

SWOT Studies Illuminate

Continuing Education For The *Dedicated* Radio Programmer

The State of the Station

In my "other life" as a programming consultant, a significant portion of my time is spent writing what I've come to call "White Paper" Programming Reports™ designed to help clients gain a better perspective on their immediate battle.

You Can Do It Yourself

While I'm certainly happy to conduct a White Paper monitor for you (and, of course, think you'd benefit from my objective viewpoint and experience), you'd be amazed at how much *writing your own report* will improve your grasp and understanding. Seems that whenever you have to organize your thoughts for a formal written report, you tend to see things a lot more clearly

By clearly stating in writing the *true* status of your programming situation, warts and all, you are better able to see and devise ways to fix it, deal with it, camouflage it, exploit it, buy your way out of it, answer it, capitalize on it, or whatever else it takes to deal with it responsibly and effectively.

(Continued ... See SWOT Studies on page 2)

Measuring Big Mo

Dealing With Momentum

The late Woody Hayes, Head Coach of the Ohio State Buckeyes football team during many of their national championship years, used to talk in the locker room about the importance of getting "Big Mo" on your side. He noted that the team that controlled the *momentum* of the game most often, usually won the game. (Continued ... See Big Mo on Pg 3)

Inside "PD" Issue # 9 . . .

Page 3 A Word About Excellence: *Kaizen*
Page 3 Now "Battle Of The Sexes", The Board Game
Page 4 Grassroots Loyalty-Marketing: "Operation: Shake & Howdy"
Page 5 WWWeb-WWWise: "Murray FM"
Page 5 Promo Elements: "Gettin' Sticky Wit It"
Page 6 10 Dynamic Principles Of Selling Yourself
Page 6 Morning/Breakfast Special Shows & Features
Page 7 Secrets Of Measuring & Interpreting TV Spot Recall
Page 8 Surveillance: Fine Detail Of Expanded Storm Coverage Policy
Page 10 A Famous Last Word: Attitude (Saluting Rick Shaw)
Page 10 How You Can Win A \$7,000 Think-Tank Weekend



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Leadership Cliff's Notes

SWOT Studies Illuminate

(continued from page 1)

Best of all, you'll find your written report to be a convenient reference tool of what happened when, as you later dissect and extrapolate month-by-month ratings trends (comparing them to timelined events).

In this series of articles, we'll address the various kinds of reports and strategic management principles that you may want to include in your regular reporting discipline (as well as noting the recommended "cycle" of such reporting).

Quarterly SWOT

Every 3 months, you'll find you can learn loads about you stand by conducting an updated "SWOT Analysis" of your station's **Strengths, Weaknesses, Opportunities, and Threats.**

Strengths	Opportunities
Weaknesses	Threats

The SWOT model originated 25 years ago at the Harvard Business School as a method of examining key factors for success in a business.

How It Works: You examine *internal factors* (your own strengths and weaknesses) as they relate to *external factors* (your competitor's strengths & weaknesses, plus other dynamics which represent opportunities or threats on the near horizon).

SWOT has direct applications to Radio. Resourceful PD's have found that regular SWOT studies can help them size-up the competitive environment of their programming situation, just as upper-level management can use the exercise to get a better handle on the overall health of the station.

You'll even find SWOT Analysis useful in sizing up your personal life. It tends to make complex situations seem much more manageable when you're able to see each element "compartmentalized", thus making it easier to "chunk down" solutions or ways to capitalize on opportunities into easy baby steps. TW Tip #21009

How To SWOT With The Best Of 'Em

Make four comprehensive lists about the inner-workings of your station's programming elements.

Strengths and Weaknesses

Candidly assess your station's programming plusses & minuses.

Examine all attributes, from "morning show superiority" to "news reliance image", from "staff stability" to "owners deep pockets & commitment to winning". And so on.

Be *honest* about your weaknesses. If you have a morale problem, list it. If you have an "imaginary" signal, admit it. Your inventory about what needs correcting must be *realistic* and disarmingly *frank* or you won't be seeing a clear picture.

About "Doing"

"The more you *do*, the more you *can do* — and that's a *fact!*"

— Lucille Ball

TW Tip #7042

Opportunities and Threats.

List any external elements, dynamics, or events beyond your *direct control* that still impact on the effectiveness of your programming.

- ☑ What near-term opportunities can you use to your best advantage better than your competition. (e.g., "We know that our competitor's #1 morning personality becomes a "free agent" in 2 months"). Are there any other avenues for growth?
- ☑ What dangers loom in the near future. ("We know that X-109 is going to give away a \$200,000 home").
- ☑ Also remember that your competitor's *strengths* may represent a *threat*, while their weakside may be an *opportunity* for you to exploit.

