



THE

RADIO

BUSINESS

Packet₀₇



WRITING SPOTS: Mr. A's TOP 10 TIPS⁰⁷

1. ALWAYS **KNOW YOUR GOAL**. WHAT ARE YOU TRYING TO DO? WHAT DO YOU WANT TO HAPPEN AFTER A LISTENER HEARS OR SEES YOUR SPOT?
2. **DON'T CRAM** TOO MANY DETAILS. AUDIENCES DON'T REMEMBER MUCH. IF YOU GIVE A **PHONE NUMBER, REPEAT IT**. ALSO **REPEAT ANY INFO** THAT IS **CRUCIAL** FOR THE AUDIENCE **TO REMEMBER**.
3. **INFO** THE AUDIENCE MUST **REMEMBER** GOES **AT THE END** OF THE COPY, EVEN IF YOU ALSO MENTIONED IT EARLIER.
4. KEEP **SENTENCES SHORT AND SIMPLE**. MAKE THE SPOT **CONVERSATIONAL**.
5. ALL **HEADINGS IN THIS CLASS** SHOULD HAVE 5 ITEMS **ACROSS THE TOP** IN THIS ORDER:
 - THE **SLUG** (ONE OR 2 WORDS THAT SUM UP WHAT THE SPOT IS ABOUT)
 - THE TOTAL **TIME** OF THE SPOT
 - The writer's **NAME(S) AND CLASS COLOR AND Group Letter**
 - THE **KILL DATE** (IF NONE, THEN WRITE: "TFN")
 - PAGE NUMBERS** (PAGE ____ OF ____)

EXAMPLE OF A HEADING: (all headings in this class should be done this way)

SNAPPLE TEA :60 GLENN ALLISON (PURPLE; A) 10/15/06 PAGE 1 OF 1

6. **SPOT TECHNIQUES** (ALSO KNOWN AS APPEALS) **VARY** these; they are **OFTEN COMBINED**.

SOME COMMON SPOT TECHNIQUES (APPEALS):

