

THE UNIVERSITY OF MISSOURI BULLETIN



The 1949 Newspaper Advertising Clinic
School of Journalism

1949

Newspaper Advertising Clinic

Presented by

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In cooperation with the

Missouri Newspaper Advertising Managers
Association

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THE 1949 NEWSPAPER ADVERTISING CLINIC

For the second year, the Missouri School of Journalism in cooperation with the Missouri Newspaper Advertising Managers Association has presented this Newspaper Advertising Clinic as a service to newspapers, to newspaper advertising, and for newspaper advertising personnel. This bulletin contains available edited manuscripts of talks given January 15 and 16, 1949, at Columbia, Missouri. It is published at the request of many newspaper advertising men and women who attended the clinic and desired a permanent record of the talks related to advertising.

The 1949 Newspaper Advertising Clinic was planned and presented as one phase of the University of Missouri's Extension Program, in Journalism directed by Prof. H. R. Long, and in association with the Advertising Faculty of the School of Journalism. The Missouri Newspaper Advertising Managers Association committee assisting included Virgil A. Johnson of the *Fulton Sun-Gazette*, K. U. Love of the *Sedalia Democrat-Capital*, William Haas of the *Mexico Ledger*, and Oliver W. Maxwell of the *Boonville News-Advertiser*. Newspaper advertising personnel attending the Clinic represented 43 newspapers in five midwestern states.

University of Missouri

DONALD H. JONES
Professor of Journalism

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HOW TO GET MORE OUT OF YOUR MAT SERVICE

By FRED SPIGEL and JOHN BINDRUM, *Art Directors, Metro Associated Services, Inc., New York, New York.*

This presentation is not in any sense of the word a speech. It is an actual demonstration of how illustrations from an advertising mat service may be utilized in the production of better newspaper advertising.

Mr. Fred Spigel, art director of the Metro Newspaper Service and his associate, John Bindrum, start their demonstration with a brief statement of principles.

Then they proceed, pretty much in the same manner as does a member of the newspaper advertising staff confronted with a specific job of helping a local account, to select the necessary illustrations from an issue of a mat service.

With illustrations selected, they actually make the layouts in front of their audience. The resulting layouts are kept on display for individual members of the audience to examine after the meeting.

Several different categories of advertising are dealt with during the demonstration.

Both Mr. Spigel and Mr. Bindrum engage in a running commentary as the demonstrations are under way to make certain that everything that is being done, and why it is being done, is clearly understood by the audience.

When the demonstration is concluded, both artists remain on the platform to answer questions from the floor.

Mr. Spigel:

We are scheduled to appear before you for the purpose of making a demonstration. As art directors we make no claim to any extraordinary ability as orators. We express ourselves on paper rather than by means of the spoken word. It is our job to help call attention to the wares and the services of your advertisers.

But, before making our demonstration we do think it is advisable to give you a little of the background of our current thinking.

None of you will quarrel with me, I'm sure, when you hear me say that the honeymoon is over. The seller's market that has been rampant in this country for the past eight years is coming to an end. The buyers market that we have heard so much about is not coming tomorrow—it is here today.

Recognizing that we are now in a buyer's market, is the signal that from here on retail advertising and selling must meet and overcome consumer resistance to high prices and low quality merchandise.

It is just as important for us in the advertising business to produce better ideas, better layouts, better advertising, as it is for the merchant to give the consumer better values and quality.

Better ideas, better layouts, better advertising is entirely dependent upon the ingenuity of you space salesmen in furnishing your accounts with the type of advertising that will command attention of the readers of your newspaper.

Some might protest that any discussion of help to advertisers from newspaper men puts the newspaper man in a position where he has to assume the burdens of an advertising agency. It is true that the advertising agency has special appropriations for art work, certainly a lot more time for research and work on a single account than any newspaper man.

Yet, the individual advertiser who depends on the newspaper man for help expects the newspaper man to produce advertising that is just as attractive and just as powerful as an agency produces.

On the newspaper we know that time is an important factor. It is a day to day operation which must meet deadlines and deal with current over-the-counter price situations and market situations. Speed in preparation of newspaper advertising layouts at the local level is required as distinguished from the advertising agency's campaigns which are prepared far in advance. Therefore, the man on the newspaper who handles an account must have ingenuity in order to produce a really effective job. Yet, he also must have help in order to make up a good ad or good campaign without a complete art department at his beck and call. He must depend upon materials that are available from the mat services to which he subscribes.

At this time, I want to make clear a point with which I am sure you are familiar. No advertising mat service can fulfill every requirement of advertising that occurs in every city in the United States every day of the year in exactly the manner in which the space salesman might visualize the solution.

Everything in the way of help that an advertising mat service can give to an advertising space salesman is planned to stimulate his imagination and to be adaptable to varying requirements of many localities and many individual advertisers. It is the ingenuity of the space salesman which has to come into play at this point in order for him to get the most out of the services that are available to him.

I should like to suggest a simple three point procedure for making the most effective use of services to which you subscribe. This procedure is reduced from practices of experienced newspaper men all over the country.

1. "KNOW WHAT IS IN YOUR SERVICE." Many advertising managers have a master proof book sent to their desk immediately on arrival of a shipment, for study.

2. "EARMARK IDEAS SUGGESTED BY THE SERVICE," also specific illustrations and layouts, as applicable to local accounts.

3. "TAKE THE PROOF BOOK INTO A STAFF MEETING FOR A DISCUSSION of the ideas you have earmarked," and ASSIGN THEM FOR SELLING.

It is the purpose of our appearance here to try to give you a demonstration of how, when ingenuity is applied to materials available to you from your advertising mat service, you can cope with any local advertising problem and in addition you can make layouts which will be as attractive as those which come from many advertising agencies.

During the past several months, our clients have impressed upon us the importance of the grocery classification. As a result this subject has had a great deal of attention in our office during Planning Board meetings. Just before coming down here, I had the pleasure of conferring with newspaper space salesmen from several different newspapers whose specific job it is to work with their local grocery accounts. Therefore, in addition to our own research we have had the advice of men who are on the job every day and from all this we have developed some things that we want to show you during the course of our demonstration in the hope that it will be helpful to you in working with your food accounts.

This specific subject was selected as a high spot of this demonstration because it has been made clear to us by papers from all parts of the country that grocers are confronted with a real problem. It is understandable why this should be a difficult problem, quite aside from the consumer resistance that grocers are encountering. It is a serious problem because there are so many different independent stores in every community and so many of the independents require help from the newspaper.

We hope that what we have to bring to you here will be of help.



PICTURED above is a typical Newspaper Advertising Mat Service opened to a page of loose illustrations generally referred to as attention compellers.

For the purpose of this demonstration we are selecting the three illustrations shown popping out of this page. Note that one of the illustrations is a "full figure" 3 columns wide and that the two "heads" are identical except in size. One is 4 columns wide and the other two. These three illustrations were made from the same specially posed photograph.

Our aim will be to show how, by cropping and mortising, it is possible to achieve an almost endless variety of advertising layouts from a limited amount of material. The layouts can be converted into complete ads easily and simply because what we cut away from the illustrations with scissors or razor blade, can be cropped away from the cast in the stereotyping department where you would send the mat.

Almost all Newspaper Advertising Mat Service illustrations are designed with this important attribute of flexibility so that your own imagination and ingenuity may be stimulated to make any number of different layouts you may require.



IN order to make any layout we must know how wide in columns and how deep in inches the finished ad is to be. We mark out this space by simple straight lines on a sheet of tracing paper. We then put a proof of the illustration we have selected, under the tracing paper. We move it around until we have it in the position desired, allowing for headline, copy and signature.

Then, we trace the illustration, but only that part which shows inside the borders of the ad. What hangs over is to be "cropped" away. Our layout is beginning to be a blueprint from which compositors and stereotypers will make up the actual ad.

As shown above, it is simple to layout a campaign of ads from a limited amount of material.



Using all three illustrations, we lay out an ad that is 3 columns wide and 15 inches deep.



1. Traced to our satisfaction, proofs are pasted down, leaving parts to be cropped.
2. For layout purposes cropping is achieved by scissors or a razor blade.
3. And here is the layout ready for copy treatment.
4. The complete "blueprint." Attach copy and mats and it is ready for presentation to the advertiser and, on his approval, for the composing room.





1



2



3

1. Using the 4-column illustration we visualize a 3-column ad. 2. Shows cropping. 3. The complete layout.



1



2



3

1. Using the same illustration in a 2-column ad; 2. We convert the 17th Century Town Crier into a 20th Century "Attention Compeller." 3. The finished layout.



1



2



3

1. The 3-column full figure gives us the opportunity to make an attractive 1-column ad. 2. Cropped to eliminate the body it gives us: 3. The finished layout.



In this demonstration we plan a 3-column ad in which we do not want to use the Town Crier at all. But we do want to take advantage of the bell. Note how the bell is separated from the body by a white line. This line is called a gutter which makes it possible and easy for your stereotyper to remove the bell and use it separately despite the curved line.



1. Tracing is recommended here unless you want to use up more than one proof of the illustration.
2. Only one proof then need be used for paste up and cropping.
3. Here is the finished paste-up, ready for copy treatment.

4. And here is the finished "bell-ringing" layout including copy treatment, ready for the composing room.



You can "ring the bell" time and again by taking full advantage of the inspiration and flexibility of illustrations in a good newspaper advertising mat service.



1



2



3

Continuing with the largest of the Town Crier heads in (1) a 2-column ad, we eliminate everything (2) but the bell and achieve (3) another attractive ad.



1



2

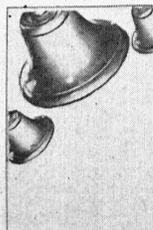


3

This time (1) we turn the same illustration upside down for (2) a little 2-column (3) teaser type advertisement.



1



2



3

And now by reversing (1) both sizes we put three bells (2) in a little 2-column ad (3) for the closing note in this capsulized version of our demonstration.

HOW TO MAKE MORE EFFECTIVE USE OF STANDARD RATE AND DATA SERVICE

*By H. A. HARKAWAY, Research Manager, Standard Rate & Data Service, Inc.,
Chicago, Illinois.*

My subject, as you know, is "How to Make More Effective Use of Standard Rate & Data Service."

But first, a little history. SRDS has been serving the newspaper advertising industry for approximately 30 years. Perhaps, some of you in the audience may still remember the confusion and dilemma that existed prior to the inception of our publication. Each newspaper publisher published his own rate card. There was no standard format, there was no attempt to present uniform information. Agencies maintained files of newspaper media data. . . . some of which they could find—some which they could not. The filed rate cards were often out of date. With the introduction of SRDS, organization evolved out of this chaos. Today, it lists, in a standard and uniform manner, the basic buying information for approximately 1800 daily newspapers published in the United States which enjoy second class mailing privileges. It serves the publisher by reporting and disseminating his basic data throughout the entire newspaper advertising industry. It is regarded by all as accurate, authentic, current and, therefore, has been described as "The Workbook of the Industry." It is used regularly by every advertising agency and advertiser interested in newspapers as an advertising medium. It is used every day, many times a day, by these people.

