, is projected through a balopticon. Differs from a slide in that the latter is transparent and projected through a slide projector.

Floor manager. In-studio representative of the director who cues talent and otherwise acts as instructed via the intercom system. Same as stage manager.

Fluff. Any error in reading or other minor mistake on the air.

Forcing distribution. Using advertising to induce the public to request merchandise which is not yet in complete distribution in stores—thereby motivating the trade to stock the product.

Format. The organization of each element within a television or radio program. The format of a variety show is often called a *run-down*.

Free lance. A person (talent) in business for himself and not employed as a permanent member of a station, network, or agency staff.

Frequency. The repetition of an advertising message again and again to the public.

Frequency modulation (FM). A static-free method of radio broadcasting, which permits the reproduction of high-fidelity sounds and has other technical advantages over standard (AM) broadcasting.

Fringe time. Hours of a station's or network's broadcast day during which there are a limited number of people in the audience.

Full network. The complete network. All stations.

Functional music. FM music broadcast primarily to business establishments equipped with special FM receivers which pick up music only. A special signal transmitted by the station turns the speaker off during all talking over the station.

GRP. See Gross rating points.

Gimmick. A term used in the industry to refer to any clever device, idea, or trick for a program or a commercial.

Giveaway. A program which gives prizes to studio contestants or to viewers and listeners.

Gizmo. The term applied to anything for which a correct name is missing.

Grade A coverage. In everyday language, the primary coverage (signal-strength area) of a television station, where the signal strength of both the audio and video satisfies the Grade A standards set by the FCC.

Grade B coverage. In everyday language, the secondary coverage (signal-strength area) of a television station, where the signal strength of both the audio and video satisfies the Grade B standards set by the FCC. Grade B coverage surrounds Grade A coverage in the shape of a doughnut.

Gross audience. The total number of homes reached over a period of time. An add-up of the number of homes reached per broadcast or per announcement in a spot campaign. A home viewing a program each week for 4 weeks is counted 4 times. Thus duplicated homes are not eliminated in totaling the gross audience, as they are in measuring the cumulative, or net, audience. See Gross rating points.

Gross billings. The cost of television and radio advertising computed at one-time card-rate figures. Because of the various discounts allowed from the one-time card rate, gross billings are of limited value in comparing broadcast advertising costs with those of other advertising media.

Gross rating points. (1) The add-up of rating points for each broadcast of a program series or each spot announcement over a given length of time. For example, four broadcasts of a weekly program with a rating of 20.0 would give 80.0 gross rating points in 4 weeks. Contrasts with net rating points. (2) A national spot time-buying concept whereby rating points of each announcement are carefully estimated and additional announcements are purchased until a predetermined number of total (gross) rating points has been achieved.

Heaviside layer. A region of ionized air beginning about 65 miles above the earth. At night the action of the Heaviside layer reflects the sky wave of the AM broadcasting signal back to earth. The Heaviside layer does not affect the FM signal.

Hiatus. The weeks or months a sponsor may discontinue television or radio advertising. A summer hiatus was once quite popular, but more and more advertisers are using broadcasting throughout the year, particularly since discount structures encourage 52 weeks' usage. Usually, a less expensive program replaces the regular show during the summer months.

Hitchhike. A commercial announcement at the end of a program (but included in program time) featuring one of the sponsor's products that is not advertised in the other commercials on the program. Hitchhikes (also called *hitchhikers*) were once quite common in radio but are rarely used today. Sometimes the exchange commercial is called the hitchhike commercial. See Exchange commercial.

Holdover audience. The audience inherited from a previous television or radio program on the same station or network.

Homes using television (radio). The percentage (or number) of homes with a set turned on. Comparable to *sets in use* in day-to-day terminology.

Hooker. A Canadian term referring to local retail tie-in advertising.

Horizontal contiguity. The contiguous-rate (discount) policy applied to various program segments on different days of the week. See Contiguous rate.

ID. See Identification announcement.

