

Stopset Progression

Continuing Education For The Dedicated Radio Programmer

New Reasons To Play the Worst Spots First

"Inventory overload" seems to be spreading like wildfire at radio stations throughout the United States. Operations that last year were holding the line at 9 or 10 commercial units an hour have liberally expanded to 12 or 13 today. Many GM's privately acknowledge that they expect to be pushing 15, 16, even 17 units next year (largely 60 second messages). In some ways, it's almost a throwback to the early 1960's when most stations ran 18 minutes of spots each hour (but could get away with it because listeners had yet to experience a true "more music" reference point and the average length of songs was under 2:30, so lots of songs were still featured in the hour).

(Continued — See **Stopset Progression** on Page 2)

The Pith of THE NAB RADIO SHOW

From The Programmer's Perspective

The scene is Seattle — home of Bill Gates, Nordstrom's, 747's, coffee houses, grunge bands, the Space Needle, precipitation, beautiful waterways, some great Radio ... and ... site of the **1998 NAB Radio Show**.

Special 16-page DOUBLE Issue

To provide the kind of in-depth coverage you'll find meaningful and instructive, I've called an "audible" and combined issues #23 and #24 into a 16-page comprehensive NAB **double-issue**. In this way, with no space limitations, we can delve into the fine detail of many of this year's excellent presentations (while still furnishing the "PD" short features you've come to expect).

Our complete NAB report starts on page 3.

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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Stopset Progression

(continued from Page 1)

By the way, just so you know, this phenomenon is not just limited to music stations. Spotloads at many major market spoken-word stations are already in the high teens/lower 20's, which in many cases has had an immediate impact on Spring and Summer book Arbitron time-spent-listening levels.

As this "increase profits by growing the top-line" practice picks up momentum, the smart programmer needs to be thinking a few chess-moves ahead, in an effort to *minimize* the potential TSL-hit and deal responsibly with this looming issue.

Certainly, I don't want to sound like a "prophet of doom", that when you add spots your ratings automatically go down — but — it is a fact of life: when commercial-count jumps from the old standard of 9 units to the new high-watermark-level of 16 spots in a typical hour, the *compounded* effect (hour after hour after hour) represents a *significant fundamental change* in your "product" (from the viewpoint of your listener). **Think listeners won't notice? Think again!**

Don't Get Cute

And don't ever think you can pull the wool over their eyes (ears) by simply pretending that everything is business as usual. One of the major nails in the coffin of Top 40 AM stations in the 70's was when they tried to "fool" listeners into thinking they were playing "less commercials" than the new music-intensive FM stations were (they arrogantly, and mistakenly, thought listeners "wouldn't really notice" that they were in fact playing 2 or 3 minutes more clutter each hour). Don't let this happen to you during this period of added spot-content.

Let's Be Realistic

This situation is *not* going to go away. And it will likely get worse before it gets better. So with all this in mind, let's look at some constructive ways of helping you deal with it — maybe even *lead the way* to the next breakthrough theory.

Marketing Adage

**You have but ONE chance
to make a first impression!**

**Words to remember when you launch or
re-launch a radio station or personality.**

TW Tip # 3145

Fortunately, there are a few "camouflage" techniques you may find useful and, hopefully, effective . . .

Avoiding The "Endless Stopset"

A good starting point is: **number of breaks in the hour**. It's one thing to spread a 9 unit load over two spot islands in the hour, but dispersing 16 commercials in just two pods becomes very risky business. Considering the acknowledged theory that most tune-out is generally thought to "begin" with the third unit of a stopset, imagine how listeners must feel if you play *eight* spots in a row!

Radio/Advertising/Marketing genius **Chuck Blore** once noted that "unlike TV, in radio (commercial) zapping is not a physical process, it's a mental one". I generally concur with that philosophy. But putting 8 units in one stopset may be pushing that theory to the limit — if listeners feel "trapped" in an "endless stopset", they may feel that their only escape is to bail out (physically).

The only short-term saving grace may be that, if *all* stations, including your competitors, are wrestling with increased spotloads of their own, the listener's radio-dial options of where to tune-out to may be limited.

But — but — this may create more ominous long-term "demand" for other media like commercial-free satellite radio or internet streaming audio stations (**Lee Abrams** has to be chuckling as he watches all this unfold). At the very least, it may encourage listeners to start listening to more tapes and CDs.

(Continued — See **Stopset Progression** on page 10)

Maybe This /S Rocket Scientry After All!

"Research is what I'm doing when I don't know what I'm doing".

— Wernher von Braun

(Thanks to consultant Doug Erickson for finding this quote for us)

TW Tip # 7137 and #19047

The Pith of THE NAB RADIO SHOW '98

NAB coverage by most trade publications has tended to center around the "executive summary" for upper management and corporate execs.

We all know, for example . . .

- that Clear Channel's **Lowry Mays** was honored (and deservedly-so) with the 1998 NAB National Radio Award
- that Jacor's **Sam Zell** mentioned a "coming recession" in his keynote remarks, but thought the future of radio was "extraordinarily good"
- that CBS's **Mel Karmazin** chooses "not to participate" in any recession
- that brokers are saying multiples have peaked and are coming down
- that **Dr. Laura** urged broadcasters to embrace morality
- that FCC Chairman **Bill Kennard** is championing microradio for local communities
- and we know who the Marconi Award winners were.

If you'd like more information about this, you know where to look.

The "PD" approach to convention coverage is less "conventional". We'll try to ferret out information that will help add to a *programmer's* experience, looking for the profound points and actionable theories that seem to somehow never get reported elsewhere. Thus, we'll concentrate mostly on the sessions and workshops that contained continuing education about programming and marketing. (We'll feel we've done our job if you find yourself thinking "I didn't know that!" as you read the following accounts.)

The Impact Of The Internet On Radio

Probably the most eye-opening session for PDs was the unveiling of the *Radio In The New Media World* study, presented by Arbitron Exec VP **Pierre Bouvard** and Edison Media Research President **Larry Rosin**. This is one of the finest presentations I've ever seen (and those who know me know I don't throw raves like that around lightly).

While consolidation is opening many new doors for radio, for the first time radio, as a medium, is being confronted with new audio alternatives (internet radio and digital satellite radio, in particular) which could affect radio usage (and ultimately radio's effectiveness in the overall marketing mix). This is the first national study to give us a glimpse into how much of an impact these new media are likely to have.

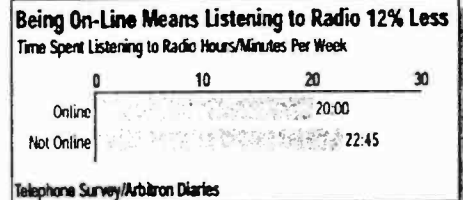
The study consisted of two distinct samples:

- a re-interviewing of 1,600 radio diarykeepers from the Spring Arbitron sweep
- and a separate on-line study of 1,300 audio users

There were 20 key-findings. (I've added bold-face fonts to discoveries that are of particular significance to programmers)

- ✓ 31% of Americans are Online at work or at home (currently have internet access).

- ✓ Online users spend less time with radio (12% less, 20 hours weekly compared to 22:45 for those

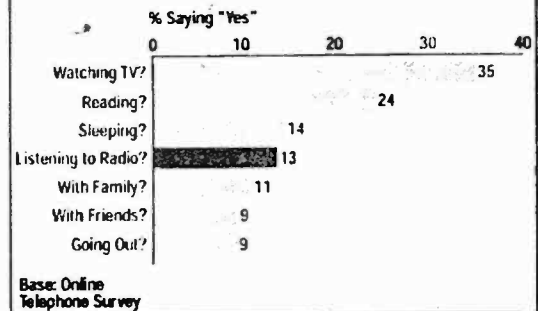


not online (this compares samples of the telephone survey to Arbitron diary averages)

- ✓ Internet usage increases as the day progresses (14% morning drive, 22% midday, 21% afternoon drive, 40% at night, 3% overnight)

- ✓ 13% of those online report less time spent with radio due to internet usage

Because of the Time You Spend On Line, Are You Spending Less Time...



