

Day1

You are always selling

To sell what we sell here is what you need:

You need to know what you are selling

You need to know what it can, and cannot do

You need to know who your competitors are

You need to know what they can and cannot do

The roots of education are
bitter, but the fruit is
sweet.

Aristotle

By the time you get to the radio station, selling time has started

What are you doing at 6AM?

What are you doing at 7AM?

Hint: Education Time and Practice Time

You will need to **define** your training discipline

You will need to **set aside time** to study your product

You will need to set aside time to study your competitors

You will need to set aside time to study your prospects and customers

You will need a **plan to test** and evaluate your skills

You will need a plan for Networking

You will need to set aside time to Network

You will need to train on how to Network

You will need a way to evaluate your Networking

It's not up to the radio station.... it's up to you!

Whining about problems never solved anything.

If you're not a "morning person", you are not going to make it.

If you cannot get the rest of your life in order, you won't make it.

It has always been and will always be about YOUR attitude.



How you _____ and
_____ matters



Everyone knows _____ you _____



Fear comes from a lack of _____



You need the _____

You need to know how to _____

Do you know _____ that can come _____



Do I have the right _____?

Do I have a plan to _____ myself?

WILL I commit the _____ needed?

Can I be _____ with myself?



Tomorrow:

Finding Prospects

Evaluation of potential customers

ABOUT Radio

There are over 15,000 radio stations in the United States at this time. Of those, approximately 2500 are “Non Commercial Educational” radio stations.

Commercial radio Stations come in “Classes” which are based on power output. Output is measured in Kilowatts (1000 Watt unites) The common classes for FM radio stations are C, C1, C2, C3, B (in a few states) with the same number designations and A stations. The power of these stations is dependant upon the height above sea level and surrounding terrain. There are also class D stations which are classified as either Translators (stations which rebroadcast other stations) or “Boosters” which “fill in” spaces inside of a main stations “coverage area”. There are also LPFM radio stations which fall under the Non Commercial status and are very low power stations designed to serve very small areas.

Under new laws, some AM radio stations may apply for an FM Translator to duplicate their programming on the FM dial.

A relatively new service called “HD Radio” is beginning to take hold. An “HD” signal is carried along with the station’s main signal and can be heard by certain types of radios that are HD compliant. These sub carrier signals can carry entirely different programming. Translator stations which sit under the main signal of the parent station of an HD station can rebroadcast these signals on the FM band where most radio listening is done.

Each radio station in the United States is designated to a service area or “City of License” by the FCC. The FCC mandates that the radio stations serve that city’s population. The stations can reach other cities, or have their signals extended by the use of Translators, but the programming is still to serve the city of license.

A station has a “service contour” which is a measurement of a theoretical amount of power at a given point on the map. This contour is based upon the power of the station, the height of the transmitter above the “average terrain” and a few other geologic factors. The basic service contours that the FCC uses are 70dBu or City Grade, the 60 dBu contour and the 54 dBu contour which is basically the lowest signal that will stop the scan on a radio. Stations can still be heard on car radios down to the 40 dBu signal. Car radios are more sensitive than home radios.

AM radio signals are very dependant upon power. An AM signal can travel across the ground, bounce off the ionosphere and take advantage of ground conductivity going over or around terrain features. FM signals on the other hand are Line of Sight only. An FM signal can reach the moon with one watt of power. So given the choice between a lot of power down low or a smaller amount of power up high, most stations will opt for the high ground.

Each Radio Station in the United States is licensed to a person. This person must meet criteria set forth by the FCC and apply for the license to broadcast. All available frequencies for Radio Broadcast are auctioned by the FCC. In recent years the average cost for a license to broadcast runs about \$8 per person who lives under the signal of the station. This number is called a “stick Value” and can fluctuate wildly depending upon many factors.

Once a person is accepted by the FCC and buys a frequency from the FCC, they are allowed to (at their own expense) build out a transmission facility (tower and antenna) and broadcast facility (where the programming originates... “the studio”). The FCC charges a yearly tax on broadcasters to use each frequency. The broadcaster makes their money by selling commercials. But in order to sell commercials, a station must build an audience. As you can see, the bills add up quickly when you start a radio station and there is no guarantee that you will make it back. In addition, a radio station owner must comply with many FCC rules on how a radio station is to operate. Failure to do so can cost a radio station their license with no guaranteed recovery of their investment.