How you, the publisher, can assist SRDS as it helps people buy your paper.

The SRDS Newspaper Section is, in effect, a compilation of rate cards of the individual newspapers. It shows what each newspaper has to sell and under what conditions. It is the basic service volume for newspaper space buyers. It is a monthly assembling and reporting service, presenting current, reliable information.

We refer to the information presented to us by the newspaper publisher and reported by us to the newspaper buyer as listing data. It is the responsibility of the publisher to keep us informed; to help us make certain that the information we report is accurate and up to date. Prior to each publication date, proof of listings are submitted to the publisher. Your responsibility is to check these proofs we send, promptly, and to provide us with the general co-operation we may request, in order that we can maintain and report current listing information, current sales information about your paper. This would have the effect of reducing the amount of correspondence between yourself and a prospective buyer of space and also place the buyer in a position whereby he can, in his own shop, as he considers your paper, develop estimates of cost which are reasonably accurate.

The elements to check are the general rate information, circulation, the minimum space ROP requirements, the mechanical requirements, the type of printing operation, the personnel lists, your representatives, your affiliations, and any other special conditions that may exist within your operation.

Please notify us of changes in any of the above elements promptly so that we can bulletin them to subscribers. Notices of changes are mailed to subscribers regularly. This procedure enables us to keep the buyer informed of any and all last minute changes which may affect his scheduling operations.

By keeping us informed you are, in effect, assisting SRDS to keep your buyers informed.

How you can tell your prospects why they should buy your paper—efficiently, adequately and inexpensively.

I think you will agree with me when I state that the effectiveness of any newspaper sale can be improved by selling constructively to those people who decide which newspapers are to be used. It is much easier and, incidentally, less costly to defend your being on any newspaper list than to attempt to break into it after these basic decisions have been made.

Let us examine the newspaper sale. The first problem confronting the buyer is the choice of media. Shall he use newspapers, radio, magazines, etc. Since it is not possible for the individual newspaper to render an efficient selling job on the choice of medium, the Bureau of Advertising has undertaken this responsibility. As such, each individual newspaper publisher makes his contribution by supporting this effort.

The next step is the buyer's consideration of the markets he plans to advertise in, assuming, of course, that he has decided to use newspapers. The factors which induce the buyer to select any specific market are varied and diversified. However, we do know that distribution, sales volume and sales potential are primary factors. The buyer, taking these aforementioned factors into account will compare and consider markets of comparable size. We have been informed that each publisher competes with all other markets of comparable size, regardless of the geographical location. In other words, looking at the problem from the small town publisher's point of view, there are X number of advertisers who are not interested and who will not, under any circumstances, advertise in small town markets. On the other hand, there are perhaps an equal number whose advertising program is of such character as to impel them to consider markets in the 5,000—50,000 population range. It is these advertisers who are of interest to you—they have recognized the differences and opportunities that exist in the buying patterns within local areas.

This condition suggests that the small town newspaper publisher's cue is to convince those potential prospects interested in his market size that his market is important; that he does a more effective job within his market than any other publisher in any other market of comparable size.

If I may digress for a moment, I would like to explain that part of my function at SRDS is to examine and to interpret agency newspaper buying procedures. In the past few years, we have learned many things. We have learned that the agency people are striving to do a more efficient, more scientific job of selecting newspapers. They are striving to learn all they possibly can about market structure and the effectiveness of the media coverage within these markets; and the more they know, the more favorable is the bias they develop toward a market. We have learned through conversations that, invariably, newspaper buyers are inclined to give more weight to markets and media they know something about rather than to attempt to make stabs in the dark.

This agency attitude, in part, suggests a technique which the publisher can use in order to gain consideration for his paper and for his market. The more successful small newspapers have adopted the practice of relating their market story and the effectiveness with which they cover their market. They are explaining. They are disseminating on a broad scale this basic story of their newspaper publishing operation. They are striving to do a better job of explaining what they have to sell than others in the same competitive area. These efforts have led to increases in national lineage.

In our opinion, the secret of their success is purposeful, functional copy which tends to accomplish the following:

1. It attracts new advertisers.
2. It protects what they already have.
3. It attracts more business from present advertisers.

Now, what is functional copy? Functional copy is that which explains in clear and simple language the market characteristics and the media effectiveness of any specific newspaper. It relates to discussions of the market, the circulation of the newspaper, the readers, the editorial character and the format.

Discussions of the market should contain comment on its strength, its size, its potential, its economic trends and conditions affecting people's ability to buy. It should present any information which indicates the importance of the geographical area being served by the paper.

Discussions on circulation should describe the extent of the newspaper's coverage in the market. What is its history, its penetration, the percent of families covered, etc.?

Tell about your readers. Who are they, what are they, what do they do, what is the intensity of readership, what evidence is there of recognition by other advertisers of this readership, what advertisers have used your paper?

Describe your editorial character, your paper's editorial policy, your politics and the high quality of its news features and service.

Discuss your format. Describe its physical appearance, the number of pages per issue, the ratio of editorial vs. advertising, etc.

And perhaps there are some extra values which you offer the newspaper buyer. Some of you may have instituted a policy of offering merchandising assistance. Tell this to your buyer. Describe this if you will.

The important thing for the newspaper publisher to remember is that he must be informative. Tell the buyer exactly what he is buying in clear simple language. Eliminate verbosity, vague claims and generalizations. And again I repeat, discuss your market and the effectiveness of your paper within that market.

I might add at this point that the employment of functional copy is not to be restricted to any of the sales tools available to you. The newspaper representative should be equipped with such information. You can present such information in your direct mail material, in trade paper advertising or in SRDS. The important thing is to tell your story.

Some of you here in this audience may feel that I have suggested an impossible task. Where, you might ask, will I be able to obtain this information?

Most of the market information may be obtained from your banks, your post office, your state, county or city statistical units and from the SRDS Consumer Markets Section. I might explain at this point that each year Standard Rate & Data Service publishes a complete and comprehensive market book which reports, in detail, basic market information for every county in the United States, every city having a population of 5,000 or more based on the 1940 Census and any other community with a newspaper. This information is available to you on request, with our compliments.

The effectiveness of your paper within the market can be determined by your own analysis of the paper's operation and service within the market. You know how many readers you have, you know the manner in which they read your newspaper and you understand the reasons for its acceptance. You know your paper's editorial character, you've established it. What I'm trying to say is that this

information is available to you, readily available. You have only to jot it down and to circulate to those in the industry who can make advantageous use of such data.

Your next consideration might be where to place your newspaper story, or how to place the newspaper story and still feel assured that you are doing this job both efficiently and at low cost. Certainly your newspaper representative or your salesmen should be equipped with this basic background information. On the other hand, you may decide to use printed media as the sales tool with which you desire to disseminate the newspaper information. The important thing to keep in mind is to make your sales data readily available to the buyer. The buyer, incidentally, is also very much interested in obtaining such data because it helps him. And when it helps him it helps you. You can use your direct mail for this purpose. If you prefer advertising in the trade press, tell your story there. Or perhaps the SRDS Newspaper Section might be your best and most efficient opportunity.

This is how Standard Rate & Data Service can serve. Standard Rate & Data Service is used by almost every newspaper buyer at the point of sale, at the time he is working on the problem of newspaper selection, at the time he is making decisions regarding which newspaper in which market he will use. The SRDS subscriber list reads like a "Who's Who" in the agency newspaper field. It is used within those agencies interested in newspapers by practically all the people who have any relation or influence in the selection of newspapers. It is used every day, all day. Older copies are not thrown away, they are passed along to members in the agency or to clients.

SRDS serves the newspaper media buying function. It is the book which newspaper buyers use when they are considering the selection of newspapers for advertising purposes. Here we have a condition of the buyer seeking the seller. A buyer with a curious mind who is seeking information which will help him do a more efficient job. He reads the SRDS listings carefully. Certainly, the placement of functional copy, copy that explains your market and the effectiveness of your paper within the market in SRDS adjacent to the listings can help raise the stature of your paper and secure favorable audience and consideration for that paper.

Other small town newspaper publishers have told their sales story in SRDS effectively and at low cost. This has been their formula. They have developed functional and informative copy. They have then arranged for a three or six time insertion schedule. This schedule was staggered and called for insertions during those months wherein we have determined the highest newspaper buying and planning activity exists. They have then ordered reprints which we sell at cost. Because they have employed proper copy, there is no reason to change it. One plate is all that's needed. Minor revisions can be made when and if necessary. The net result of this program has been multiplying impressions by these papers among those persons who are exercising primary influence in the selection of newspaper space. The cost is very reasonable, whether it be measured in terms of total cost or cost per impression. The cost of a three time schedule with reprints is about \$500 a year.

In addition, SRDS maintains a service which is readily available to any publisher who requests it. Our promotion department will help you with the preparation of copy and will employ the successful techniques of others. The research department is only too glad to have the opportunity to make available any data you might regard as useful.

And so, I should like to summarize the several areas in which you can make

more effective use of Standard Rate & Data Service. Your co-operation with our rate service department assures the accurate reporting of your rate information and other basic data required by the newspaper buyer. The employment of SRDS as a sales tool, if employed as suggested, can make your sales story available to all your potential prospects and gain more consideration for your newspaper—at a reasonable cost and in an efficient manner.

I should like to say in closing, that the more information the buyer of newspaper space has regarding your publication and the effectiveness with which it serves your market, the higher is his regard for your paper and the better is your competitive position.

PRESENTING SMALL CITY MARKETS TO THE BUYERS OF ADVERTISING

By IRL W. BROWN, *Vice President, Texas Daily Press League, Inc., Dallas, Texas.*

I am proud of the profession which furnishes me my livelihood. I like to feel that my occupational function is directly linked with the maintenance of the American way of life. I conceive the American way of life to be inseparably identified with mass employment. Mass employment means mass production. Mass production without mass consumption indicates imminent economic disaster. Mass consumption can be obtained only through mass selling. The major instrument of mass selling is advertising.

The current formulae of advertising are in a state of flux. During war years and the period immediately subsequent, when merchandising shortages were prevalent, and the function of advertising was circumscribed to the maintenance of brand names with careful side-stepping of the arousal of frustrating buying desires, the dependence by many manufacturers on so-called "mass media" was tolerated, if not indicated.

With the restoration of sales movement as the goal of advertising, such a wartime makeshift formula condemns itself in the minds of all but its most prejudiced sponsors in the fallacious premises on which it is reared.

Our national market is not uniform in its buying desires and buying capacities. Rather than homogenous whole, it is a mosaic of smaller markets, each with individual characteristics. Any presumption of a nation-wide, over-all common denominator of sales susceptibilities, buying desires, or capacity is in the majority of cases in error.

We cannot assume that all readers or listeners or observers will react to specified sales messages on an individual product with the same degree of interest, nor extend to that product the same comparative status of value in their expenditure programs.