(this confirms the earlier comparison between samples).

The good news: 35% say they're watching TV less.

- ✓ Listeners to Alternative (46%), Oldies (42%), and AC (39%) are mostly likely to be online – Spanish (12%) and Country (21%) P1's are the least likely. (For all formats, see the graph on page 6).

(Continued — See Pith Of NAB on page 6)



Oz Snap!

When a former PD goes all the way to the top in this business, programmers everywhere feel a special sense of great pride about their profession. Even more so when that individual sets a strong example of how to be an effective, honorable and principled executive – a true *gentleman* people believe they can totally trust. Such is the case with **Paul Thompson**, Managing Director of DMG/Australia (the London Daily Mail Group's media arm Down Under).

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It was Paul Thompson who, 18 years ago, took a small FM station in Adelaide, South Australia (SA-FM) and built it into a successful nationwide chain (Austereo), which he then brilliantly merged with Village Roadshow's Triple M network to create Australia's largest radio group (in ratings, revenue, and profits).

He now runs the largest group in terms of number of stations – DMG has 55, mostly regional (the Aussie term for "small market") stations (and counting) – and is considered a leading contender in the new round of metropolitan licenses to be awarded by the ABA over the coming year. His action plan for regional radio will have profound and far reaching implications, as he helps to better organize the national sales effort while bringing new cost- and operational-efficiencies to the smaller markets via hub-and-spoke operation (which will also lift the quality of programming).

His reputation as a meticulous and thoughtful detail-person precedes him. Quite capable of making the tough decisions, but also very much a people person. As a PD, he would devote unbelievable hours to having jocks in a frame of mind that would maximize their on-air performance . . . something he went on to do station-wide as a manager and group-wide as a leader.

His management style is driven from a wonderful ability to inspire people with his vision and is particularly effective at building great loyalty to his cause. People who work (or once worked) for him almost idolize him. The common feeling is – you're not working for the company, you're working for Paul.

His competitors respect him, especially his dedication. "The kind of football coach you always hate to play against", as one put it. "Only the greatest radio mind alive", said another. In fact, his mission statement while at Austereo perhaps best summed up the Thompsonesque vision: **"To be best radio company in the world; good enough in Australia to compete on a world basis"**.

Another example of Paul's profile and proverbs comes from a document he once gave to employees about "guiding vision, core values and winning principles": *"We employ only people who are now, or who have the potential to be, the very best in their field. The best people must have an environment that allows them to maximize their talent. This involves giving them the tools they need to succeed and creating a climate of learning and growth."*

Paul doesn't cut corners, he asks pointed questions, knows where to go to find the right answers and procedures, and works tirelessly to get results. He also believes in a constant *raising* of the bar (this is perfect, now, how can we make it better).

The shape of competitive radio in Australia would not be what it is today were it not for the work-to-date of Paul Thompson. And you can bet he'll have a major influence on the shape of things to come.

TWTip#7138 and #8037

A Tip Of The TW Cap

- To subscriber **Steve Rivers** — for recommending "PD" to all Chancellor PD's at the recent Chancellor Programming Meetings.
- To subscriber **Bill Moyes** — for quoting the "PD" article about "Why Power Contests Work" (see issue #2) in his monthly Moyes Research Associates client newsletter.
- To subscriber **Jaye Albright** — for "strongly recommending" "PD" to the subscribers of her client newsletter *Radio IQ*.
- To subscriber **Reg Johns** — for distributing "PD" in the FairWest Direct suite at the NAB Radio Show (and introducing us to so many international broadcasters).

Thank you. Thank you. Thank you. Thank you.

"It's WAY too serious to take too seriously!"

The FUN Factor

Jacor CEO **Randy Michaels** stole the show at the NAB Radio Show session entitled **"Has The Fun Machine Run Out Of Gas?"**. This week and next, **"PD"** takes a deeper look at where "fun" fits within the new world order, as viewed through Randy's rose-colored glasses. You'll find his off-the-cuff comments in Seattle contain profound insights every PD should take on board.

The Set Up

Randy started the session with a serious tone and message . . .

"Everyone here knows that there is probably nobody in this business who has had more fun than I have. But I'm here to tell you we are in a real time of stress and change. And we have new constituencies to play to. We're in a business where we've told the world that consolidation is going to drive fundamental change — and we haven't given ourselves time to learn how to do it.

In addition to listeners and advertisers — we now have shareholders. And those shareholders have tremendous expectations. So there's a lot less time to screw around and goof off and enjoy the things that got most of us into this business in the first place. We are now, like it or not, in a serious business. I think Jacor may have been the last renegade company. And now, we're merging with Clear Channel, which has been one of the Top 5 stocks on the New York Stock Exchange for the last 5 years. There are many analysts who believe that, with the Jacor merger and the platform that Clear Channel has established, it's the next Coca Cola. It's a real serious 10 billion-dollar-plus company and we have a *responsibility* to the shareholders. And so some of the things that maybe I've done with some of you in the bars in the past, may not be appropriate as the tenor and the relevant drivers in this industry have changed so dramatically. Put that on top of a somewhat dicy financial market and I think we really have an obligation that we're going to have to go through this period where it's not so much fun. We're going to have to take it *seriously*.



"Rambo" Randy —
Every picture tells a story!

The Gotcha!

"And (pounding on table) I am here today to make a personal commitment to you that although fun is not off the agenda, it's a different attitude. We *all* have a different responsibility. You have to consider the big picture.

And I tell ya' what . . . "

(Randy stands up on his chair, *sans* pants, revealing his American flag boxer shorts!)

"If anyone in this room . . . doesn't agree with me . . . "

(Randy pulls out a huge Super Soaker water cannon, spraying the audience with water, achieving remarkable range!)

(This is greeted with 45 seconds of laughter, hoots, and applause.)

The Real Message

"Y'know, if you're not having fun — what a silly thing! How are ya' ever gonna' make the share price go up unless people (are having fun). I *meant* a lot of what I said earlier, a lot of our (industry) people are *not* havin' fun. And there's probably a lot more we can do about it, but with this amount of change no matter what we do, we're *all* going to go through a period where we're not real sure if this is fun. But if we don't make it our obligation to make *this* time in Radio the most fun time ever, that's too bad.

I am a huge fan of the pioneers in our business. I've often regretted that I wasn't there in the 1920's when they figured out how to make Radio a commercial entertainment medium, and in the 1930's when a depression

(Continued — See **Fun Factor** on page 6)

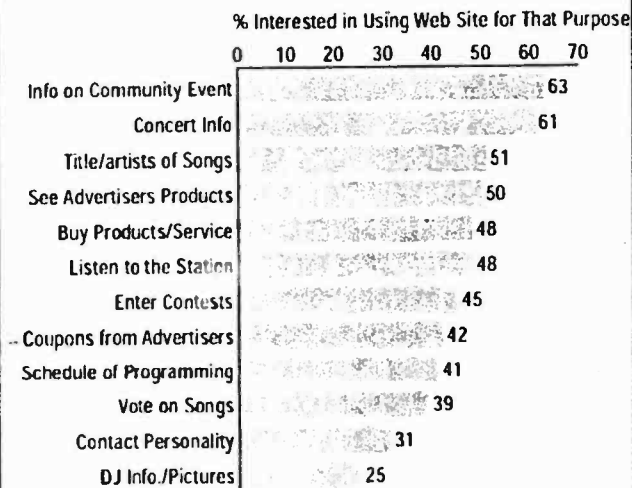
The Pith of THE NAB RADIO SHOW

✓ Nearly 60% have heard stations talking about their Web sites. 25% have visited a radio station Web site at least once.