FORMATS

A radio station owner will pick a “format” or type of programming to present to the people who can receive their signal. In general an owner is looking to provide the kind of programming that will appeal to the people that his target advertiser would like to talk to. For example... playing the newest “pop” music or the oldest music still available will probably get you the largest audiences. The problem comes when the newest pop makes you the top station amongst 12 to 21 year olds, a demographic that typically does not have a lot of disposable income, and the older format will get you the 70 plus year old crowd, a group that has money and does not spend it. If you aim at people 35 to 64 years old, you get less listeners, but the ones most retailers are looking to reach.

Some formats are music based while others are talk. Music can be country... old country, new country or whatever the flavor of the week is. The same goes for Pop music. You have CHR (Contemporary Hit radio), AC (Adult Contemporary), Oldies (CHR of the past) Gold (same as oldies but older), Urban, Hot AC (CHR minus Urban) and many many others. In talk you can have news, Conservative Talk, Liberal Talk and a few other flavors there.

Some stations have announcers in their studios. Others use network announcers, not unlike network television. Either way between the songs most radio station provide a good amount of local content be it news or public affairs (PSA's). Some stations are nearly all music based.

Radio stations may keep a format for years or decades. Some may change on a whim to gain a new audience. Basically it is all about a programmer trying to find an audience that will fit with the advertisers they are looking to draw.

JOBS IN THE RADIO STATION

There are many people running around a radio station at any given time. This is a rough idea of who is who and what they do.

Receptionist: Like many small businesses there is someone to answer the phone, greet customers and take care of all of the business functions that happen at the business end. Because of the use of computers these days, the receptionist at a radio station usually wears many hats. They are the coordinator between the sales people and Traffic. They handle executive duties for management and ownership. And they take care of the constant barrage of phone and email contact coming to the radio stations. The receptionist generally reports to a business manager or directly to the General Manager.

Traffic: The Traffic Direct is the person who handles the coordination of time orders (an order for commercials from a customer) with production (the produced ad that will go on the radio) with the computers that handle getting it all on the radio. This job is executed with a specialized computer program called a Traffic System. The Traffic Manager can not leave the station for the day until the next day's log (a computer generated file of everything the computers need to do for the next day starting at midnight) is complete. On Friday's this means Saturday, Sunday and Monday's logs. The traffic manager in most cases reports to the Station Manager or the General Manager and works closely with the Sales Managers, the Business Manager or Bookkeeper and the sales reps.

Station Manager: The Station Manager is responsible for the overall execution of the final on air product. The station manager is typically the person who carries out the vision of the ownership into a cohesive on-air presentation. In these time, the Station Manager must be expert at computer use managing automation systems for on air placement of local and national audio, satellite systems, IT systems and basic engineering functions of the studios. The station manager supervises the stations Traffic manager, Production Director, Program Director, Engineer and IT staff. The Station Manager generally reports to the General Manager and has interface with the promotions director, sales managers and the business manager. In smaller operations the Station Manager handles many of these functions.

Business Manager: The business manager is responsible for most of the paperwork that goes on in a radio station. The business manager will keep files and important dates concerning leases, business licenses, fee dates, employee files and so forth. The business manager generally oversees the Bookkeeper and support staff at the radio station and generally reports to the General Manager. In many smaller operations the Business Manager is also the Bookkeeper, and in the smallest operations they may also be the receptionist.

Bookkeeper: The Bookkeeper generally takes care of all monies coming into and going out of the radio stations, the latter at the direction of the General Manager. The traffic manager works with the Business Manager and the Traffic Director to assure proper billing and crediting of incoming payments. In general the booker will generate bills and statements, post accounts receivables to the Sales Managers, enter AP for the stations, write checks, balance check books and handle general banking. The bookkeeper in general reports to the Business Manager and/or the General Manager and Owner.

Sales Manager: The sales manager is generally responsible for the performance of the sales team they are assigned to. The sales manager's main job is to maximize the value of the list of customers and prospective customers for the radio stations air time. This involves recruitment, training, coaching and directing all sales activities of the sales staff assigned him/her. In many cases the sales manager is also responsible for a number of direct customer accounts, be they locally commissioned, or held as "house" accounts. The sales manager is tasked with meeting the station goals in terms of revenue. The Sales Manager generally reports to the General Sales Manager, or in smaller operations, directly to the General Manager.