Markets are horizontal as well as vertical. Since the goal of advertising has again become identified with the goal of the sales department, advertising to achieve maximum efficiency in intensity of application should parallel closely sales potential. This presumes a relative allocation of a manufacturer's advertising expenditures. It is with this allocation, and the supplying of justifiable backgrounds for that allocation, that the popularly recognized function of the "newspaper special representative" is identified.

From this nation's earliest agricultural days, when its small communities were of necessity self-sufficient, and the production and sales horizons of each community's manufacturing tradesmen was circumscribed by transportational handicaps and the limits of personalized sales activities, it is a long jump down to the present day. The acknowledged economic advantages of mass production were denied the frontier craftsman by the absence of adequate mechanics for reaching mass consumption. His distribution chart was of necessity primitive and elemental—direct from fabricator to user, as the latter ordered his needs, with payment often on a barter basis. Sales activities of that time were therefore limited to maintaining a proportionate share of the restricted static market of the community.

Under such circumstances mass media, which were all far in the future, were not missed. The only sales auxiliary available to the craftsman to supplement his personalized sales activities was the local newspaper with its correspondingly re-

stricted field. The sales message, "Bill Smith of Centerville Makes Good Shoes," could reach only so far as the publisher of the Centerville paper could profitably send it.

The extension of the perimeter of the Centerville paper's zone of influence became possible through several developments, among which might be listed mechanical improvements, transportational step-ups, etc., but primarily among these factors must be listed the advent of federal postal service and the concession of postal franchises to the American press. At the same time postal rate concessions made feasible the extension of a publication's horizon of activities, the restriction imposed incidentally by the post office department launched the newspapers upon an economy that has remained peculiarly their own.

The newspaper is both manufacturer and retailer. In the newspaper business, contrary to ordinary formulae, selling supersedes buying. The newspaper cannot say "Day by day, I will budget my expenditures to match my income." Instead, the newspaper must say, "Today, I must take in more than I spend." There is a fixed overhead. There is a Federal threat of suspended or cancelled postal permits if the presses fail to roll. They cannot withhold publication if sufficient supporting revenue is not available. There is an irreducible minimum of expenditures. Hence the consuming interest in income is essential to continued existence.

There are three potential sources of newspaper income. In the circulation field, the publisher faces an obvious ceiling in subscription rates, and an obviously limited potential in the number of subscribers available at that subscription rate. The more remote the subscribers, the less net profits per subscription. In the sale of space for sales messages to the local retailers, there is likewise a limitation in the number of prospects and the expenditures they can proportionately make.

National advertising income, whose mechanics to the average small town publisher are unnecessarily, and generally, shrouded in a mantle of mystery, was wide open. In many publishers' minds it represented a sort of occupational subsidy accruing to them as a wind-fall, incidental to their line of business. Its rise or fall was more or less treated in the same fashion their agricultural subscribers regarded the weather—"acts of God beyond human influence or control." Such a conception is in error.

The fluctuating volume of national advertising revenue is subject to the same influences of selling as circulation or local advertising. But, before mechanics of these influences are studied, it is essential that the shroud of mystery and misconception be removed.

The early publisher was vaguely aware of this reservoir of outside income, but the cost per contact of prospects was prohibitive. Through the passage of time there developed mechanics by which the mountain might come to Mohamet—I refer to the space broker.

In the early days, the proprietary medicine man was a frequent caller in the frontier communities where he found a constant market for his wares because of the scarcity of doctors and hospital facilities. He was aware of the value of capitalizing on the auxiliary sales aid to be found in the local newspaper. Anticipating future trips, in some instances, the patent medicine man, approaching a local newspaper publisher in financial straits, would volunteer to advance cash for a sizeable number of thousands of squares of advertising space, providing the publisher made suitable price concessions. Since the revenue thus offered would be gone for good unless the deal was closed at the time of the visit, the amount of concession obtained depended upon the degree of financial distress the publisher was suffering.

The practice became general and still prevails today among some of the older patent medicine houses—signing of bulk contracts by the patent medicine representative at the time of his visit in a community. Since the newspaper publishers were not always under such heavy financial pressure, there were occasions where the publisher insisted that there be a time limit on the period during which this concession in rate would prevail.

The medicine man countered with a proposition that since he might not have occasion to use the designated space within the period specified, he would have to have the privilege of reselling such space as he did not have occasion to use.

In attempting to clear his surplus space to contemporary manufacturing businesses, the medicine man found that he could sell it at a much higher figure than he originally contracted for. He found that the greater the build-up he gave the market potentialities served by the newspapers in which he had optioned space, the higher price he could get when he resold this space. The program seemed to have limitless possibilities. The tail began to wag the dog, as, soon, with many of these early patent medicine men, the re-sale of newspaper space, which had formerly been an incidental side-line to their medicine business gave promise of becoming their major source of income.

Such a good thing was not likely to long go unchallenged. Other medicine men followed suit. With competition bidding for space agreements from the publisher it was no longer necessary for the publisher to grant such low rates. With the spread between the publisher's base rate and the rate for which the space could be re-sold getting less and less, the space broker had to turn to volume in order to maintain his revenue. This expansion program precluded in many instances the "payment in advance" arrangement under which he had operated in the past. An index of the space broker's credit status can be found in the 2% cash discount which prevails today as an anachronism in modern day space agreements.

With competition running rampant, and circulation claims being indulged in rather freely, it is logical to assume that the economic attractions of the various competing newspaper markets were built up to their maximum by the space brokers in their scramble for the limited number of advertising dollars available. With decreasing revenue per paper, the space broker was kept hustling, extending the list of papers in which he had space options and re-peddling space in as many papers as possible to each prospect he called upon.

From each publisher he obtained a space agreement which was in effect a unilateral contract binding only on the publisher for a specific rate to prevail over a specified period of time for a specified amount of space. The pressure of competition finally got so intense that the space-broker approached the publisher and suggested that mechanics be set up which would guarantee the broker an adequate return.

The broker volunteered to act as agent for the newspaper in getting out-of-town business and suggested that he be permitted to draw a straight commission on all sales of out-of-town space. Elmo Calkins, dean of agency men, in *Nation's Business*, Sept. 1932, stated, "The commission did not start at 15%. In the beginning it was as much as the traffic would bear often as much as 50% . . . 10% was tacitly agreed upon rather as a starting point for figuring rather than a firm rate to be scrupulously observed. Finally it was pushed up to 15% and pegged there."

There came a day when one of the proprietary medicine advertisers who

formed the bulk of so-called national advertisers of the day, told the erstwhile space-broker, now the "newspaper advertising agent," visiting him, that he did not have any copy prepared and consequently would not be able to buy space at that time. The agent hastened to volunteer to perform the ad writing function in order to close the sale.

After the "advertising agent" had finished the advertisement, the medical advertiser was so pleased with the appearance of it that he promised he would buy all his space in the future from this agent if the agent would agree, in turn, to write all of his ads. The agent was elated. No longer would he have to fight to get so many papers on the list, stressing in superlatives the relative potentialities of the markets they covered, if instead, he could have assurance that all of the papers bought by certain advertisers would clear their space through him. He set up a copy-writing department.

With the launching of the copywriting department, the advertising agent ceased to be an agent of the newspaper and became the agent of the advertiser. In a letter to *Editor & Publisher*, March 1, 1921, F. Weyland Ayer, head of N. W. Ayer and Son, at that time the oldest and largest advertising agency in the country, stated: "The advertising agency no longer represents the publisher but the advertiser as a client."

In an elaborate study prepared by the Association of National Advertisers, entitled, "The Theory, Law and Practice of Advertising Agency Compensation," they state: "Analysis indicates that the modern advertising agency, in a written opinion of the American Association of Advertising Agencies who prepare and distribute approximately 92% of the *local* advertising lineage in the United States, exists for the purpose of rendering a service to the advertiser. There is no statement in the outline of agency service which indicates that an agency is the employee of the advertising medium. Services that are listed in their analysis are rendered to and in the interest of advertiser as client."

With the creation of this new relationship of advertiser and agent, the former and original function performed by the space-broker was no longer covered. The individual newspaper's problem of selling its space to the national field was revived. The cost of extolling the merits of an individual newspaper or market was still prohibitive, except in the case of the very largest papers. Newspapers began to pool the expenses of trips of salesmen to call on buyers of advertising which were now essential since the mountain no longer came to Mahomet. They termed these men "special representatives."

The function of the "special representative" was to prevail upon the man in charge of the allocation of advertising dollars to give his client newspapers as large a share as possible of the advertising budget on the strength of the comparative sales potential those papers offered.

Newspaper "representatives," then, are salesmen. The representative is simply a non-resident ad peddler.

Roughly, representatives fall into two categories, those engaged in selling, competitively, the attractions of media in markets whose sales potential are already recognized and accepted by the advertisers, such as Chicago and St. Louis; and those engaged in selling smaller, non-competitive newspaper markets. Obviously there are many more of these latter.

If a market is not large enough to have a competitive newspaper situation, it is safe to assume the market is not large enough to enjoy recognized sales potential on the part of the national advertiser, and it becomes, and the sales

function of the representative to revert to the original program of the space-broker of playing up the attractions of the market for the prospects' particular product. If he is successful in this effect, the absence of a competing newspaper insures his client newspaper's receiving the advertising.

Both categories call for capable men, but the mechanics of solicitation, as stated above, are diametrically opposed. Were the salesman of a highly competitive market to devote the majority of his time to the stressing of market potential, he might be pouring water on his competitor's paddle. Instead he makes capital of a local lineage lead in pertinent classifications; of a lower milline rate; of more impressive merchandising cooperation.

By the same token, the salesman for the unaccepted markets, where the advertiser is not acquainted with the potentials existing, may face a temptation in talking with the mediaman to borrow the technical sales mechanics of the representative of papers with competition when the advertiser being contacted is not, as yet, even convinced in his own mind of the value of utilizing the particular market being sponsored.

It is with the overcoming of this inadequacy of data for intelligent appraisal of market potentials that the major function of the representative of secondary markets deals. It is primarily a jog of research in peddling potential sales . . . the packaging of the attractions of the markets served by his newspapers.

Each market must be considered individually. The agency media man cannot be blamed for oversight of a good market if he has never been informed about it. His findings in one market, were it to be presented to him lucidly and attractively enough to warrant its purchase, would not necessarily apply to the next. Since there are so many more secondary markets than primary markets, the time factor is an element for consideration. Awkward, inept assembling of non-pertinent data inclines many an agency and advertiser to throw up their hands and actually bypass the market-by-market cultivation of this major sales area of the U. S., those customers living in areas outside the so-called primary metropolitan centers, using instead a pseudo-coverage, the so-called "blanket coverage" media.

During the past 8 or 10 years such a handling has been adequate. The manufacturer was not critical since, with war-limited production, much of his advertising represented tax juggling anyway. The media man was not under challenge by the sales department to show results. The secondary market publisher was basking in the false security of a windfall of over-the-transom lineage made available to him because the big papers were rationing space on account of newsprint shortages.