(Wallace Wisdom note: a very important figure to find out in the future is what percentage visit *weekly*, so we can compare this directly to our cume calculations.)

✓ 71% of those who have visited a radio station Web site have returned at least once.

Interest in Visiting a Radio Station Web Site for...



Base: On-Line Telephone Survey

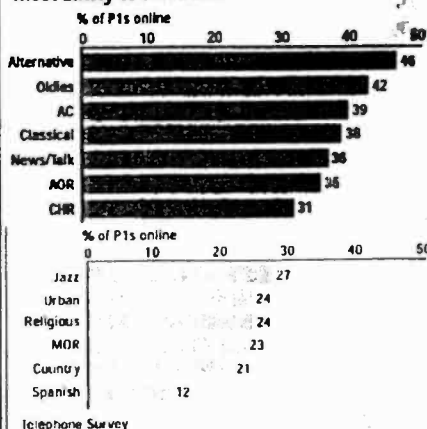
Features that drive return visits the most (see graph at left) include community event info (at 63%), concert info (61%), title/artist info (51%), find out more about advertisers/products (50%). Only 25% said DJ info/pictures.

✓ Listeners show interest in Web site functions that can generate revenue for stations. 40% express interest in printout out coupons, for example.

✓ Listeners are having difficulty recalling radio advertising information (25% say "frequently", 38% "sometimes"). Likelihood to go to a radio station's Web site for information about products/services: 29% "very", 47% "somewhat".

(Continued — See Pith Of NAB on page 7)

Alternative and Oldies Listeners are Most Likely to be Online



(See explanation on page 3)

The FUN Factor

(Continued — from page 5)

caused people to have less spendable income for entertainment so they turned to the Radio which really blossomed as an integral and essential part of every American home.

I'm often sad that I wasn't there in the 1950's when television came in and a bunch of kids playing phonograph records and reading wire copy reinvented our business and created a very personal niche medium that's stronger than it ever was before television.

I'm glad about the time period I was through — the emergence of FM, the bringing science to the art, adding research to creativity. I'm a huge fan of the people like **Todd Storz** and **Gordon McLendon** and people who really made our business *fun*.

And you look back at their accomplishments, you know you look at **Bill Drake**, I mean these guys were running 5, 6, and 7 radio stations — and that was *heavy*!

Hell, we're running that in a decent sized town!

When you look back at what we're doing, it's so much more significant, it's so much more powerful, and we

have a real obligation, to ourselves and everyone else, to make this time the most fun of anytime in Radio.

We gotta' work through the stress. It's way too serious to take too seriously. And I intend not to."

Wallace Wisdom: If you know what's good for you, keep this man away from a *Sledge-O-Matic*!

TW Tip # 7139 and #8036

Next Week

More The World According To Randy Michaels

■ On music playlists —

"Next thing you know, you're playing 43 records. Wait a minute — **Todd Wallace** is in the room — that'd be *long* for you, wouldn't it? Your list has *never* been 43, has it?"

■ On encouraging participation by talent —

"An effective method I've used is explaining what I call 'the asshole factor'"

■ On knowing "how far" you can go —

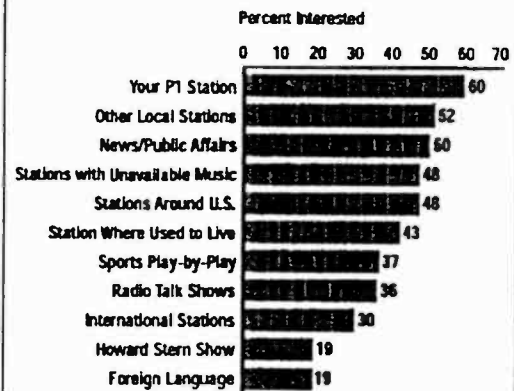
"There's a very fine line between *really big fun* and *really bad trouble*."

The Pith of THE NAB RADIO SHOW

✓ Threats to radio listenership: listener perceptions that radio does not play the music they want (4% "poor job", 13% "fair", though **47% say "very good"**) or provide sufficient news/info (3% "poor job", 15% "fair", but again **41% say "very good"**).

- ✓ 76% wish stations would say the titles and artists of songs being played.
- ✓ 57% of on-line users are aware of streaming audio; 19% have actually listened to radio online (6% of all Americans).
- ✓ 29% of all Americans would prefer to listen to stations from *outside their market area* if they could.
- ✓ Internet audio desires: **listening to your favorite station ranks #1 (60%), 52% to other local stations.** But enough of the online users show significant interest in services that are not now part of their normal listening patterns for concern (music that's unavailable to them, stations around the US and the world, stations "where I used to live", etc.). (See the table at the right).
- ✓ 26% of all Americans are "very interested" in direct-to-car digital satellite radio audio programming. 30% "somewhat interested".
- ✓ Adults 25-44 comprise the majority of internet listenership. 61% of all internet listening is occurring among adults 25-44 (25-44 U.S. population is 37%).
- ✓ Internet radio users are much more likely to work in an office (70% compared to 41% of all workers).
- ✓ One third of Americans report radio does not come in clearly at work. Better reception is reported at home and in-car.
- ✓ AOR and News/Talk are most preferred formats of internet listeners (those who have listened to streaming audio). AOR 23%, NT 21%, AC 11%, CHR 10%, Alt 10%, Country 8%, Oldies 6%, Classical 3%, Jazz 3%, Black/Urban 2%.
- ✓ Internet listeners like what they're hearing (29% love, 38% like, 28% okay, 4% dislike, 1% hate). And say they're "listening more" (76%).

Interest in Listening to Each Type of Audio Through the Internet



Base: Online Telephone Survey

The session concluded by presenting 8 compelling questions to consider for your next strategic planning meeting:

- ☐ What local attributes of my station will distinguish it from hundreds of new stations playing the same format?
Stationality will be more important than ever.
- ☐ What is the state of my station's local brand equity?
Stations cutting back on research may want to reconsider this strategy.
- ☐ Are you satisfied with the level of commitment to your station's Web site?
Is it time to take it beyond just "promotional vehicle" status.
- ☐ Should your company consider a revenue-generating marketing strategy for your Web site?
Especially considering the desire to see products and services being advertised.
- ☐ What is your strategy for attracting internet advertisers?
Radio has proven its ability to drive consumers to advertisers' Web sites (Vermont Teddy Bear Company, for example).
- ☐ What is your company's position on putting its *programming* on the internet?
Can webcasting enhance at-work listenership?
- ☐ Should you create online format to serve uncovered format niches in your marketplace?
Format holes too small to devote a full-powered AM or FM signal to may now see the light of day.
- ☐ Should growing radio companies consider purchasing internet radio broadcasters?
This would be one way of "controlling" the new competition.

Arbitron noted that, in conjunction with RadioWave.com, they will begin webcasting measurement of over 300 Web stations by the end of this year and will be testing refinements to its diary that will enable better capture of satellite radio and internet audio entries).

Wallace Wisdom: The entire report can be downloaded free from the Arbitron Radio website (www.arbitron.com) — worth doing! This is a landmark study you'll refer to frequently.

TWTip# 1068, #3149, #7141, 10045, #15043, #16047, #17031, #19049, and #20021

Elements Of Stationality Puget Sound-Bites

Selected "sun-breaks" from around-the-dial in sleepless Seattle (Oct 98)

(Stations are listed in ratings rank-order, based on their Summer '98 Arbitron 12+ share)

■ **KUBE CHR (New Century) 6.6%**
 "Kube 93, Today's Hit Music"
 "Kube 93, kickin' off 40 minutes of Today's Hit Music, commercial-free every hour"
 "Don't touch that sticker! The Kube 93 Hot Patrol is in a ZIP code near YOU"
 "Don't touch that sticker! The Kube 93 Hot Patrol might be in your rearview!"
 "Kube 93 Old Skool Lunch with Julie Pilat — non-stop, commercial free!"
 "Kube 93 is givin' away the biggest single prize in the history of Seattle radio! And you already have the game piece in your pocket. Win \$93,000 in the world famous Kube 93 "Dollar Bill Game". Do YOU have the 93-thousand-dollar bill?"