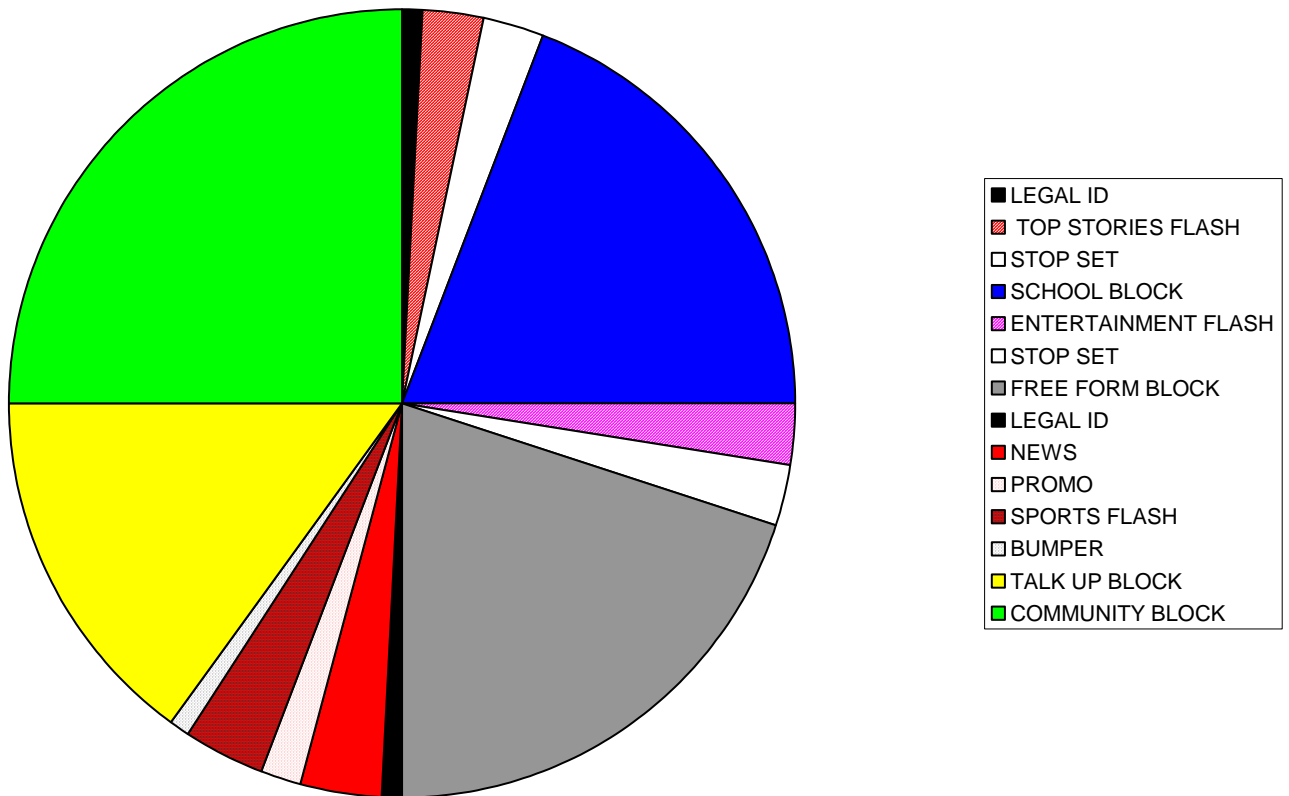
- STRAIGHT SELL**: SIMPLE DIRECT STATEMENT ABOUT THE ISSUE OR ORGANIZATION.
 - EDUCATIONAL SELL**: MAKES A LOGICAL APPEAL (TELLS YOU LOGICAL REASON(S) FOR TAKING A SPECIFIC ACTION.) USUALLY DEALS WITH BASIC NEEDS.
 - TESTIMONIAL SELL**: SOMEBODY (CELEBRITY, EXPERT, OR OFTEN JUST A REGULAR PERSON) TALKS ABOUT HOW A PRODUCT DOES WORK, OR IS A GOOD PRODUCT, ETC. IN OTHER WORDS THE PERSON(S) GIVES "TESTIMONY" INDICATING THAT HE/SHE (OR THEY) KNOWS THE PRODUCT WORKS OR IS A GOOD PRODUCT.
 - CELEBRITY ENDORSEMENT**: A CELEBRITY SELLING THE PRODUCT OR CAUSE. THE CELEBRITY IS NOT NECESSARILY SAYING HE/SHE HAS TRIED THE PRODUCT, BUT HE/SHE IS BEING USED TO MAKE THE LISTENER ASSOCIATE THE PRODUCT WITH THE CELEBRITY.
 - THE EMOTIONAL SELL**: SELL THE PRODUCT BY MAKING AN EMOTIONAL APPEAL. RATHER THAN JUST GIVING FACTS, OR CREATING A LOGICAL REASON FOR THE PRODUCT OR CAUSE, THIS APPEAL INSTEAD TRIES TO GET THE AUDIENCE TO FEEL AN EMOTION (SADNESS, HAPPINESS, ANGER, SYMPATHY, ETC.)
 - HUMOROUS SELL**: SOMETIMES WE REMEMBER WHAT WE LAUGH AT, BUT DON'T LET HUMOR DETRACT FROM YOUR MESSAGE.
 - MUSICAL SELL**: A JINGLE MIGHT BE USED FOR THE CAUSE OR ORGANIZATION. ALSO, A SONG MIGHT BE USED BECAUSE IT CONNECTS WITH THE MESSAGE.
 - DRAMATIZATIONS**: A SKIT OR CONVERSATION WITH CHARACTERS SOLVING A PROBLEM WITH A SPECIFIC SOLUTION, OR DISCUSSING A SPECIFIC PROBLEM, OR DISCUSSING THEIR USE OF THE PRODUCT, ETC.
7. **FIRST YOU MUST** : **GET THE AUDIENCE'S ATTENTION**.....THEN **CREATE A NEED OR PROBLEM**. THEN **PROVIDE** THE AUDIENCE WITH **A SOLUTION**. BE CLEAR ABOUT WHAT YOU WANT THE LISTENER TO DO OR THINK.
 8. SOME **COPYWRITERS** BELIEVE IN THIS **FORMULA**:
 - TELL THE AUDIENCE **WHAT YOU WILL TELL THEM**.
 - TELL THEM.
 - TELL THEM **WHAT YOU TOLD THEM**.
 9. FOR **AUDIO SPOTS**, USE OF DRAMATIC VOICES, VOCAL ACTING, SOUND EFFECTS, MUSIC ETC. INCREASES EFFECTIVENESS.
 10. FOR **VIDEO SPOTS**, MAKE SURE YOUR SPOT IS **VISUAL**. PRODUCT MUST BE CLEARLY SEEN. SPOT MUST HOLD ATTENTION VISUALLY WHILE MAKING SURE AUDIENCE ALSO HEARS THE AUDIO MESSAGE.