General Manager: The General Manager is responsible for the overall operation of the business. In addition to managing each individual manager, the General Manager is responsible for the lawful operation of the company, fulfilling of all responsibilities to the FCC and other governmental oversight bodies, maintenance of all assets of the corporation, tangible and intangible and producing the requested profit by ownership. The General Manager reports to the Board of Directors or in smaller operations directly to the ownership of the company.

Production Department:

Carts: In the early days of radio, commercials were stored on 8-track carts. Even though we have come a long way since then and everything is digital, we still use the term 'cart' for ads. They are given a 'cart number'

Ex: Findlay Auto Center – live to ride ... given 'cart' number V705.

Jingle: These are really popular here. A jingle is a song promoting the business. One of the most popular jingles around the nation is "Oh I wish I were an Oscar Meyer wiener..." We have jingles here for our clients as well.

PO or Production Order: This is the form you fill out to get a spot produced. You will need to put the clients name, the title of the spot, the length, start date and end date. IF the copy is dated, PLEASE make sure the end date coordinates with the date within the copy. On this form you will also type the script for the spot and any instructions for the spot.

The PO is to be filled out first, submitted to be produced; from there it is sent to a production company. When the spot is complete you will see an email notification telling you the spot is complete and on ftp unless it is sent to Post Production (this is when you need to add sound effect or a jingle—once production has completed the spot it will then go to ftp) From there, you will need to listen to your spot to check for accuracy, pronunciations, etc. Once approved, it is trafficked into the system to be placed on air.

Piggy-Back: Two commercials scheduled to run back-to-back, purchased by the same advertiser. Examples include two individual commercials for two related products from the same client, or one 60-second commercial where the first 30 seconds carries a message from a national advertiser and the second 30 seconds is provided to a local affiliate. Availability is determined by individual station policy.

News Department:

Actuality: An actuality is an 'actual' statement given by someone that was interviewed for a story. A reporter can never write the story from their perspective or else it would be an opinion piece. Actualities help to give credit to the story, gives the reporter actual information or facts.

Traffic Department:

Traffic: Much like you have traffic on a roadway, we have constant information flowing in and out of our traffic department. This includes contracts, confirms, production orders, and other various bits of information that make our stations run. When the system is followed accurately, traffic runs smooth, much like on the freeway. When you follow the signs and obey the rules, traffic is smooth. But unfortunately you always have some nut out there that will cut someone off and cause traffic to back up on the freeway. We have these problems in our own traffic department as well. When you step outside the system, and you try to take a short cut, this can cause a data back up. Traffic is a very DETAIL oriented job dealing with thousands of numbers and entries on a daily basis. You will see the list of terms that follow and understand that the people in traffic have a LOT of information to they deal with on a daily basis.

Contract: This form is the agreement between the client and the station. This form contains all information for air play including Client name, estimate number (if applicable), run times, run dates, length of spots that were bought by the client, station(s) it is to run on and price per spot or package price.

Confirms: A confirm or 'confirmation' is a written statement given to advertising agencies by a network, station, or publisher when accepting an order for a commercial or media schedule. This signifies that the order has been received and will clear. This valuable document when utilized properly will 'prove' whether the contract you submitted was entered correctly into the system. Take your 'confirm' and place it next to you contract and verify the information is correct. If this is done each time, we can avoid costly mistakes.

AM Drive: Also known as morning drive, this is the morning broadcast time period for Radio, most often represented by Monday – Friday from 6am to 10am as defined and reported by Arbitron. An individual station's 'daypart(s)' will not necessarily conform to this standard definition(s). Advertising contract should include the specific hours that define the time period for each station's daypart.

Avery Quarter-Hour Persons (AQH): The average number of persons listening to a particular station for at least five consecutive minutes during a 15-minute period.

Average Quarter-Hour Rating: The average Quarter-Hour Persons estimate expressed as a percentage of the population being measured.

Formula: $AQH \text{ Persons} \div \text{the Population} \times 100 = AQH \text{ Rating } (\%)$.

Audience Composition: The demographic or socioeconomic profile of a station's audience in terms of composition usually including the percentages of the total audience that falls into each

segment. These reports can express audience characteristics by age, gender, ethnicity, working persons, language preference, county, etc.

Audience Duplication: The amount of one station's cume audience (see Cume Persons) that also listens to another station; also the amount of the audience that is exposed to a commercial on more than one station. Duplication can be expressed either in terms of the actual number of exclusive listeners or as a percentage of the total cume.