■ **KMPS Country (CBS) 5.2%**
 "This is Country music variety: (3 short artist endorsements) "This is 94.1 KMPS Seattle. And THIS is another *extra long* music set".
 "We got the Northwest covered — Today's Country and your all-time favorites."
 "The Northwest HOME of Country music superstars, 94.1 KMPS"
 "Winner At Work time — (name), you have 9 minutes 41 seconds to call and win (concert tickets). We'll call out another Winner At Work name at 3:15 today"
 "Ichy's Quickies" (Morning jock Ichabod Caine's spotlight on Country music)

■ **KBSG Oldies (Entercom) 4.9%**
 "The BEST Oldies, all the time! K B S G"
 "That's 17 great Oldies last hour — more than any other radio station in town! Now another long set of songs from the station that *specializes* in fun Oldies, back-to-back. Good times and great Oldies on 97.3, KBSG"
 "KBSG Oldies 97.3, playin' more great Oldies than Seattle has latte stands."
 "KBSG Oldies 97.3, playin' more great Oldies than there are scenic views in the Sound"
 "KBSG Oldies 97.3, the station that plays feel-good songs. It's songs about cars, songs about love, even songs about life's unanswerable questions (clip montage: Rascals "How Can I Be Sure", Del Shannon "I wonder, I wo-wo-wo-wonder", CCR "And I wonder, still I wonder, who'll stop the rain") The songs that are *fun* to sing-along to, the feel-good songs on Oldies 97.3, KBSG".
 "Here's another lunchtime request from the KBSG (touchtones) Oldies Diner menu" (followed by soundbite of listener's request, straight into the song)

■ **KBKS CHR (CBS) 4.8%**
 "The New Kiss 106.1, where the 90's music mix ... plays FIRST".
 "Music for the new millennium ... today"

■ **KLSY AC (Sandusky) 4.8%**
 "92.5 KLSY, today's hits, yesterday's favorites"
 "... at your official at-work radio station, (jingle)"
 "The radio station for your workstation ..."
 "This is the Puget Sound area's request and dedication show ... 92.5 KLSY's Lights Out"

■ **KNDD Alternative (Entercom) 4.6%**
 "Seattle's new music leader, 107.7 The End."
 "107.7. Resurrection Flashback, The End"
 "107.7 The End. Keeping It Real in the "Real World" (into a audio-clip of an MTV "Real World" participant) tagged with "Your "Real World" radio station, 107.7 The End".
 (Numerous artist endorsements, like) "Hi this is Gavin from Bush, I'm Dave ... and I'm Chris and we're from Nirvana" tagged with voiceover "Seattle's new music leader, 107.7 The End".
 "End to end music, weekdays at 9 and 5 — an hour and 7 minutes *nonstop*."
 "Weeknights at 10, hear The End's 10 most requested songs of the day on the People's Choice Countdown. You pick 'em, we play 'em."
 "The Box Of Crap": Every morning, listeners call in and ask Andy Savage to give them crap (Andy reaches into a box containing "leftover" value-added sales prizes)

■ **KPLZ Hot AC (Fisher Broadcasting) 4.2%**
 "Star 101.5, the best mix of the 80's, 90's & today"
 Listener sweepster-drops include: "It's a great mix!" "I like the 80's ... they play everything"
 "50 minutes of music an hour".
 "Star 101.5, giving away \$1,000 3 times a day! At 7:05 with Kent & Alan, 11:05 with Tom Hutyler and 4:05 with Randy Lundquist. Just listen for your name and win. "Oh my God, I'm so excited!" "Star 101.5"
 "Star 101.5 — check your mailbox, it's in the mail! The Star 101.5 video! Watch it for your chance to win \$10,000 ... from Star 101.5."

■ **KISW AOR (Entercom) 3.6%**
 "99.9FM KISW. Seattle's BEST Rock"
 "KISW, pure Rock 99.9FM"
 "There's only ONE station in Seattle that rocks all day, every day! 99.9FM KISW"
 (Various song-clip promos, like) "From "Walk This Way" (clip) to "Run Like Hell" (clip), If it rocks, it's on 99.9FM KISW"
 "Bob Rivers & Twisted Radio in the morning — and 9-in-a-row throughout the day! If it rocks, it's on 99.9FM KISW, Seattle's BEST Rock"

■ **KJR-FM 70's Oldies (New Century) 3.1%**
 "The home of the 95-minute commercial-free Classic Hits Blitz. Jingle: KJR Seattle, Channel 95.7."

"Remember, Classic Hits 95.7, it's KJR-FM".
 "From the city that gave the world the 747, Windows, & caffeine, it's another Classic Hits Music Blitz, commercial free on 95.7 KJR-FM."
 "9 out of 10 (car honk) Volkswagen owners get their Beatles from Classic Hits 95.7 KJR-FM" (into Beatles song)
 "95.7% of all geologists get their Stones from 95.7 KJR-FM" (into Stones song)
 "Life can be tough, so along the way, be sure to enjoy the Journey, on Classic Hits 95.7 KJR-FM" (into Journey song)
 "The All Request 95-Minute Lunch-Hour with Casey Summers on Classic Hits 95.7 KJR-FM."
 "Weekdays at 4:30, Norm Gregory opens up the KJR-chives" (highlighting movies, news events, and 3 songs from "this day in contemporary history")
 "Down here in the 1976 room of the KJR-chives, Chicago is racing up the KJR Fab 50 Chart with their first song in the Top 10 in over a year"
 "KJR-FM, rolling the Commercial-Free 5 O'Clock Happy Hour, gettin' you all the way home with no commercials, one Classic Hit after another".

■ **KZOK Classic Rock (CBS) 3.0%**
 "1, 0, 2 (guitar riff) Point 5 (female) "KZOK-FM"
 "102.5 KZOK-FM (montage of scream soundbites from songs) "When you're screaming for Classic Rock."
 "It's the Noon Diner (clip from Alka Seltzer spot "plop plop, fizz fizz, oh what a relief it is") "On 102.5 KZOK-FM The Classic Rock station".

■ **KRWM Soft AC (Sandusky) 2.8%**
 "Easy to listen to, easy to work to (listener: "it helps us do our jobs better"), Warm 106.9"
 "It's a great stress reliever and it satisfies everyone at the office"
 "Make sure you flip the radio on when you get to work and enjoy long sets of music that help you chill out"
 "... right now, 58° ... and on your radio it's nice and warm as we kick off another long set of music for your drive home. 40 minutes of *continuous soft favorites* (jingle) Warm 106.9.
 "Time to give a Listen At Work Club member a chance to win some money. \$200 right now for (name) of (workplace) in (city). Call me within a half an hour and you've won \$200 and will also be eligible for one of two grand prizes of more than \$1,000 — on Warm 106.9".
 "Sign up to win one of our *Workday Warm-Ups*. If you're chosen, we'll bring fresh hot Seattle's Best Coffee and pastries for everyone where you work."

■ **KYCW Country (CBS) 2.3%**
 "Young Country 96.5, specializing in the hot new sound of Young Country."
 "Uh, better not turn away, we may something about YOU next! Young Country!"
 "The call letters are KYCW, the frequency is 96.5, the owners are ... in trouble. Young Country!"
 "There are two kinds of radio stations in the Seattle area (tuning sfx) we're the OTHER kind! Young Country!"
 "All music played on Young Country must meet our rigid standards. It must be round. And the words "fatulent wombat" will never appear in the lyrics!"
 "Boeing wouldn't hire us ... so we came here! Young Country!"