Especially be on the lookout for early warning signs of any shifting paradigms. There seem to be a lot of them coming our way, lately.

Short, Medium, and Long-Term Action

The purpose of SWOT Analysis is to isolate all these issues in such a way as to make it easier to facilitate a strategic approach. So, as you examine them, assign "actionability" flags as to whether they fall under the heading of short-term immediate action, medium-term priorities, or long-term items you'll get around to. Also acknowledge things you simply *can't* do anything about (or choose not to do anything about) in the next 6 months. But be careful not to get in a "habit" of handy excuses. It's easy to use "lousy signal" as a "reason"; it's a whole 'nother thing to bite the bullet and *do something constructive about it!*

The Top 5

Identify the four or five highest priority issues and target them for appropriate action. Then proceed to plan strategies for each, with supportive tactics that will enable you to accomplish your goal. Use your strengths as the cornerstones of your strategy to build competitive advantage, and embrace your weaknesses with a solid way to solve them (or at least improve the situation).

Wallace Wisdom: Participative SWOT

Remember last week's rant about *Participative Management*? (See "PD" Issue #8, Page 7). This is an excellent opportunity to invite your staff's input and *involve them* in the programming process. By helping you brainstorm about the elements of your station's programming SWOT, they'll come away with a better understanding of the battle you all face. And they'll gain greater respect for you (since you're respecting *them* as you *lead* them into battle, instead of just ordering them over yon hill). TW Tip #7041

Next Week

**Monthly Reports:
How They *Help* You**

Measuring Big Mo

(Continued from page 1)

This dynamic also has a major influence on **Radio programming** battles (and who wins).

Momentum and Inertia

It's hard to stop a rolling stone. Just as in physics, where the law of inertia says "a body in motion tends to stay in motion", a radio station on the way up or down is more likely to continue in whichever direction it's basically headed in. Therefore you need to be constantly *calibrating* your momentum using research measures. You need to know which way the wind is blowing — especially if it's an ill wind! (Nothing's worse than a radio station that doesn't know it's in trouble!)

Ongoing research probes can help you figure out who's got the momentum in your market (and who doesn't).

A few gauges you should consider —

- ✓ **Unaided "Better/Worse" Ratios**
"Are there any stations whose programming has been getting *better* lately? Are there any stations whose programming has been *deteriorating* or *going downhill* lately?"
- ✓ **Aided "Better/Worse" Ratios**
"Now, I'd like to ask you specifically about X-109 . . . have you listened to them in the past month?" (If so) "Do you think that X-109's programming has been getting *better* lately, getting *worse*, or is it *about the same*?"
- ✓ **P1 "Growth/Loss" Ratios.** (After

asking about "favorite station" ("the one you listen to the most") and "other stations listened to in the past week", ask, "And was (P1 station) your favorite station 3 months ago? If not, what station was?"

- ✓ **Cume-Conversion.** How well do you convert your weekly cume into P1 listeners? A good score is over 40%. Anything under 30 is a yellow flag. 20's or below and you're in deep guacamole. Often you can quickly spot the winners and losers in a format simply by noting who wins the conversion battle.

Once you know where you stand when it comes to audience momentum, you can devise new ways to swing the pendulum back in your favor and create the desired "spin" to get (or keep) "Big Mo" on your side.

TW Tip # 1035 and #19018

A Word About Excellence: *Kaizen*

Wallace Wisdom: It has been my experience that in a world where everything is good, and getting better **EXCELLENCE** gets the consumer's vote.

The Japanese use the word *kaizen* to describe an intense dedication to **constant and never-ending improvement**.

As a consultant, and PD, I've tried to apply this principle to **everything**. A *continual* commitment to excellence, constantly raising the bar, and going the extra mile.

In programming, that means it should be part of your mission to be on the perpetual lookout for all kinds of new formatic breakthroughs and fresher, better ways to satisfy and titillate your target audience.

In every field of consumer product or service competition.

The '90's became the decade of practicality, accountability, quality, and value. The new millennium will require taking excellence to an even *higher* state of readiness.

How do you prepare for this? You, and your entire staff, need to acquire a Nordstrom-like desire to satisfy. Develop it *now*. And make it a *regular habit* (something you do automatically)

TW Tip # 7044 and #8012

Now "Battle Of The Sexes" The Board Game

You've heard "Battle Of The Sexes" used as an entertaining breakfast show feature (reference: see **PD** issue #4, page 4).

Village Roadshow's 2DAY-FM in Sydney has teamed up with Pacific Publications (P O Box 320, Port Melbourne, VIC 3207) to produce the "play-at-home" version (for listeners who've loved playing along with the 2DAY Breakfast Team of **Wendy & Mooney**).