Some secondary market publishers, as they went about drawing up blueprints for new buildings and expansion programs, construed this increase in national revenue as proof of suspicions they had long entertained. You did not have to work to secure national advertising. When the "signs were right," it came to you automatically, and as he had always said—all that was necessary was to "let the girl in the front office handle it in her spare time." This philosophy would stand up for a short while if there were lineage losses, but, sooner or later, you can rest assured that he would be inclined to lay the blame on his representative. Particularly would this latter possibility be true if the publisher was recording national advertising losses while some of his neighbors were showing definite gains. Now was the representative to blame?

It is my belief that no salesman can sell effectively that in which he does

not have an implicit and abounding faith. The salesman who sells a bond of whose validity he is not inwardly certain, is at heart an embezzler, to that degree. The newspaper space salesman who entertains in his mind a doubt of the delivery of one hundred cents worth of potential sales effort for every dollar spent with him, has two strikes called on him before he makes his solicitation. Possibly his sales armament consists merely of arbitrary population totals, or total circulation figures, the space buyer already has this information and on the strength of it has probably turned down the claims of the market under solicitation, or claims that often are no more than unctuous announcements that the city in which this particular newspaper is published is the "unchallenged capitol" of a "surrounding area."

What else should the salesmen have to offer? How much does this "rep" salesman know of the postwar status of the market potential he is supposed to sell? Could it be possible that the publisher has asked him to peddle something he knows nothing about, something on which it is entirely likely the publisher, himself, is not too well posted?

How much difference is there between these markets of identical rate, population and circulation? Do consumers spend in different proportions on different items and what are some of the background factors that might explain this differential? The answer to the first question could be given by any house-to-house peddler who would tell you, with astonishment at your question, that he would naturally visit and stay longer at a home where the housewife spent \$24 a year on the product he was selling than at a home where the housewife spent only \$8.00 a year for the same item. Granting the housewife's economic status might definitely influence her expenditures, what are some of the other individual factors that might affect the variability in per capita expenditure?

The Bureau of Advertising of ANPA lists numerous causes for variance. Climate is a factor. The per capita consumption per year of soft drinks in Florida in 1947 was \$5.02; in Vermont it was 87 cents. A newspaper with 5000 circulation in Florida, was tapping a potential \$25,000 worth of sales for drink manufacturers, whereas its sister paper of identical circulation in Vermont reached only a \$4,350 potential sales of soft drinks, without any implied reflection on the merits of the latter paper's editorial content or the legitimacy of its circulation.

Because of the dominant religious factor in the state's background, in Utah, cigarette consumption in 1947 was 1,191 per capita; in New Hampshire 3,162. In Michigan, the sale of anti-freeze per family was 3.79 gallons of which the sale of the evaporative type anti-freeze was ten times as great as that of the permanent type.

In Utah, the sale of anti-freeze was about one-half the sale in Michigan, 1.98 gallons per family, but in Utah, the consumption of the permanent type was six times as great as that of the evaporative type, due to higher altitudes in the area of greater population. The advertiser of permanent type anti-freeze actually had five times greater per family potential sales in Utah than in Michigan.

The sale of all types of anti-freeze in California averaged in 1947 only .07 gallons per family. Yet, one manufacturer actually spent more advertising money in California than in New York state, in spirit of the fact that New York's per family consumption was 24 times as great as that of California.

There are a multiplicity of reasons for the variability in consumer purchases. Age factors as well as sex hit cosmetics, razor blades and numerous other items. Dominant racial backgrounds have definite reflections in a market's buying

preferences. Certainly, we should not overlook domestic status or parenthood or home ownership. Dominant occupational factors bear directly on sales inclinations. One community may lean on coal mining for its payroll; another on railroad shops, each with its own market pattern of susceptibilities for different products. Baking powder manufacturers know that 61½% of all baking powder is bought in communities of five thousand population or less. Hardness of water, relative humidity—all enter into the picture.

The manufacturer of a gas air conditioning and heating unit found himself overstocked with a unit that cost \$3000 installed. Distribution channels were clogged. Inquiry developed that artificial gas companies, already loaded to capacity by stepped up population, were unable to stand the drain on their facilities. The manufacturer picked out three natural gas markets—Dallas, Houston, and San Francisco. For each of them, however, he conceived and applied a separate campaign designed to appeal to the sales susceptibilities that research had shown were peculiar to those individual markets: hay fever in Dallas, mildew in Houston; and the prevailing morning and evening chill in San Francisco. He sold out in six weeks time.

Some factors are more difficult to chart. In Utah, in 1947, packaged candies sold at the rate of \$12.86 per family. In North Dakota, the per family sale of packaged candies the same year was \$1.10. Minnesota has four times as many families as Utah, yet Utah leads Minnesota in sale of packaged candies.

“Triviata!” you say. Perhaps so,—but certainly not “triviata” to the maker of packaged candies, and it would be triviata to the representatives who number Utah newspapers among their clients.

How much of this data should the representative salesman have? The answer to that might fall in the same category with the answer, popularly, if apocryphally, accredited to Abe Lincoln, when he was supposed to have been asked “How long should a man’s legs be?” He is supposed to have answered, “Long enough to reach the ground.” It goes without saying that the salesman should have enough information to enable him to close the sale. Anything less is insufficient.

There are many sources for this data, but, for the peculiarities of the individual city markets, members of the publisher’s national advertising department will have to dig the data out themselves. It may mean lending a little assistance to that girl in the front office who will probably find it difficult to get these chores done in “her spare time.”

Before leaving the subject, it is well to bear in mind that the primary sales problem of the newspaper industry is the adequate combating of other media competing for the advertising dollar. Particularly is this true of the so-called “blanket coverage” media, to which we made earlier reference.

While the Bureau of Advertising has been doing yeoman service in arming the Association of Newspaper Representatives, as well as the national advertising departments of newspapers, with excellent sales arguments, it is high time that the daily newspapers in the smaller markets making up the major sales potential of the U. S., acquaint themselves with this data and call it to the attention of the retail dealers, who, after all, are going to have to be the ones to have their protests recognized in sales headquarters before media preferences will be changed.

There can be little doubt that magazines have a longer reader life than newspapers and their color facilities are far superior to those of newspapers, but the manufacturer today is learning not to let the means eclipse the end—and the “end” today is sales. In the cosmetic field it is known that toilet goods sales parallel the increase in the number of employed women, yet only 38% of the

advertising of one national company went into the market from which his actual sales records show that 70% of his volume came. How did this mal-administration of advertising funds happen?

Largely through the purchase of magazines. In the newspapers' major chant from coast to coast should be the verse that "magazines are unable to redistribute their circulation to follow potential sales." On cosmetics, for instance, *Life* magazine puts more of the advertisers' messages in Ohio than Illinois; yet actual cosmetic sales are 60% greater in Illinois than Ohio. The Ladies Home Journal puts the same number of advertising messages in Pennsylvania as in California, but the sales potential of cosmetics is twice as great in California as in Pennsylvania.

Such illustrations could go on endlessly. How many of you are acquainted with the fact that, by the magazines' own admission, 15.6% of the total population of the United States, that are fifteen years old, or older buy 50.6% of the total magazines?

One national advertiser recently investigated his so-called 76.9% coverage of the United States through the purchase of ten magazines, with aggregate circulation of 24,149,900. These magazines were *Life*, *Ladies Home Journal*, *Woman's Home Companion*, *True Story*, *Redbook*, *True Confessions* and *Photoplay*—magazines with the lowest milline rate. When this circulation was washed out, it was found that through duplication, the advertiser who had been depending on this high-priced battery of magazines for over-all coverage was actually getting only 40% coverage of the national field.

They say magazine advertisements carry "prestige" because of the comparative cost. How many publications, other than your newspaper, find subscribers in your town willing to pay \$1.00 or more a month? *Fortune* magazine is an instance. How many subscribers do they have in your market?

Radio analysis has been gone over in the past in much detail by many shrewd advertising economists, yet newspapers capitalize on the fact that the tip-top network programs, at their best, claim coverage of only 23.3% of the total families with no consideration entering into the picture of this factor that should underlie all merchandising planning—sales potential.

Summed up, let's sell the advantage that we have that other media cannot offer: a definite, visual presentation of the attractions of a product, offered for sale to the buying customers comprising the greatest sales potential in America—the secondary newspaper field—at the consideration stage closest to point of purchase. Let's sell our market in an attractive package form, of a definite specific sales potential measured not in acres, nor in square miles, nor gross population, but rather in intelligently proved sales potential. When President Mitchell of Standard Brands informed his stockholders that although net sales for 1947 were the largest in history, profits were down one and one-half million dollars, he added not without significance, "the parent company is making a major shift in media from radio to newspapers." The demise of Charlie McCarthy from the Chase & Sanborn picture was not a lone casualty. Jergens dropped Winchell. Other major network shakeups are common topics.

Our opportunity is here! It will take effort for us to grab back the birthright we lost temporarily, probably more effort, unfortunately, than the "girl in the front office" can put in, in her spare time.

As your salesman, I am definitely bullish for 1949, but I'm going on record in saying I'm going to need cooperation from the men who hire me.

YOUTH TALENT EXHIBIT—AN OUTSTANDING
NEWSPAPER PROMOTION OPPORTUNITY

By ROBERT H. LAMPEE, *Promotion Manager, The Herald, Grand Rapids, Michigan, and Federated Publications, Inc.*

Three days before Christmas a year ago, in a public park in Grand Rapids which is dedicated as a youthful sports center, six teen age boys dipped a cat in gasoline, set it afire, and sent it screaming to its death midst a crowd of horrified adults.

No one can deny the news value of this story, especially as it turned out, the young people involved had formed, with premeditated viciousness, a club whose sole mission was to murder all the cats in the neighborhood.

As this incident made the front page the next morning, all young people took a beating. You could almost hear the clucking of tongues as adults smugly deplored the deeds of the younger generation.

The small percentage of young people who get into trouble make most of the newspaper headlines. That's for *sure*.

Young people, in general, also take a beating in other ways. Listen to your radio. Go to see your movies. Read your slick magazines. You are presented constantly with the picture of the teen-ager attired in surrealist sloppiness, sucking on a "Coke," leaning against a juke box and talking trivia spoken in a special language invented in a monkey house.

So it's up to newspapers to tell the real story of today's youth. *That's* for sure.

The three Michigan newspapers with which I am associated have, for the past two years, enjoyed a unique and inspiring association with young people.

We have sponsored a community activity which has been so successful as a public relations event, and which provides newspapers large and small with such a fine opportunity to take constructive leadership on behalf of young people, that we welcome this opportunity to tell other newspapermen about it.

This project is called Youth Talent Exhibit. We think it's so good that we would like to see it spread across the nation.

Youth Talent Exhibit is the assembly and display of the creative achievements by the 13 through 18-year-old boys and girls of the community in the arts, the crafts and the sciences. With it, we think we know what young people are *really* like.