TW Tip #9131, #3146, #4075, and #5100

Logical Linkage Can Leverage Your Local News Image



Another site worth seeing:

Waterman Broadcasting's KTSA/San Antonio (www.ksa.com).

It has all the usual web-site features like a 24/7 programming line-up grid, spotlight bios of all personalities and news anchors, and e-mail and voicemail connections to all KTSA employees (warmly directed by KTSA Receptionist, **Althea Holden**).

Plus some unique ones . . . like the 75 year "History Of KTSA" (highlighting the station's rich and storied past) and the Military Bulletin Board (shrewdly targeting the market's major military presence).

A particularly effective pro-active "customer-service" feature is "Let Me E-Mail The Manager", giving websurfers fast, direct access to VP/General Manager **Joe Ernest** who can take action quickly. This cuts through several levels of bureaucracy that might normally get in the way at a typical News/Talk station.

A key feature other News/Talk (and Full Service) stations will want to take note of is the very efficient way KTSA deals with the issue (dilemma) of whether to (and how to) maintain a *website news-image presence* without it becoming a labor-intensive exercise.

Yes, an "up-to-date" news image is important for a news-based Talk station. And your website is a useful marketing tool for underscoring your "up-to-date" attribution. (Presenting a summary of top stories can direct listeners to your dial-position, thus increasing the number of listening-occurrences, and theoretically putting more quarter-hour entries for your station in Arbitron diaries.)

But many N/T stations that "commit" to a strong and detailed "top stories" web-presence find that the investment of people-resources is just too substantial to justify. Often it becomes a regular (sometimes hourly) "chore" for reporters that they soon come to detest. (You don't want to commit your staff to needless hours of website enhancement that could be better spent polishing "what comes out of the speakers" which could have a much bigger quarter-hour payoff!)

Another Way To Skin The "Top Stories" Cat

KTSA's solution:

The "KTSA 24-Hour Newsroom" coupled with "The KTSA News-Stand".

In addition to a headline-crawl on the their homepage (which projects "immediacy"), KTSA maintains a very complete, easy-to-navigate one-stop of useful news-related links.

- ✓ For local/state, you're a click away from KMOL-TV, KENS-TV, or the San Antonio Express-News (each of which maintain detailed, updated news summaries).
- ✓ For national news, you're linked to ABC News, Fox, or CNN.
- ✓ For sports, ESPN, CNN-SI, or Fox Sports.
- ✓ One-click links reinforce the KTSA Exclusive Accu-Weather Forecast and TimeSaver Traffic positions.
- ✓ For further perspective, The KTSA Newsstand gives you fast access to key publications and news organizations (like USA Today, Wall Street Journal). One click deeper and you have complete link-access to every major Texas newspaper, America's Top 100 papers, and key international journals.

Bottom-line: An efficient way of dealing with the "website news image" issue without having to constantly throw money and people resources at it.



TW Tip #3147, #4076, #10043, #15042, and #16046

"Great companies are not built by committee"

— News Corp. Chairman/CEO Rupert Murdoch

TW Tip #7140

Stopset Progression

(Continued — From Page 2)

Wallace Wisdom Quick-Take On Breaks:

The logical response to the reality of higher loads is probably to spread the spots over three stopsets in the hour (and some may argue that perhaps a fourth commercial break is now worthy of consideration).

Your "More Music" Station

If your spotload is increasing, this is *not* a time to be designing a "more music" campaign as one of your station's key listener-benefits. (Listeners won't believe you — and the last thing you need to lose at a time like this is your credibility). Conversely, if you're launching a new station (or re-launching a "new and improved" one), the "fewer interruptions/less commercials" premise will likely carry more weight now than it has in many years. (Just make sure you can *live up to* your positioning promise and build it into your strategic plan, long-term, just like **Bill Drake**, **Jim Shulke**, and **Buzz Bennett** used to do).

"Staggered" Strategy

One size *doesn't* fit all. The deeper in the day you go, the more listeners tend to "notice" commercials.

- In the busyness of morning drive/breakfast, listeners have so many outside influences as they get up and get going that they rarely take negative notice of commercials as a programming irritant (they simply "zone it out" mentally by turning their attention to something else they need to do before they get out the door).

- But as the day goes by, listeners tend to *notice* commercials more. Certainly in the workplace, even more so at the end of the workday and on the drive home, and especially so if they use the radio to "relax" or "unwind" at night.
- As a result, you may find a "staggered" commercial load can help your station achieve its revenue goals

while enabling you to present a more reasonable spotload at times when listeners tend to be most prone to go into "music mode". **Running 16 units 5-9am, 12 units 9am-4pm, 11 units 4-6pm, 10 units 6-8pm, and 8 units 8pm-5am is a good example of what can be done.**

Loss Leaders

Some stations, based on the strength of a successful morning show, may be able to extend their morning/breakfast daypart to as early as 5 or 5:30am. This gives you the ability to cram extra AAA-rate spots into a loss-leader period that does not get counted in the Arbitron 6 a.m. - Midnight measurement. It would not bother me at all to run 20 spots in the 5-6am hour if it meant lowering the spotload during the

rest of morning drive and other dayparts. (This is not just theory — I've done this at several stations). Even if it chases listeners from your 5am hour, don't worry about it. The audience flow from the 5am hour into the 6am hour is insignificant, and PUR levels in the 5:00-5:30 quarter-hours are very low, (which is obviously the place to "front-load" the bulk of such an "excessive" load). (Continued — on page 11)

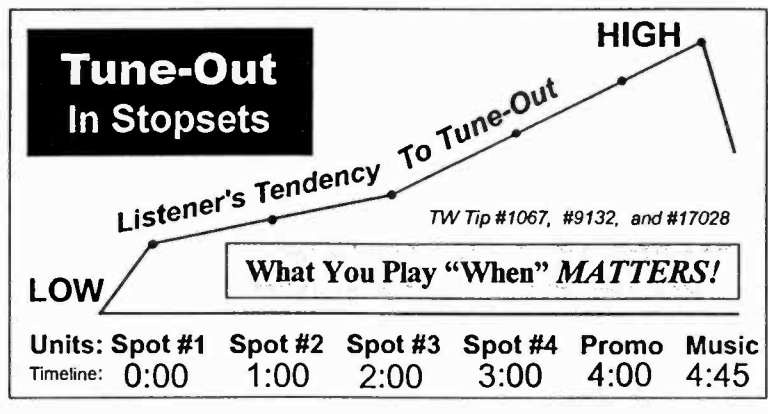
The Tune-Out Curve Revisited

You'll recall our point/counterpoint discussion a few months ago about whether station promos are best slotted first or last in a stopset (see **TD** issue #3). This article contained a graph which displayed "listener tuneout tendency" (an updated version of which appears below).

My theory is: the deeper you go into a commercial stopset (both in terms of elapsed-time and units-played), the greater the listeners' *tendency to tune-out* becomes.

One of our subscribers, **Curt Hanson**, PD of WEBE/WICC in Bridgeport, CT, brought to our attention an excellent point: that, while most tune-out may begin with the third spot, *some tune-out does occur starting within seconds of the airing of the very first spot*. (Hence, the graph shows a "bump" right at the start).

Upon reflection, I also now believe it's very likely that once you hit the third spot of a pod (where tune-out supposedly "begins") the tune-out curve *accelerates even faster*. So the updated **Tune-Out Time Continuum** looks something like this ...



Stopset Progression

(Continued — from Page 10)

Similarly, many stations are able to extend PM Drive until 8pm (in which case, running an increased number of spots in the 7-8pm hour is preferable, if it means lowering the load in other drive hours). And at the end of the day, you may be able to expand your "night" daypart to include Midnight-1am (which presents yet another opportunity to unload commercials in an hour which does not contribute to the 6am-Midnight ratable time period). There's *always* more than just one way to skin a cat.