An innovative way of exposing your morning drive team to thousands of target-age listeners at weekend parties all over town several times a year.

TW Tip # 3078, #4041, and #5040



GRASSROOTS Loyalty-Marketing

How To Involve Your Whole Staff

"Operation: Shake & Howdy"

One of the most effective and practical promotions I've ever recommended is a "radiation" style of get-out-and-meet-'em mechanism. It was inspired by a similar promotion pioneered by Jim Morrison when he was PD of a station in Lexington, KY. The smaller the market the better it works (because high percentages of penetration are easier to attain). In fact, many small/medium market stations in Australia and New Zealand have used this concept year after year to very effectively to build and reinforce workplace listening (and P1 partisanship).

Here's the premise:

Rather than going through the expensive exercise of a workplace telemarketing blitz, which relies on the varying quality of telemarketers to convince workforce listeners to "try" your station at work, why not use your own staff of professional communicators to make an in-person appeal? It gradually spreads the word, one office at a time. Slower than telemarketing, yes. But it'll make a much *longer-lasting* impression. And costs a lot less.

How to do it:

- ☑ Each jock visits 3-4 businesses each day, before or after their airshift to shake hands and say howdy.
- ☑ Each "appearance" is very short — only a minute or two. The longer you're there, the better your chance of "intruding" or screwing it up.
- ☑ Key: Have a *reason* to visit the business, like dropping off a new car sticker or station keychains, screensavers, or other premium trinkets. If you have any sales spiffs, like free Big Mac coupons or movie tickets, so much the better.
- ☑ Another neat little printed leave-behind is to print up an "Official X-109 Workplace Request Library", which lists the Top 2000 songs of your format which are available to be requested. List songs alphabetically, by artist (not by number). This tends to be treated as a source-book that becomes a "keeper" (often getting posted on office bulletin boards).

TW Tip # 2013, #3079, and #9061

Picture what happens, on-site . . .

The jock comes into the unsuspecting workplace.

Says something like, "Hi, I'm Johnny Jock, I'm the midday DJ on X-109, and I was here in the building (the area) and thought I'd take an extra minute to drop off a few X-109 stickers and some keychains for everybody here in the office. And I've also got a copy of our Workplace Request List, which gives you the titles and artists of the Top 2000 songs of all time, so anytime any of you guys want to make a request, but can't remember the name of the song, now you've got a place you can look it up. Oh and by the way, I'm on the air every weekday from 10 to 3, so if you ever have a chance to listen to me, I'd appreciate it. In fact, give me a call on the requestline, anytime you'd like. Would you like me to send over any more stickers or keychains or anything?"

Then turn and get the Hell outa' Dodge, fast as you can!

- ☑ Plot the daily penetration progress with a pin-map tally of all businesses visited (to avoid duplication of effort). Use this map to plan the next day's visits. Update religiously! (Daily)
- ☑ Offer some type of incentive to jocks who participate (like restaurant trade, car wash coupons, all the CD's you can steal, etc.). This program is only as good as the people who are on the front line doing it, so anything you can do keep your staff "enthused" about it has a bearing on morale
- ☑ Keep this program going forever. Especially in large markets, this is a cumulative game.

Why It Works:

For one thing, most listeners have never actually *met* a radio personality. So when they do, assuming it's a positive experience, they tend to think of it as a "celebrity encounter" — and they often become "fans" of that personality from then on.

Plus, in addition to the contacts at the office, most of the workers also tell *other* friends and family about the visit. "Hey guess who I met today? Johnny Jock of X109! Nice guy!"

Consistency is the secret. Do it consistently, day after

day, week after week, and a mathematical "miracle" unfolds . . .

4 visits a day x 4 jocks x 5 days x 52 weeks = 4,160 business contacts every year x 5 people per office = 20,800 listener hits!

Wallace Wisdom:

My practical experience with this promotion is: the smaller the market, the better it works, since you're able to reach a significant percentage of businesses over the course of a year. But even in larger markets, it can have a *significant* impact. (More than you might think — check the math!) Remember, for every 8,400 contacts you make, you meet someone who's keeping an Arbitron diary. Put another way, for every 700 contacts you make, you'll find someone who *will* have a diary in the *next three months*. For every 175 contacts you make, you'll meet someone who'll be a diarykeeper in the next year. (And the odds are they'll live with 2 or 3 other people who will also become diarykeepers!) See how this can spread?