Identification announcement (ID). A short commercial television message between programs consisting of 6 seconds of audio and 8 seconds of video, usually followed by 2 seconds for the station-identification announcement—hence the term. Occasionally the term is used in radio to refer to an equally short station-break commercial.

Imagery transfer. Term coined by NBC Radio to describe the ability of a radio commercial to transfer from the subconscious to the conscious mind the image of previous or concurrent advertising for a given product. For example, the crash of items from Fibber McGee's closet would still suggest Johnson's wax to many people.

Institutional program. A show designed to build prestige, good will, and future sales for an advertiser, rather than immediate sales. Few programs on the air today have a strictly institutional advertising objective.

Interlacing. Action of the "machine-gun" electronic device in the television tube, whereby every other line is projected and then, on a second go-around, the omitted lines are projected. Eliminates flicker.

Interlock stage. The stage in film production where the audio message is on one film and the video action is on another film. The two are projected simultaneously in a synchronized fashion for an interlock showing.

Jingle. A commercial set to music.

Kilowatt. A unit of power equivalent to one thousand watts.

Kinescope. (1) A receiving tube in a television set. (2) A film of a television program taken directly from the picture tube. The use of kinescopes has been outmoded by VTR.

Leg. A segment of a network, usually a branch (or loop) from the main network line.

Level. Volume.

Licensee. Broadcast station owner.

Line charges. The cost for coaxial cable, microwave relay, or telephone lines to permit the network program to reach the affiliated station.

Line-of-sight signal. A radio signal (FM) which does not bend to follow the earth's surface but goes straight. A line-of-sight signal cannot be received for any significant distance beyond the point where it becomes tangent to the surface of the earth.

Lip sync (lip synchronization). Film footage on which the actor is speaking on camera and viewers can see the actor's lips move as he speaks. The term is also applied to animated commercials in which the animated character's lips move to prerecorded words. Lip movement of an actor done in synchronization with prerecorded audio, often singing.

Live. A show or commercial broadcast directly on the air, not recorded or filmed in advance.

Live time. The time a network show is fed to the network, whether the program originates live or on video tape or film.

Log. A listing of programs, such as published in newspapers or viewing guides. A station schedule or report of all programs and commercials aired over the station.

MBS. The Mutual Broadcasting System.

MV/M. See Millivolts per meter.

Major sponsorship. Sponsorship of a program, in a cosponsored series, on the week the sponsor has all the commercials (or all but one, if exchange-commercial agreements have been worked out). On a typical half-hour, once-a-week nighttime network show (where three 1-minute commercials are permitted), the major sponsor has two commercials, usually the opening and the middle commercial. On cosponsored shows a sponsor is major sponsor one week and minor sponsor the next. See Minor sponsorship.

Make-good. An announcement repeated by a station or network to make up for one omitted or otherwise unsatisfactory. A dollar credit.

Matte. An optical in which two separate pictures are combined into one. On film, accomplished by printing one negative onto the portion matted out of the other. On live television, accomplished by electronic means or by blocking off part of the picture and bringing in a second picture from another camera.

Media. Plural of *medium*.

Medium. A means of communication between an advertiser and his customers—for example, television, radio, newspapers, or magazines. Plural: *media*.

Merchandising. Any activity aimed at stimulating trade interest in an advertising campaign and trade cooperation in stocking the advertised items, displaying the merchandise, or conducting other point-of-purchase activities which remind consumers of the advertised products. See Merchandising television and radio advertising.

Merchandising policy. The business philosophy of a retail organization. A combination of such factors as type of merchandise and brands carried, price, credit, services, delivery, type and amount of advertising and sale promotion activities, and policy on refunds. A prestige merchandising policy implies excellent merchandise at high prices, whereas a promotional merchandising policy implies merchandise values at lower prices.

Merchandising television and radio advertising. Any activity over and above the regular broadcast advertising campaign directed toward the trade and the consumer to create interest among both groups in the product and the advertising campaign. Merchandising is a joint responsibility of the medium and the advertiser.

Microwave relay. A method of transmitting network television signals by use of ultra high frequency radio relay stations, operated by the Long Lines Division of the American Telephone & Telegraph Company or by privately owned station facilities.