HOT CLOCKS

Very few professional stations allow the “DJ” as much freedom (or free form) as we do at 107.9--FM. Besides a log, many stations have one or more program wheels, known as **hot clocks** which the “DJ” must strictly follow. Hot clocks guide the “DJ” as to what should be played or done at any point in each hour. This is done to insure that a program format remains consistent since, theoretically, that is what audiences and sponsors want. That explains why so many stations are so predictable. Some stations have very detailed hot clocks, while some have simple hot clocks. Some stations have a variety of hot clocks, depending on the time of the broadcast day. (For example, a station might have a morning drive clock, a mid-day clock, an afternoon drive clock, and an overnight clock.) Some stations even use clocks that change every hour. Even some news, sports, and talk stations have a hot clock; the songs are replaced by types of news, sports segments, etc. Basically, a hot clock reflects the minutes of the standard hour, and the program director designs the clock so that certain elements (news, weather, stop sets, jingles, I-D's, etc.) appear exactly where they are to be played. Sometimes, a hot clock will be color coded to make it easy for the “DJ” to quickly recognize what comes next. Keep in mind that if a “DJ” does not adhere strictly to the hot clock, he/she may be fired. That's why "back-timing" and watching the clock are crucial. **NOTE: At some stations, instead of hot clocks, a computer is programmed to determine what is played when.**

There are many ways to create hot clocks. Below is a sample of one of the 107.9--FM hot clocks.

107.9-FM₀₇ HOUR HOT CLOCK- #7



PROMOTION / IMAGING

GOAL: To build and maintain your listening audience; to advertise your station; to build the image of your station in the community.

1. ON AIR PROMOTIONS:

- **Program Promotion:** Uses air time to promote a specific show (like show promos, drop-ins, etc.)
- **Institutional Promotion:** Uses air time to promote the entire station
 - Station promos:** spots promoting station format, all station personalities, overall news, overall local weather, overall sports coverage, etc.
 - Liners:** catchy one line sayings like, “You give us 22 minutes, we’ll give you the world” or, “Last on the dial, first in your heart, 107.9—FM.)
 - Sweepers:** (short produced segments promoting station; played between 2 songs)
 - Bumpers:** (short produced segments promoting station played between a song and a spot)
 - Call Letters:** Sometimes you can choose call letters that are catchy (K-Rock, WFAN, etc.)
 - Slogans or Catch Phrases, Jingles, Jingle packages,** etc.
 - Live Remotes** (on air broadcasts away from the main studio: concerts, fairs, etc.)
 - On air Contests:** **Note: The FCC FORBIDS a station from having a lottery or on-air raffle that charges listeners money or promotes gambling.**

2. OFF AIR PROMOTIONS:

- **Program Promotion:** banners, mugs, or other merchandise or ads for specific shows or personalities; public appearances by show personalities; personality stunts, etc.
- **Institutional Promotion:** Anything done off air to get the entire station noticed, to image the station, To attract new listeners, etc.(Ads, media/sales kits, station banners, community events, merchandise, etc.