TW Tip # 1036, #3080, #6027, #8013

Nothin' But 'Net

W W W E B

W W W I S E™

"Mulray FM & Video"

Doug Mulray is the highest profile Radio personality in Sydney (Australia) music radio. For years a #1 breakfast personality on 2MMM, with his own prime-time network TV comedy show, he's now doing afternoon drive ("Drive" as it's known Down Under) on ARN's 2WS-FM. Creativity has always been a Mulray hallmark. And his use of the internet is no exception. (www.mulray.com.au).

Uncle Doug claims to have the world's first live streaming video simulcast of a regularly scheduled radio program. Via a free Vivo-Active plug-in, his fans can both listen to him and

watch him, weekdays from 4 to 7pm. (That's 11pm-2am MST, if you're interested in checking it out). Using multiple maneuverable digital cameras in his specially-built studio,

Doug controls both the real-time aural and visual output of the program.

The very best bits from the Mulray web-casts are preserved in the Mulray Archives (where both audio and video highlights are featured).

It's always exciting to see Personality Radio done *right* – and marketed in a unique, first class, major league manner.

TW Tip #3081, #6028, #5041, #15025, #16024



"Gettin' Sticky Wit It"

Stick Your Sticker (based on the **Paul Simon** hit at the time). (Might still work for an Oldies station, today).

TW Tip # 3092, #4043, #9065, and #18004

Flash forward to '98 . . . and KDWB's done it again!

To promote the station's Summer VW Beetle Giveaway (with \$10,000 stashed in the glove compartment), Production Director **Kelly "KellyKellyKelly" Doherty** and late-night personality **Zannie K.** have collaborated on re-writing **Will Smith's "Gettin' Jiggy Wit It"** into "Gettin' Sticky Wit It". Kelly credits the original idea to the team at Jacor's KIIS-FM, but notes that Zannie is an *incredible* Fresh Prince soundalike. Kelly and Zannie will customize it for your station for \$300. (612) 340-9000.

TW Tip # 3082, #4042, #9062, and #18003

Elements Of Stationality Promos

Lifestyle File™

Reverse-Psychology & Basic Human Nature

"I'm An Idiot"

Talk-Show Personality **Bill Straus** (Host of *Straus's Place* on KXAM/Phoenix) once pointed out an interesting observation of human nature you'll no doubt find fascinating.

Whenever you're thrust into a situation where getting what you want requires "winning over" another person, for example, getting a refund from a sales clerk, you'll often accomplish a lot more by appealing to the clerk's softer side than by being an obnoxious squeaky wheel.

One of Straus's favorite ploys is to start the conversation off by saying, "I'm an idiot" and then proceed to explain why it's his fault he has to return the merchandise. Put the blame on yourself, he says, and the clerk will invariably try to convince you that you're NOT an idiot.

Wallace Wisdom: Don't try this in New York City. They'll agree with you. (In fact, they might say it first!)

TW Tip # 21010, #1037, and #7045

What A PD Should Know About Sales

10 Dynamic Principles Of Selling Yourself

My friend and colleague **Jay Mitchell** is a successful programming consultant (for such heavyweight stations as KJIS-FMLA and KHKS/Dallas). He also owns and operates KMCK and KICK96 in Fairfield, IA. And for the past 10 years, he has published what I think is the best small market ideabank newsletter in the business, *Small Market Radio Newsletter*. (www.smallmarketradio.com).

The following piece appeared in his 4/5/95 issue and contains timeless information that applies to all angles of sales (including — *how you, as a PD, sell yourself and your philosophies to your staff and management*).

- ✓ **Be Enthusiastic!** Enthusiasm sells. It builds momentum. And momentum closes sales.
- ✓ **Be Positive!** Anything your mind can conceive, you can achieve.
- ✓ **Be Industrious!** Work harder. Don't quit for the day until you've made at least one call after 4:30pm.
- ✓ **Be Brave!** Ask for more money. Don't be timid.
- ✓ **Be Nice!** Friends buy from friends. Do special things for your clients.
- ✓ **Be Smart!** Protect your selling time. Be on the phone with, or in front of, clients between 9:30am and 4:30pm (at least). Do all other activities, such as paperwork, before or after these times (or on your lunch hour).
- ✓ **Be Healthy!** It's hard to be successful when you're sick and tired. Eat right, get plenty of sleep, and exercise.
- ✓ **Be Sold!** You can't sell if you're not sold. To be convincing, you must be convinced. Stand behind your product.
- ✓ **Be generous!** Be a giver. A generous person prospers.
- ✓ **Be a self-investor!** Invest in yourself mentally. Read books, go to seminars, subscribe to newsletters. Improve your talents.

Wallace Wisdom: Sounds like all the earmarks of a "switched-on" PD, to me.