Audience Turnover: The ratio of a station's cumulative audience (see Cume Persons) compared to the average quarter-hour audience. Turnover equals cume persons divided by AQH persons. In theory, it is the number of times an audience is replaced by new listener within a daypart.

Avail: The commercial position in a program or between programs on a given station or network available for purchase by an advertiser. It can also refer to the notification from a buyer to a seller that advertising dollars are up for discussion and negotiation.

Billboard: In broadcast, sponsor mentions given to an advertiser in return for a major commitment to a program, usually to one that purchases multiple commercials within a program (i.e., a "sponsor" of the program). In outdoor media, a billboard is an advertising structure.

Bonus: Additional commercials given to an advertiser, usually at no charge, in return for a paid schedule.

Broadcast Coverage Area: The geographic area within which a signal from an originating station can be received.

Best Time Available (BTA): Commercials which are scheduled by the station to run at the best available time after all other sponsor commitments are met, usually at night or on weekends.

Cancellation Policy: The terms under which an advertiser can cancel a schedule that has already been purchased and scheduled to be broadcast, including the required amount of time for advance notice and any applicable financial penalty or consequence to be applied for early termination of the schedule.

Clearance: A. The broadcasting stations that carry or clear a network or syndicated program and/or its commercials. This list is usually accompanied by a coverage percentage indicating the percentage of the population in markets in which the program airs.

B. Non-clearance refers to commercials that had been negotiated but could not be scheduled due to tight inventory. In such cases, the station will often try to offer a solution (i.e., opening up

dayparts, making good within flight – which moves the commercials from one week to another, etc.).

Cluster: A cluster is a group of stations in the same market under common ownership or sales management. This usually refers to three or more AM and/or FM stations, or at least two stations on the same band, FM or AM. Groups of one AM and one FM are usually referred to as combos. A spot cluster refers to all commercials that run in the same commercial break.

Close of Business (COB): COB refers to any arrangement that is due or becomes valid or invalid end of the business day.

Combo: Two Radio stations, usually operated by the same owner in the same market. A single station is frequently referred to as a standalone. Three or more commonly-owned stations are commonly referred to as a cluster.

Commercial Clutter: Commercial clutter commonly refers to an excessive amount of non-program content during the time period, including the number of commercials, public service announcements and/or promotional announcements that run in a commercial break, stop set or specified time period.

Conflicts/Conflict Codes: A term used to define categories or codes for types of advertisers for spot placement and sales analysis purposes.

(Examples: auto dealers, restaurants, banking institutions, etc.)

Cost Per Point (CPP): The cost of reaching an Average Quarter-Hour Persons audience that is equivalent to one percent of the population in a given demographic group.

Formula:

1. Commercial cost divided by AQH Rating = CPP or
2. Cost of schedule divided by GRP (Gross Rating Points) = CPP

Cost Per Thousand (CPM):

The cost of delivering 1,000 gross impressions.

Formula:

1. Commercial cost divided by AQH Persons x 1000 = CPM or
2. Cost of schedule divided by Gross Impressions (GI) x 1000 = CPM

Credit: A cash deduction for the loss of advertising time due to the station not airing or improperly scheduling a commercial announcement.

Cume Persons: The total number of different persons who listen to a Radio station during a daypart for at least five consecutive minutes.

Cume Rating: The Cume Persons audience expressed as a percentage of all persons estimated to be in the specified demographic group.

Formula: Cume Persons divided by the population x 100 = Cume Rating (%)

Daypart: The time segments into which a day is divided by Radio and television networks and stations for the purpose of selling advertising time. In Radio, the main dayparts are morning (or AM drive), midday, afternoon (or PM drive) and evening. An individual station's daypart(s) will not necessarily conform to standard definition(s). Advertising contracts should include the specific hours that define the time period for each station's daypart.

Daypart Weight: The relative importance of one time period compared to another in a schedule that includes both, usually expressed as a percentage where the total of all dayparts equals 100%. Also refers to the relative distribution of commercials in one time period versus others in the schedule.

Daytime (also known as "Midday")

The late morning/early afternoon broadcast time period for Radio, most often represented by Monday through Friday from 10AM-3PM as defined and reported by Arbitron. Since an individual station's daypart(s) will not necessarily conform to standard definition(s), and since traffic departments use the term "daytime" to refer to a broader 6AM-7PM time period, all advertising contracts should include the specific hours that define the time period for each station's daypart.