How Commercials Should Be "Stacked"

All kinds of artsy-fartsy theories abound as to "how" a commercial stopset should progress. Here are just a few...

Progressively Back To Music. Many music stations use a system where each spot is color-coded (or number-coded) to reflect its music-content. The basic idea is that *live-spots* precede *cold-voice produced spots* which precede *voice-over-music spots* which precede *music/jingle spots* (*with under 50% music*) which precede *all music/jingle spots*. Not a bad little system, but it can be improved on (see below).

Best Spot First. Some PD's instruct their personalities to play the "best" commercials first (with the thought that this somehow "eases" listeners into the stopset). Only problem: If it's true that tune-out tendency *increases* the deeper you go in a stopset, then if you play your worst spots *last*, when tune-out tendency is greatest, you're more likely to actually *cause* massive tune-out (especially in an elongated stopset that may now contain 5, 6, or 7 spots — even worse if some of the spots are "piggyback 60's" that are actually two 30-second commercials about the same product).

Promos First. Still other PD's like to put their station promos first, to guarantee it gets "heard" and also serves to "ease" listeners into the stopset. (More on this later).

Flow. There is a school of thought that you should try to produce a certain musical "flow" within the stopset by separating mostly talk spots with mostly-music spots, or following a spot that ends with music with a spot that opens with talk (or vice versa) in the belief that this somehow makes the stopset less "jarring" to listener's ear easier to take.

60's Before 30's. And some PD's like saving 30-second spots for "last", in the hope that the 30 goes by faster, getting listeners back to music seemingly sooner. In actual practice, however, based on research, most listeners cannot tell the difference (in length) between a 60 and a 30.

How Listeners *Really* Evaluate Spots

My experience has been that listeners think of commercials as simply "commercials", with little or no regard to musical intros or outros, or 60-length vs 30-length, etc. **Using the filter system of their mind,** listeners subconsciously evaluate each spot in a pod as being either a **good commercial** (pertinent to their lifestyle), an **okay commercial**, or a **bad commercial** (perhaps offensive or insulting to their intelligence). In the case of a really bad or offensive spot, this evaluation process can be instantaneous.

Unveiling The **WORST SPOT FIRST** Theory

So — the higher principle is: trying to get the "bad" (least appealing or least entertaining) commercials out of the way *early* (when the listener's *tolerance* of commercials is the *highest*) thereby saving the "good" (most appealing/entertaining) spots for the point in the Tune-Out Tendency Time-Continuum when the listener's tendency to tune-out is the *greatest*.

Even if the listener's tendency to tune-out is at the "high" point, but they hear an entertaining commercial that tickles their neurons, they more than likely *won't* tune out. But play a "bad" spot when they're already poised for tune-out, and the result is predictable.

Apply this philosophy to the entire stopset and, in theory, you'll be "unloading" the least-appealing spots when listeners are most tolerant while **saving the best for last, thereby increasing the odds that you'll keep 'em through the entire break.** Kind of like "penalty-killing" in ice hockey. In this case, our team is trying to coerce music listeners to stay with us all the way through the stopset, before our defense gives up a short-handed tune-out "goal". Once we're back to music, we can all breathe a sigh of relief! (Check the stats and you'll quickly see that some teams are better than others at penalty-killing! Having a logical stopset-progression strategy firmly in place could help you be one of those teams!)

How To: Logistical Steps

- ✓ One way you could accomplish this is to establish a "grading" system, whereby every commercial is evaluated on a "Bo Derek" 10-scale of audience-appeal (with "10" meaning "I love this commercial", "5" meaning "average/typical", and "1" representing "instant tune-out"). Most spots will be 5's, but at least now you have the ability to identify which spots are more likely to hurt you and which ones could help you retain listeners through the set.

(Continued — See **Stopset Progression** on page 12)

Stopset Progression

- ✓ The "grade" would then appear on the commercial's "label" (either on the cart or in the computer) so the jock can easily "stack" each unit in every stopset, based entirely upon its graded appeal.
- ✓ The idea is to "count up". For example: if you have 5 spots, first you'd play the "1", then the "3", then the "5", then the "7", and finally the "10" so your stopset keeps getting better and better. (Or, at least, "less worse").
- ✓ Some caveats: It won't *always* work, because some breaks will contain all 5's, but I make the point that if it works 75% of the time, it's better than trying nothing. Agreed, this system is at the mercy of subjective judgments by the various people who do the final dub-downs, but you can encourage your on-air staff to alter the "grade" on the label if they feel strongly about it (and you can do the same — in fact, ideally the PD should be the official judge and final arbitrator). You might also apply some additional "ground rules" that, perhaps, a spoken-word spot can only achieve a maximum grade of "8" or "9" (thereby ensuring that a music-based "9" or "10" spot won't air before a cold-voiced spot, which could have the effect of dissipating any "energy" that could otherwise build within the set by progressing/building back toward "music").

TW Tip # 12006, #9133, and #17029

Promos Should Run Last

Finally, I believe that this latest round of inventory increases simply makes a much stronger case for playing station promos as the **last element** of a stopset. Allow me to reiterate the reasons why I believe in slotting promos last.

(For the balanced view, see "the case for promos first" outlined on page 3 of "PB" issue #3).

And now, from the Home Office in Paradise Valley, Arizona:

The Top 10 Reasons For Slotting Promos LAST

- **Pavlovian Tip-Offs.** Promos are a Pavlovian tip-off to listeners. If you precede commercials with a promo, listeners will come to expect lotsa' spots every time they hear a commercial for your radio station. Whereas when you slot promos LAST, you use this subliminal effect to your *advantage* (conditioning listeners to expect *music* soon). It's as if the listener's filter system (that little subconscious voice in their head) is saying "hey, have ya' noticed — every time Magic 88.8 plays a commercial about their radio station, you always hear a song within 30 seconds".
- **No Need For "Music Is Coming" Promos.** This eliminates the need for those short bullet-promos that announce "more music is coming in just 60 seconds". Those promos, while perhaps effective in preventing listeners from straying, add yet another unit to the perceived spotload (something you can no longer afford to do in this environment of increasing loads). Subliminally, slotting

your regular promos LAST can have roughly the same effect on listeners' perceptions (without having to add the extra "speed-unit"). (Remember: a speed-promo is still a unit!)

- **Perceived Spot-Count Is Lower.** Promo'ing first may effectively extend the commercial count in the stopset by one unit, because by the time a listener has gotten to the third or fourth spot deep in the set (much less the fifth or sixth!!!) they've already forgotten that it was a "promo" that actually kicked things off. All they remember is lots o' spots. Whereas promo'ing LAST can seemingly *shorten* the perceived length of a stopset, since the last "spot" will now be perceived to be more "interesting" and/or "entertaining" than the "straight" commercial messages which preceded the promo. Reason: a station promo is rarely trying to "sell" anything to listeners, in a way that makes them have to part with their money, so they don't have to be "on-guard" subconsciously (or have their "bullshit buzzers" poised) when they hear a "commercial" about your radio station. This effect is greatly accentuated if you treat promos as *works of art*!
- **Eliminates Another "Unit".** In actuality, promo'ing first can extend the commercial count by a second "unit" because it requires an additional station formatic element of some type to gain music re-entry (which is often perceived by some listeners to be another "unit" of interruption). Whereas slotting promos LAST provides a clean, automatic, *natural* re-entry to music by simply making sure that call-letters are spoken last. (Even if a jingle tags your promo, the jingle can often seem to sound more "attached" to the promo than it ever would be to a commercial, and therefore it isn't perceived as an additional "unit").
- **Impressions.** The main (only?) legitimate positive to the promos-first line of thinking is that it guarantees that the promo will most likely be "heard". (But will it be "remembered"?) I contend that because of the frequency with which promos are usually run, your message will eventually get through no matter *where* you slot them. You needn't worry that listeners won't ever hear it — they just might not hear it as often — which may actually be a positive. (Remember, according to the theories proven in the book *Effective Frequency*, after 6 or 7 "hearings" listeners actually begin to *un-learn* your message" resulting in mental tune-out or "zone-out"). A quick forward-momentum tease by the jock going into the spot-break can help you make sure your promo gets heard, even if slotted last ("stay with me, coming right up I'll tell you how you can win \$10,000 cash").
- **Memorability.** While a promo running first may indeed be "heard", I make the additional counterpoint that it may not necessarily be *remembered* as readily or "dwelt on" (especially when 3 or 4 or 5 or 6 other commercial messages follow it, all of which can abruptly alter the mood and focus listeners' attention on something entirely different).