TW Tip # 17011 and #7046

Cumulative Reasoning This Advice Won't Change For Another 25 Years!

"A lot of programmers forget that you can't have any TSL without cume. And remember, your cume is *always* going down"

— **Rhody Bosley**, President, *The Research Director* (1998)

"A lot of stations say they don't have a cume problem, but a quarter-hour problem. But never forget — there's no such thing as 'too high' a cume."

— **Todd Wallace** (1973)

TW Tip # 1038 and #20006

Jeff & Jer (on Star 100.7/KFMB-FM) give San Diego listeners a chance to sit in on their *Morning Music Meeting*, weekday at 9am. Features hot new releases (much like a *Make It Or Break It* nightshow feature).

The Cooke & Moore Music Hour on Mix 101.7/HO-FM in Hobart, Tasmania (Australia) is in response to the fact that listeners tend to go into "music mode" by 8:30 or 9am. So the Mix 101 breakfast team shifts gears and shines the spotlight more on music. Included are recurring music features (like the *Class Reunion* spotlighting a year).

Morning/Breakfast Special Shows & Features

Rhythm & Blues-Day Tuesday is a weekly feature of the KEZ Morning Show featuring **Beth & Bill** (on KESZ in Phoenix). An entire morning, 6 til 10, chock-full of Murphy Brown R&B.

The World Famous Thursday Morning Oldies Show on Jacor's WAKS/Tampa effectively extends the reach of Kiss 100.7's popular morning show, hosted by **Mason Dixon**, for another two hours on the all important

"diary Thursday". The concept was originally started in Tampa by **Scott Shannon** when he was doing the Q Morning Zoo on WRBQ (Q105). It's like rolling in a giant CD jukebox with five decades of music in it and letting the listeners choose. Phoners and sfx (like the quarter going in the jukebox) add audio sizzle. Great example of interactive radio for an adult (25-64) target.

TW Tip #5042, #2014, and #9063

Coming Next Week in "PD"
The FORGOTTEN Basics Of A Great Morning Show

Cut Through Campaigns

The Secrets Of Measuring & Interpreting TV Spot Recall

Most real "players" in competitive situations have included a TV campaign as part of their marketing mix this year. But only a fraction of them take the extra, important step of *measuring* the effectiveness of their television.

It Starts With Pre-Testing A Stratified Sample

Some stations use focus groups to get an early indication of how a spot concept will play in listeners' minds. This is particularly effective when *story-boards* of prospective original commercials are being evaluated.

Others prefer a more definitive pre-test with a larger sample size. This is very effective for evaluating syndicated spots, where you can actually show respondents the finished product.

Testing "Q-score likeability" is particularly easy to tack onto music research studies — either callout (sending respondents videotapes of the spots in contention) or auditorium (where the spot-reel can be played as a special segment). But remember, spot "likeability" does not necessarily equate to commercial effectiveness.

TV Tip #1039, #3083, and #19019

And don't ignore the importance of *good gut feel* in choosing the right commercial. I have major doubts that an initial story-board about a dancing fat boy with a bag of donuts would have ever registered with a focus group. But that spot (from Robert Michelson, Inc.) is one of the highest testing commercials (and most effective campaigns) I've ever witnessed. *TV Tip #1040, #3084, and #19020*

Post-Testing Within Your Target Format Lifegroup

After the commercial has been exposed in a market, you want to know if it pulled (or is pulling) its weight. Do viewers remember seeing the spot? What station did it promote? What did they remember about the commercial? Did it influence them to listen (or listen more) to the station? Have they told a friend about the commercial or the station?

TV Tip #1041, #3085, #19021

Recall Measurement Of The Total Audience

Ongoing measurement of TV Spot Recall is crucial in a competitive market. It helps you better understand the trends, which do change as new flights are introduced at various points throughout the year. In addition to cluster-analysis of your target lifegroup, a broad measure of Total 12+ and the 18-54 and 25-64 audience-at-large is also useful in assessing your campaign's overall effectiveness.

The following battery of trend-indicators was developed by *Radio Index Research* (602-443-3500) to help stations evaluate relative effectiveness, month-by-month, year-around.

Past Week Spot Awareness. The most important measure is: has your campaign been noticed by the audience in the past week? What other TV Spot activity has also been recalled by viewers/listeners?