3. TWO IMAGING TERMS:

- **Bookending:** Some stations require the engineer to do the following: State the “I-D” as the first thing that is said each time a microphone is turned on AND state the “I-D” as the last thing that is said before the microphone is turned off. (Both must be done each time a mic is turned on.....)
- **Grafting:** Some stations attach call letters to informational announcements (examples: "turning to the W-W-P-H community datebook; "..... "W-B-R-W newstime is.... ";..... "Here's the W-P-L-J concert hotline.....";..... "W-P-S-T weather calls for..... ")

4. AT 107.9—FM, We require you to: **Promote often!!!**

- ✓ Keep your name and your station’s name **public and positive.**
- ✓ **Cross promote** each others' shows.
- ✓ **ONLY Talk positively** of the station and of all staff members. (Never put down 107.9-FM or staff members).
- ✓ **Emphasize community** and 107.9—FM’s (and your) commitment to the community.
- ✓ When you **turn on a microphone,** in some way **I-D** the station at least once **before shutting off** the microphone.

RATE CARDS

1. **RATE CARD:** A chart or charts used by a station to list what it charges for for “air time” or “spots.”
2. In general, **how much** a station can charge **depends on the station’s ratings and demographics.**
3. A station usually has a **variety of prices.** For example:
 - Rates can be affected by **how many spots a sponsor buys.** (“The bigger the buy, the bigger the discount.”)
 - There may be a discount if a sponsor advertises on a station over a long period of time (regular customer).
 - Rates will differ depending on the time of day the spots will run. (see time classifications described below.)
 - The length of the spots will dictate the cost (60 seconds, 30 seconds, etc.)
4. **GRID STRUCTURE:** While many stations use separate rate cards for different circumstances, some stations combine several circumstances onto one chart, called the Grid Structure (see sample on next page). In either case, it gives the station flexibility: When the station is doing really well, it can charge from the chart (or portion of a chart) that charges the most. When the station is doing poorly, it might have to use the chart (or portion of a chart) that has the lower rates. (*The laws of supply and demand often dictate what part of a grid or what rate card a station can use.*) Or an advertiser who buys a lot of spots or is a regular customer might get the lower rates while a smaller buyer or non-regular customer might pay the higher rates.
5. **NARROW-CASTING:** Sometimes an advertiser pays extra to narrow down the time range for spots. In other words, if drive time is between 6:00 and 10:00 in the morning, a sponsor might pay extra to have spots played only between 7:00 and 9:00 in the morning.
6. **FIXED POSITION SPOTS:** Sometimes an advertiser pays a much higher price to have spots played at a specific (exact) time. (Example: An advertiser might want a spot played every day at noon.)
7. **RUN OF SCHEDULE (ROS):** Sometimes an advertiser buys a lot of spots, and wants them spread out throughout the broadcast day. There is usually a set price per spot for this.
8. **TIME CLASSIFICATIONS:** The typical broadcast day is divided up into time classifications on the rate card based on the different size of the audience at different parts of the day. Some stations (not all) divide the day up as follows:
 - **Morning Drive Time:** (usually between 6: 00 AM and 10:00 AM) is the best selling time for a station because the morning is usually the most listened to time in radio. On a rate card, it might be indicated with the following code: “AAA”, and would include the highest regular rates.
 - **Afternoon Drive Time:** (between 3:00 PM and 7:00 PM) is usually the 2nd most listened to time, and usually the 2nd most expensive regular rates. On a rate card, it might be indicated by the code: “AA”.
 - **Mid-days** (between 10:00 AM and 3:00 PM) is usually a less listened to time slot, and thus less expensive on the rate card. It might be indicated with the code: “A”.
 - **Evenings:** (7:00pm to midnight) might be indicated on a rate card as “B”, and might be even less expensive.
 - **Overnights:** (midnight to 6: 00 am) Traditionally, overnights have lower listenership so spots cost less. It might be indicated on a rate card with the code of “C”.
 - **Weekends:** are usually less listened to than weekdays so the rate card might use a different letter indicating a less expensive price. There may even be different letters for different times of the day on weekends.

NOTE: The above is just one traditional breakdown of how stations structure their rate cards and broadcast days. Other stations might do it differently. The main point is that rates are usually linked to time slot and amount of listenership in each time slot.

NEXT PAGE: The sample rate card on the next page is a GRID STRUCTURE, which shows three rate cards on one chart. Remember, this is just one type of rate card. Some stations might use separate charts for the different rate cards, and might use cards that are more artistic, that incorporate graphics, etc.

SAMPLE RATE CARD (Grid Structure): (Note: This is actually three rate cards in one; some stations uses separate rate cards instead.)