Millivolts per meter (MV/M). A measurement of TV or radio signal strength, used in describing the coverage area of a station.

Minor sponsorship. Sponsorship of a program in a cosponsored series on the week the sponsor has the exchange commercial only. In cosponsorships, a sponsor is major sponsor one week and minor sponsor the next. See Major sponsorship.

Monitor. A television picture tube (receiver) in the station control room or studio, which production personnel or talent can follow. To view or listen to a program. A weekend radio show on NBC Radio.

Monochrome television. Black-and-white television. The regular black-and-white receiver can pick up and reproduce a color television program in monochrome.

Mood commercial. A television or radio commercial that establishes a receptive atmosphere for the product selling message through the use of music, words. photography, sets, and the like.

Multifax. See Fax.

Multiplexing. Transmitting more than one program service from the same station by special transmission methods. Example: An FM station storecasting music and commercials to supermarkets, transmitting functional music to other business establishments, and broadcasting a regular program service to home FM listeners.

Multiplexing equipment. A television optical switching device. Selects from one of four video sources (such as a slide projector, an opaque projector, a 16mm camera, a 35mm camera) and through a mirror reflects it into a single television camera, ordinarily a vidicon.

Music-and-news station. A radio station featuring a program schedule that consists primarily of musical selections (ordinarily recorded or transcribed) and news programs. Music and news are the basis of every radio station program policy, but many stations specialize in a particular type of music, expand their news service, add other features (such as sports broadcasts, farm shows, or special-segment programing), or develop some other distinctive policy.

Music clearance. Checking to make certain that a station or network has permission to broadcast a certain copyrighted musical selection, or securing that permission.

Musical clock. A traditional type of morning program built around the basic formula of music, time, temperature, and weather reports.

Musical logotype. A special musical phrase or sound associated with a brand or an advertiser. Examples: Northwest Airline's gong; the musical phrase accompanying the slogan "Borrow confidently at HFC."

Must-buy policy. The network requirement that certain basic stations must be purchased in ordering the network.

NAB. The National Association of Broadcasters.

NBC. The National Broadcasting Company.

NBC Radio. The radio network of NBC.

NBC-TV. The television network of NBC.

National non-network broadcast advertising. See Spot television and radio advertising.

National spot television and radio advertising. A form of broadcast advertising in which national advertisers use stations of their own selection in markets of their own selection. See Spot television and radio advertising.

Net audience. Cumulative (unduplicated) number of homes reached over a period of time. See Cumulative audience.

Net effective distribution. Distribution of a brand expressed as a ratio between *dollar volume* done by those stores carrying the product to total dollar volume done by all stores handling this type of product. Rarely expressed as a ratio between the *number* of stores carrying the product to all stores of this type.

Net rating points. Cumulative or unduplicated rating.

Network cooperative program. A network broadcast available for local sponsorship. Local commercials are inserted on cue.

Network identification. The tag line at the end of a network broadcast, such as "This is the CBS Television Network."

Network option time. Time on network-affiliated stations over which the network has first selling priority. Such periods of time are tentatively available for network programs, but the availability does not become firm until the station knows the specific program offered by the network. The local station manager has the right to refuse to carry the show if he feels that it is not in the public interest. Also termed *network time*. Network option time and station option time are mutually exclusive. See Station option time.

Nielsen average-audience rating. Number of television homes tuned to the program during the average minute, as measured by the A. C. Nielsen Company. Nielsen average-audience ratings are reported in terms of the percentage of television homes able to receive the program and also in terms of the projected number of homes reached.

Nielsen Coverage Study (NCS). A study of the *circulation* of television and radio stations.

Nielsen rating. The percentage of homes viewing or listening to a given program, as measured by the A. C. Nielsen Company. Each home must view or listen at least 6 minutes to be included in the tabulation. Reported in terms of the percentage of television homes able to receive the program and also in terms of the projected number of homes reached. Technically, the Nielsen total-audience rating, as differentiated from the Nielsen average-audience rating.