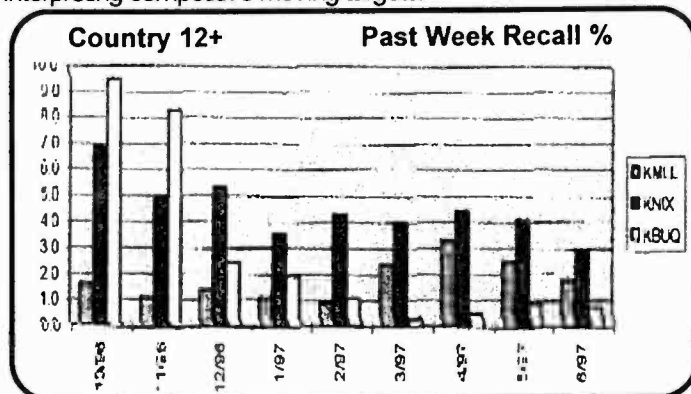
Past Month Spot Awareness. Also important is how long-lasting is your message? Do listeners remember it. While "Past Week

Recall" is the clearest measure, sometimes comparison of past week and past month give you a better insight into why a competitor's *horizontal* campaign, spread over many months, seems to be building cume for them (perhaps even better than your vertical campaign).

Awareness Index. Another useful gauge in understanding how Spot Recall is driving ratings is an *index-reading* comparing Past Week Recall (the percentage of viewers who recall seeing your spot in the past week) with the station's Preference Share (the percentage of listeners who spend most of their Radio time-spent-listening with your station). The formula: Past Week Spot Awareness divided by Preference Share, expressed as a whole number. If your TV Spot Recall is outperforming your Preference Share, you can count on a cume-increase very soon. I've seen Awareness Index numbers into the 300's, but average for a station running a campaign is about 50.

Weekly Share-Of-Mind. Sometimes it's not enough to have great placement or a bulk buy. It's all about tonnage. If three or four other stations are blitzing the market at the same time, you may not attain a high enough "share-of-mind" to cut through the clutter and be remembered. The Share Of Mind calculation represents Your Station's Past Week Recall divided by Total Market Past Week Recall, expressed as a percentage.

Comparison Graphs. Sometimes a picture is worth a thousand words (like the graph below), especially when it comes to interpreting competitive moving targets.



The most illuminating graphs isolate individual format face-offs, where your Country station, for example, is compared to other Country stations.

TV Tip #1042, #3086, and #19022

The Ultimate Post-Test: Ratings

And of course, the ultimate post-test is: Did the campaign result in a cume increase and/or quarter-hour lift? Most TV campaigns primarily drive cume (leaving it up to the station to extend quarter-hours). But the creative content of some spots are equally effective in helping the campaign build P1 partisanship (which leads to more QH share increases as well as cume-stimulation).

TV Tip #20007, #1043, #3087, and #19023

News & Surveillance Ingredients



The Fine Detail Of An *Expanded Storm-Coverage Policy*

Most stations come face-to-face with numerous opportunities every year to demonstrate the excellence of their service to the public in covering weather "events".

Listeners *remember* great coverage – and tend to come back to the station they feel covered it best. Often it can turn transform P4 (fourth preference level) listeners into P1's – even non-triers into P1's. So it's definitely worth being "ready" with a solid plan of action.

"DefCon" Readiness

To establish a more detailed and defined general policy about such coverage, here are a few guidelines I've found important –

Levels Of Service

Establish various levels of "DefCon" readiness, so you'll have a plan for each contingency. These primarily apply to information-intensive stations, but the higher levels apply to any station.

Defcon 1: Normal Service

Weather updates within the top- and bottom-of-the-hour newscasts or weathercasts, when predicted severe weather has not yet been elevated to "watch" or "warning" status (but is included in the forecast).

Defcon 2: Severe Weather Watch

When the National Weather Service designates a Severe Weather *Watch*, weather updates should come FIRST in every normal stopset.

Defcon 3: Severe Weather Warning

When the National Weather Service designates a Severe Weather *Warning*, *expanded* coverage weather updates should be FIRST in every stopset, building toward wall-to-wall coverage.

Defcon 4: Wall-To-Wall Coverage

When it is obvious that much, if not most, of the city or your coverage region is experiencing a major storm and/or storm-related damage/flooding/snow and/or power outages, it should take over the station.

Defcon 5: A Major Catastrophe

You should pre-plan for such emergencies. Imagine the worst. Maybe even do an occasional drill to *double-check* your true readiness (like the emergency preparedness drills most cities and states do annually). Have pre-planned blood drives, clothing drives, food drives, baby-food drives, etc. ready to roll, so you're not left pulling them together on the run when disaster strikes. Note: That's not to say you shouldn't be responsive to "natural opportunities" that will pop in your lap. Just have most of the planning and logistical work already done *"before it hits the fan"*. Have an agreement with the GM and Sales Manager about when commercials and/or music should be suspended (so you're not trying to reach them during a storm).