The first Youth Talent Exhibit was sponsored by The Grand Rapids *Herald* in April, 1947, at the Grand Rapids Public Museum.

Last spring *The Herald* sponsored its second exhibit and was joined by its affiliated newspapers—The Battle Creek *Enquirer and News* and *The State Journal*, Lansing, which sponsored similar exhibits. Since then many other newspapers, large and small, throughout the country have announced plans for organizing Youth Talent Exhibits.

With the combined experience of the Federated newspapers located in cities of different size, we feel we can report what Youth Talent can mean to all newspapers.

Youth Talent was originated because the publisher of The Grand Rapids *Herald*, Louis A. Weil, Jr., told his promotion man to cook up a good youth promotion. The promotion man was fortunate enough to attend the NNPA meeting, National Newspaper Promotion Association, at Gary, Indiana.

One of the key speakers at the meeting was Jake Sawyer of Sawyer, Ferguson,

Walker Co., newspaper advertising representatives, who suggested the value of youth achievement shows for newspapers.

Jake's remarks were pointed up by a group of Gary high school honor students, invited to the meeting to tell newspapermen what young people thought of newspapers. Boy, did they tell 'em! These young people, one by one, got to their feet and sounded off. They said the *only* time they made the news columns was when they got into trouble. What's more, they said they would welcome a newspaper-sponsored opportunity to make good news about themselves.

On the return to Grand Rapids, the publisher and the promotion man checked signals and then made a bee line for the door of Frank DuMond—a remarkable citizen who is the Director of the Public Museum, one of the real live-wire museums in the country. DuMond, who is beloved by the community, makes his museum an active, vital part of the community instead of letting it become a musty sanctuary for stuffed birds. In three minutes agreement had been reached and the go-ahead signal was sounded for the first Youth Talent Exhibit.

* * *

Now, we don't claim that there never have been exhibits of young people's handiwork, nor that newspapers have never before sponsored worthwhile activities for youth. But we do believe that Youth Talent is different because of the basic concepts behind it and because it is so well adapted to budgets and facilities not only of the large metropolitan newspapers, but also to newspapers in the smaller cities and towns.

Let's look behind the scenes for a minute and examine some of the attitudes and basic tenets of those who worked on Youth Talent.

First and foremost is a sublime faith in the essential dignity and capabilities of the overwhelming majority of young people today. We don't believe the crime news tells the story. And we don't believe the synthetic picture of the bobby-soxer is the ticket. Our faith in the young person as a young *adult* was amply fulfilled in our association with youth in its role of the serious creative artist. No experience could be more satisfying.

In our thinking we also sought the positive approach. We avoided like poison the expression: "juvenile delinquency" and we never mentioned any character building value of our promotion. We told young people the world wanted to see the things which they had made by themselves and of which they were proud. And we were right.

We dis-believed the adult conception that young people looked upon creative ability as "sissy." We made heroes out of poets.

We sought true quality in creative effort and got it. We banned the word "hobby" for we were after the worthwhile products of serious leisure-time activity—not the passing fads.

We threw "commercialism" out the window. While it was a temptation to merchandise a promotion which expends time and money, we resisted the impulse for we felt it would do more harm than good. We were right on this, too. Though it meant saying "no" to big advertisers, the enhanced acceptance of newspapers in their communities has, on a strictly business basis, repaid us many times over.

If you look on Youth Talent solely as a newspaper promotion, and you should, for it rightly focuses attention on your product, it can be handled with your existing staff, it's quite inexpensive, and it does a whale of a good public relations job.

How do you go about organizing a Youth Talent Exhibit?

First you set your sights clearly on the basic concepts which I have described.

Then you decide about co-sponsorship, the assignment of newspaper personnel, the choice of an exhibit hall, the time element, eligibility requirements, and then prizes and a promotion budget.

After this you promote like all get-out.

Youth Talent is by its nature a promotion which a newspaper might well sponsor alone. But with the basic concept of Youth Talent in mind our three newspapers sought co-sponsors to achieve a broader base of public opinion and to gain advice and counsel from community groups with kindred interests in young people. In Grand Rapids not only did the staff of the Public Museum provide space and display facilities, but also hard work, enthusiasm and complete understanding. Equally fortunate were the Lansing *State Journal* with the City Recreation Department and The Battle Creek *Enquirer and News* with the Health and Recreation Association.

In the assignment of personnel, the Federated Publications' newspapers employed staff members who were normally assigned either full or part-time to promotion duties. Smaller newspapers can use editorial or advertising people, or anyone on the staff who likes young people, has a sense of humor and doesn't mind beating his brains out for a good cause.

It is important, though, that the staff member assigned be assured of full cooperation of every department in the newspaper. Team-work with the editorial gang is essential for the proper publicity build-up. Circulation can help tremendously in distributing promotion material and in providing transportation. The composing room can contribute by setting type for printed promotion. All employes from the telephone operator to the copy boy are vitally needed to spread the message of Youth Talent to the public.

Just be sure your man gets along with people, can get on his feet and talk, and is "sold" on the basic value of Youth Talent to the extent that he generates enthusiasm wherever he goes.

* * *

In the promotion of Youth Talent, let me hit a few of the highlights and a few of the headaches.

The backbone of Youth Talent is the newspaper story. Our newspapers followed a planned schedule for two months of two features each week, plus such daily breaks as events provided. During the last two or three weeks prior to the Exhibit this tempo was quickened to practically a story a day. Some editorial staffs would scream at this, but once they see the product they have helped create, they jump on the bandwagon.

You will find that Youth Talent material is legitimate local news of high reader interest. Remember you are writing good news about young people who have sisters and cousins and uncles and aunts. It happened that the Continuing Study of Newspaper Reading caught our newspaper, *The Enquirer and News*, during the Youth Talent build-up. A Youth Talent news-photo topped the men's list for interest and came a close second with the women. The accompanying story was one of the best read in the newspaper.

For a successful Youth Talent Exhibit, get close to your schools. The teacher is the key to encouraging participation by young people. Get your school officials into your original organization meetings. Work it so that your staff people talk before assemblies, get into classrooms and distribute promotion to the student with the full approval of the school.

It is important to point out that educators do not like over-emphasis on com-

petition; they just don't like prizes. We felt and still feel that prizes are essential to encourage participation but we have made it a policy to play them down and speak of them as elements to give "added zest" to Youth Talent. In any case, keep prizes small and give lots of them.

Watch out for the burden you place on your judges. Believe me, it's impossible to decide between the relative merits of a symphonic composition and an oil painting. Work out carefully your classifications of entries so that "all shall have prizes" and that proper recognition is given for achievement in a wide variety of creative fields.

Be prepared to use every available medium for the publicity build-up. We used posters and car cards; movie trailers and radio; personal contact and the lowly postcard. But you don't have to gold plate your promotion. It is our experience that the high-powered, professional promotion tactics are out of place. The thing to remember is that this is a young people's show. They can make or break it. Talk their language and they will set the town on its ears.

The biggest headache for the promotion man is the fact that young people are indeed young adults. Do you remember how late you were in getting your income tax return in last March? Well, just before our first exhibit we thought we had laid an egg. My publisher gave me a strange look, when, a few days before the exhibit was to open, we didn't have enough entries signed up to fill a bird cage. But the youngsters finally came through. More than half of the registrations came pouring in in the last 24 hours. Our shows have invariably produced about a thousand exhibits prepared by three or four hundred exhibitors.

* * *

About the time you send out the call for the exhibits to be brought in to the exhibit hall, a combination of fatigue, confusion and discouragement gets the promotion man in a state of mind where he doesn't care whether school keeps or not.

And then it happens! The kids take over. They come to the exhibit hall laden with the wonderful things they have made. You look at them and say, "Gosh, did you make that? Let me look at it."

You realize sadly that you must have been a dope when you were a little boy. Your eyes pop when you see a young fellow wheel in a 12-foot plywood boat on a trailer. You think of Picasso when you see first-rate abstract art. You listen to original musical compositions which you have had recorded and play over loud-speakers during the exhibit. You look with awe at a collection of bugs all meticulously labeled by a little girl who was afraid of bugs until her biology teacher went to work. You run for cover when a boy drives a motor scooter into the hall—designed and welded in the school shop—and you take the gasoline out of the tank just in case.

Lansing, so help me, had a scale model of a rhinoceros, weighing two tons. Battle Creek produced a working telescope which had the local astronomers up late looking at the stars and marvelling at a lens patiently ground out by a boy just out of short pants. Grand Rapids produced some original music of such high quality that the experts who did the judging locked themselves in a room for a couple of days before they could decide on the winner.

And then the crowds came to see and stayed to marvel. Our newspaper associates in the metropolitan centers can throw attendance figures at us with public events held in stadia, but in our three cities we welcomed up to 18% of the total population at the exhibits.

The crowds had a wonderful time, too. The boy who exhibited the puppet theatre, wrote an original script and put on a series of performances with his sister helping to wiggle the strings. The lad who had a chemistry exhibit showing how to make synthetic rubber, gave the crowds a learned lecture on the subject and he got a big hand, too.

We expected to see the proud parents and the uncles and the aunts. But the thing which pleased us most was the reaction of the young people themselves. They came in droves. They came with classroom tours lead by a teacher and then popped back after school to have another see. Yes, gentlemen, yes gentlemen, the young people made a hit.

How does Youth Talent all add up? We have in Youth Talent a powerful public relations idea which can help all newspapers. Because the existence of newspapers depends not only on the job they do in gathering and presenting the news, but also in the constructive part they play in the life of the community, we feel that Youth Talent is a project which should be carefully considered by all publishers. Let's let a Battle Creek minister sum it up:

"The purpose of Youth Talent is in harmony with sound educational procedure. It will serve to develop creative interests in our youth. By using spare time creatively, a child not only contributes to his own well-being, but also to the well-being of his home and his community. A child engaged in constructive activity is not wastefully idle and destructive. He has interests which contribute to his personal development which give him a purpose. He is headed toward useful citizenship."

Federated Publications has had so many requests about how we worked out the Youth Talent idea that we have prepared a booklet in which we have included the detailed experiences of our three newspapers in sponsoring Youth Talent Exhibits in Grand Rapids, Lansing and Battle Creek. We believe it will be useful to other newspapers in helping them to organize a similar project in their communities. I have arranged to distribute copies to those of you here who would like them.

But, first, let's have a look at a short movie which was a volunteer project of the Grand Rapids Amateur Movie Club. It isn't Hollywood, perhaps, but we think it will give you a good idea as to why we like Youth Talent. Afterwards, I will be glad to answer any questions.

All right, Mr. Operator. . . .

BUILDING ADVERTISING LINAGE ON A SMALL TOWN NEWSPAPER

By C. L. BLANTON, JR., *Publisher, The Standard, Sikeston, Missouri*

I am inviting you to spend a day in the advertising department of the *Daily Sikeston Standard*, published in a town of 8,000 population, with an ABC circulation of 2544 and a press run of 3035. I hope this period of time allotted to me does not in reality seem a full day to all of you.