WBRW, 1170 AM

P.O. Box 1170 *** Bridgewater, New Jersey 08876 *** (908) 725-1170

<u>CLASSIFICATION</u>	<u>GRID ONE:</u>	<u>GRID TWO:</u>	<u>GRID THREE:</u>
AAA <u>Morning Drive</u> 6AM to 10AM (Mon—Fri)	\$180	\$160	\$140
AA <u>Afternoon Drive</u> 3PM to 7pm (Mon—Fri)	\$140	\$120	\$110
A <u>Mid-Day</u> 10AM to 3PM (Mon—Fri)	\$110	\$100	\$90
AAA <u>Morning Drive</u> 6AM to 10AM (Mon—Fri)	\$180	\$160	\$140
B <u>Evening</u> 7PM to Midnight (Mon—Fri)	\$105	\$85	\$75
C <u>Weekends</u> 6AM to Midnight Also: <u>specials like: Passion Phones & Oldies Show</u>	\$95	\$75	\$65
D <u>Overnights</u> Midnight to 6AM (All Days)	\$105	\$85	\$75

Notes:

- Rates are **per 60 second spot**. (30 second spot will cost sixty percent of the rate card price.)
- **Narrowcasting:** Add ten percent to the cost of each spot.
- **Fixed Position Spots:** Add 50 percent to the cost of each spot.
- **Run of Schedule (ROS):** Use “A” Classification for the cost of each spot.
- Use Grid One **except** under conditions listed below:
 - For 100 spots or more:** Use Grid Two
 - For 500 spots or more:** Use Grid Three

RATINGS:

1. Today, the most used rating service in radio is **Arbitron**, a company that provides a variety of info, including **ratings** (numbers or quantitative info) and **demographics** (descriptive or qualitative info).
2. The most common form of arbitron rating survey is the **seven day diary** in which people in a designated area are asked to log their listening habits. (They are given a dollar or two to do it.) From the responses on these diaries, and other surveys, arbitron statistically estimates a station's ratings and publishes it in "**THE BOOK.**" (Stations pay for the service.)
3. **The ratings:** Since listeners often change stations (especially while driving in a car) radio ratings are usually calculated by each quarter hour (for every 15 minutes). There are two types of information that are especially important:
 - ❖ **RATING:** The percentage of listeners who **own a radio AND** are tuned to a specific station (program) at a given time. This is most useful to determine how large an audience is listening to a particular program. (It is calculated by dividing the number of listeners listening to a show by the total number of people who own a radio in the designated listening area.)
 - ❖ **SHARE:** The percentage of listeners **WITH THEIR RADIOS ON** who are tuned to a specific station (program) at a specific time. This is good for comparing one show with another. (It is calculated by dividing the number of listeners listening to a show by the number of people with their radios "on" at the designated time.)
4. **CHARTS AND GRAPHS:** Numbers and calculations can be uninteresting and hard to understand. A station can make its ratings clear and more meaningful by using charts and graphs. One way would be to have a chart for each part of the day, and to graph the station's ratings and all of the other station's ratings in the area. Hopefully, the chart would show that the station's ratings are higher for each time period than the competition. Another way would be to show overall ratings or share for a station, compared to all other stations. Again, the idea is to pictorially show the ratings or share in a way to "sell the station" or to make it look more favorable to a potential advertiser.