(Continued — See **Stopset Progression** on page 13)

Here's A "Heads-Up" For Music Stations

Talk about finding a need and filling it! Here's something that many radio stations today will find very useful.

My friends at **Radio Express** are releasing three new and exciting products here in the U. S. — weekly music services on CD, called **Radioplay**.

Nothing new, you say? Read on — because these services are special and right in step with the digital world most of us live in (or are planning for).

Each disc has a CD ROM track that enables you to download the data into any database so your jocks have complete liner notes about the artists and the songs.

FYI, Radio Express has been growing steadily over the past 13 years to become the world's leading export syndicator (only the BBC in the U. K. is bigger).

Cost: Only \$25 a week. I talked with many programmers at the recent NAB Radio Show in Seattle who told me they were trading spots for similar services, often at a greater cost of adding spot load inventory worth a whole lot more than \$25 a week. (In this day of inventory overload, the *last* thing you want to be doing is adding spots anywhere!)

The benefits, as I see them, are clear —

- ✓ A consistent, reliable way of getting fast and accurate music service from a single source (Radio Express guarantees they'll beat anything on the market for speed and accuracy)
- ✓ A great way to make sure you are totally covered in your music format
- ✓ The liner notes provide useful contemporary content your air talent can use

- ✓ Great technical quality, and
- ✓ Compact storage (many stations, maybe yours, have hundreds of CD-singles floating around the control room — Radioplay represents an easy, cost-efficient way to clean up the clutter).

Action To Take: Choose your format (CHR, Hot AC, AC, Urban, Rock, Alternative, AAA, or Spanish). Then call **Tom Rounds** at (818) 295-5800 (or e-mail: tr@radioexpress.com).

A Special Free-Trial Offer —

For "PD" readers, **Radio Express** will ship four consecutive weeks of the Radioplay that fits your format for FREE. (Nothing to lose!) Just tell 'em TW sent ya'.

TW Tip # 2121 and #12007

Stopset Progression

(Continued — from page 12)

■ **Momentum (continued).** But when you slot your promo LAST, since there's not another spoken-word message to "distract" the listener's attention, he/she tends to continue "chewing" on the last message heard while the intro of the song-following builds. (Analogy: it's similar to the effect that happens when you keep humming the last song you just heard before you turned your radio off.)

■ **Image Association.** By promo'ing last, the station's promotional image and stationality is always associated with music (rather than lots of commercials). (It's for the same reason you don't say "more music" going into a stopset and why you try to say call-letters last over the intro of a song.)

■ **Energy Level.** "PD" subscriber Cary Pall (Group Consultant for Goodstar Broadcasting) points out that promo'ing LAST gives the end of a stopset a certain "energy level" that *propels you back into the product* (music, which is the main reason people listen). It's an energy level that you can control (whereas if an ordinary commercial message is slotted last, it's beyond your control).

■ **Increased Revenue.** From a revenue standpoint, slotting promos LAST presents an opportunity to premium-load the rates charged for the first commercial in every stopset. You should be able to sell these "lead-off spots" at a much higher rate, on the theory that you're *guaranteeing* to the advertiser that "the message will get heard". (No need to tell them the other half of the equation, "heard, but not necessarily remembered because of all the spots that follow"! It could thereby produce

additional revenue (especially when projected hour-after-hour over an entire month or year)! This could provide a substantial enough revenue increase to justify a cut in hourly spotloads in key dayparts or at least a policy of holding the line (or, it could be the Programming Department's further contribution to "the bottom line").

TW Tip #17002

■ **The Tune-Out Tendency Time-Continuum.** Final point, perhaps the most important, let's analyze the listening pattern which occurs when your audience hears a commercial stopset begin. (See the sidebar graph on page 10). Most listeners start with a "low" tendency to tune-out due to the impact of commercial content). But as a stopset continues, minute-by-minute-by-minute, the listeners' tendency to tune-out also increases, spot-by-spot. Therefore when you play your "best" spot (your promo) first in the set (when the tendency to tune-out is "low", you've moved less effective commercials (in terms of keeping people tuned to your station) further down the continuum (so that theoretically, your "worst" spot may play when the tendency to tune-out is becoming the highest. Which usually results in . . . ta Daaaa . . . TUNE-OUT! (Surprise, surprise). On the other hand, by saving your best spot (your promo) for LAST in the set, you stand a greater chance of holding listeners through the stopset at the exact point in time when they're most likely to tune-away (when tune-out tendency is "highest"). Make sense? I think so.

TW Tip #3027 and #9022

Wallace Wisdom:

In this day of inventory overload, *anything* we as programmers can do to lower (or camouflage) the perceived spotload should be openly embraced and tried. The "worst first" and "promos last" concepts are a double-whammy that can go a long way toward making stopsets seem to fly-by faster.

TW Tip # 9134, #12008, and #17030

Measuring Mornings

Is your Morning/Breakfast show measuring up? How do you know?

Here are a few battle-proven ratings and research camera-angles you might want to consider.

Audience Ratings

- ✓ Is the Morning/Brekky daypart share outperforming Total Day/Total Week (Mo-Sun 6a-Midn) share? If morning share is down, but the rest of the station is down more, the problem is probably *not* mornings.
- ✓ QH share trends — are they up, down, flat? (look at book-to-book, year-to-year, and book-to-4-book-average comparisons)
- ✓ Cumulative trends — is cumulative up, down, flat? (again, book-book, yr-yr, book-4-book)
- ✓ Check time-spent-listening trends. An extra minute or two of TSL in morning drive can have a profound effect on QH share.
- ✓ Comparison to vertical competitor. Sometimes a "down" book stems from a bad diary-drop (unkind to your particular format life-group or music genre). If your numbers are down, but your main competitor's are too, you're probably okay (often when this happens, share for both stations will miraculously "bounce back" to normal next book). It's particularly useful to check this against 4-book-averages.
- ✓ Examine hour-by-hour share (vis a vis your vertical competitor).
- ✓ Examine key quarter-hours using Arbitron's Maximizer or ACNielsen/McNair's Radioscope. If your primary contesting is targeting the 7:15-7:30am quarter-hour, you need to know if you're achieving what you think you are. Examine the 7:00-7:15 and 7:30-7:45 quarter-hours, too, to see if you're achieving the hoped-for "spike". If your morning team thinks their Hollywood Dirt feature at 8:30 is their biggest benchmark, find out if it truly is (they might be surprised). Trend isolated QH share numbers over several books.
- ✓ Daypart Retention/Defection. What % of your P1 preference-core listeners does your morning show "retain", and what percentage "splashes" over to other stations. How does this compare to your vertical competitor (do you splash more to them or they more to you)? Some proprietary in-house research systems (like *Radio Index Tracking* from TW/A Systems) give you capability to monitor this regularly.
- ✓ Daypart Recycling. Determine the % levels that other dayparts help (or hurt) your morning show by trending recycling-levels. Also, how much of your morning/breakfast

— audience is recycling into other dayparts.