It is seven o'clock in the morning. The boss goes upstairs to the advertising rooms. The first thing he does is to secure, from a stack of files for the past four years, copies of the papers for ten days ahead of this date, let us say January 15. After cutting all the local advertisements from these four editions each morning, he assorts them in piles to give to each advertising solicitor. Next he goes back one month from today and, on a sheet of scratch paper to be placed on the posting board, he writes under the name of each solicitor the accounts that carried advertising for that day one month ago, just a check for them to compare the change in accounts in a single month, also clipping out of this paper the signatures, the type or cuts which are kept up in the mechanical department, as well as copies of the advertisements that repeat for the next day.

It is now time for us to take our manila folder and hit the street. Do we have an idea in our mind for each account? Yes, we do! After calling on our accounts which are listed on a sheet of paper inside our folder, we return to the office about eleven a.m. to prepare and turn in to the mechanical department and to post on tomorrow's advertising sheet the fruits of our morning efforts.

Back on the street at one o'clock, we will continue calling on our accounts until three-thirty, at which time we return to the office and duplicate the same routine we went through at eleven this morning. After posting all the advertising which is to appear in tomorrow's paper, we reassemble our cut-out ads of previous years and advertising mats belonging to our accounts. We also at this time, go through our advertising services furnished us by Metro, Publishers' Idea Exchange and National Research Bureau's Mat and Copy Service. At this time we also mail to any out-of-town accounts which we desire to solicit, cut outs of ads they have run with us in the past or are running at the present time with other newspapers in our territory and which are not scheduled with us.

We maintain our mat and copy files for three years, after which we cut out and file in shirt boxes all of the good mats by each business. I know that you are going to wonder why we return all used ad-mats and why we clip old ads. This is not done with the idea of selling them to the account again but it does give you something to approach the ad-man with, which is considerably better than to go in, stand around empty handed, and look out the window. You at least have something to talk about and show him what in his own judgment has been good copy in the past.

I have here various forms which we use in our advertising department, which can be seen after this program. Samples can be obtained if a post-card will be addressed to me.

We also use the *Publishers Auxiliary Dealer Ad Help and Reporting Service* to secure ad mats and information concerning cooperative accounts. This in our town is a very valuable source of revenue.

I have a staff member on all committee drives, etc.

I have asked my advertising solicitors to prepare in a few words their own ideas on how we develop local lineage on a small daily newspaper. These are their comments:

1. Call on every merchant no matter how small his business and no matter how many times he says no. Sooner or later he will advertise and he will advertise with you.

2. Go to a merchant with a definite suggestion. It starts him thinking. Never ask him if he wants to advertise. It's too easy for him to say no.

3. Always carry material applicable to his business. Leave it with him to look at. It makes him advertising conscious even if it ends up in the wastebasket.

4. Go all out on co-op advertising. Urge the merchant to use it and get in touch with his distributor manufacturer. Don't leave it up to him or you will never get the ads.

5. Get two or more local firms to cooperate on their advertising. (Know Your Grocer series—Dysart Auer—Fae's Enchanted Cottage series.)

6. Offer substantial discounts to advertisers using a large amount of co-op lineage where the ads are in mat form and reappear regularly.

7. Get congratulatory ads from every contractor and supplier on the opening of a new building or business.

8. Don't neglect holidays. Some firms will even run ads in celebration of Columbus Day. Christmas greetings may be old stuff but they still put money in the bank. (6700 inches last year—6200 this year.)

9. Get grocers to stress prices in their ads and run reprints for handbills. Use drop-in mats to liven grocery ads.

10. Don't underrate competition. We have a weekly in town which still does good business. Keep solicitors on toes by posting lists of ads they had that we didn't. Hate your competition and you'll work harder.

11. Explain to advertiser that advertising in weekly duplicates his coverage and wastes money. Don't be satisfied with most of his advertising dollar. Try to get all of it.

12. Set a deadline and stick to it. You'll get your paper out and in the end the advertisers will think your way.

To sell local advertising successfully and consistently, the solicitor must appoint himself something of a sales manager for his clients, varied and diverse as may be their types of business. Not only must he be ready, willing and able to fulfill the advertising needs voluntarily expressed by his customer, but he must also keep in sufficiently close touch with general business trends and their effects upon a specific business so he can offer the merchant or operator worthwhile suggestions for the advancement of the latter's business.

Timeliness is one of the most important factors in offering such suggestions. It may safely be stated that when the ad solicitor enjoys the confidence of the merchant to the extent that he can present the latter with a full-blown sketch of an ad, exclusive of such specific particularities as prices, and have it accepted and approved, he is selling something more than mere newspaper space; he is, in such cases, selling advertising ideas.

The way to the attainment of such a position in the confidence of business men is not necessarily a long one. Rather it is the successful recognition and utilization of a few merchandising opportunities, the merchant may not otherwise realize, or may be inclined to ignore on account of the multitude of details attendant upon the operation of any business, small or large. We have found few men in business who

are too obtuse or too unkind not to accept almost any reasonable suggestion on merchandising offered by an ad solicitor in whom they have confidence. Especially is this true when the idea is presented already written, wrapped up and ready to deliver. The answer is a quick one—"Yes" or "No," and in 90 per cent of such cases, if the idea is sound, the answer is "Yes."

Most business men want to advertise in some manner. Few know how to go about the problem of preparing an ad, and would rather take a whipping than sit down and write an ad in their own words. When such an ad is presented tailor-made—even if the prospective buyer has never considered it himself—the probabilities of acceptance are considerably enhanced.

The nature of small-town businesses is such that few can afford, at least they think they can't afford the services of an advertising specialist. Seldom does one find an owner of a small-town business who is advertising-minded. Consequently, if the newspaper is to enjoy the patronage of such a business, the staff member calling on the owner must make it his business to know the nature of the sales problem of that business and place himself in position to present ideas on advertising which are apt and timely.

Finally, in your capacity as self-appointed advertising manager for your client, do not *oversell* yourself. Do not overload your customer at any time, for it is better to have him use regularly moderate-size space in your paper the year round than to have him splurge in excessive size only occasionally.

WHAT THE RETAIL ADVERTISER EXPECTS
FOR HIS ADVERTISING DOLLAR

By MISS MARJORIE M. REICH, *Advertising Manager, Stix, Baer & Fuller,
St. Louis, Missouri.*

There is one word I have completely eliminated from my vocabulary. That word is fascinating. The elimination came some years ago, after at least a hundred people had asked me, under all sets of circumstances, on all occasions, at many times, "Isn't your work fascinating?" I had associated fascination with Theda Bara of early childhood movie memories, with the way Agatha Christie always had Hercule Poirot find the killer, but never, never with the headache, heartache job of department store advertising manager. Advertising is plain hard work, but I've given up trying to convince anyone other than my staff-members of the truth of that statement.

Maybe our work is hard because it's never done. While working on next week's ads, we're planning next month's advertising schedule, and next season's fashion operation, and next Christmas's promotion theme. We're beset by today's deadlines and tomorrow's headlines; beleaguered by budget and buyers; bothered by printing schedules and printing salesmen, bewildered . . . well bewildered by a lot of things, a lot of the time. If that all adds up to "fascinating" . . . then I guess fascinating it is.

As much as I dislike that word, I dislike those who say, "Now the hey-day is over. You have to get down to work." Advertising has always worked hard in good stores. And the war years were no exception. Then, lineage shortages, merchandise shortages and staff shortages seemed incurable ills. True, it was a different kind of work. We scrapped all the theories. We faced unsound practices and made offensive decisions—often it was a matter of deciding between bad and worse. We knowingly did much that was fundamentally wrong, but we did it believing that it was the best thing under the circumstances for the organization. Good stores have emerged from those war years with enhanced prestige, respected fashion authority, a firmer community position and a better basis for the future. Just as good newspapers have emerged with stronger leadership, greater editorial respect and civic belief.

Things are almost normal in stores now. Our problems are pre-war year problems. . . . *Volume*, profit, consumer price resistance, quality, inventories—are today's problems. We're working as *sellers* again.

Things are almost normal in newspapers now, too. Your rates are up, your circulation is up, your revenue is up, your advertising lineage is up to an all-time high. But you're a seller again too. The days of newsprint shortages and allotment of space are buried in the same Valhalla as are our nylon hosiery lines and white shirt customer lists. Yes, we're working as sellers again . . . *together!*

Maybe pastures always look greener on the other side of the fence. But from my side of the desk the newspapers really have it soft. I know of no other big business that does so little for its customers. We have to stand behind every piece of merchandise we sell, from a linen hankie to a living room suite, . . . make that merchandise good if it fails in its performance for our customers. But you, you sell us the space, your job is done, you wash your hands of the whole matter. I see you refuting me right now. You say, "We print a good paper, good news, excellent features; we guarantee you traffic through our pages. We deliver you your

customers . . . you sell them." Well, that isn't enough! You in advertising have to go farther. You have to see that your space produces. And selfishly, you know that successful space will bring you more space. I wasn't invited here to tell you how to run your business; I couldn't. But I've worked with you for twelve years now, and I do know that it is our JOINT RESPONSIBILITY, *yours* and *mine*, to make consumers by good advertising—advertising that will bring results.

You get about 65c out of every dollar we stores spend on promotion. That's quite a slice. But if you want to keep that share, there are some things you're going to have to do.

You're going to have to take an unbiased look at your outmoded production methods, your historic equipment, your high-paid, but unskillful staffs. Retail advertising has changed a great deal in the last decade. For instance we buy a great deal of our artwork from the country's leading artists; we're not satisfied with local talent for some of our important campaigns. We won't see it mutilated by miserable reproduction and by strike-throughs. We want fine typography, and we're tired of having to pay for typesetting because you don't have a sufficiently varied number of type faces to choose from, and your typographers aren't skilled in the handling of anything but routine daily ads. We should start sending you those typography bills. They should have always gone to you. That's part of your job, but you've made it our job and our expense. When are you going to give us color, good color, inexpensive color, and color that can be done in normal deadlines, not 8-day ones? It is the single greatest contribution you can make to retail advertising . . . and what are you doing about it . . . about making it practical for us to use?

And we're tired of having our ads crushed on your pages by the "pain and pill" boys. The only way we can guarantee having a clean page is to use every line of it. During the war you buried our ads on the excuse that newsprint was short. Now the only things short are tempers . . . when our buyers see their ads murdered by suffocation!

You have to see eye to eye with us, too. You have to fight for the same sort of ethical business we do. Or you should. You have to help us sell *our* merchandise. And that means you've got to be strong and turn down the occasional unethical advertiser . . . like this one (show attached appliance ad), who tells you to shop the stores and then come here and buy the same model appliance for less. Because if we don't sell, we can't buy space from you. You have to join forces with us in other forms of censorship, too. This year really marked a milestone in fur advertising, for example. Every good fur retailer in St. Louis, working with the Better Business Bureau and the Associated Retailers, set up an advertising code; one which prohibited the use of comparative prices. Every good store has adhered to that code, even in the face of the worst fur year in history. You shouldn't run the ads of the "shyster operator" who is tearing down the faith and confidence of the customer by claiming false, exaggerated reductions. We won't advertise a product we know is faulty, or run a comparative that hasn't been thoroughly checked for accuracy by a staff of comparison shoppers. You're in business with us. Not against us. If we prosper, you do. That's just good common sense.