Nielsen total audience rating. Audience during all or any part of a program (except for homes viewing less than 6 minutes). See Nielsen rating.

Note session. A production review meeting, designed to improve a program by discussing weaknesses noted during various stages of rehearsal.

O & O station. A station owned and operated by a network. Same as a C-O station.

On-camera rehearsal. A television rehearsal or run-through with cameras.

One-shot. A single program or commercial broadcast on a once-only basis. Ordinarily a poor advertising technique.

On mike. Speaking directly into the microphone.

On-order station. A network affiliate that has been ordered by an advertiser for a network program but that has not yet accepted the order, usually because of clearance problems.

Open-end program. A program prepared without commercial messages but designed to permit insertions of commercials into the format. A film program or a transcribed program.

Open mike. A "live" mike, or one which is turned on.

Operations. A term variously used in network and station organizations to designate programing, traffic, and/or similar functions involved in getting the program on the air. NBC, for example, refers to technical operations, production operations, plant operations, etc.

Opticals. Special video effects, such as fade-ins, fade-outs, and wipes. Opticals can be processed on film or can be handled electronically for live television or video tape.

Option time. See Network option time and Station option time.

Originate. To broadcast a program from a specific location.

Outlet. A network affiliate or, generally speaking, any television or radio station.

Package program. A program purchased as a unit and complete in itself, comprising writers, producers, talent, and the like. Package programs may be live or on video tape, tape, or transcription.

Pad. Additional material to make a program longer.

Pan or panning. Moving the camera from left to right or up and down, in contrast to dollying or zooming (moving in and out).

Panic period. A television station term, ordinarily applied to the station-break period or to periods of fast-moving local programing sequences. Each requires intense concentration and complex switching operations.

Participating agency. An agency with an assigned product advertised on a program for which it is not the agency of record. Since the agency of record is responsible for the program and handles all administrative and production details, the participating agency earns only 85 per cent of its normal 15 per cent agency commission. The other 15 per cent goes to the agency of record. Expressed another way the agency of record earns the full 15 per cent commission on time and talent but the participating agency earns only 12.75 per cent and the agency of record earns 2.25 per cent.

Participating program. A program established by a television or radio station to accommodate advertising messages of spot and local advertisers. In contrast to the announcement program, where the sponsor or agency supplies the advertising message, the station or the personality conducting the program creates the commercial on the basis of a fact sheet. The term is also used loosely to refer to an announcement program.

Participating sponsors. Two or more sponsors of the same program.

Patterns. Experimental advertisements, ordinarily in rough form. Term applies to both broadcast and print advertising—television patterns, magazine patterns, etc.

Pencil test. A film of the rough drawings for an animated commercial. Used to check animation action.

Per-inquiry advertising. Advertising for which the advertiser is not billed at the card rate but, rather, is charged a certain percentage of all money received on mail-order sale of the advertised product. Called *P. I. advertising.*

Pipe. To feed a program from one point to another.

Platter. A record or transcription.

Plug. A commercial mention, usually free.

Preemption. Appropriation of air time from regularly scheduled shows to permit the broadcast of a higher-priority program (such as a special news program, a Presidential speech, a special documentary program, a special or spectacular).

Prerecorded music. Music recorded prior to the broadcast. Since the entire selection, music and singing, is recorded, an on-camera singer merely "mouths" the words.

Presenter. A television commercial announcer.

Primary coverage. In nontechnical language, the area where the reception of a radio station is consistently excellent to good; technically, the area where AM radio signal strength is 0.5 MV/M or better. Equal to Grade A coverage in TV.

Probability sample. A method of sampling by which everyone in the particular group under study has a *known* chance of being selected.

Producer. The person responsible for the production of a program. The producer is concerned chiefly with administrative details rather than with the conduct of the on-the-air broadcast. See also Director.

Producer-Director. A person handling both the administrative duties of the producer and the actual on-the-air duties of the director. Sometimes called a *production director.*

Product protection. A policy that prohibits the scheduling of competitive products of different advertisers on the same program or on adjacent programs. Product-protection clauses are an important part of network contracts.