7 Components Of Expanded/Wall-To-Wall Coverage

Storm Coverage is best when it contains at least these elements:

A Host who keeps things moving on-the-air, gluing all the elements together, handling the formatic chores in such a way that the News Anchor has more time to gather more information.

A News Anchor who reads the latest NWS storm update, makes the beat-calls to all the usual utility companies and law enforcement agencies, as well as to the National Weather Service.

A Staff Meteorologist who is on-call for such emergencies. If your weather expert is a local TV weatherperson, make sure that your deal calls for access during such times. This is often when a station's "weather-reliance" image is forged or solidified in many listeners minds. If you're up to the task during the emergency, your reward will be increased morning listening in the future (since the morning daypart is when most listeners listen for weather during "normal" times).

Reporters calling in from all over to report the weather conditions in their part of the town or region. Reporters should know that this is a *requirement*. When bad weather breaks, they should be ready to call the anchor with great descriptions (preferably on a cellphone, where the action is, painting mental pictures), even if they're "off duty".

Deputized Reporters, made up of other staff members who can express themselves on-the-air, calling in to report conditions in their area. Every staff member should take 5 minutes to look out their kitchen window and call the station to report how the storm is affecting their area. This will enable you to perceptually present your station as "the largest Radio news-team in the area".

Listeners calling in from all over to report the weather conditions in their part of the town or region.* Put these listeners on-the-air. Let them talk of their experiences. It then becomes a *shared experience* that bonds them to your station and builds future listening loyalty. Steve Rivers once told me that as great and creative as Rick Dees' morning show is, the most commented-on Dees show in Focus Groups was the morning when one of LA's earthquakes hit and Dees suspended all music, and bits, and spots and just talked with listeners, bonding with them sincerely.

* Important Note: when making your on-air solicitation for calls during *thunderstorms*, be sure to suggest that listeners avoid calling on a cordless phone. (Your legal department thanks you).

A combination Tech Director/Board Op/Phone Screener, who keeps his/her head in the game, focusing on a goal of zero mistakes, handling all phone calls in an efficient, timely, and courteous manner, and who does everything possible to help the News Anchor and Host get all elements on-the-air smoothly.

During a Severe Weather Watch:

You should be making on-air mention that there is a Severe Weather *Watch* in effect at least every 7 minutes, in roughly the following fashion:

The News Anchor should do a Special Report about the weather, going into each commercial stopset (before the commercials play, thus giving the impression that the story is too urgent to wait). (The last thing you want listeners thinking is that, in a time of crisis, you're "teasing" them). The Special Report should remind listeners to "stay tuned to X-109 for up-to-the-minute information regarding this developing weather story". When possible, the Special Report should include a report from your Staff Meteorologist (or his/her substitute) and/or a local university or a local "storm-chaser" organization.

Important Note: Remember to repeat the *entire* updated NWS storm update at the beginning of every stopset.

The Host should also, at the midway point between stopsets (whether in a music sweep or in the middle of a talk show) mention something to the effect "The X109 News Department is following up on the Severe

Thunderstorm (Continued... See Expanded Storm Coverage on Page 9)

About "TW Tips"

At the end of each quarter, we'll issue a free "PD Index", to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Anonymous Quote

"Running a CHR station is a lot like High School, only with millions of dollars on the line!"

TW Tip #7048, #8014, #6029

Expanded Storm Coverage

(Continued . . . from page 8)

Watch issued by the National Weather Service which is in effect until (time) covering (area) — (Anchor Name) will have another update in just a few minutes for you here on the station you can rely on for (city's) best weather coverage, X109-FM".

During a Severe Weather Warning:

You should obviously go into expanded coverage mode and be mentioning the warning at least every 4-5 minutes in the following fashion:

The News Anchor should do an expanded version Special Report about the weather going into each commercial stopset (before the commercials). This Special Report should last as long as possible (ending only when the information becomes too redundant). This expanded-version Special Report should be repeated and recycled with every subsequent commercial stopset. (Remember, in a weather emergency, you have new cumers coming on-board every minute). If you can go "wall-to-wall" without sounding obviously redundant, do so. If possible, put your weather expert on-the-air as a Talk Host, (or at least as a guest), responding to listener questions about the storm. Important Note: Remember to repeat the entire updated NWS storm update at the beginning of every stopset.

The Host should make sure that no more than 4-5 minutes go by without a mention that "The X109 News Department is following up on the Severe (Thunderstorm) Watch issued by the National Weather Service which is in effect until (time) covering (area) — (Anchor Name) will have another update in just a few minutes for you here on X109." The Host should also solicit for calls from listeners about the storm:

"By the way, if you live in one of the storm-affected areas and have anything you can share with any of our listeners, just give us at call at (765-4321). X-109 would like to talk with you."