The big papers have "contact" men who service the advertising accounts of big stores. But they have to start giving in order to "get." They have to start giving some usable figures on markets, on trends, on population shifts. They have to find out what's going on in other good stores in other cities in other papers. What we want are facts, usable facts. Your circulation figures we can get in any ABC

report, and just because they're done up by you in elaborate four-color brochures, they aren't a mite more valuable to us.

And, getting back to your production methods for a minute . . . it takes us two full days longer to get an ad into the paper than it did six years ago! Timing is the heartbeat of a retail operation. We can't run yesterday or tomorrow any more than your city editor can hold up today's headlines until Tuesday morning. We're planned for today, we have to break for today, we have to produce today—or never. Competition is a relentless driver and in any business with a fashion element, timing ranks next to a "merchant's feel" as a prime attribute for an advertiser. You have to give us service with speed, because we need it.

We know you have little more to do with your news columns than we do. We don't want censorship, but we do want thoroughness in checking facts before certain stories are printed. About a month ago, a St. Louis paper ran a story, just a little story, buried on one of its back pages, about a new television set that was to be introduced "shortly" that would make every other television set out-moded. That story killed television sales in St. Louis that week. What hurt most is that the set described in the news story is still on an engineer's drawing board, at least two years away from production! Maybe two years is soon in this fast-moving world we live in. But I think it was premature judgment to make television-conscious radio buyers angry at a newspaper!

And, speaking of television, I think it behooves you as newspaper advertisers, as well as we as retail advertisers, to face the advent of television courageously and hopefully. There is not one of you who would deny that if radio had never come into being some 25 years ago that your advertising revenue and national magazine advertising revenue would certainly be higher. If there is any one single reason I might give you for taking a long, contemplative, dispassionate look at your production and selling record it is—*television*.

One of the first work fundamentals for any newspaper advertiser worth his salt is "get the retail." Don't worry about getting the high-rate national space . . . get the retail, get the local. Get retail and the national will follow like children after the Pied Piper. The retail space is news. The retail space is interesting. The retail space is read. The national space is static—it plugs one item, one brand, one idea. It's built on repetition, on unchanging monotonous repetition. National is seldom news. But the retail, bless it, is built on change, on timing, on news-breaks. Your local retail lineage is your life-blood and the more of it and the more kinds of it you carry the better and the stronger you'll be. Get the retail and you've got the national. There's not much argument there. The problem is getting, and keeping, the retail in the future.

Two almost-forgotten words have been whipped out and dusted off. Performance and results. We have to produce—or else. "Favor advertising" of the war years is dead and over. The idea was to mention the name of the manufacturer, the designer, the fabric maker, and the store got a dozen pieces of merchandise to sell. It was all right to run the space, because the money went for taxes anyway. Today we stores have stopped kidding ourselves. We aren't spending a lot of money for national advertising if we're not "national." We're settling back to doing a job locally or regionally—where we belong. The money we spend is going to produce, not a gleam in the manufacturer's eye, but a ring of the cash register.

Advertising, and I mean advertising in its broadest sense of sales promotion and selling function, is relatively more important in a store today than it has been at any time since the war began. All during the war the buyer sat in the spotlight.

Gone was selective, creative buying. Anyone who could get the goods, by any finagling, diplomacy, or engineering was "in." But every good merchant, and that means advertiser, too, welcomes the return of the normal market, in which the store performs its function as purchasing agent for the public. We're fundamentally sellers, we're most successful as sellers, but today's selling has to be geared to a whole new set of circumstances!

Today we're not competing just with other stores. We're competing with the greatest pent-up demand in history for housing and new homes. We're competing with a travel urge heretofore undreamed of. We're competing with new cars, with higher food costs, with revised living standards that put dollars into new channels. Stores have to sustain and hope to increase their volume in the face of the stiffest and most varied competition in their experience.

Somehow, we in retail advertising and you in newspaper advertising have to manufacture customers. We have to get back to planning, yearly planning, seasonal planning, weekly planning. We are back to events, to promotions, to price competition that means preparation. Certainly we'll have day-to-day changes, just as you have hour-to-hour newsbreaks . . . plans will be flexible, but the strong overall plan that tells us where we are going and how we will get there is the number one commandment for retail advertising. We have to teach too. We have to teach the buyers, many of whom have no pre-war experience, how their advertising can produce for them. And we have to teach our staffs of war-babies too. It takes at least three years to train a good advertising writer. The first year she just learns how; the second she corrects her first year's mistakes; the third she starts contributing ideas. Those who think advertising writing is easy may well ponder the fact that no other writing job must fulfill so much. A novelist, a journalist, a poet, a playwright may write for education or entertainment, but advertising copywriting carries with it the promise to *produce*. No other commercial writing job must guarantee such results. The copywriter must bring about a definite reaction. The training and teaching of such a writer is one of advertising's great responsibilities. And we in advertising have to learn how to merchandise so that our every ad brings the best results. Because no advertising, however brilliant—can do a good job unless and until that advertising is based on sound merchandise. And sound advertising has to build for today AND tomorrow. Clearances and price-cutting will bring a flurry of activity, but a good advertiser knows that people who come for bargains and bargains alone, will leave you at the drop of a cent and rush to your competition. Advertising direction must be strong, to hit hard at competition and still retain a store's character.

I was asked to tell you what we in retail advertising expect from you for our advertising dollar. On behalf of all thoughtful retailers, I ask you to look at your record. All of us are aiming for an economy of broader, bigger, better public benefits. If we're going to have a 35-hour work week, fewer man-hours, more productive machines, then we have to absorb more goods and more services to keep that economy going full tilt. Advertising is simply survival insurance, for advertising is the fastest, cheapest, most efficient method yet devised for increasing use of goods and services. If you're in there, selling with us, every penny of the way, then our dollars are being well-spent.

HOW, NOW, SHALL WE CUT OUR CLOTH

By M. C. LUNDE, *National Retail Advertising Manager, Sears, Roebuck & Company, Chicago, Illinois.*

Today, Main Street merchants are puzzled, stumped, baffled. They are asking many, many questions:

- Have we reached the zenith of the inflation spiral?
- Can we have a recession despite full employment?
- How much business will we lose?
- What shall we do?

These queries have multiplied with each succeeding day. Business has been checkered by geography. Volume has been spotted by commodities. Sales have been plus and minus by lines. Every trade paper gives evidence of new trends.

You as advertising managers, you as advertising salesmen must stand ready to give positive answers and provide aggressive leadership. Let us consider this as a stabilization period. A plateau of readjustment. We can govern its length of life if we do something constructive about it.

There have been other times like these: Warren G. Harding, a member of the Fourth Estate, 28th President of these United States, called for our return to "normalcy" in the early twenties. Franklin D. Roosevelt shortened our "halt" in the thirties.

The Federal Reserve Department Store Sales Index, using 1935-39 as the 100 level, presents this picture:

Year	Index	23 City Dept. Store Linage
1921	92	N A
1923	105	N A
1933	73	764,000,000
1936	100	929,000,000
1938	99	830,000,000

Note the fluctuation of the index figures. Note, too, how advertising linage parallels those figures. You, as newspaper men have a financial stake there.

A study of more recent vintage, the N.R.D.G.A. Transaction Index reveals a slump in Unit Sales—144 in 1946 compared with 138 in 1947. The average gross sale in 1947 was greater than 1946 due to the increase in durable goods availability and saleability. Resistance developing within the last few months will undoubtedly affect the latter.

Today's task is to build more tickets and larger tickets. We can effect a change. Stop a down-swing! Start an up-turn!

How, now, shall we cut our cloth?

Let us concede that we have been doing an around--the-clock, around-the-calendar, in-season, out-of-season merchandising and advertising job. We have been operating in abnormal times, under unusual conditions.

Restrictions, regulations, and availability have been responsible for much of our sales success. Anybody could sell anything, at almost any price, at practically any time. We have been selling what factories wanted to produce. We have been selling what craftsmen wanted to make. We have been selling what we could get. We *have not been selling* what our customers wanted, when they wanted it. We

have departed from the premise that all markets are local and seasonal. We must return to a normal pattern . . . *NOW!*

Why? Because: 44.4% or about 63 million of our 142 million population have had no adult experience with a FREE market for many consumer goods. Some organizations reveal personnel turnover to the extent that 87% of department managers have had an average of one year's selling and management experience.

Therefore, advertising is called upon to continue as an educational medium. We must tell and inform externally. We must educate and teach internally.

Where does newspaper advertising fit into the picture? It is fourth in the order of march. Newspaper advertising should be preceded by three other forces. (1) Selling Organization—An efficiently trained staff with knowledge of goods. Giving information with cheerfulness. Offering service with friendly courtesy. (2) Merchandizing Structure—A balanced inventory of the right goods at the right prices at the right time. Mechanically controlled, tempered with judgment based upon experience. (3) Promotional Display—The most effective and the least expensive of all the exploitation methods. Point of purchase presentation sells merchandise upon impulse, through suggestion, by association. (4) Advertising Program—A magnetic force attracting a steady stream of traffic for a balanced flow of business. Designed to stimulate unit sales and dollar volume.

Is Newspaper advertising a primary medium in sales production? Yes! We should use it for what it really is: Newspaper Advertising buys traffic. Institution, service and merchandise are "sold" inside the store. Retail ads are mirrors that reflect the character and quality of a store and the goods and services it offers. Good ads are invitations that induce people to enter a store. Here is where selling begins. Here is where selling science should be fully employed to make the ads pay. Because: (1) ADS tell a mute merchandise story—but sales people can verbally satisfy personal inquiries. (2) ADS show merchandise as a flat picture—but display puts seeable, touchable items in front of the customer. (3) ADS tell a partial assortment story—but sales people can enlarge the picture and trade-up customers to higher gross items. (4) ADS sell a store as an institution incidentally—but every sales person can orally build good will. (5) ADS promise store services—but only in the store can these promises be fulfilled and actually translated into benefits to the customer.

Knowing that ads capture attention, arouse interest, create desire and procure a response, we can multiply their effectiveness if we back them up with a selling organization—now and always!

How shall we measure the cost of newspaper advertising? Advertising is the second largest controllable expense in a store. It represents a day by day investment. It is the price paid for printed salesmanship. There are two ways in which to evaluate it: unit ratio cost, and sales ratio cost.

Unit ratio is measured by the number of transactions and the cost of an ad. Ad cost divided by transactions equals unit ratio (\$100.00 — 1000 transactions = 10c per transaction or customer).

Sales ratio is measured by the dollar sales volume and the cost of an ad. Ad cost divided by sales volume equals sales ratio. (\$100.00 — \$5000.00 = 2% per dollar of sales).