Production personnel. Ordinarily the producer and the director. In a broader context, all persons, except on-the-air talent, associated with the production of a show.

Program campaign. A television or radio campaign utilizing programs rather than spot announcements.

Program contribution. Credit given an advertiser in the form of a reduced talent rate for a program. A program contribution sometimes runs as high as 100 per cent of talent costs.

Program packager. An individual or a company that creates the idea for a program series and produces the show. Production can be live or on film. In the latter case, the packager may establish his own film production company or use the facilities of an established film producer.

Program profile. A cross-sectional graph of a program indicating audience approval or disapproval of its various elements (as determined by research).

Program rating service. A research organization specializing in determining the number of homes viewing or listening to various programs and stations, as well as qualitative information about viewing and listening habits. Examples: A. C. Nielsen Company, American Research Bureau, The Pulse, Inc.

Program source. Automation equipment in broadcasting stations supplying programs and commercials on call from the brain or control center. Radio station automation equipment program sources consist of audio tape, records, transcriptions, and a special spot recorder with commercials on endless tape. Television station automation equipment program sources consist of such units as film projectors, slides, and video tape recorders.

Radio family. See Radio home.

Radio home. A family or home unit with at least one radio in working order. Also termed a *radio family*. All but about 11 per cent of radio homes also have a television set and are commonly called *radio-television homes*. The others are called *radio-only homes.*

Random sample. A method of sampling by which everyone in the particular group under study has an *equal* chance of being selected.

Rates. Station or network time charges.

Rating. The percentage of television or radio homes tuned to a specific program. Often projected to the number of homes in the sampling area to give the estimated number of homes viewing or listening to a specific program.

Reach. Same as cumulative audience.

Remote. A broadcast originating outside the regular station or network studios.

Rep. See Station representative.

Returns. Results from an advertising offer.

Rock-and-roll music. A nebulous term usually applied to music recorded with a fast tempo and appealing strongly to teen-agers. Often applied as a cliché to any musical selection that an individual does not personally like, whether recorded at a fast or a slow tempo.

Run-down. Format of a variety program.

Rushes. Film footage rushed through processing so that it can be projected to production personnel on the following day. Same as dailies.

SAG. Screen Actors Guild.

SOF. See Sound on film.

Satellite station. A television station operating on a regularly assigned VHF or UHF television channel and satisfying the same requirements as a regular television station, except that it is permitted to carry little or no local programing and may limit its broadcasting to duplicating the programs of a parent station. See Translator station and Booster station.

Saturation concept. Intense use of television or radio. Some spot radio campaigns use 200 to 300 announcements per week per market. Some spot television campaigns use 15 to 25 or more announcements per week per market. The actual number, of course, varies with market factors. Ordinarily, a saturation campaign enables the advertiser to buy at special (lower) rates.

Secondary coverage. In nontechnical language, the area where reception of a station is generally fair, although subject to fluctuation; technically, the area where AM radio signal strength is at least 0.1 MV/M, but less than 0.5 MV/M. Equivalent to Grade B coverage in television.

Sectional announcement. A network commercial heard only on certain legs, or sections, of a network. Often called a cut-in announcement.

Segmented program. A program sold in short segments, ordinarily to permit broadcasting a 1-minute commercial. Realistically, an availability for a commercial on an announcement campaign, although sponsor identification is sometimes given at the opening and closing of a segmented show.

Segue. Moving from one musical selection to another without an intervening announcement.

Sets in use. A term used by the program rating services to designate the percentage of television or radio homes using at least one set at a given time.

Show. A program.

Showmanship. The unique quality which captures and holds audience interest and sympathy. An almost indefinable touch.

Signatory. A network, station, agency, film studio, or other firm that has signed a union code agreement.

Simulcast. A program broadcast simultaneously over television and radio.

Singing commercial. A commercial set to music.

Small-market station. A television or radio station operating in a small, non-metropolitan market.

Soap opera. See Daytime serial.

Soft music. Light, soft music, often without vocals. Term applied to a radio station music program policy which avoids brassy, blatant selections.