Designated Market Area (DMA)

DMA is the main geography for television measurement. The DMA is composed of sampling units (counties or geographically split counties) and is defined and updated annually by Nielsen Media Research, based on historical television viewing patterns. A county or split county is assigned exclusively to one DMA.

Direct Response Advertising

Direct response refers to any advertising that has a built-in call to action to elicit a response within a defined period of time after exposure to the announcement. Phone calls, online orders, and visits to a location would be examples of a direct response advertising.

Discrepancy

Situation where commercials do not run as ordered or do not run at all. Discrepancy may also refer to the difference between a purchased schedule and when the commercials actually were broadcast.

Effective Reach

The average number of people that will hear a commercial at least three times during a campaign.

Endorsement

Refers either to a situation where the station or personality "endorses" the advertiser's product or service, usually "live" on-air or the notification on the affidavit supplied by the station to the client that attests to the affidavit's accuracy as to how the spots were broadcast.

Equal Distribution

Ensuring that commercials are scheduled to run in a broad time period or combination of time periods, getting equally distributed across each time period.

Equal Rotation

While sometimes used interchangeably with "equal distribution," equal rotation is actually used by agency and copy people, traffic directors and continuity directors to indicate that all pieces of individual copy, or pre-produced cuts are to be equally rotated. Equal distribution refers to ensuring that commercials are scheduled to run in a broad time period or combination of time periods and get equally distributed across each time period (see Rotation).

Evening

Also known as nights, this is the late evening broadcast time period for Radio, most often represented by Monday through Friday from 7PM-Midnight as defined and reported by Arbitron. An individual station's daypart(s) will not necessarily conform to this standard definition(s). Advertising contracts should include the specific hours that define the time period for each station's daypart.

Exposure

A person's physical contact (visual and/or audio) with an advertising medium or message.

Fixed Position

A commercial scheduled to run at a precise time, or a commercial scheduled to run within specific programming content.

Fixed Rate

The rate charged for a fixed position commercial (see fixed position), usually a non preemptible premium rate.

Fixed Time

See fixed position.

Flight

A scheduling tactic that alternates periods of advertising activity with periods of no activity.

Flight Dates

The start and end dates of a schedule including the weeks on and off air.

Frequency

The average number of times the same person will hear a commercial.

Frontload

Refers to creating a schedule that tends to place more commercials on days of the week that have less demand, and fewer commercials on days with the heaviest demand. If a station is heavily sold on Thursday and Friday, but has fewer sales on Monday and Tuesday, a frontloaded order for Monday through Friday might place four (4) commercials per day on Monday and Tuesday, three (3) on Wednesday, and two (2) on Thursday and Friday.

Gross Impressions (GIs)

The sum of the Average Quarter-Hour Persons (AQH) audience for all commercials in a given schedule. The total number of times a commercial will be heard over the course of a schedule.

Formula: AQH Persons x the number of commercials in the advertising schedule = GIs

Gross Rating Points (GRPs)

The sum of all rating points achieved for a particular commercial schedule.

Formula: AQH Rating x the number of commercials in the advertising schedule = GRPs

Guarantee

Usually refers to a station promise to honor a specific commercial rate for an agreed upon period of time which is linked to certain criteria, such as schedules previously purchased, a minimum volume of business placed by the client or the rate charged by the station to other clients. May also refer to guarantees of spot placement or schedule clearance, frequently determined by the class of rate paid for the spot or schedule.

Horizontal Rotation

Ensuring that commercial announcements purchased in a program or time period that includes multiple days (example: Monday-Friday) are placed across all days in order to increase advertising exposure to various prospects. Implies fair rotation across days of the week so that spots not loaded into early week scheduling.

Identification (ID)

A short on-air sponsor mention.

Index

A comparison between the market composition and the target composition. It is a measure of concentration or likelihood. It tells us whether a specific group is more or less likely to meet a given criteria.

Lead Time

The minimum amount of time necessary for the station to be informed in advance of schedule placement, or changes that are requested by the client in a buy already scheduled to run. Can also refer to the amount of time between the announcement of a possible campaign and the actual dates it is scheduled to run.

Live Read

A specific commercial type where the announcement is read "live" on-air by a station personality.

Local Marketing Agreement (LMA)

An arrangement where one station or owner takes sales responsibility for the commercial time on another station that it does not own.