Some departments, some lines should receive their advertising allocations on the basis of transactions, others on dollar sales volume, still others on transactions and dollar sales volume. Distribute the advertising dollar to produce all three. Get more people in the store, more dollars in the cash register.

When shall we advertise? Newspaper advertising should be placed at the ascendancy of the sales curve. Season, occasion and demand are factors that influence the formation of the schedule. (1) The Season—Spring and Summer—Fall and Winter. (2) The Occasion—Easter—Christmas—Mother's Day—Anniversary Sale. (3) The Demand—Pay Days—Crop Checks—Shopping Habits.

Now is the time we must revisualize our sales pattern to perfect our advertising calendar. Last year's sales are not an accurate guide. We must consider a free market and normal demand. For example, an advertising index 1940-1947 reveals the following:

	1940	1947
Stoves	120	57
Refrigerators	138	2
Men's Clothing	135	96
Corsetry	88	150

The departmental advertising percentage divided by the departmental sales percentage equals the above index. A 1949 repetition of 1947, based on present availability and inventory, would penalize all lines except corsetry. The current ad program should be adjusted to the 1940 effort, line by line. The inventory, the program, the acceptance, and competitive conditions must be taken into account in each and every instance.

Scarcity found us advertising many items around the calendar, as we have said. Plentiful supply has altered that practice. Now, we must weigh 1940 results in planning for 1949. Representative pre-war tests show that:

52% of camp cot sales come in April, May and June; 85% of wire screen sales are turned in the 2nd quarter; 82% of bee supply sales are recorded at summer's start; 78% of men's flannel shirt sales are delivered in the 4th quarter; 45% of cotton batt sales are produced in the winter months.

These are indicative of the times people want goods and buy goods. An almost infallible guide to profitable advertising.

What shall we advertise? The answers are at our fingertips. They are being compiled with every customer contact, with every completed sale. They are: on the table tops, in the sales reports, and in the inventory records.

Store experience, past and current, is the solid foundation stone upon which to build the advertising structure. Performance should be critically analyzed to make sure that plans are designed for improvement and progressive growth. Errors dropped to avoid the compounding of mistakes. Advertising should be adjusted to changing times and conditions. Advertising is not static. It is dynamic. It is affected by the lives of people, their customs and their manners.

What shall we advertise? Merchandise with customer benefits. The right merchandise at the right price at the right time. The right merchandise is that which holds a profit for the customer who buys, and inversely, represents a loss to he who does not buy. The right merchandise is that which people want to buy because they can foresee some benefit for themselves in owning the goods or enjoying its services.

We must hold before the customer this promise of profit in the form of the benefits of betterment or protection for himself, for those near and dear to him, for his possessions. His is a selfish interest. It is basic, instinctive self-preservation. We can capitalize upon this self-interest. We can think of the right merchandise as that which has very direct connection with the customer's personal concern with economy, gain, health, comfort, safety, love, fear, vanity, ambition, sympathy, pride and sense of satisfaction.

A man buys a can of barn paint because it helps lengthen the life of his barn, thereby saving money for him. He benefits through the economy so effected. At the same time the can of barn paint has improved the appearance of his property, and further proves that our can of barn paint was the right merchandise because it offers still another benefit from the same product.

You will find that the barn painter's wife will buy a dress when it holds the benefit of making her more attractive to her husband and more important in her social circle. Again we have exposed the right merchandise. We have appealed to her interest in love, vanity and ambition. And we have made the merchandise even "righter" if we have shown her that she saves by buying it from us to enjoy the benefit of gain.

A woman doesn't buy silverware; she buys beauty and social prestige. She doesn't buy work gloves; she buys protection. A man buys diamonds for reasons of sentiment or investment. A woman doesn't look for a mixer; she's interested in a time and labor-saving kitchen aid. Blankets are bought for warmth. Flashlights for safety. Beauty preparations for pursuit of the opposite sex and so on, ad infinitum.

We must be ready to improve, to change, if change seems indicated. Times and people change, too, and the "right" merchandise of 1940 may not be "right" in 1949. Our merchandise must keep pace. Its benefits must keep pace. We must have the flexibility to offer new uses for old products or to replace old products with those of more timely benefit. Everlastingly telling *is* this business of selling.

What shall we advertise? The right merchandise at the right price. Elmer Wheeler says, "the heart is closer to the pocketbook than the brain." In other words, what the customer feels about a product influences him to spend his money or not to spend it. When he spends, we have exposed the right merchandise at the right price. Today the right price is a public interest of extraordinary importance. The St. Louis *Globe-Democrat Weekly Business Digest* of November 18 carried a condensed report of *Sales Management's* Survey. 85% of the respondents desire price tags in window displays, 87% wish price tags on counter goods, and 85% want prices published in advertisements.

Yes, the right price is more important than ever. There are more channels for spendable dollars. The Department of Commerce reports 21.9% of every dollar for groceries, 15% for clothing, and 9.7% for home making. The remaining 53.4% goes for the body, shelter, death and taxes. Little wonder this interest in the price ticket. The right price will move the goods. People are concerned about money. They want more for their money. More style. More quality. More value. More benefits for every dollar they spend.

When shall we advertise? At the right time. Circus posters go up before the show tent is pitched. Swim suits are in greatest demand around the summer solstice. Cowbell sales multiply ahead of the prep school football season.

The right time to advertise either seasonal or staple goods is on the rise in demand, before the peak is reached. This timing interests the largest number of potential buyers, exposes the goods at regular selling prices, and provides more revenue for the store.

What shall we advertise? Merchandise with store benefits, too. A sporting goods department, finding that about one-fourth of its sales are in bicycles, should appropriate sufficient dollars to promote a line of those proportions. A corsetry shop, knowing that approximately one-third its sales are in brassieres, should allow ample funds for their advertising. A furniture store, aware that bedding accounts for

better than one-third its volume, should marshal its advertising dollars accordingly. A lingerie nook, appreciating that slips yield around forty per cent of its volume, should appropriate ad dollars in the proper ratio.

Arriving at line percentages, the store should proceed to determine which models, or price points within each line, contribute the largest sum to the line total. For example, a hardware department could embrace motors, electric tools, cutlery, lawn and garden tools, builders' hardware, shop tools, woodsmen's tools, and hand tools, power tools and other lines. The largest unit item in each line should be chosen from historical or current records. All other items should be arranged according to descending dollar volume. The importance of each is apparent in its sales productivity and earns promotional representation for itself.

Thus, a store can eliminate guesses and hunches, reduce risks, and be reasonably assured of success if all elements are right. It is much easier to follow the route of "best-sellers." Any item that sells without advertising can be sold in greater amounts with advertising support.

What shall we advertise? Items with good gross profit. These should be represented in the advertising and aggressively sold on the sales floor. Amos Parrish, retail store counsellor, has said, "Volume is a ton of gravel. Profit is the ounce of gold sifted from that gravel." This year every sales dollar, every profit dollar will count, count more than ever before.

Gross profit merchandise is important to the customer. It represents better quality, better style, better value. Gross profit merchandise is important to the salesperson. It represents larger personal compensation, customer satisfaction, and repeat business. Gross profit merchandise is important to the store. It satisfies the store customer, the salesperson, and provides the profit margin for successful operation.

Here is a hypothetical case. Two screen door closers. Both are 1-3/8 inches in diameter. "A" has a 14-inch cylinder, "B" has a 10½-inch cylinder. "A" is slightly heavier than its shorter cousin, "B". Both will close doors.

<p>"A" <i>The Longer</i></p> <p>\$2.59 Selling Price</p> <p>.45 Gross Profit (Percent)</p> <hr/> <p>\$1.16 Gross Profit Dollars</p>	<p>"B" <i>The Shorter</i></p> <p>\$1.89 Selling Price</p> <p>.42 Gross Profit (Percent)</p> <hr/> <p>\$0.79 Gross Profit Dollars</p>
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"A" not only adds more dollars to the sales volume, it places more gross profit dollars on the profit sheet. Remember, either one is a good value, comparison shows the difference to the customer.

Space sellers and space buyers know that the cost of an ad remains constant. The merchandising of that space can be made more effective and more profitable.

For instance:

20 inches @ \$3.00 = \$60.00 Space Cost

\$2000. Worth of Sales Required to Maintain a 3% Ratio.

(A) \$2000.00 worth of sales produced by 10% gross profit merchandise yields \$200.00 gross profit dollars.

(B) \$2000.00 worth of sales produced by 40% gross profit merchandise yields \$800.00 gross profit dollars.

The second example places four times as many dollars in the profit column as the first. Four times as many dollars for follow-up, additional advertising, and operating expenses.

Naturally, all ads should not contain 10% gross profit merchandise. Nor should all ads be devoted to 40% gross profit goods. A proper balance should be established to create a full flow of traffic and maximum sales results. Thus, while the space cost is fixed, the results may be controlled by scientific merchandising and skilfull advertising.

How shall we advertise? We should direct our ads to the two permanent markets. Markets that are always in existence—in boom years or recession years. (1) The market of customer need, and (2) the market of customer want.

Advertising has made Americans cognizant of their basic needs and conscious of their natural wants.

The market of want will always be the larger of the two. “The heart has wishes of which the reason knows nothing.” is a quote used with frequency. People desire more than they actually need. A man needs one pair of shoes. He wants several for work, dress, leisure and sports wear. A woman needs one hat. She wants several for each costume, occasion, and season. It is advertising’s job to supply motivation, to give reasons why, to give “help.” Advertising should be interesting, informative, instructive and impelling.

How shall we advertise? We should place our ads with frequency. Spasmodic or sporadic campaigns have little effect or cumulative value.

The Minneapolis *Tribune* 1-year test reported the “remembering period” of ad readers:

- 1 Day After Publication 25% forget
- 2 days After Publication 50% forget
- 4 Days After Publication 80% forget

Regularity of appearance is obviously the better part of wisdom. It substantiates the veteran space salesman’s axiom “absence does not make the advertiser conspicuous.”

Now is the time to advertise! Printer’s Ink questioned many advertisers about plans for 1949. All expect to hold or increase linage to maintain or improve sales. Linage is one thing. Results another. It’s what goes into space that justifies its use and continuation. It’s your job to see that your clients use your paper with wisdom. You profit as they prosper as the nation enjoys good times.

In conclusion, none of this is new. All of it has been taken down from the shelf and dusted. Much of it was ignored during the last 7 years. Some of it can be reactivated in the days which lie ahead.

This is a review of fundamentals. A refresher course for oldsters. A primer for youngsters. All of us can profit from retrospection in planning projections for 1949.

Many, many prognosticators, economists, industrialists and merchants are reportedly optimistic. Employment, income, production are at unprecedented heights. National and international demands for goods, government expenditures, the rearmament program presage a prosperous future. Retail business success will follow “in-stock” operations . . . trained sales organizations . . . planned advertising programs.

How, now, shall we cut our cloth? Good advertising will deliver the customers. It’s up to good salesmen to deliver the goods!