Sound on film (SOF). Film footage with a sound track, ordinarily recorded simultaneously.

Special. A spectacular or special program, usually one hour or more in length. Often used synonymously with spectacular although spectacular is usually used in connection with a once-a-year show, whereas special is applied to the several-a-year show. See Spectacular.

Spectacular. An irregularly scheduled program, usually one hour or longer. Spectaculars and specials preempt regularly scheduled programs. See Special.

Sponsor. A television or radio advertiser.

Sponsored program. A program paid for by a television or radio advertiser, in contrast with a nonsponsored, or sustaining, program.

Sponsor-identification index. The percentage of viewers or listeners who correctly associate a program with the sponsor or the product.

Spot advertising campaign. A national or regional (non-network) television or radio campaign, utilizing either programs or announcements. See Spot television and radio advertising.

Spot announcement. A short commercial announcement, usually 1 minute or less in length, scheduled either as a station-break announcement or as a commercial on an announcement or participating program. Also called a *spot.*

Spot television and radio advertising. A form of television or radio advertising (in contrast to network advertising or local advertising) sponsored by national and regional advertisers who use stations of their own selection to reach markets of their own selection in any spot (or part) of the country—hence the term. Spot advertising may be accomplished with either a program or an announcement campaign. Also called *national non-network advertising* or *spot advertising.* In Canada, called *selective advertising* or, at times, *national selective advertising.*

Stage manager. See Floor manager.

Station break. The station identification (call letters) or the short period of time between two programs.

Station-break announcement. A commercial message that is broadcast during a station break.

Station identification. The announcement of the station's call letters during the station break.

Station image. The public's attitude toward a television or radio station in terms of entertainment, authority, believability, friendliness, etc. Although a station's program policy is the primary means of establishing a station image, its advertising, merchandising, and selling activities also reflect the station image.

Station option time. Time on network affiliates over which the station has first selling priority. Also termed *station time.*

Station representative. A person or organization representing specified television or radio stations in the sale of spot time to national and regional advertisers and their agencies.

Station Representatives Association. A trade organization of station representatives established to promote the use of television and radio spot advertising.

Stereophonic broadcasting. Broadcasting two signals for separate in-home reception in stereophonic sound. The two signals can be sent by two separate stations (two FM stations, one FM and one AM station, a TV station and either an AM or FM station) or by a single radio station (using its main carrier and a multiplexing signal system) and must be received on two separate sets.

Story line. A synopsis of the plot and action of a television or radio program.

Strip show. Any program broadcast several times a week in the same time period (time strip).

Subliminal advertising. Advertising on the subliminal level which implants a message in people's minds without their awareness. Considered to have no commercial value. See Subliminal perception.

Subliminal perception. The ability of people to identify objects or words that are too poorly illuminated or exposed for too short a time to permit conscious recognition.

Subtractive primary colors. Red, yellow, and blue, used in printing processes. See Additive primary colors.

Super, or superimposition. The image from one camera imposed over the image from another camera. The term ordinarily refers to the imposition of a name or title over another shot.

Supplier. A supplier of merchandise. Often used synonymously with a national advertiser, a manufacturer, or a distributor.

Sustaining program. A program aired without sponsorship.

TV. Television.

Tag. An addition to a commercial, such as a live or voice-over message following a transcribed message. An announcement or musical gimmick which acts as a finale to an announcement or a program.

Tailor-made network. A network composed of individually selected stations, joined together only for the length of the broadcast. A custom-built network.

Talent. Performers, such as announcers, presenters, actors, and musicians.

Tape. Audio tape which can record a radio program or any audio signal. In television, sometimes used when referring to video tape. See Tape recorder.

Tape recorder. An audio recording device which records on tape rather than on film, record, or transcription. The term *tape recorder,* like the term *tape,* refers to audio tape for radio, in contrast to the term *video tape,* which is applied to television tape that records both the audio and video.

Telecine. Cameras and equipment to project films, slides, and balops. A coined word from television and cinema.

Telecine studio. The film projection room of a television station.

Television family. See Television home.