Local Advertising

Advertising placed by companies within their home area, the limited geographic area where they do business. Also refers to advertising placed by agencies that is scheduled to run in the market where the agency is based.

Lowest Unit Rate

The lowest rate offered by the station to any regularly scheduled advertiser for a specific class and amount of advertising.

Makegood

Comparable commercial time or space given to an advertiser at no additional cost when advertising is preempted, omitted or airs in an unfit condition.

Media Plan

A plan developed with the sole purpose of determining media mix, dollar allocation and weight levels that will result in a direct correlation to the media buy. It is the first stage of any media execution.

Merchandising

While not a standard practice, on occasion additional consideration is negotiated in advance as one of the terms of a schedule. There is no standard formula for determining merchandising amounts, and it is usually negotiated on a company-by-company, or station-by-station basis. Merchandising may be in the form of goods or services for the advertiser's discretionary use, or on-air promotional announcements, product giveaways or other promotional support.

Metropolitan Statistical Area (MSA)

Includes a city (or cities) whose population is specified as that of the central city together with the county (or counties) in which it is located. The MSA also includes contiguous or additional counties when the economic and social relationships between the central and additional counties meet specific criteria. Arbitron MSA may correspond to the Metropolitan Statistical Areas defined by the U.S. Government's Office of Management and Budget, but they are subject to exceptions dictated by historical industry usage and other marketing considerations. MSA's are commonly referred to as Metros.

Midday (See Daytime)

The late morning/early afternoon broadcast time period for Radio, most often represented by Monday through Friday from 10AM-3PM as defined and reported by Arbitron. Since an individual station's daypart(s) will not necessarily conform to standard definition(s), and since traffic departments use the term "daytime" to refer to a broader 6AM-7PM time period, all advertising contracts should include the specific hours that define the time period for each station's daypart.

National Advertising

Advertising placed by companies with national or regional distribution. The campaign runs in many markets outside their "home" area or region. Also refers to advertising placed by agencies that is scheduled to run in markets other than where the agency is based.

Net Reach

The number of different people that will hear the commercial at least one time.

Network

A broadcast entity that provides programming and sells commercial time in programs aired nationally via affiliated and/or licensed local stations.

No charge

Commercials provided to the advertiser at no charge, usually in return for commercials purchased in other dayparts at higher rates.

Non-clearance

Commercials that had been negotiated but could not be scheduled due to a variety of reasons including tight inventory, offensive products, business conflicts, or the advertiser has requested that the commercial not be cleared in particular programs. In such cases the station will often try to offer a solution (i.e., opening up dayparts, making commercials good within flight -- which moves the spots from one week to another, etc.).

Optimum Effective Scheduling (OES)

OES represents a philosophy of buying and scheduling commercials that is designed to reach the majority of a Radio station's cume audience three or more times in a week by distributing commercials evenly Monday through Sunday from 6AM to Midnight.

One Time Only (OTO)

Traditionally, OTO is an ad or spot that runs only one time.

Overnight

The overnight broadcast time period for Radio is most often represented by Monday through Sunday from Midnight - 6AM as defined by Arbitron ratings. An individual station's daypart(s) will not necessarily conform to this standard definition(s). Advertising contracts should include the specific hours that define the time period for each station's daypart.

Package Billing

A contract or order that charges a flat, fixed amount per invoice regardless of the number of commercials or other programs or features broadcast.

PM Drive

Also known as afternoon drive, this is the late afternoon broadcast time period for Radio, most often represented by Monday through Friday from 3-7PM as defined and reported by Arbitron. An individual station's daypart(s) will not necessarily conform to this standard definition(s). Advertising contracts should include the specific hours that define the time period for each station's daypart.

Pod

Pod is a TV term that refers to a grouping of commercials and non-program material in which (usually) more than one advertiser's commercials air. In Radio, a pod is more frequently referred to as a commercial cluster, commercial break, or stop set.

Political Rate

Stations are required to provide discounted rates for advertisements aired by candidates under certain circumstances during the prescribed "windows" before primary and general elections. (For additional information contact your company's communications counsel or the National Association of Broadcasters Legal Department.)

Post Buy or Post Analysis

A TV term for referring to the analysis of a media schedule after it runs -- generally based on physical evidence of its running (broadcast station affidavit of performance it generally incorporates a comparison of the TV station's projected ratings for specific programs ordered to what actually ran in terms of spot placement and actual audience delivery.