What To Include In Your Interview With NWS:

Why has the watch/warning been issued? What area is affected? Til when? Is it likely to be extended? Are there any reports of rain? (hail, snow, flooding, etc.). How heavy? Estimated peak

wind-gusts? Is damage likely (or has any been reported)? Blowing dust? Tornadoic activity? And . . . anything else that will properly paint the picture.

Reporting Major Damage & Power Outages

You should be in wall-to-wall coverage mode, which ends either when the warning expires or power is turned back on to most of the area.

The News Anchor should be contacting all the usual utility companies on your pre-arranged list, in addition to continued base-touches with your staff meteorologist and/or the National Weather Service. Also look for off-beat sources of informal yet useful weather information. For example, the Maitre 'D at the Compass Room, atop the Hyatt Hotel downtown, may have one of the best 360° views in town. Might be worth a call, to add "flavor".

A Reminder About Recycling Material . . .

Remember that, especially during a storm that is increasing in intensity, your station's cume is a giant passing parade that also builds. Don't assume that every listener will have heard all of your soundbites right from Minute One of your coverage. Therefore, you should plan on recapping everything (even if it means obvious repetition) at least every 15 minutes (if not every 10), to bring the laggards up-to-date on the big picture). (Most people listening don't mind hearing the repetition of this kind of essential information). Make absolutely certain that you repeat the latest official NWS storm update every 10-15 minutes (verbatim, or very close to it).

Wallace Wisdom: Localize the above information into your own storm plan so you're totally ready the next time a big storm hits. Also remember to include a list of essential phone numbers (along with Public Information Officers names and home phones). And station personnel home phones, too. (When a severe weather event is breaking, the last thing you want to be doing is looking up phone numbers!) You may also want to add a Severe Weather Sounder to your format bag of tricks (to be used only in times of severe weather). These little subliminal devices command immediate attention and work wonders at imbedding your coverage (and calls) in listeners minds. *TW Tip #10023, #9064, #7047*

Why The Best Always Manage To Get Better

"The "best of the best" always have a *passion* for what they do. They'd do it even if there were no such thing as money or rewards".

— Dave Robbins, General Manager, WNCI/WCOL Columbus, OH

TW Tip #7043

Programmer's Digest

Food For Thought

A Famous Last Word — Attitude!

I mean, *great attitude*. I was shocked this morning to learn of the tragic death of a dear friend, **Rick Shaw** (the midday personality at K101 in San Francisco). A heart attack at age 53. Our prayers are with Judy and his sons, Mike and Ben.

I was privileged to have known Rick for 32 years, working with him at KIMN in Denver, KILT in Houston (where he got me my job), and KLIF in Dallas (where I hired him). I can honestly say Rick was the *model* professional . . . and one *class* act.

Always great on-the-air (every set). *Always* fully prepped. With a voice that cut through the speakers and said to listeners, "I am your friend". *Always* upbeat and positive off-the-air. *Always* helping young talent, voluntarily. (In his spare time, he was an instructor at the University of San Francisco). And *always* generously donating his time for numerous charities.

Rick was not only a jock's jock, and a PD's jock, and a GM's jock, and an exemplary Radio person — he was one of the all time *great human beings* who ever lived! He will *always* live in the hearts of all who knew him. And be a continued inspiration for how we can all continue to do our jobs better . . . and be better people.

In the just released San Francisco Arbitrends (Spring Phase II), Rick's timeslot on K101 hit #1, **Adults 25-54!** (Way to bow out!)

One of his last industry appearances was at the recent *R&R Convention '98*, on the panel of "Top 40's Perennial Power Players" (alongside other legends like **Bill Drake**, **Mike Phillips**, **Buzz Bennett**, **Bill Tanner**, etc.). Perhaps it's only appropriate that we give Rick the last word in this column, by quoting the sound advice he passed along to everyone in the audience in answer to moderator **Dave Robbins'** question, "How do you maintain that great, upbeat attitude you're famous for?"

"Well, you know you're probably going to have *some* days when things don't go well. But you've still got to go in and go *on-the-air* anyway. The main thing is you've got to *know*, and *love*, and *honor* your audience and your colleagues. You're doing it for *them*. You're going to have a *great* day if you remember who you're doing it for. Most of all, keep your perspective. Have a *life outside* of Radio. It really doesn't hurt. It is only "Radio", you know. And finally, don't *ever* let *anyone* steal your dream."

Words for us all to live by.

God bless you, Rick.

You're *already* missed —
and always will be.

TW

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