Television home. A family unit that has one or more television sets in working order. A home owning a television set. Same as a television family.

Telop. See Balop.

Thin campaign. A television or radio campaign using such a weak and infrequent schedule that the advertising lacks commercial impact.

Time. "Space" on the air in terms of seconds, minutes, or hours. More specifically, a given program or announcement period.

Time buyer. An employee of an advertising agency who helps plan broadcasting campaigns and buys time on television or radio stations. At some agencies time buyers specialize either in buying network time or in buying spot time.

Time clearance. The process of making a program period available on individual stations. This is necessary, for example, when certain affiliates have been ordered as part of a network buy.

Top-forty station. A cliché applied to a station that features "the most popular" musical selections currently in vogue, to the exclusion of others. Some stations (such as Storz) at one time preselected the records to be played each week and changed the list from week to week. Today, a popular-music station following this practice uses anywhere from 75 to 150 different records a week.

Track. See Cut.

Traffic flow. The movement of persons through a retail store, or the number of persons entering a specific store or department.

Translator station. A television station that is authorized to pick up the signal of any television station and rebroadcast (translate or convert) the programs on one of the upper fourteen UHF television channels (70 to 83). Translator stations have no local studios and are not permitted to originate local programs or commercials. See Satellite station and Booster station.

Triple spotting. An undesirable practice of broadcasting three commercials back to back. Prohibited by broadcasting codes.

Two-brand rate. Rate applicable when buying two contiguous time periods, or often two time periods that are not contiguous. A form of contiguous rate or discount. See Brand rate.

UV/M. Microvolts per meter. A microvolt is one-thousandth of a millivolt. See Millivolts per meter.

Umbrella promotion. An over-all store display promotional idea which can encompass several products. The promotional idea "Spruce Up for the Holidays," for example, can feature floor wax, dustcloths, detergents, furniture wax, and similar products that can be used for holiday housecleaning. Ordinarily, an umbrella promotion is developed by the retailer, although an increasing number of national advertisers are creating umbrella promotions that feature their product (as well as related items handled by the retailer).

Unaided recall. A research interviewing method in which respondents must answer questions without the assistance of any device to aid their memory. When this technique is used, subjects could not, for example, be given a log listing of programs to help them recall the shows they had viewed or heard the previous day.

Use payment. Fees paid to talent for on-the-air use of commercials in which they appear. Use payments are established by SAG or AFTRA codes and may be made for one-time (program) use or for use on a cycle basis.

VTR. A video tape recording. See Video tape.

Vehicle. An advertising medium, such as television, radio, newspapers, magazines, or outdoor. Programs are often referred to as vehicles, as are announcement periods, especially when purchased by a multibrand advertiser.

Vertical contiguity. The contiguous-rate (discount) policy applied to programs that adjoin one another. During daytime hours vertical contiguity usually also applies to nonadjacent time periods on the same day of the week. See Contiguous rate.

Video. Television. That portion of a program or commercial that is seen on the picture tube.

Video engineer. A term used at smaller stations for the employee who handles both switching and shading. On larger stations, the switcher is termed the *technical director,* and the engineers responsible for shading are called *shaders.*

Video tape. An electronic recording unit that records and plays back both the audio and video on single tape in much the same fashion that radio broadcasts are recorded and played back on audio tape.

Voice over. Off-screen narration. The narrator is not seen on the video.

Waste circulation. Advertising directed into areas where the advertised product is not distributed.

Web. A network.

Wild spot. Term used by AFTRA to designate commercials that do not appear within a sponsored program but rather are used in a spot advertising announcement campaign.

Wild track. A sound track (which may consist of voice, music, sound effects, or any combination of audio) used without lip sync. Later added to a film which is shot to the footage requirements dictated by the wild track.

Write-in. An addition to a script. Something added or written in.

Zoom in (out). Moving rapidly in (out) on a television shot. Accomplished by action of the Zoomar Lens, moving object in (out) rapidly while the camera remains stationary.

Zoomar Lens. A television lens permitting rapid change of focus, used considerably for special-events work.

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