DEMOGRAPHICS

1. **THE NEED FOR MORE THAN JUST NUMBERS:** Ratings and shares give stations quantitative information. In other words, stations just get numbers. Often, advertisers want more than just numbers. They want to know what **TYPE** of listeners stations have. They want to cater to certain types of people rather than all types of people. (For example, acne medications might want to advertise to teens, so they will want to find out which station's audience consists of a lot of teenagers. Another example: Funeral directors might want to advertise to older people. Another example: Mercedes dealers might want to advertise on stations that have wealthy listeners.) This type of info is known as **DEMOGRAPHICS** because it consists of **QUALITATIVE** information (descriptive).
2. To get more **qualitative** information (**demographics**), Arbitron uses the diary method, phone interviews, in-person interviews and other methods in order to get a better "picture" of a station's audience. Questions such as **age, sex** (gender), **income, interests, hobbies, occupations, amount of education, etc.** are part of these surveys, and help define demographics.
3. Advertisers might want to know things like what is a station's rating among Plainsboro males, between the ages of 18 and 50. Or an advertiser might want to know how many of a station's West Windsor listeners make over 30-thousand dollars.
4. Demographics can be **illustrated using charts and graphs** to make them easier to understand and more meaningful for advertisers to understand. The charts could break down the station's audience into different demographic categories. {Example: What part of the audience is male and what part is female? Another example: What percentage of the audience makes under 20-thousand dollars, what percentage makes over 20-thousand dollars, over 30-thousand, over 40 thousand, over 50-thousand, over 100 thousand, et?.) The charts could also show how one station's demographics compare to other stations' demographics. (Example: A bar graph that shows a 50 percent share of all males listening at 4:00PM to WFAN with only 30 percent listening to ESPN radio, and only 20 percent listening to WPST.)

MEDIA / SALES KITS:

A radio station relies on advertising and the media. It needs advertisers to buy spots in order for the station to make money. It needs the media to help publicize the station in order to improve listenership and become more attractive to advertisers. People need to know that the station exists and most stations need to make money to stay in business!!! To make matters complicated, there are many, many radio stations, all competing for media attention and advertising dollars. Therefore, stations must "sell themselves" to their advertisers and to the media. Not all stations can be number one, and not all go after the same demographics. Yet there are many successful stations because they are good at "selling themselves"

One way for a station to "sell itself" to the media and to advertisers, is to create a **media kit or sales kit**. It is similar to a portfolio in that it contains items that show the station in a positive way. A media/sales kit can include just about anything that will help "sell" the station. Possible items might include:

1. **A Philosophy Statement:** A description of what the management of the station believes about radio, and about how the station fits in with those beliefs.
2. **Format Statement:** A description of the station's format (country music, rap, all news, all sports, all talk, classical music, jazz, etc.) Certain formats draw certain types of audience demographics. Often, advertisers are looking for specific kinds of audiences. The format might be the key to attracting the right demographics for specific advertisers. Providing **hot clocks** (especially colorful ones) will help make a station's format clear. Music lists, story lists, etc. also help define a station format.
3. **Audience Description (Demographics):** Since specific advertisers often try to reach specific audience members, a description of a station's audience will help convince certain advertisers to buy spots on the station.
4. **Ratings and Demographics Charts and Graphs:** Pictorially making a station's success areas more meaningful to advertisers and the media is a great way to "sell" that station and gain business and publicity. Use these to highlight the strong points of the station. You can also provide written descriptions or summaries of ratings and demographics as a supplement to charts (but not as a substitute.)
5. **Biographies / Personality Profiles of On-Air staff:** (and sometimes even important behind-the-scenes people.) Interesting descriptions, photos, etc. can increase interest and excitement about a station.
6. **Promotions, Community Events, Public Service, etc.:** describing what a station does on and off the air to serve the community, to gain publicity, to increase its audience, etc. can create interest by the media and from advertisers.
7. **Promotional Items:** Any station merchandise that can be shown off can create interest (shirts, key chains, bumper stickers, mugs, hats, and other more unique items that show off the station logo or station personalities can be a boost to publicity. Stations need to keep their identity in the public eye.....
8. **Listening Area (Coverage) Map:** By providing a map that pinpoints a radio station's listening area, an advertiser will know whether or not the location of the audience is the location it needs to reach. Media will more likely "cover" a station within their geographical area. As always, making this attractive will increase its effectiveness.
9. **Rate card:** If an advertiser wants to buy spots, it will have to know the costs. A good looking rate card or cards, with art work and a professional look can make the "cost" part of a kit less intimidating or less painful.

Again, there are many stations and therefore, many media / sales kits are distributed. In order for a station's kit to be successful, the kit must also be very **appealing and attractive to the eye**, be interestingly and **colorfully written** (with style), and have an overall unified presentation that is impressive. For media / sales kits, often **creativity** and **professionalism** are the keys to getting the advertisers to even look at the kit. It must **stand out** AND be **outstanding**.