Attribution Research

Measure your Morning/Breakfast show from several attribution viewpoints. Ask un-aided questions in your weekly/monthly tracking research and benchmark-trend the results. Some of the more telling positions include:

- Best morning/breakfast show
- Best personality
- Station with the most morning/breakfast fun
- Morning/breakfast news reliance
- Morning/breakfast traffic reliance
- Morning/breakfast weather reliance
- Morning/breakfast sports reliance
- Station that plays too many commercials 6-9am
- Best morning/breakfast contests
- Most enjoyable morning/breakfast show
- Morning/breakfast show that's improving
- Show that's deteriorating or going downhill
- Morning growth/loss ratio (question to ask what station's morning show did you listen to 3 months ago)
- Morning/breakfast show co-workers talk about the most

Impact Research

Use unaided open-end questions to pinpoint both positive and negative impact polarity. This helps you identify (and quantify) listener passion.

- ✓ Positive impact: "Do you have a favorite DJ, personality, news anchor, or talkshow host you especially like to listen to on the radio?" Depending on the market, 15-25% of audience will have a favorite personality. In most markets, the #1 personality will only capture 5% of the 12+ mentions, but often a strong personality/team can capture up to 50% of an individual station's P1 preference-core.
- ✓ Negative impact: "Is there anyone on the radio that you DON'T like or you avoid listening to?" Depending on the market, 5-10% of the audience know the name of someone they can't stand on the radio. Remember, "negative" listener passion isn't necessarily a bad thing — some personalities have a love/hate relationship with audiences (some people love to hate Howard or Rush once a day).
- ✓ Then subtract negative votes from positive votes to get "net impact".
- ✓ Ask the same unaided open-end question about radio station benchmark features. This is a good way of determining what really cuts through.

Likeability Research

In addition to attribution and impact research, you'll want to know likeability Q-scores for each member of your personality team.

- In this case, the personality's name is mentioned and respondents are asked how they feel about him/her (like, like a lot, dislike, dislike a lot, neutral). These readings should be trended at least quarterly to mark progress.
- You should determine Q-scores for each feature, benchmark, or contest in your morning/breakfast show. (Trend quarterly).

- For the most meaningful perspective, measure the personalities/features on your vertical competitor, too.
- Or use a 1-10 scale (useful when you compare many personalities in a market. Personal preference: I prefer to get precise (Q-score) percentages of likeability instead of the less-fixed definitions of a numeric-scale (but both methods provide illumination).
- Above/below average comparisons. Ask: Compared to the "average" radio personality, do you think (name) is above average, below average, or about average?

Momentum Research

Do your core listeners think they're "listening more" or "less" to your morning show (how 'bout your competition)?

- ✓ What you're looking for is high or increasing "net positive" momentum (the formula: listening more minus listening less = net positive)
- ✓ Regularly trend better/worse ratios from your attribution research.
- ✓ Same for growth/loss ratios. These help you quantify momentum.

Loyalty Research

Ask research respondents, "If (personality) left (station) to join a new station, would you follow him/her to his/her new station?" (This is a natural follow-up question to the Q-score probe). Trend loyalty-levels annually.

Specifics

Each morning/breakfast show and market is unique, so many questions need to be custom-tailored. Some examples —

Unaided (to entire sample)

- "Are there any morning shows that play too many commercials"
- "Are there any morning shows that you think talk too much"

Aided question asked of cumers-only:

- "Do you like it when Joe Blow makes fun of the Mayor?"
- "Have you noticed anything "new" on the (Magic 88.8 Morning Show)?"
- "If (Joe Blow and The Breakfast Flakes) left (station), what would you miss the most"
- "If you were (Joe Blow's boss), what would you tell him to stop doing?"
- "And what would you tell him to do more?"

This matrix of measurements is by no means the be-all and end-all when it comes to sizing-up a Morning/Breakfast show. But it's a good start in giving you some useful (and trendable) snapshots. Hope it's sparked a few ideas that pertain to the hot battle in your market.

TW/Tp #5101, #6077, #10044, and #19048

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

Ocean Toons®

Check out Bobby Ocean's creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at oceanvox@pacbell.net

Jeff Young's Radio 411 (www.radio411.com) is the cyber-home of Ocean Toons and the Bobby Ocean Cartoon Gallery.

YOU ARE IN THE BUSINESS OF RADIO IF YOU KNOW WHICH DISC JOCKEY JUST GOT OFF THE AIR



Promotional Art & Science Poor Man's Copyright © Trademark™

I'm not a lawyer – and I don't play one on TV.

But I've come across an interesting way to prove "first usage" that makes a strong case when you're shooting for a copyright or trademark for your intellectual property (but don't want to pay a lawyer \$1,000-20,000 to get it).

This inexpensive 3-step program can help you prove you had an idea first –

- ☒ Write down all the pertinent details, put them in an envelope, seal it, and mail it to yourself, **registered mail**. Then keep the envelope, **unopened** in a safe place. In this way, you have a date that is hard to argue against (officially sanctioned by the post office). Keep the notification card for further proof. This step usually costs less than \$5 (depending on weight of the package).
- ☒ Do the same thing in an overnight service package where the packing slip is adhesively-stuck to the package (UPS, for example). Gives you a second proof documenting the date. Keep all documentation. Using 2nd Day Air will usually cost less than \$10 (again, depending on weight) and accomplish the same thing.

- ☒ Some states, Arizona is one, let you register a trademark or a tradename for use in that state. Usually done as a service of the Secretary Of State's office. Doesn't top a national fully registered trademark, but again, it can prove a first-usage date if push comes to shove. (Usually costs under \$100, as low as \$25 in some states). This step is usually the most effective, of the inexpensive protections, to keep a competitor from aping everything you do on-the-air. Just register it and slap 'em with a cease-and-desist as soon as they try any cheeky little preemptive tactics.
- ☒ If you are a vendor, a small ad in a trade publication will help you prove that you tried to market your idea first. (Include that as one of the package elements in the above mailing routine, to make it more effective).

Fine print: This is not intended as a replacement for legal advice or representation. We make no claims about its admissibility in a court of law. If you have questions, consult a lawyer. It's merely an inexpensive way to prove you had an idea or concept *first* (when that's important). (Your mileage may vary).

TW Tip # 3148, #4077, and #12009

Programmer's Digest

I Got Carried Away!

So carry me away, already!

I've always joked that **Programmer's Digest** is "all the news that's print to fit". Everything has to fit within "x" number of pages — and some weeks, like this one, it seems the available space seems to keep shrinking!

By devoting 6 pages to Seattle, I'd hoped to have more session-overviews here in issue 23/24. But, I trust you agree, the higher principle was making sure every "PD" subscriber got two very important messages from the NAB Radio Show — the complete synopsis of Arbitron's *Radio In The New Media World* study and the focus on the need for FUN from our Mr. Michaels.

So next week, in addition to the goodies billboarded below, we'll present the pith many more programming/marketing related NAB sessions of importance to programmers...

- The CHR format session (which turned out to be an excellent primer/refresher on the why's and how to's of branding as it applies to radio)
- *Programming To The Baby Boomers: As We Age, What Do We Listen To?* (a presentation by Critical Mass Media based on 1,600 interviews with 40-54's).

Food For Thought

- *Future Trends: 21st Century Radio* (including the early details about "XM" and **Lee Abrams** vision for digital satellite radio)
- *7 Habits Of Highly Effective PDs* (consultant **Mike McVay's** insights on what it takes to be a winner)
- *Managing The Psychology Of The Multi-Station Programming Team* (moderated by **Steve Rivers**)
- *Creating Powerful Radio: World-Proven Techniques To Develop Air Talent To The Next Level* (presented by News/Talk consultant **Valerie Geller**)
- *Broadcaster's Y2K Issues* (something that many of us have not been taking seriously enough),
- and much, much more.

Long story short — there's still plenty of Seattle left to go around for everyone (and something tells me we'll be adding a few "bonus" pages to your next issue to squeeze it all in).

All The Best,

-TW

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