Pre-emption and Pre-emptible

Pre-emption refers to the displacement of a scheduled commercial announcement by the station or network in favor of a higher-priced commercial or for some other reason. Pre-emptible refers to a class of commercial announcements that are usually purchased at a lower rate with the understanding that the placement may be changed by the station if other commercials are subsequently sold at higher prices.

Pulsing

A flighting technique that calls for either a continuous base of support augmented by intermittent bursts of heavy pressure, or an on-off-on-off pattern (e.g., one week on, one week off).

Quintiles

Quintiles are a five-scale measurement, in 20% increments, of an individual's media usage. The first quintile measures the heaviest use and the fifth quintile measures the lightest use. For Radio, the number of quarter-hours listened to Radio determines quintile placement for a respondent.

Rate Protection

Rate guaranteed for an agreed period of time.

Relative Cost

The relationship between the price paid for advertising time or space and the size of the audience delivered. It is used to compare the prices of various media vehicles.

Rep

Short for representative. Refers to either:

- A) A company (the "national rep") or the account executive who serves as the account executive on behalf of the station in markets outside of the station's home market.
- B) The station account executive who serves a local advertiser or agency.

Run of Schedule (ROS)

ROS commercials are scheduled to run across multiple dayparts within a broad daypart parameter.

Rotation

While equal rotation means rotating various pieces of copy evenly to traffic departments, buyers and sellers use the term to refer to the distribution of commercials across a representative cross-section of days and hours within the purchased broad time period. Scheduling of advertising in the same program or time period on different days each week is referred to as horizontal distribution (or rotation), while distribution throughout the hours of a particular day is referred to as vertical distribution (or rotation).

Scatter Plan

Purchasing commercial time in broadcast media in many different programs.

Seasonality

The fluctuation around an audience estimate or an advertiser's target campaign that can result from changes in regional weather patterns during different times of the year, the lifestyle habits of audiences and/or the impact of sporting events, which can influence audience levels by season.

Separation

A scheduling policy determined by individual stations that allows for a specified time or number of commercials between two competitive products of the same product type, either within the same commercial break or some other period of time.

Simulcast

When two or more Radio stations broadcast the same programs and same commercials at ALL times, and use only one traffic system, they are said to be simulcast. If two or more stations broadcast only a portion of their day together, but are different at other times, they are considered to be "partially simulcast," but would require two time order or traffic sections to schedule programs or announcements during the times when they have separate programming.

Sponsorship

The purchase of more than one commercial within a program, usually at a premium rate. Can include bonus time via billboards, or exclusivity of advertising within the brand's product category, or all of the above. Can also refer to the purchase of all or part of a Radio program by one advertiser.

Substitution

The policy concerning a station's right to provide the advertiser with alternate commercial placement from the positions purchased according to the original contract.

Total Audience Plan (TAP)

TAP plans are usually a rotating schedule that places announcements in a pattern that utilizes all station dayparts for maximum station audience exposure. Actual plans vary from station to station.

Target Demo

The age and characteristic make-up of the group deemed to be targeted for reach by the media campaign. The age group and make-up of the audience that you wish to receive your product or service message.

TILL Further Notice (TF) or (TFN)

TFN are instructions by an advertiser to run a purchased schedule or advertisement(s) until notified to stop.

Total Survey Area (TSA)

A geographic area that encompasses the Metro Survey Area (MSA) and may include additional counties located outside the MSA which meet certain listening criteria to metro-licensed stations.

Unit

A unit is one commercial message regardless of length. Radio inventory is usually expressed in terms of units rather than minutes.

Vertical Rotation

Fair rotation across hours within a daypart.

Weekend

The Saturday and Sunday broadcast time period for Radio, most often represented by Sat/Sun 6AM-MID as defined by Arbitron ratings.

Weight

The relative importance of one time period or demographic compared to another in a schedule, usually expressed as a percentage where the total of all parts equals 100%. Also refers to the relative distribution of commercials in one time period compared to others in a schedule.

Homework

The stations best customer is: _____

They are the best customer because: _____

Their competitive Advantages are: _____

List their competitors and competitors prime advantage:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

What are MY Competitive advantages?

List stations you sell for followed by Frequency, Power, City of License and Format.

List all competing radio stations followed by Frequency, Power, City of License and Format.

List all competing publications in the market, their target and their weekly/daily circulation: