

RADIO **NMK**

Vol. XXVI, No. 7 April 4, 2011 PUBLISHED BI-WEEKLY

WOW!
Great
Studio
Facilities

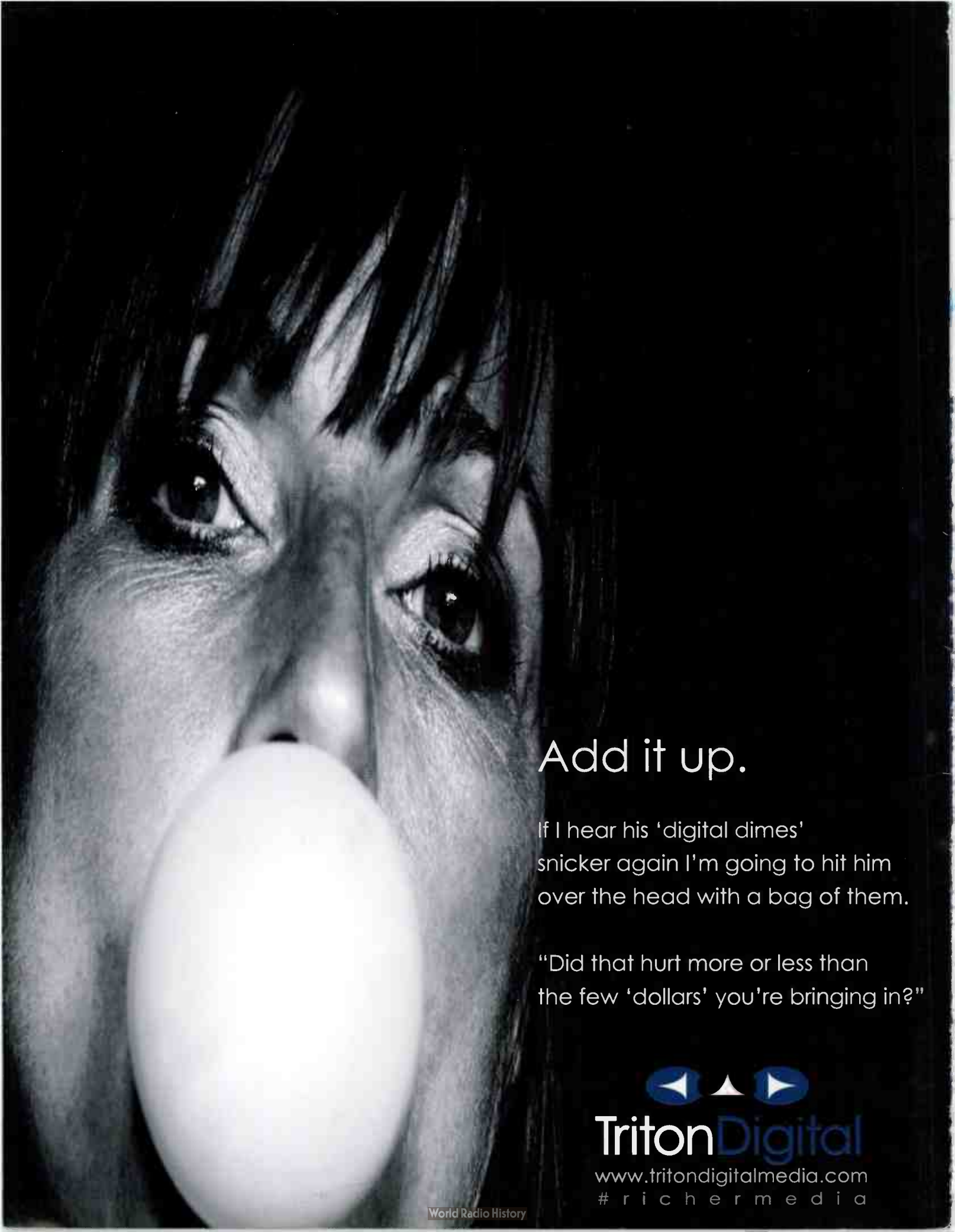
**Five Secrets
to Great
Community
Radio**

**Have We All
Gone Soft?**

**How AT&T
Succeeds
With
DJ Chatter**

DICKEY'S DEAL OF THE DECADE

Cumulus Media
Chairman/CEO
Lew Dickey



Add it up.

If I hear his 'digital dimes' snicker again I'm going to hit him over the head with a bag of them.

"Did that hurt more or less than the few 'dollars' you're bringing in?"



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the John Tesh Radio Show

PPM LOVES TESH

"John Tesh continues to dominate on Long Island in PPM! Once again, #1 with W25-54 (Nassau County)! John's personality, content, and quality of his program really are a home run for K-Joy!"*

Bill Edwards

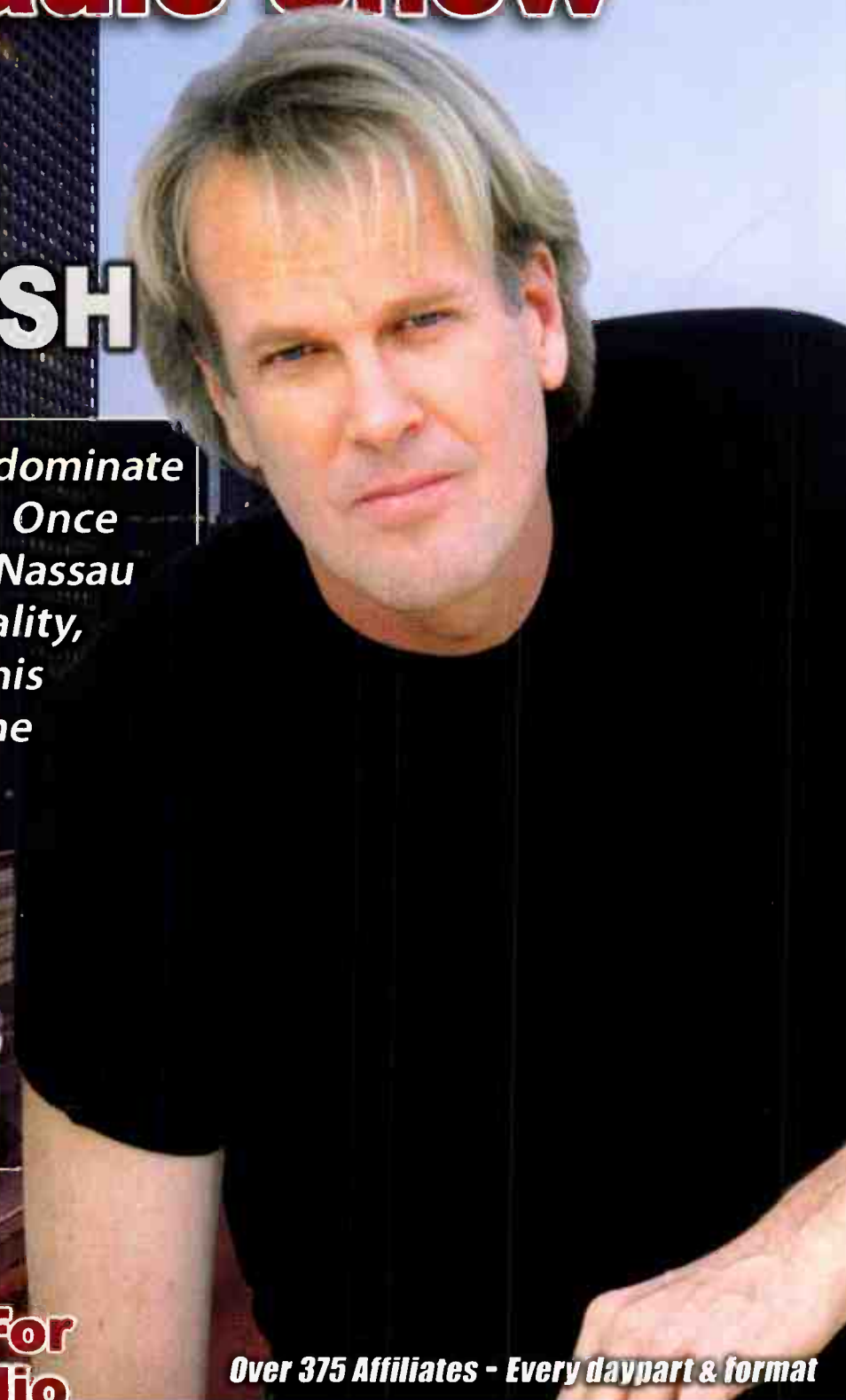
Program Director

KJOY 98.3 (WKJY/FM)

Long Island, NY



*February 2011



Intelligence For Your Life Radio

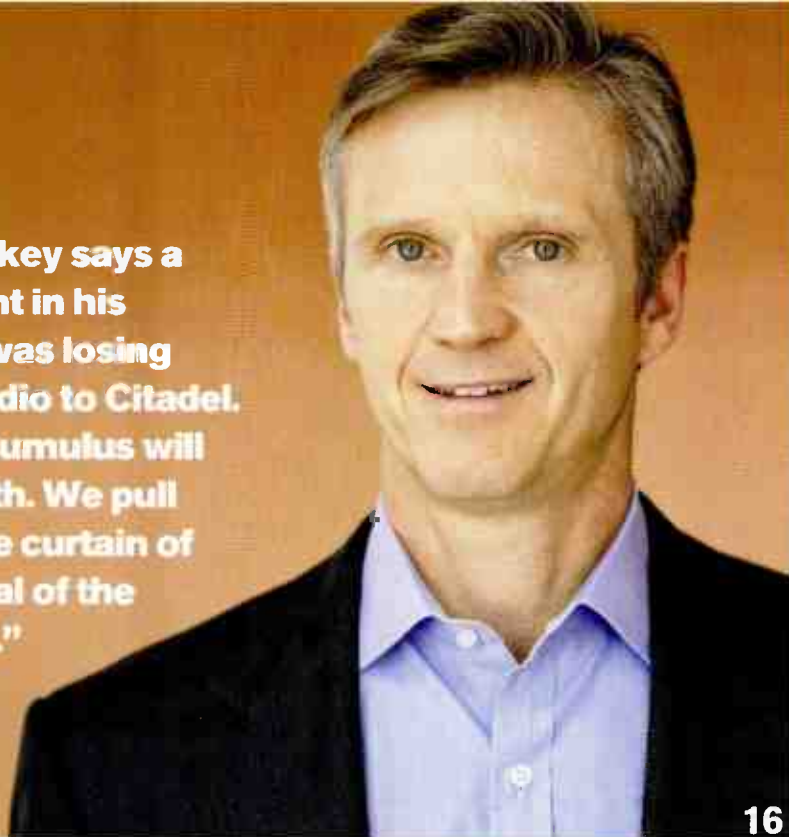
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Lew Dickey says a low point in his career was losing ABC Radio to Citadel. Soon, Cumulus will own both. We pull back the curtain of the "Deal of the Decade."



16

Cover & Interview photography by Stan Kaady



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Our Mission: Radio Ink's role is passionately to empower radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration and education in a quick, easy-to-read, positive, pro-radio environment.

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techINK

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Akon • Ciara • Lil Wayne • Mya
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Lil Wayne • Mariah Carey • Whitney Houston

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B. ERIC RHOADS
FROM OUR CHAIRMAN

Radio Is Everywhere

Right? Not so fast.

A few years ago, I ran a campaign called "Radio Is Everywhere," to encourage the industry to promote the fact that we, radio, are with listeners in every part of their lives — the car, bedroom, bathroom, living room, etc. Today, though there are billions of radio units out there, your radio station may no longer be able to make the claim that you have ubiquity.

I never base my opinions only on what I do personally because I tend to be an early adopter. Instead I get my clues from family members who are mainstream consumers and adopt technology later. For instance, when my mother joined Facebook, that was my signal that it had gone mainstream.

Recently I walked into the house and found my wife in the kitchen, listening to radio on her computer. Never had I suggested streaming as an option to her, but she was listening to her favorite local station on iheartradio, the Clear Channel service. Interestingly, she didn't get the connection between Clear Channel and iheartradio, but did complain that some of her favorite stations from other cities where we'd lived were not on the iheartradio service.

Though radio companies are involved in a great debate over streaming, its cost, and whether they should or shouldn't, I frankly don't think you have a choice. Ubiquity is no longer about being available on every radio in town. Today ubiquity is about being on every radio device in the world.

The other day I visited a neighbor who let me play with his Sonos system, which puts music in every room of his home, all controlled from his iPhone. He uses Pandora exclusively, but when I tinkered with it, I went to the list of Internet radio stations and searched for some of my favorites and couldn't find them, though I found many others I love. I covet the Sonos but haven't yet made the investment.

In my office I have a C. Crane Internet radio that lets me listen to stations from around the world. But again, many of my favorite stations aren't there. (I realized that those devices had moved beyond

the early-adopter stage as when I saw one in the home of a senior-citizen relative the other day.)

The biggest missed opportunity is the phone. I switched from an iPhone to an Evo Android because the Evo has an FM radio. Unfortunately, it requires headphones to work and I want to listen via the speaker, so almost all of my radio listening on the phone takes place on an app called TuneIn. On this app I can find any radio station in the world — in theory. If it's streaming, you can find it there. But the other day I was in the mood to listen to KFOG, my favorite San Francisco station, and it wasn't there because Cumulus stations don't stream their content. I ended up choosing something else.

The assumption is that if people are in-market, they can listen on FM or AM if they wish, but that assumption isn't necessarily accurate. I do most of my in-market radio listening on TuneIn, and if I can't find my favorite station, I don't go out of my way to find a radio, I simply find a different station.

You may say you don't want to pay to stream to out-of-market listeners who can't support your advertisers, but I think that argument is flawed. Is it worth losing in-market listeners who now use apps like TuneIn? The same company provides radio streams on iPhones, BlackBerrys, Android devices, and a couple of hundred devices like GoogleTV and Roku and Blu-Ray players where people access Netflix. What if users open up the radio player and your station isn't there?

Listeners want to find their favorite stations on every device, but they won't go out of their way to find you. They'll simply find something else.

Is your radio station everywhere? **INK**

B. Eric Rhoads
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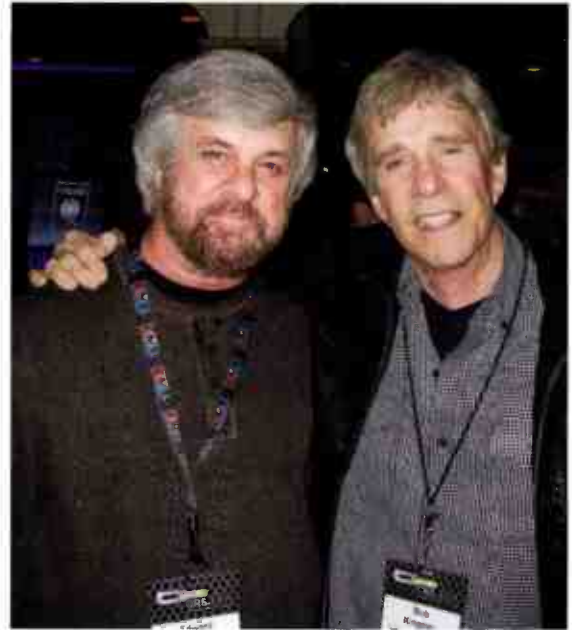
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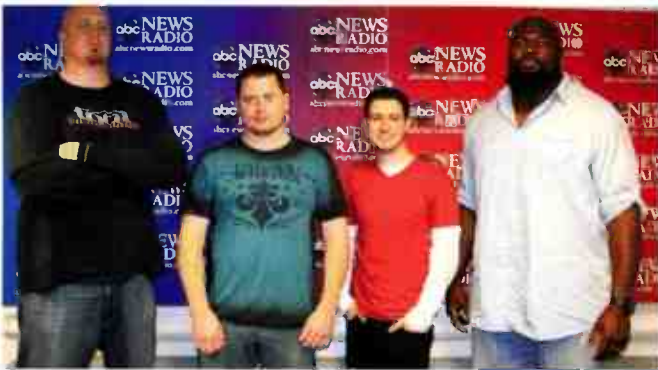
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Director and actor Kevin Smith visited with Premiere Radio Networks' Bob & Tom to talk about his decision to self-distribute his upcoming thriller *Red State*. Seen here (l-r) are Bob Kevoian, Smith, and Tom Griswold.



Edward Lynott, who handles marketing and promotions for NRG Media's WRCV (River Country 101.7)/Dixon, IL, hangs out with *Country Top 40* host Bob Kingsley (r) at Sony's CRS boat party.



ABC News Radio rock producer Sami Jarrous poses with rock band Free Reign, whose members include two Dallas Cowboys players, Marc Columbo (l) and Leonard Davis (r). In between are band member Justin Chapman and Jarrous.



The crowd gathers to hear Dave Ramsey speak at his Total Money Makeover Live in Kansas City, hosted by affiliate KCMO. The event at Kemper Arena drew nearly 10,000 people.



Country singer Bradley Gaskins recently visited the studios at WIVK/Knoxville. He's seen here with middayer Colleen Addair — who sang live on the air with Gaskins during his visit.



Former Newsboys lead singer Peter Furler stops by the Z88.3 studios in Orlando to play a few songs and promote his new solo album. Seen here are (l-r) Z88.3 midday personality Melony McKae and GM/PD/afternoons Dan O'Neal, Furler, and Z88.3 morning personality Ellis B. Feaster.

Why And How AT&T Succeeds With Radio

Nearly everyone in our industry we speak with, including those who report to Wall Street, says revenue is rebounding. “Cautiously optimistic” is probably the best way to describe how owners and GMs are feeling about revenue heading into Q2.

A lot of the discussion has centered on automotive — the good news and bad news for radio is always in that crazy automotive category. Car dealers love using radio, and when automotive sales are up, revenue for radio is up too. The bad news is that we always seem to put too many eggs in the auto basket.

Another category that's good to radio is wireless. The RAB says Verizon and AT&T spent more than \$900 million on radio at the national level in 2010. Tack on what each and every one of you gets from the local stores, and wireless turns out to be a killer category for us. It's intensely competitive, and as companies fight to win market share, radio is going to benefit.

In 2010, according to the RAB, AT&T spent \$504 million on radio advertising. We decided that was a number worth further investigation, so we picked up our AT&T iPhone and dialed the office of Daryl Evans, who is VP of consumer advertising and marketing communications for AT&T and responsible for where a lot of the advertising money goes. He says the competition in his category is “vicious.”

Evans tells *Radio Ink* that AT&T uses radio mostly — 80 percent — to drive home the price of products and get people to the local stores. “Radio is a good local vehicle for us,” he says. “We have a lot of variation around the country, in terms of the offers. Some offers we do nationwide, other offers we do on a local basis. Or the various markets will pick certain offers, and we'll run something different in Oklahoma City than we will in Dallas. Radio allows us that type of customization.

“It's also a good awareness-building vehicle for us. Whether it's 60-second produced radio or DJ chatter, both of them allow us to raise awareness around offers. For instance, we ran the iPhone 3GS at \$49. Radio is a great environment to get that out. Most people know what an iPhone is. Getting that \$49 price out for us — radio can get us there.”

A company like AT&T is always evaluating and re-evaluating what works. We wondered how Evans gauges success when he uses radio. What determines a successful campaign? “That's a great question,” he says. “I guess we look at two things. One, we watch what our in-house



“I THINK RADIO IS A GREAT WAY TO LOCALIZE YOUR MESSAGE. I AM A FAN OF BOTH 60-SECOND AND DJ CHATTER. I AM PROBABLY A LARGER FAN OF THE DJ CHATTER FORMAT OF ADVERTISING.”

models tell us about what will probably happen as we allocate media between television, newspaper, online search, out-

of-home, and social. That will tell us what happens to new customers, and it will tell us what happens to new customers minus the ones that leave, which is what we call ‘net customers.’ Our models are very accurate. We have the luxury of large budgets in media, so we can invest a lot in models and measurement tools to try to quantify what happens when we make various media decisions.”

He goes on, “The second thing is, we keep very close tabs on traffic. Foot traffic in our retail stores, traffic on our websites, traffic to our call centers. So we measure both ways. We measure traffic, or ‘touches,’ to AT&T, and the models tell us what happens when we shift media between the various media types.

“Actually, our models are pretty granular. We can tell by DMA what happens when we shift money around. When we get down in markets in places like Louisiana and Mississippi, newspaper still works really well down there. In San Francisco, newspaper is not a very powerful vehicle for us. There are markets out there where radio is a very effective vehicle, and other markets where radio has a weaker demand curve.”

Why should other advertisers use radio? What's the benefit? “Radio is a great awareness vehicle,” Evans replies. “I think it's a great way to localize your message. I am a fan of both 60-second and DJ chatter. I am probably a larger fan of the DJ chatter format of advertising. I love having the DJ just talk about the product.

“I don't think we are fooling the consumers. They know the DJs are being paid, but it's way closer to their voice than something we try to produce. I think it's a great way to build up knowledge of what our offers are. In some brand-building instances, in our business, when we're talking about network improvements on the local level — we've added towers in Little Rock or whatever — I think it's a great way to build that awareness up very quickly.” **INK**

Ed Ryan is Editor-in-Chief of *Radio Ink*. E-mail: edryan@radioink.com.



Why Advertising Is Rarely Scalable

Most people believe advertising is scalable. These people are right.

And they are wrong.

SCALABLE: When a large-scale problem can be solved by the straight-line expansion of a small-scale solution, that solution is scalable. Example: You want to put a box of loose snapshots into photo albums. One album holds exactly 50 snapshots. This problem is scalable. Count the snapshots, divide by 50, then buy that many photo albums.

Direct response ads — those high-impact ads crafted to hit a target with maximum impact and trigger a purchase with a single exposure — are scalable. Reach 10 times as many targets, and you'll make 10 times as many sales.

But most ads are not scalable, due to the vagaries of **relevance, sleep, and time**. Non-scalable ads must be repeated until you reach a threshold called "breakthrough."

BREAKTHROUGH: The best way to understand breakthrough and how it differs from scalability is to consider the following statistic: There will be exactly 20 traffic fatalities for each 100 cars that try to navigate a particular corner at 100 mph. We have the data. It is conclusive. Numbers don't lie. Apply scalability to this data, and you'll wrongly predict that there will be two fatalities for each 100 cars that try to navigate the corner at 10 mph. Breakthrough is best understood as the speed threshold at which a car becomes dangerously unstable at the corner. Breakthrough is that moment when the rules of the equation change dramatically.

Q: So how long will it be before my advertising reaches breakthrough? How many repetitions will be required before the customer finally takes action?

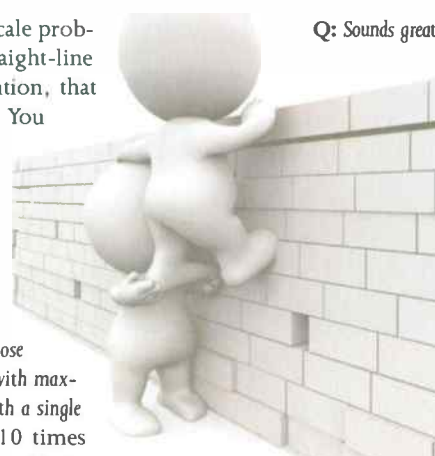
A: Your moment of breakthrough will be determined by two variables. The first of these is relevance.

RELEVANCE: Does the target need the product, or can a desire be created for it? Direct response ads perform poorly for categories that have "moments of need" that are well defined. It's hard to sell an engagement ring to a person who has no interest in getting engaged. Likewise, how do you convince a person to buy new tires when the car simply doesn't need them, or a new water heater when the old one is working fine? When your product or service category doesn't have the requisites for direct response marketing, your best option is to become the solution

provider the customer remembers immediately when their moment of need arises.

Q: Sounds great. But how much time is that going to take?

A: We can answer that question only after we've answered this one: **How memorable was your message?** We're back to that issue of relevance again. Involuntary, automatic recall is known as "procedural memory" among cognitive neuroscientists, and the rules of its creation are simple: **Relevance x repetition = procedural memory**. In other words, the amount of repetition your message will need will be determined by its relevance, and by one last thing...



SLEEP: the second variable.

Sleep erases advertising. That is why 12 repetitions spread over 12 months don't have the same effect as 12 repetitions in one month. Becoming a household word in the minds of the public is like climbing a muddy mountain. Three steps forward, and you slide two steps back during the night. Three steps forward, two steps back.

In view of all this, the best prospects for radio advertising are businesses that:

- Sell things most people will need sooner or later
- Make a large profit on each sale
- Have no way of knowing *when* their customer will need them
- Need to win the heart of a future customer *before* that customer's need arises

The Yellow Pages are deadlier than a bag of hammers. Call on business owners in categories that have previously spent heavily on the Yellow Pages. Some of these business owners will be too frightened to abandon the phone book, but others will sign healthy 52-week agreements. But only if 52 weeks is what you pitch.

Sell a plumber, a roofing company, an attorney, a tire store, a jeweler, a home improvement company (siding, window replacement, etc.), an insurance agent, an auto mechanic, a church, and a CPA.

Someone in each of these 10 categories is going to buy 21 ads per week from you, 6 a.m.-7 p.m., 52 weeks a year. That's 1,092 ads per year, per client.

Calculate your commission on 1,092 ads.

Now multiply that commission times 10 clients.

Why are you still reading? Go! **▶▶▶**

Roy H. Williams is president of Wizard of Ads Inc.
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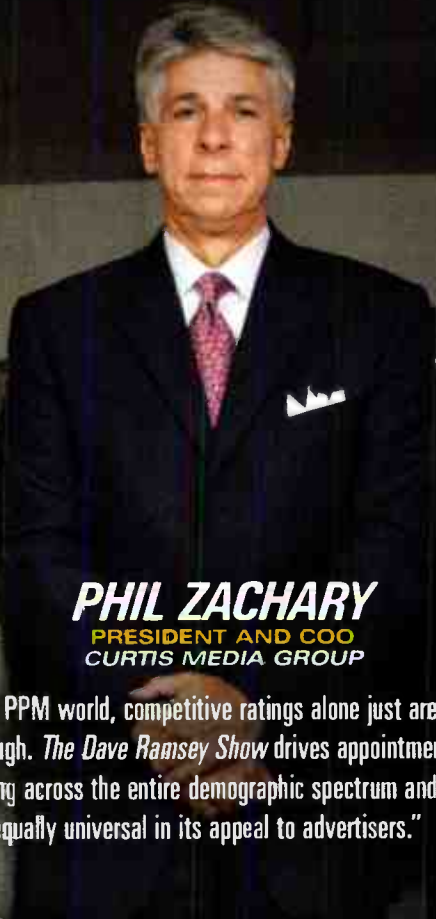


World Radio History



TOM HAMILTON
GENERAL MANAGER
WSJS WINSTON-SALEM

"From a product perspective, having *The Dave Ramsey Show* within our station lineup is like having an umbrella with you during a light rain ... you know you're protected."



PHIL ZACHARY
PRESIDENT AND COO
CURTIS MEDIA GROUP

"In a PPM world, competitive ratings alone just aren't enough. *The Dave Ramsey Show* drives appointment listening across the entire demographic spectrum and it's equally universal in its appeal to advertisers."



DAVID STUCKEY
VICE PRESIDENT/GM
WPTF RALEIGH

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THE SHOW IS EQUALLY UNIVERSAL IN ITS APPEAL TO ADVERTISERS



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Attention, Radio Manager: CONGRATULATIONS. You're Now a Digital Media Executive. Now What?

All media has become digital media. Traditional media outlets like radio must provide rich, deep digital media solutions that go beyond your station's website. Are you prepared? Can you survive in this new world? Do you understand the basics and the sophisticated? Are you pressured to produce digital revenue? Are advertisers asking for creative digital solutions?

Digital media is a reality every radio professional must embrace and thoroughly understand as part of radio operations. Convergence is where the industry goes to learn, grow, stretch, and master digital media for radio. Join *Radio Ink* at the Microsoft campus for Convergence 11 and you'll leave as an empowered digital media executive.

KEYNOTE SPEAKERS



Michael Robertson
Founder & CEO,
MP3tunes



Shel Israel,
social networking
author, social
media consultant



Jim Cady, CEO,
Slacker Radio



Rob Curley,
Las Vegas Sun

WHO SHOULD ATTEND:

- Radio CEOs and Senior Executives
- Radio Managers, Sales Managers and Program Directors
- Radio Advertisers
- Radio Digital and Tech Executives



Entertainment provided
by Allen Stone



CONVERGENCE DIGITAL AWARDS

Radio Ink is proud to announce the very first Radio Ink Digital Media Awards, recognizing excellence in digital media from broadcast and online radio. We are very excited to be able to honor those who have done so much to push the envelope in our business, and we look forward to debating who are the most innovative minds in the radio industry.

World Radio History



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RADIO'S DIGITAL MEDIA CONFERENCE

AGENDA WEDNESDAY, MAY 18

1-1:15 p.m.
Conference Start

1:15-1:30 p.m.
Opening Remarks
B. Eric Rhoads, Publisher/CEO, Radio Ink

1:30-2:45 p.m.
Keynote

Session One: 2:45-3:30 p.m.
The Socialization of Radio
Twitter, Facebook, and other social media have become major forces in society and business. This session will focus on how radio stations can use these tools to their benefit to enhance revenues as well as advertiser and listener interaction, with specific examples of stations using them to the fullest.

Moderator: Jim Kerr, VP/Strategy, Triton Media
Michele Laven, SVP/Strategic Partnerships, Clear Channel Radio
Jessica Northey, Owner/CEO, Finger Candy Media
Jimmy Neal, VP/Programming, Emmis Communications
Fred McIntyre, Vice President, CBS Interactive Music Group

Session Two: 3:30-4:05 p.m.
The Changing Face of Video
The combination of YouTube and Google TV has changed advertising and communication forever. How can your station best implement video strategy, and how can you make it pay volumes in revenues?
Moderator: Jim Lauderback, CEO, Revision3
Shira Lazar, Co-founder, Disrupt/Group & Web Personality/Producer

Session Three: 4:05-4:40 p.m.
Riding the Mobile Momentum
Explore the latest mobile trends in the hottest and fastest-growing segment of digital media. What's hot in mobile — and how can you better integrate this platform into your business model to create greater consumer appeal and drive more revenue to the bottom line?
Moderator: Fred Jacobs, President, Jacobs Media
Paul Jacobs, VP/General Manager, Jacobs Media
Tim Murphy, VP/Digital Strategy & Enterprise Platforms, Entercom

4:40-5:25 p.m.
Keynote

Session Four: 5:25-6:00 p.m.
Are You Still Hiring Like It's 1999?
Sadly, radio programmers and managers are still thinking "great pipes" first, when they should also be thinking about social media skills, video

editing, etc. Times have changed. Who's the social media quarterback in your operation? Who is setting and implementing social strategy? This session will delve into the criteria you need to consider in hiring today.

Moderator: Mark Preston, VP/Digital, Bonneville International

InfoPod: 6:00-6:10 p.m.
Drill down on specific information and services to assist your digital media strategy.
Prize Giveaway. Must be present to win.

6:10-6:40 p.m.

CONVERGENCE DIGITAL AWARDS
Radio Ink's First Annual Digital Awards
Join us as we reward innovation in digital marketing in radio.
Sponsored by PressLaff Interactive Revenue

6:40-7:40 p.m.
Cocktail Reception

8:15 - 10:00 p.m.
Birds of a Feather Dinners
Pick from several subjects of interest and join a dinner group (Dutch) to spend time with experts in that category. Each group is limited to 20 persons; first come, first served. Sign-up is available at the registration desk.

THURSDAY, MAY 19
7:15-8:00 a.m.
Continental Breakfast

Session Five: 8-8:35 a.m.
Busted: Knowing the Regulations and the Traps to Avoid
Last year, U.S. advertisers spent an estimated \$25 billion on Internet advertising — including millions on radio station websites. Meanwhile, the Federal Trade Commission is considering ways to limit how digital companies track Internet habits and use that information to target advertising. What's the impact of this and other potential pitfalls to radio's digital initiatives? Find out how to use the strategic data that comes with the clicks while avoiding the traps that can hinder.
Moderator: David Oxenford, Partner, Davis Wright Tremaine LLP

Session Six: 8:35-9:10 a.m.
Sales 2.0 and Other Winning Strategies to Sell Digital
Selling has changed. The old basics have been replaced by new, critical tools and techniques. How smart stations are making money with interactive, and how you can bring your online revenues in for a landing.
Moderator: Sheila Kirby, SVP/Professional

Development, Radio Advertising Bureau
Cari Jacobs, Marketing Strategist
Jennifer Williams, Corp. Interactive Marketing Director, Greater Media

Session Seven: 9:10-9:45 a.m.
How Listeners Are Driving Radio Listening and Content
Are you ignoring Pandora, Jelli, Slacker, and other listener-driven platforms as irrelevant compared to terrestrial radio? We'll probe the facts, the listening levels, the revenues, the upsides and downsides, and predict where this will end up and how you can benefit.
Moderator: Daniel Anstandig, President, McVay New Media
Doug Sterne, VP, Audio Sales, Pandora

InfoPod: 9:45-9:55 a.m.
Sponsored by Abacast
9:55-10:15 a.m.
Break

Session Eight: 10:15-10:50 a.m.
Transmitters? Who Needs Transmitters?
Cellphones, tablets, auto in-dash Internet receivers, and more gadgets every day are expanding the ways listeners can access your brand. Which are the trends and technologies you need to pay attention to? Which are the ones you need to address right now?
Moderator: Kurt Hanson, CEO/AccuRadio, Publisher/RAIN

Session Nine: 10:50-11:25 am
Going Hyper-Viral
Social media experts will show you the tools and strategies to take your station's listener and advertising marketing to a higher level.
Moderator: Ruth Presslaff, President, Presslaff Interactive
David Perry, CEO/Founder, David Perry & Associates
Jim Thomas, VP/Marketing Programming and Interactive Media, Journal Broadcast Group

11:25-12:10 p.m.
Keynote

12:10-1:10 p.m.
Lunch

Session Ten: 1:10 p.m.-1:45 p.m.
The End of the Spot as We Know It and the Future of Spot Advertising
In a digital world where each ad unit is aimed at an interested consumer and where returns are based not on reach and frequency but on clickthroughs and transactions, where does radio fit? Can advertising in radio streams provide the level of targeting display can? Is it worth it for radio to move listeners to engage with online ads the way they do with

physical clients?
Moderator: Tom Bender, SVP/GM, Greater Media Interactive
Brenda Goodman, Media Consultant, Goodman Interactive Consulting
Mike Agovino, COO, Triton Media Group
Eric Ronning, EVP/Emerging Media, TargetSpot

Session Eleven: 1:45-2:20 p.m.
Uber Platforms: How to Maximize Your Brands, Talent, and Sales Efforts
Every talent and seller in your radio station can become a standalone media asset to generate buzz, revenue, and advertising. This session will show you the elements of a great platform and how to create and control them.
Moderator: Brian Glicklich, President, SoundMind

InfoPod: 2:20-2:30 p.m.
Drill down on specific information and services to assist your digital media strategy.
Prize Giveaway. Must be present to win.

Session Twelve: 3:15-3:50 p.m.
The Planet of the Apps
Apps are not just for iPods and iPads anymore. They've hit the desktop, and that's where your station needs to be. Explore cool tools to place your station in more distribution points.

Session Thirteen: 3:50-4:25 p.m.
The Changing Face and Role of Websites
Our first conference in 1999 told you that you needed a website back when most stations didn't even have one. Now we take you to the next level to understand how the website has evolved beyond just a simple site to include social media and other platforms. A panel of digital experts look at station sites/Facebook pages/Twitter feeds (as volunteered by attendees), and offer a quick, professional analysis — the good, the bad, the ugly — of each platform, along with suggestions for how to make them better.
Moderator: Sandy Smallens, Managing Director, Audiation
Craig Pizaris-Henderson, Chairman/CEO, Lexis Media

4:25 p.m.
Closing Remarks

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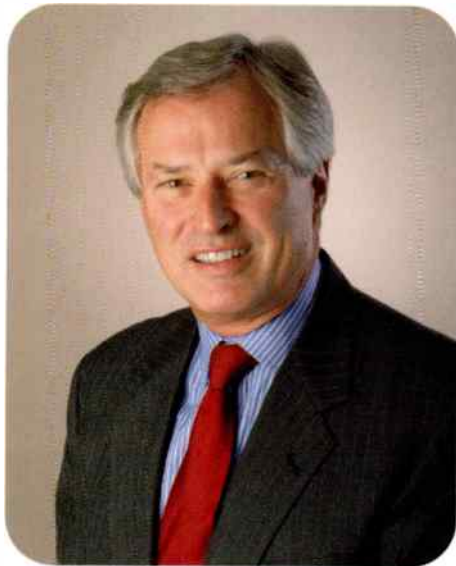
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World Radio History





How You Can Stand Out In A Huge Crowd



First impressions can spell the difference between getting through the door and being left at the gate. For those attending the NAB Show — or any professional event — cutting through the cocktail chitchat and hallway sidebars is always a challenge. So, too, is the daunting task of successful followup. Collected business cards stuffed in a coat pocket don't buy product or make job offers. You need tools to turn them into actionable results.

"Coach" Paul Anovick works with individuals and companies on fine-tuning communication skills that deliver results, especially in today's social media-rich environment. He's an expert in using tools to build relationships that foster business and career growth. Here's some advice to consider before you step on the convention floor or into the conference room.

Social media tools present new challenges in getting to the "person who can say yes." Any advice?

Don't sell, teach. Provide real value in what you offer and ideas that work. The big shift in today's marketplace is that people want to find you, not have you find them. To cut through the clutter, be real and honest. It is no longer a one-size-fits-all world. If I can help you, that's great. We should talk. What I do, however, may not be for you. Sometimes, yes, sometimes, no. Next! How many customers do you need? Find the ones that fit.

You should be on LinkedIn with a profile that positions who you are and what you do. You must be on Facebook. More than 500 million people spend a lot of time on FB. If you have a business, create a corporate page to separate your personal traffic from business. For blogging, check out TypePad to develop a page that is equal to a website. Publish articles on free services such as EzineArticles.com that are seen by millions. Use Twitter; it's another way to send your message to your audience.

Pull all this together with a system for database management such as Constant Contact, which is inexpensive and very effective. Before you start, sit down and develop a marketing strategy for who you want to reach and what you want them to do. Finally, make certain you are committed to your plan.

What's the best way to "work the room"?

When meeting people, ask good questions and listen.

Effective communication requires an open atmosphere. Communication is a two-way process of sending and receiving, but many focus only on the sending portion. Focus on how you can help others, not on yourself.

Explain the "30-second introduction."

Know your objective: Begin by seeing the end. What do you want? What is your desired outcome? Have a single, clear-cut objective.

Know your audience: Know what that person or group wants from you. How can you get a favorable reaction and connect with the listener?

Formulate the right approach: Objective and approach are essential to one another. Have a clear-cut approach based on your objective and your knowledge of the audience. Make it a simple, one-sentence approach.

The hook: This is the grabber, headline, or attention-getter. A hook can be serious, humorous, or dramatic but it must capture attention.

The subject: The subject must contain all or any part of the "Who, what, where, when, why and how."

The close: If you don't ask, you don't get. Ask for what you want.

What are the key things in developing a new relationship?

- Think before you speak. It is not what you say, but how you say it.
- Use "active listening" — that is, "seek first to understand, then to be understood." By listening, you are demonstrating respect.
- Keep your thoughts positive, be helpful, and keep your attitude friendly. If you do this, even the most direct comments and feedback will be projected in a constructive manner. You can disagree without being disagreeable. Keep the situation and relationship in perspective. Don't sweat the small stuff. And it's all small stuff.
- Defuse explosive emotions by keeping yours in check. This requires that you know yourself and take responsibility for your actions and words.
- Understand the impact of nonverbal communication, and be aware of clues from your audience.
- Be confident and use effective diplomacy. This is the ability to achieve one's own ends while avoiding any unpleasantness or opposition. Communicating with tact, diplomacy, poise, and finesse improves your ability to work with other people. You can't control others. Though that may be frustrating, focus on what is controllable: you. **DK**

Deborah Parenti is VP/PM of Radio Ink. E-mail: deborah@radioink.com



Watch for more articles from Coach Paul Anovick at www.radioink.com. He'll be writing a weekly column for our Manager's Toolbox.



Online Success Is More Than Listeners Liking You On Facebook

Radio has always had a strong ability to connect with its audience. Radio is the local source for music and news, and it's available in the home, car, work, gym, etc. People depend on radio to tell them about traffic and concerts, tragedy and comedy, and everything in between. Your audience has always been able to tune in to your station because radios have been ubiquitous. But that's rapidly changing.

Don't misunderstand, radios are still important, but they are being superseded by Internet devices including smartphones, tablets, and even Internet-connected televisions. The question, then, is no longer "How are you reaching your broadcast audience?" but rather, "What are you doing to connect with your digital audience?"

Is there a difference in how to reach and engage this audience? Unequivocally, the answer is YES. Connecting with your digital audience is more than just propping up a website and repurposing your radio signal — much more. What should you do to get an edge?

In the broadcast world, you are competing for your audience with a small number of other stations, and only a few of those are in your format. In the digital world, your audience has the ability to choose from among thousands of stations, with no geographic limitations, and for free. If all your digital offering consists of is the same playlist as your broadcast, you will be in trouble as entertainment shifts toward digital consumption.

What To Focus On

In the digital realm, your audience is expecting engagement on many levels. They are expecting an immersive experience. They want a rich, engaging website, cool mobile apps, and the ability to see your playlist, share it, comment on it, and influence it. Most of all, they want it to be fun.

Which of these should you focus on? All of them.

Execute

The good news is that, with the right partners, this need not be expensive or overly time-consuming. We are more than 15 years into streaming media, website design, and even mobile applications, and smartphones have



greatly matured. Realistically, how many employees do you need to launch these initiatives? With the right partners: one.

That's not a typo. You need one technical management person dedicated to making these things work. But these are not "run it and forget it" technologies. The change of pace is blisteringly rapid, so you must have someone dedicated who understands and appreciates new technology developments within the context of your programming, and of radio holistically.

The PD's New Qualifications

Good programming is critical to winning a digital audience. This is where a program director who understands new media comes into play. The PD needs to program the website, the mobile offerings, and the streaming just like radio is programmed. Static content is content that is guaranteed not to draw users. With no barrier to changing to another station, boring content isn't going to enable you to grow the digital audience.

Instead of just repurposing your broadcast signal, why not provide other streams? What about a completely listener-driven stream? What about subformats to your main format? There is low-hanging fruit, and the capital risk is small.

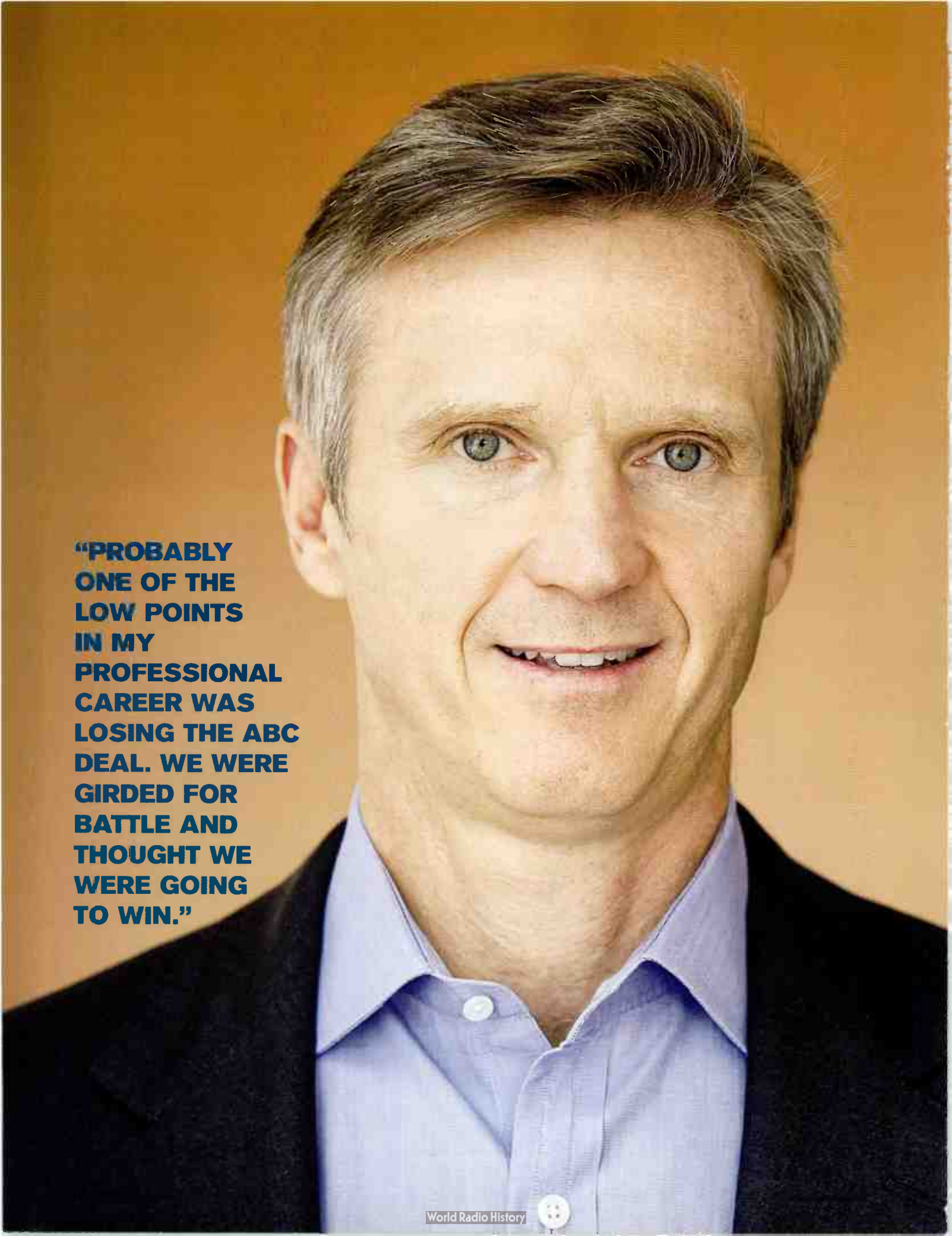
Socializing In The Dark.

What about Facebook, Twitter, et al? These are tactics, not strategies. They can be powerful tools to help you grow your audience, but building a Facebook page, in and of itself, isn't a real digital offering.

You Can Make Money

In summary, if you aren't focusing on digital now, you will be left way, way behind. You need real programming to make digital interesting enough to build an audience that wants to return. The good news is that if you execute properly, this audience isn't limited to your geography, nor is it limited to a single stream; you actually have the ability to expand, grow, and monetize a larger audience than you currently enjoy. **►►**

Rob Green is CEO of Abacast. E-mail: robgreen@abacast.com



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BEHIND THE SCENES OF THE DEAL OF THE DECADE

Cumulus Chairman/CEO Lew Dickey talks about the Citadel purchase

{ By Editor-In-Chief Ed Ryan }

When Lew Dickey was selling music research back in 1986, broadcasters could own only a handful of radio stations. But by 1996 the Telecommunications Act had become the law of the land, in the first major overhaul of telecommunications law in more than 60 years. The FCC's stated goal: "to let anyone enter any communications business — to let any communications business compete in any market against any other."

What the new law really did was open the floodgates for consolidation in the radio industry. A handful of heavy hitters started gobbling up anything and everything they could.

Fifteen years after the Telecommunications Act was passed, and 25 years after knocking on the door of WHNN/Saginaw, MI, with a Stratford Research folder, Lew Dickey is the chairman and CEO of Cumulus Media, the second-largest radio group in the U.S., behind only Clear Channel. And WHNN is part of Citadel Broadcasting, the company Cumulus will take ownership of later this year. Think WHNN will get any special treatment from the home office?



The Chess Game

Dickey says he's always been fascinated by strategy, and being in the research business highlighted that. "It became a chess game," he says. "The ability to engage in a competitive situation and make adjustments, to flank and attack where necessary and seize market share, and do so with great feedback from the audience. I took a great deal of pride in helping our clients succeed, and I did it successfully for a number of years."

Then, he says, the light bulb went on as he witnessed the age of consolidation unfold. "I was watching clients sell off their properties and make a lot of money," Dickey says. "I decided I wanted to be on the principal side of it, but I didn't have the background in finance to be able to do that. That's when I decided, in 1988, to go back to business school to get an MBA in finance."

Armed with that new MBA and the desire to be a player in the radio business, Dickey launched Cumulus in 1997 with partner Richard Weening, and became the CEO in 2000. And now, with a \$2.4 billion deal to purchase Citadel Broadcasting only a few government signatures away, he says he never dreamed he would be able to assemble a company the size of the new Cumulus. And, as we found out, there have been some emotional roller-coaster rides along the way to the Deal of the Decade.

One of those rides: the first battle for the ABC Radio stations, a group Dickey desperately wanted for the Cumulus family. But before that, in 2005, Dickey saw the assets of Susquehanna Radio were on the table.

"When I got word Susquehanna was coming to the market," he says, "I realized that it was going to be a big-ticket item. That was a very coveted asset. At the time it was the largest publicly held radio company. These were venerable brands in major markets, and clearly that was a prize and we wanted to pursue it."

Susquehanna Strategy

Dickey continues, "We didn't have the balance sheet at that time to be able to step up and buy the company. I spent a great

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deal of time that summer running around the private equity community, spending time with them and explaining this transaction, developing the structure. It was a very unique and innovative structure at the time; since that time, I get one call a quarter from CEOs in other industries asking how they can replicate that structure pursuing a target.

"We put that structure together in 2005 after talking to a lot of private equity and chose three partners, Bain, Blackstone, and T.H. Lee. They are all very large firms and obviously very smart people. This is what's known as a sub-scale investment for all three of them. It was a small check, an \$80 million check for each of the three firms. We contributed our assets in Kansas City and Houston.

"When I say 'sub-scale,' they are used to writing much bigger checks, but there was going to be an opportunity to consolidate the industry. We anticipated follow-on investment to build this platform. We closed on Susquehanna in May of '06. While Susquehanna was going on, Disney came to our attention with the ABC Radio assets."

One Day Later...

Dickey says it was "literally the next day" that he went to work to get the ABC Radio stations. Of course, he ultimately lost that battle to Citadel CEO Farid Suleman, and ABC went into the Citadel column. Citadel's merger with ABC Radio included 22 stations and the network at a price tag of about \$2.7 billion, and it involved a debt load that would crush Citadel during the recession and force it into bankruptcy.

"These are pretty taxing exercises," Dickey says, stating the obvious. "I don't think we even

had a celebration dinner after Susquehanna. We were back into Disney the next day and went as hard as we could with that for the next four weeks, but ultimately lost to Citadel. It was very disappointing.

"We went into it with the thought of prevailing. We had obviously just been very successful with Susquehanna. We felt the combination made a lot of sense. With the Susquehanna assets and the ABC assets, we saw a lot of synergies and strategic compatibilities, and we liked the network very much. We were girded for battle and thought we were going to win. Probably one of the low points in my professional career was losing that deal."

THE DEAL

Cumulus will acquire all the outstanding common stock and warrants of Citadel at a price of \$37 per share, assuming the transaction gets regulatory approval. This consideration is payable in cash and shares of Cumulus stock, and values Citadel as an enterprise at approximately \$2.4 billion.

Cumulus Before "The Deal"

347 stations
67 markets

Cumulus After "The Deal"

572 stations
120 markets
4,000 employees
Citadel Media

The Door Reopens

As we all know, a big, bad, and very deep recession rolled through the hills of America in 2008 and 2009, and radio experienced some serious pain. Companies like Regent, NextMedia, and Atlantic Broadcasting struggled. Some filed for bankruptcy, hoping to emerge in a better position to compete when the economy rebounded. Citadel was one of those companies drowning in debt, and it sought Chapter 11 protection. Dickey saw an opening, and the urge to compete took over.

"When Citadel was still in bankruptcy, we approached them about a merger," he says. "In essence, buying them out of bankruptcy. We were rebuffed. We weren't successful. Their strategy was to emerge from bankruptcy as a standalone company and to go forward and operate; they didn't entertain any offers. They emerged from bankruptcy with a strong balance sheet.

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"Citadel's shareholders were all their old lenders. A great many of them were distressed-debt buyers who had purchased the paper at a discount during the crisis. These are known as 'unnatural holders' of the equity. As an unnatural holder, their greatest desire is to get liquidity. They want to be able to recycle that capital and find the next undervalued opportunity and go buy that debt. They are very smart and very astute at finding undervalued opportunities."

Dickey continues, "The debt had already traded up, they had already made their money, and it was now time to get liquid. We were getting a lot of inbounds from shareholders who were aware that we could offer that path to liquidity. We received a great deal of encouragement from those shareholders that this made sense for them as well as us."

While all this was going on, reports were surfacing in the press saying shareholders wanted Suleman and the Citadel board to be more aggressive about selling the company. A story was floated that disgruntled shareholders were going to try to vote in new board members — people who would be more in favor of selling. There was even a December 2010 *New York Times* article in which investors painted the Citadel board and Suleman as greedy and looking out only for themselves.

The *Times* story said, "The merger offer [from a party later identified as Cumulus] came around the same time that Citadel's management got a lashing from [investor] R2 about compensation practices. R2 accused Citadel of 'a shocking display of corporate greed and dishonesty' for issuing stock grants worth \$110 million — more than \$55 million of which went to its chief executive. 'Citadel now has the highest-paid management in the terrestrial radio broadcasting industry,' R2 said in a November filing in United States Bankruptcy Court in Manhattan. If the stock awards are allowed to stand, it 'would be a blueprint for all other management teams to emulate in order to loot company coffers.' Citadel's management has agreed to rescind the stock awards."

CUMULUS ON ONLINE COUPONING

Cumulus Chairman/CEO Lew Dickey says his company has an online couponing project in beta right now. "We think it holds a great deal of promise," he says. "It's an interesting business model, in that it enables us to generate a revenue stream from our consumers; our listeners are footing the tab. Our current stream of revenue is the advertisers buying time and writing checks to us. This is a unique approach for us because it's listener-generated revenue."

"In that model, they buy the offer and then the revenue is split with the merchants. The merchants are providing the product, we are providing the promotion, and the listeners are writing the checks. Many of the merchants that participate in these kinds of plans would not be radio advertisers because the price point is too high to have sustained frequency. I believe it holds promise because it introduces us to a new set of clients whose threshold to price point would not make them obvious radio advertisers."

"Then it's all about execution. The easy part is understanding the model; the tough part is executing it. I believe all of our competitors are focused on this. It's going to be interesting to see who prevails and who comes up with a sustainable approach and can turn it into real revenue."

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“BACK IN 2001, JUST BEFORE CITADEL WENT PUBLIC, I PROPOSED A MERGER TO TEDDY FORSTMANN TO PUT THESE TWO COMPANIES TOGETHER. I AM NOT SURE IF THAT WAS WIDELY KNOWN OR NOT. HE DECLINED.”

Another article soon popped up in the *Wall Street Journal*, and all of a sudden our little industry was getting major media attention. The national financial press was painting the Citadel board as a poster child for greed and as shareholder-unfriendly. It appeared as though the board wouldn't engage with anybody trying to do what most shareholders wanted.

Strictly Business

Suleman, of course, was going to get as much as he could out of the deal, so it was no surprise to Dickey to find himself playing hardball. In fact, Dickey says the relationship between him and Suleman has been mischaracterized. “This was strictly business,” he says. “There's nothing personal here. I have no animus toward Farid or anyone at Citadel.”

There's been no response to any attempt by *Radio Ink* to contact Suleman about the sale of the company. In fact, if you look at most stories about this deal, what you'll see attributed to Citadel is only what you'd see in a company-drafted press release.

Entercom Interest

To make the run-up to the Citadel-Cumulus deal even more interesting, Entercom President/CEO David Field was reportedly waiting in the weeds, ready to spring into action with a wallet full of cash. You might even say he was watching Dickey put the Citadel ball on the tee so he could walk up and take a whack at it. In time, specific details will come out about just how badly Field wanted Citadel; those are things you just can't keep quiet when you run a public company.

Dickey himself acknowledges that it took a while to be sure the deal was really going to go through. “Transactions like these are very complex,” he says. “There are a lot of moving pieces and a lot of interrelated components that can derail a transaction of this size at any moment up until signing. You never know you have it until you're done. It's pretty intense.”

In March it was leaked that the two sides were talking, and another report came out that an offer of \$37 per share had been made by Cumulus. Then came confirmation that negotiations had begun and, eventually, that the deal was done. Dickey gets the ABC Radio stations he's wanted, and it seems he's getting them at a much better price than he would have paid had he won the battle against Citadel a few years back.

Dickey says he didn't think he'd ever see the other side of that transaction: “To be able to come back and put these businesses together five years later, in a much better climate, with the wind at

DICKEY ON INTERNET RADIO

“We haven't had the platform to date to make the necessary investments in our digital infrastructure,” says Cumulus Chairman/CEO Lew Dickey. “With the Cumulus acquisition, we will now have the scale to do so. I believe there is going to be the opportunity to have interactive radio and personalized radio. These things are going to be in conjunction with HD Radio. There will be some genuine opportunities to personalize radio and create an interactive element that will have e-commerce possibilities.

“It's going to take some time to make these things happen. As cars become smarter and are equipped with wireless broadband, I think there are going to be countless opportunities to take advantage of that. I'm a big believer in the point-to-multi-point distribution system that broadcasting provides. We think that is the most efficient way to distribute audio entertainment. We believe wireless broadband offers the opportunity to create a back channel that creates that level of interactivity that has e-commerce implications. Whether that's three, four, or five years from now, it's going to be out there and in practice.

“This requires an investment and a considerable amount of time. We are a working laboratory, and I believe we will have the necessary platform to engage in that. I also think in terms of the niche products, whether it's subscription radio or personalized radio, that too is going to require a great deal of investment. I think while that's something I believe is unproven yet, we should all be looking at it as an opportunity to extend our brands and to offer different user experiences to our listeners and to see if there is, in fact, a business model there.

“I'm not convinced that Pandora has a business model at this stage in the game. I believe very strongly in the business model of broadcast and point-to-multi-point and the ability to have a return path to create a level of interactivity. I think that is something we are going to be spending a considerable amount of time on, and I believe this is going to be an important part of the future and addressability of advertising in our business.”

our back, it's one of these deals where it worked out for the best, and we're excited about the opportunity.”

Then he adds a little factoid that perhaps not many people know about. “It's important to note that back in 2001, just before Citadel went public, I proposed a merger to Teddy Forstmann to put these two companies together,” he says. “In essence, to offer him a route to the public market through Cumulus, rather than taking Citadel public on its own. I am not sure if that was widely known or not. He declined.”

The Story's Not Over

When Cumulus reported its earnings for 2010, the Citadel deal was, of course, a topic for discussion. Even more interesting was Dickey's clear indication that there is more to come from Cumulus. “I've been saying this industry, by statute, can consolidate further,” he said. “I believe it needs to consolidate further to compete effectively in a rapidly changing media marketplace. We are going to have a very strong balance sheet coming out of this and a highly liquid currency. The goal is to be laser-focused on the execution and integration of this acquisition and then to continue to grow this business and judiciously add assets where it makes sense, whether that means vertically integrate or to add more radio stations and build out the platform.”

So who is Lew Dickey's next target? “Nothing that I'm prepared to disclose right now,” he says. “I would say many of the targets in building this company are pretty obvious, and many other targets are not.” **INK**



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Has Radio Gone Soft?

Do we promote ourselves enough?

By Editor-in-Chief Ed Ryan

When was the last time a radio station pulled a stunt like KLIF in Dallas did back in the 1960s, as seen in the picture here? How often do our jocks even leave the studios these days to go out and do something fun or crazy (besides a car remote) to promote their radio station and, by extension, our industry?

How often do two competing companies, with a huge cluster of signals and people and listeners, organize a competitive event to raise money for a charity, with everyone from a GM to the traffic manager part of the event? Seems pretty simple to me. Some would call it "Guerrilla Marketing 101."

At RadioInk.com, we recently interviewed Katz Radio President Mark Gray. Gray's job responsibilities have expanded, and he said part of his new role will be to "do a better job of telling our story." Gray wasn't talking about the Katz story. He was referring to our story — the radio story. He almost seemed a little ticked off that our industry has been doing such a poor job of self-promotion. And not only that, he said we're allowing others to define who we are. "We need to do a better job of defending ourselves," Gray said. "There's a lot of stuff in a lot of trades and a lot of people out there hitting us with stuff, and we need to do a better job of fighting that."

The day after the Gray interview, Arbitron released RADAR 108. The survey said radio has approximately 241.6 million weekly listeners. That represents more than 93 percent of the U.S. population.

RADAR 108 revealed some stunning additional statistics for radio that you would think would translate to more advertiser cash. Since the comparable 2010 report, the number of radio listeners has increased across all major demos, with adults 18 to 34 showing the biggest gains, increasing by 508,000, up to 93.7 percent. The number of



teens 12 to 17 listening to radio increased by 203,000, to 93 percent of all teens.

Arbitron estimates that in an average week, radio reaches 96 percent of adults 24-54 with a household income of \$75,000 or more and a college education. Radio reaches approximately 95 percent of adults aged 18-49 with a household income of \$75,000 or more, and delivers an estimated 40 million weekly listeners aged 18-49 with college degrees.

If those numbers are to be believed — and why wouldn't they be — the simple question is why they don't translate into more, or the majority, of sales to the advertiser. We always hear about how nobody is reading newspapers anymore, yet we're still allowing ourselves to play second fiddle to a dying industry.

We hear how listeners are going to flock to these new "personalized" Internet devices, yet



Greater Media Chairman/CEO Peter Smyth

"WE CANNOT LET OTHER PEOPLE REPOSITION THE STRENGTH OF OUR MEDIA. I THINK WE HAVE SAT BACK AND LET THAT HAPPEN FOR WAY TOO LONG." – Peter Smyth

most of those companies have yet to produce a viable business model. We have a viable business model. We have a huge audience. We are still, after all these years, adding listeners. So what's the deal?

Greater Media Chairman/CEO Peter Smyth says we simply do not promote radio the way we should. He believes the one message we always preach to clients is the one thing we've dropped the ball on: "I think people should recognize that our top-of-mind awareness has been hurt because people are not marketing their stations the way they once used to."

Smyth goes on, "You don't see a lot of television campaigns, you don't see a lot of outdoor or street presence like you used to. You don't have big-name disc jockeys doing different things in different cities. I think that has hurt."

"I think we have some good ideas on how to do that. I believe we have to be competitive in the new digital arena, and we cannot let other people reposition the strength of our media. I think we have sat back and let that happen for way too long."

Emmis Communications Chairman/CEO Jeff Smulyan agrees. "I think we have such a remarkable story to tell," he says, "and we've allowed other people to define us, and we have not defined ourselves well. I think we have



Emmis Communications Chairman/CEO
Jeff Smulyan



RAB President/CEO Jeff Haley

made some noble attempts, but I don't think we've done everything we should be doing."

With 93 percent of the population listening, Smulyan thinks radio should have a bigger chunk of the advertising pie. "We have always been perceived as more of a secondary medium," he says. "I think if every salesperson on the street were armed with five key data points about radio listening, about the impact of radio, about what radio has meant to their local communities, that would be helpful. We as an industry have to make sure that our people on the front line are delivering this message every day."

A president and CEO of the RAB, part of Jeff Haley's role is to arm those salespeople. He says, "In this ever-changing competitive landscape, stations need to be certain that their sales staffs have the tools to address advertiser needs and help them develop strategic ideas incorporating all of radio's platforms."

"Sales professionals who have these skills under their belts will inherently help promote radio with those advertisers they work with. We need to continue to be ambassadors for our medium — from the knowledge and information we share with clients and agencies to making it easier for them to do business with radio. Share and communicate success."

HOW YOU CAN DO A BETTER JOB PROMOTING RADIO

FIVE TIPS FROM SCBA PRESIDENT MARY BETH GARBER

1. Learn the names of all the advertisers (especially retailers and direct response) who have been advertising on your station for more than two years. Would they come back if they didn't know they were getting a profitable response from the station? Ask some of these two-year-plus advertisers if you can have reluctant prospects talk to them about their success with your station.

2. Know your product. Know the facts about your listeners. Know the personalities of your personalities. Listen for subtle clues in what they talk about on air, what they like (or don't), and think about how you could leverage that into attracting an advertiser. Talk to your programming and promotions people about who they think the listeners are and what they like (or don't).

This is what I call your station's "virtual neighborhood." You want to be able to have an advertiser analyze your virtual neighborhood the same way they would if they were building a new store or extending service into a new marketing area. What would they ask the Realtors? Have them judge your station's virtual neighborhood against the same criteria. If your station were a brick-and-mortar neighborhood, would they build a store there? If the answer is yes, they should understand why building a virtual "store" in your virtual neighborhood makes dollars and sense, and why they should treat the advertising investment on your station the same way they would a brick-and-mortar location. They'd commit for the long run.

3. Have pictures from recent promotional events on your smartphone or iPad. If the advertiser tells you no one listens to radio, ask them how these people would know about or want to show up at these events.

4. When you go into a business or meet people, ask them if they listen to radio and what their favorite station or personality is. This will remind them that radio is a welcome, fundamental part of their lives.

5. Know, understand, and believe that radio is NOT dying, or even considering retirement. It is thriving. And the more ways we find to connect with our listeners on an emotional and local basis, the more radio will thrive.



SCBA President Mary Beth Garber

We've worked with advertisers who are excited and eager to share the gains they've seen in their business when they've used radio. We've published case studies that are available at RAB.com. Agencies are always reaching out to RAB's business-development team seeking examples of radio's ability to influence behavior and drive traffic. We will continue to do so and share success stories."

Haley points out that radio can always do a better job of promoting itself. "The industry is committed to speaking with one voice and promoting the fundamentals of radio's performance, along with the innovation and tremendous success we're experiencing," he says. "Many advertisers have already experienced radio's ability to build awareness and drive sales. We have research that proves this. We have to take this information and share it within the advertising community. We're committed to this effort and will work with the industry to continue to advocate for radio."

NRG Media President/CEO Mary Quass believes for a lot of reasons that radio hasn't promoted itself very well up to this point. "In a recent meeting with agency people, I was stunned at the comments about how hard radio is to buy, how hard it is to get on at the last minute, and how radio is losing audience every day," she says. "Reality: wrong, wrong, wrong. Boy, have we dropped the ball on self-promotion."

Quass reminds salespeople that they must never assume. She explains, "In every way and in every contact with our clients, we must sell radio! Clearly we need to overcome the perceptions about radio and how it stacks up in the age of digital media. Be proactive. When was the last time you started a sales presentation by talking about why radio is a great place to be? Answer the questions your client has but may or may not ask. If the client thinks radio is losing listeners daily, or believes any of the other wrong assumptions, even the best radio plan on your station may never get a chance to prove itself."

Southern California Broadcasters Association President Mary Beth Garber says, "Neither we nor the people for whom we are a major source of revenue have done enough to promote radio. Radio should be ashamed of itself — for being too ashamed of itself to even promote the positive stories and facts that already exist. We should start with facts. The facts really are in radio's favor. Radio and Arbitron together should be promoting those facts on a consistent basis, with the broadest outreach possible."

Garber continues, "We should take on our challengers in panels and debates that radio sponsors at AAAA, Association of



NRG Media President/CEO Mary Quass

National Advertisers, and Advertising Research Foundation conferences. We should be developing white papers we can present, like the ones from www.radiolab.com. We should not let a single slur — based on perception or misconstrued or incomplete facts — stand unchallenged. Most of all, we should strive to produce the very best in unique and relevant content that can be distributed not only through radio's many delivery systems, but also through today's constantly expanding social networking systems. If we continue to be relevant and wanted, we will prevail."

Garber says the SCBA is working with Arbitron to develop and publicize the positive points of radio. "These points include growth in listenership; the continued engagement of our listeners; and proof that more young people, despite what they or their parents believe, are listening to, responding to and engaging with radio," she says. "We have the proof. It's reliable and statistically sound. Again, together with Arbitron and our advertisers, we need to delve for it and deliver it to the publications and associations that denigrate us."

Haley agrees that radio needs to interact more with advertisers at every level. "We are continually working with advertisers and their agencies to understand radio's role in the marketing plan and keep radio top-of-mind," he says. "We've made great inroads in the last few years, but we can always do better. Ongoing efforts to share and discuss radio's capabilities, like the recent Allstate Radio Day the RAB coordinated with our members and the Allstate/Leo Burnett team, is the direction we're headed toward."

Haley says we should remember and constantly promote that radio is everywhere — on air, online, on site, and on demand. "Through technology we provide opportunities and consumer touchpoints for advertisers that other media can't," he points out. "We can't lose sight of that. Reach, relevance, and receptivity — that's what defines radio. Telling that story and offering advertisers the full suite of audio sponsored content platforms is unmatched by any other media. We are telling that story and will continue to amplify it in the coming year."

Finally, Smulyan says we must keep delivering our message: "First, to America's advertisers, that radio is not going away, that it's more vibrant than ever. I just don't think people understand that. It's a great story, but the perception is 'Oh, my gosh, first our listeners were going to leave for satellite radio, and now it's all about Pandora.' Whatever the latest fad is. Even though they have never been viable businesses, they have done a brilliant job at eclipsing us and changing perception." **INK**



HOW ARE YOU PROMOTING RADIO?

Send us pictures of your billboards. Send us copies of your television ads. E-mail us the audio of your radio commercials. Tell us about advertisers who are having great success with our medium. Whatever you're doing to promote radio, we want to hear about it so we can share it with the industry. Send all materials to edryan@radioink.com.



Five Secrets Of Great Community Radio

There seems to be a lot of talk about all forms of media becoming “hyperlocal” and “superserving their communities” — but not much action. While I don’t advocate that we go back to “the way things used to be,” and even challenge that notion on a regular basis with our stations, I do believe that there remain valuable lessons to be learned from the past.

A good share of the secrets of success in the radio business, in my opinion, can be found in the study of human behavior. After all, successful radio stations really are a reflection of the needs, wants, and desires of the audiences they serve.

Here are five secrets to being a great part of listeners’ lives and the community.

1. Be my friend. Everyone seems consumed with amassing tons of “friends,” but the reality is that there’s more to friendship than seeing a name you know and a clicking on an “Add as a friend” button. Radio was the original social network; all my friends listened to my favorite radio station. Ask, and most people will be able to tell you what their favorite station is. And if they can’t, that’s a perfect place to start this journey.

2. Find out what I do. At NRG Media, we regularly challenge our stations to find out what our listeners do. If I’m a listener, pay attention to how I live my life, what is important to me, what I’m into, what I talk to my other friends about, what I worry about. It’s pretty hard to be my friend if you don’t know what I do.

3. Find out what I need. As you explore how I spend my time, you will also uncover what is important to me and my community and get ideas on how the radio station can provide service. Radio has long been a champion of serving communities in times of disaster, but it shouldn’t stop there. Remember, I *am* the community. If I’m facing challenges like high unemployment, health issues, etc., what can you do to help?

4. Make me feel good. Now that you know who I am, what I do, and what I need to make me glad, we’re friends! Have you ever met someone, and, after spending time with them, said, “Wow, I really liked him,” or, “She was great”? Know why? Chances are that person made you feel good in some way. Take every opportunity to make me glad I spend time with you. Make me smile because you remembered my birthday, or because my team won, or because I have chosen to live in this terrific community.

5. Repeat steps one through four. Don’t just be my friend one time, when it’s convenient or because you are in ratings. Do it every day because that is how great radio stations operate — and because you are the community too.

Finally, how will you really know if you are a great community radio station? Ask yourself: Is the community a better place because of me? **INK**

Mary Quass is President/CEO of NRG Media. E-mail: mquass@nrgmedia.com.



LOOKING FOR A JOB IN BROADCASTING?

Or maybe to advance in your current career? Then Career Day is the right place for YOU!

Wednesday April 13 • 9:30 a.m. – 3 p.m. • Las Vegas Hilton

Come meet recruiters from leading media companies, including PBS Television, CBS Radio, Ericsson Television, Edge Technologies and many more. In addition to a variety of media recruiters, Career Day includes a series of informative sessions, one-on-one career coaching and a Dressing for Success session.

Join us at Career Day and explore a future in broadcasting. The broadcast industry is looking for you!

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What Makes A Great Manager?

Everyone knows it takes some special qualities to be a great manager. But there are a million variables, and a lot of opinions on what's most critical day to day, as well as about what to look for when considering a management hire. Radio Ink asked three top veteran GMs: What's the number one strength for a manager, and how do you spot it?



"GOOD MANAGERS OBSERVE AND LEARN FROM MULTIPLE SOURCES ALONG THE WAY." – Chris Wegmann

Chris Wegmann: The main thing I look for in a manager is leadership. There are all types of leaders, from loud to quiet and everything in between, but a good manager leads. They get all the facts before making decisions and have the wherewithal to make the tough choices that have to be made, with the company's best interests in mind. They don't play favorites — although they do have favorites.

Some people have said that great leaders are born, not made. There is some truth to that, but you certainly learn from your mistakes over the years, and good managers observe and learn from multiple sources along the way.

Leading by example is another trait that the good ones have. Look at their ethics: family, work, and sense of community. This is why the good ones are always in high demand.

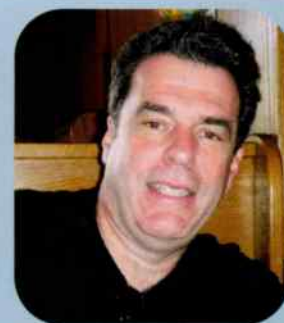
Chris Wegmann
Regional VP, Radio One
Washington, DC; Dallas;
St. Louis

"EVALUATING MANAGEMENT CANDIDATES EFFECTIVELY IS ONE OF THE MOST CHALLENGING TASKS FOR LEADERS."

– Chuck Bortnick

Chuck Bortnick: Spotting the number one strength in a manager should be a priority in the hiring process. Evaluating management candidates effectively is one of the most challenging tasks for leaders. Anyone with the right background can make himself or herself look good on paper. Everyone has good people to call for references. As for the face-to-face meetings, you can only have so many before you have to make a decision.

Thus, assuming the background and match look positive, I focus on the candidate's ability to recruit and train a winning team. Nothing is more critical than a manager's ability to attract the right candidates and help them get up to speed quickly and effectively.



Chuck Bortnick
Regional VP/Northeast
Cumulus Media



Carol Kuster: The ability to see the forest in spite of the trees is the number one strength needed in a manager. To be more human-resources-correct, a manager needs vision. Management must have an overall and long-term view of where the team must go. From there, a manager has to write the script from end to beginning, using open language upon which the team can expand.

To further add challenge, our forest has lots of outside factors that can put it endgame in a constant state of flux. Today's end may not be tomorrow's due to staff changes, economic changes, product failings or successes, mandates from a higher power (corporate, not God, although sometimes it is tough to tell the difference), and a host of other issues. To keep on task, a manager must constantly evaluate the team's actions, asking, "How does this get us where we need to go?" If the answer to that is "It doesn't," scrap that scene because the team's resources aren't warranted.

"A MANAGER MUST CONSTANTLY EVALUATE THE TEAM'S ACTIONS, ASKING, 'HOW DOES THIS GET US WHERE WE NEED TO GO?'" – Carol Kuster

A caution to managers who are great at seeing the forest is not to forget that it is indeed made of trees — living, breathing organisms, without which the forest could not exist! In other words: the people who make up the team. A manager who neglects the tender care and feeding required for individuals to grow and contribute to the overall health and prosperity of the team soon finds himself in a space void of trees, brush, or vegetation of any sort. And that's not a forest, it's a parking lot. **INK**

Carol Kuster
General Manager
KWBG-AM/Boone, Iowa
NRG Media

2011's Great New Radio Facilities

Every year radio stations across the country — in fact, all over the world — spend considerable money, effort, and time rebuilding their facilities. It takes a lot of planning and a great many people, both inside the station and out. The owners who put the money on the table. The GMs who implement the plans. The engineers who wire and rewire, crawl and climb. And the vendors who bring radio the latest state-of-the-art technology. It all leads to that crystal-clear, smooth sound we all hear come out of that box every day.

Here are just a few of the great-looking facilities built out in the past year and how they came together.



Clear Channel Radio/New York WAXQ, WHTZ, WKTU, WLTW, WWPR

The studio and theater were a year in construction, CCR/New York says, while the green screen took nine months.

Equipment includes: Audemat, APT/Worldcast, SAS, RCS/Prophet, Telos, Adtran, HP, Cisco, Avocent, Snapstream Media, Evertz.

In the theater: ETC Net, GrandMa, Arri, Martin, Pulsar, Comar, Varilite, CK Icolor.

Audio tech: Digidesign Protools and Profile consoles, Crestron, Outline (FOH Array) Outline LAB15 (subs).

Photos: Atsushi Tomioka



Bonneville/Phoenix

The remodeled studios at Bonneville's KTAR-AM & FM and KPXK-FM in Phoenix.

Equipment includes: Harris PR&E VistaMax Envoy networked audio management system, RMXdigital control console, NetWave audio console, StereoMixer digital, 3X6 headphone dist. amp, Harris Pacific Design Center/Custom Furniture Designs, Harris World Feed Panel, Harris VistaMax intercom system, Harris Integrator HRK Series racks, Tascam 1 RU Professional CD player, Marantz compact flash recorder, Symetrix 6200 AES/EBU dual-channel mic proc., Telos 2101 Studio I/O 2101 Desktop Director, Mackie HR824 powered studio monitor, Mackie HRS120 studio subwoofer, ElectroVoice RE-27 microphones, Fostex RM-1 Stereo rackmount monitor, Humanscale LCD monitor arms, Yamaha Active monitor-5" woofer.



Greater Media/Philadelphia

It took about four months to build out the new studios for Greater Media's WMMR-FM/Philadelphia.

Equipment includes: Axia consoles and audio distribution, Shure microphones, Symetrix voice processors, JBL speakers, Radio Systems headphone amplifiers and wiring termination, Telos studio telephone system, CertainTeed Adagio acoustic ceiling, VoxPro digital audio workstations, Studio Technology custom studio furniture, Yellowtec microphone and monitor arms.

Photos: Charles Bartholomew



Capital FM/London, England

It took 10 weeks to build this new facility, says owner Global Radio.

Equipment includes: Preco Broadcast Systems Logitek Remora mixers, Oxford Sound and Media furniture, Media Powerhouse AMX audiovisual system, Broadcast Bionics Genesys playout system and PhoneBox call handling system, RCS UK Burlri newsroom system, and Telex Talkback.

Photos: Global Radio

Alpha Broadcasting/Portland, OR

KXL-AM 750 and KINK 101.9-FM are part of the six-station cluster owned by Alpha Broadcasting in Portland, OR. Construction took nine months from start to move-in.

Equipment vendors included BGS (primary dealer), BSW, SCMS, Graybar Electric.

New equipment includes: Air Tools 6100, APC Rack ATS, UPS, Audion Labs Voxpro, Axia Element, IP intercom, Powerstation, Broadcast Electronics Audiovault, EV RE27N/D Evertz fiberoptic transceiver, Fostex PM0.4, Omnidax furniture, Sony CD players, Telos NX12, Yellowtec Mika, Kohler 180 kW diesel generator.

Photo credit to: Jeff Allen



KPCW/Park City, UT

It took about a year to complete the new studios at this nonprofit community radio station in Park City, UT.

Equipment includes: Adobe editing software, Aphex mic processor and audio processor, Audioscience sound cards, Belden cables, Broadcast Tools automation switcher, Comrex phone switch, Denon CD player, Electro Voice mic, Fostex audio monitor, Harris consoles, routers and other equipment, JBL monitors, Mackie mike preamps, Marti receiver, OC White mic stands, Orban Optimod 8100A audio processor, Sony Mini Disc, and Tannoy R6 speakers. **INK**



EVEN A TIN CAN AND A STRING... I have 4,212 likes on Facebook and 7,343 people following me on Twitter. You'd think these cheapskates could hook me up with a halfway decent microphone.

SEARCH YOUR ARCHIVES. Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say mature?) photographs of people, stations, or promotions to use on our Blast page. All photos will be returned, but please LABEL them with identifying captions, including a return address and contact name. Mail to: Editor, *Radio Ink*, 2090 Palm Beach Lakes Blvd., S.e. 300, West Palm Beach, FL 33409. Photo: Broadcast Pioneers Library

Coming April 18 In Radio Ink

■ Townsquare CEO Steven Price is building a nice little radio company. He's quietly assembled 166 stations, and, up until now, he's been relatively quiet. In our next cover interview, we ask Price how Townsquare got rolling, how it put together its portfolio, and what his plans are to grow the company even more.

The Adult Contemporary format. How is it holding up?

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- The Secret to Big Sales
- Great Voicetracking Tips

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*-Leslie Whittle, Program Director
KRBE, Houston, TX*



- Modular Operation in Op-X allows for a tiered system at a fraction of the cost of its competitors.
- Each studio client is capable of accessing all Audio Server modules on the network.
- Remote voice-tracking allows for creation of content for remote studios also running Op-X.
- The revolutionary design of Op-X's clock builder turns the previous task of scheduling satellite programming into a few simple clicks.
- Share serial devices from any machine using the Op-X Serial Server.
- Importing logs now gets its own module that takes confusion out of the process.
- Engineers will enjoy Op-X because it's easy to install, maintain, and has automatic backup features.

AUTOMATION

SIMPLE • POWERFUL • REDUNDANT

Not since Axia audio-over-IP was introduced to the broadcast industry have we at BGS been so excited! It is with great enthusiasm we'd like to invite you to take a look at the new Op-X Radio Automation delivery system for any single or multi-station cluster. Op-X's versatility allows it to operate seamlessly with either Axia IP-Audio networks or legacy audio consoles.



Remembering Art Constantine

Do you recall the print ads for Fidelipac cart machines from the radio trades several decades back? A man with unruly locks and a robust black mustache struggled under the weight of a stack of machines as he wobbled across the room, wearing a cat-who-ate-the canary grin as if in on some inside joke. Once, he even donned lederhosen.

The man in those ads was Art Constantine, radio-industry veteran, who in March was tragically killed in a motorcycle accident that also took the life of his wife, Lisa Schub.

Art and I were colleagues; we worked together at *Radio World* and became close friends. It was through my social network that he met Lisa, and I was delighted to attend their wedding. Art was also a supportive friend during the '90s, when I battled cancer.

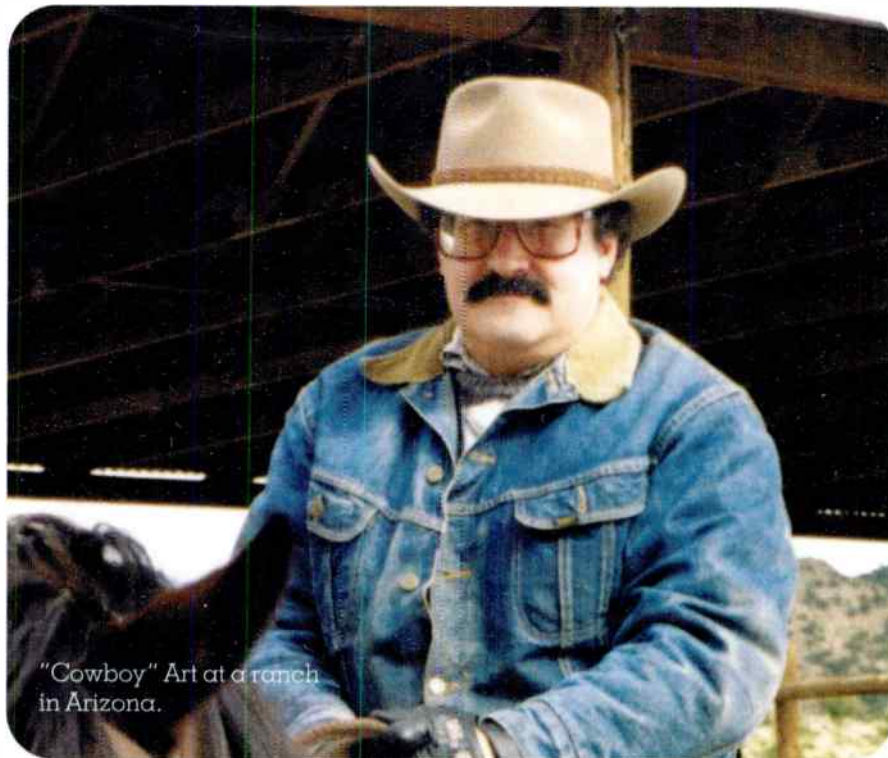
The thing I remember best about Art is his wonderful sense of humor.

Some people tell jokes. Art was genuinely funny. He once had a waitress in Falls Church, VA, convinced he was Gene Shalit, the TV movie critic. At the time, with Art's curly black afro and droopy mustache, it was easy to see why she was taken in. No matter how many times we ate lunch there, he never let on that the whole thing was a ruse.

If you went to use the restroom when eating out, you'd return to find the waiter shouting questions at you. Art would have "helpfully" mentioned that you were hard of hearing and instructed the server to "talk extra loud." If you asked Art, "Can you help me out?" his pat answer was, "Sure! Tell me how you got in."

Fast-traveling machines were his passion. He had a pilot's license and loved to fly. One time we got lost, airborne in a two-seater, on a trip back from Ocean City, MD.

The radio had stopped working, and, with thick fog all around, we managed to go south instead of north. When the fuel gauge read "E," we made an emergency landing on an airstrip that turned out to be Dahlgren Naval Base: *Restricted Access Only*.



"Cowboy" Art at a ranch in Arizona.



Art Constantine at Cafe du Monde in New Orleans.

The MPs who came streaming out, rifles drawn, were not amused.

Art regaled friends with stories of hapless "Uncle Max" — convoluted, zany tales that ended with a punch line. I was certain they were made up, until the day I met the real Uncle Max at Art and Lisa's wedding.

Everyone who knew him has stories like these or can call up some of his favorite humorous catchphrases. He would start conversations with total strangers and have them in hysterical giggles within minutes.

Art and Lisa loved traveling to road rallies on their Honda Gold Wing. He never lost his enthusiasm for motorcycles, despite the fact that his younger brother was also tragically killed in a bike accident many years ago.

Art covered a lot of ground in the industry, working in radio, at equipment manufacturers including Moseley, Fidelipac, Modulation Sciences, Musicam USA, Aptx, and ATI, and at trade publications. No one who met him was left untouched by his good humor, warm laughter, and great stories.

The NAB Show and the equipment sector of our industry will just never be as interesting without him. Or as bright. ■

Judith Gross is Editor of Tech Ink. E-mail: judith@radioink.com.

NAB 2011 Product Preview

Some suggested products to check out while you're on the NAB exhibit floor. There are plenty of new toys for radio broadcasters. Here's a quick sneak peek.

Nautel VS HD



Introducing the VS HD, a two-rack unit digital radio adapter for the company's VS Series FM transmitters. The

VS HD is designed to bring affordable HD Radio to low-power FM stations.

It incorporates an HD Radio exciter and Engine card into a single unit. Nautel notes that the combined package of a VS transmitter and the VS HD adapter carry a list price comparable to the traditional pricing for an HD Radio exciter alone.

Enco Presenter/2

Presenter/2 is an upgrade to Enco's Presenter live assist radio automation system. It features "LiveList" technology to allow sharing of monitoring and control of a Presenter screen from any workstation on the network. One addition is a manual mode, designed for times when manual control is needed while still allowing an instant return to live assist or automated mode. Enco will also introduce a new remote voicetracking technology to track and administer voicetracking from one market to another.

Broadcast Electronics "Mission Critical Radio" and more



The company will show its portable radio systems used by U.S. military and other radio operators for remote, temporary, or emergency operations. It includes BE's AudioVault studio control system and the 1kW STX LP transmitter, along with mixer, audio processor, and audio-over-IP connectivity, in one rugged case.

Expect some new moves for AudioVault, aimed at multi-tasking. The company will

also introduce TagStation, jointly developed with Emmis Interactive, for tagging music. And look for the debut of Crowd Control, a new social media tool.

Harris

Harris will present three new products at the show:

Flexiva air-cooled VHF FM solid-state transmitter, available in power levels up to 20kW.

FlexStar HDI200 HD Radio importer to accept, manage, and multiplex HD Radio advanced applications services, a 1RU



available with an included iBiquity HD Radio software

license, or as a hardware upgrade for existing importers.

Multi-System Controller (MSC) for redundant transmission that extends a transmitter's redundancy and power range by enhancing the functionality and control of two or more transmitters.

Wheatstone And Audioarts

Wheatstone will show the IP-



88VE audio processing BLADE with eight fully independent Vorsis and embedded three-band stereo audio processors, as well as the SideBoard control surface for the WheatNet-IP Intelligent Network.

Audioarts Engineering will introduce the IP-12 digital radio console, with compact footprint at an affordable price. The company will also debut the X-12 digital radio console, for small to medium-sized radio studios,

Axia

New is iQ, Axia's latest IP console — a standalone console that networks up to four iQ cores without an external Ethernet switch.

Axia will also expand its IP intercom system with the introduction of a pair of new 20-station desktop stations, for use throughout a radio facility.

Also new from Axia is the SoftSurface Virtual Console, with real-time remote control of the Axia Element 2.0 mixing console from any PC connected to the Livewire network.



Logitek

The company will show the increased capacity of its JetStreamMini console

engine. The networking platform now offers the highest I/O density in the industry, with the ability to handle up to 128 channels within a single AoIP node.



Inovonics

New is the INOmini 632-HD Radio monitor, which combines the features of a professional-grade HD Radio monitor/receiver with diagnostic and troubleshooting tools for FM and HD stations. The David IV is a new FM processor that continues the company's tradition of "David vs. Goliath" processors.

ESE Audio Products

Stop by the ESE booth to see the full line of radio products, including its digital audio level indicators; its family of rack-mount digital audio level indicators; the ES-244 audio level impedance/interface; and its range of distribution amplifiers. ■

Not Content To Be Content

Another NAB Show — and how things have changed. I think of how much easier it is to navigate the convention floor these days, via texting, cellphones, and WiFi. I remember one year when all the editors of a publication I worked for had walkie-talkies so we could cover all the booths with a strategy of “zone offense.”

Of course, technology has changed more than just a journalist's job.

Now a new product is just as likely to be software version 3.0 as it is to be a hard-wired, rack-mountable gizmo. Increased networkability and mobility are the most sought-after features at the radio equipment booths. And to tantalize a would-be

customer, a sales rep at those booths is just as likely to be discussing cost-benefit ratios and translating techno-ese into bottom-line data a manager will understand as he is to be throwing about specs like SNR, dBs, or frequency response.

As a writer, I'm fascinated by how the technological changes have sparked the invention of whole new vocabularies. We talk about I/O and IP, bits and bytes, data rates and convergence with newly minted understanding. And integration means something entirely different than it did when I was growing up in the '60s.

Which brings me to the NAB's positioning statement for the 2011 convention: “Where content comes to life.”

That's augmented by a series of subheads on the association's website: Content Lifecycle, Content Creation, Content Management, Content Commerce, Content Distribution, Content Consumption.

So, just in case we missed the point with the first statement: It's all about the content.

Really?

Is that what we are now? Not radio and TV, not broadcasters, not audio and video producers, but content?

How content are we?

If you look up the word *content* in the dictionary, you probably won't find this intended meaning first. You'll find that *content* is an adjective, first used in the 15th century, which means “a satisfied state of mind.” It's not usually a noun.

But today, we have to be content to be content. What that means is, borrowing from the world of computer jargon, what radio broadcasters do is roughly equivalent to whatever ephemeral words you'd find on a website or blog. No more, no less.

We don't inspire, educate, provoke thinking, touch people's lives, create memories, ease the ills of the lonely, provide

instruction and a voice of reason during times of crisis. We don't even entertain anymore. And we certainly don't lead. We are mere “content.”

I much prefer media veteran Bob Pittman's definition of who we are. As I'm sure you know, he made his mark by founding MTV, as a major executive at AOL, owning radio and TV stations, creating electronic newsletters, and, more recently, investing in and setting to work creating media and entertainment for Clear Channel.

Pittman once said during an interview that the computer is for information, TV is a hobby, and radio is a companion.

In my book, being a companion beats being “content” any day of the week.

At The Show, And After

Some things to check out during the NAB Show:

The NAB has a series of mini-sessions scheduled at various points on the NAB exhibit floor. They call them “PITS,” which stands for People Integrating Technology Sessions. I will be sparking a lively discussion of radio's future at one of these PITS. You can catch

it Monday (check the NAB program for exact location) at any of three different times: 11:30 am, noon, or 12:30 p.m. Join me, and let's have some fun.

I will also be live-blogging my visit to the NAB Show, with info, interviews, photos, and my take on what's happening, so whether you're at the show or just want to feel the experience of being there, check out my live blog at: www.jgradio.wordpress.com.

And a reminder about a post-NAB must for anyone concerned about the future of radio and radio's place in the digital world: *Radio Ink* magazine presents its annual Convergence: Radio's Digital Media Conference at Microsoft's Silicon Valley Campus in Mountain View, CA, May 18-19.

On the two days before, May 17 and 18, I am hosting *Radio Ink's* Tech Summit, with a full schedule of sessions equipping stations to meet their digital future. Our theme is “Brainstorming Radio's Future.”

The roster of attendees is already filling up for both Convergence and the Tech Summit. I urge you to get your registrations in as soon as possible. You can find information on both events at www.radioink.com.

Catch you on the Vegas Strip. ■

Judith Gross is Editor of Tech Ink. E-mail: judith@radioink.com.



An algorithm like MP3 reduces the bit rate and thus the "size" of digital audio, which means that audio can be sent cost- and time-effectively through computers and become increasingly mobile without any noticeable degradation over time.

what lies ahead for Fraunhofer, and how could the company's latest developments take radio into newer, bolder digital environments?

In January, at the International Consumer Electronics Show, Fraunhofer pushed the envelope even further by introducing surround sound — for audio alone. The company announced MPEG Surround, which allows for cost-effective surround audio at low bit rates. Fraunhofer is licensing the technology to receiver manufacturers to encourage them to bring surround audio products to market and into consumers' living rooms.

Texas Instruments is the first company to partner with Fraunhofer to provide the chips for MPEG Surround

Audio receivers. Trommler notes that MPEG Surround could have far-reaching implications for the radio industry, if stations in the U.S. are willing to take some

chances and if receiver manufacturers help create a standard.

Mastering And Production

For audio production, Fraunhofer this winter partnered with another company, Sonnox Ltd., to produce the Pro-Codec plug-in, letting audio engineers listen to audio encoded in MP3 or another coded format (for example, Surround) in real time instead of going back and forth between encoded and non-encoded audio each time an edit is made.

Both Surround MPEG and the Pro-Codec plug in will be at the Fraunhofer booth at the NAB Show.

For both these innovations, as it did in the original introduction of MP3,

Trommler says Fraunhofer will put a big push behind licensing a new technology once the research and development phase is complete.

"It can be a chicken-and-egg-situation," Trommler says, "but it's as much up to the receiver industry to embrace new technologies as it is for broadcasters to start using them. Licensing is a big part of our business."

The success of MP3 and now, AAC, shows exactly how widespread and beneficial a new technology can become when all sides of the equation, from new idea to lucrative market share, are working together. ■

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The Fraunhofer-Sonnox Ltd. Pro-Codec plug-in



Beyond MP3

What's Ahead For Fraunhofer?

There are technology innovations that enhance everyday lives and become widespread. Then there are technology breakthroughs that penetrate our very existence and forever change the way we experience the world. Few would debate that MP3 falls into the second category.

MP3 may be a household word by now, but the name of the company behind it probably isn't. Fraunhofer IIS Audio and Multimedia Division is part of Munich, Germany-based Fraunhofer-Gesellschaft, Europe's largest applied research organization. Partly funded by the German government, the company has 17,000 employees worldwide and is composed of 59 institutes conducting research in everything from health and medicine to transportation to alternative energies and, of course, communication.

When the MP3 algorithm, or coding technology, made its debut a couple of decades ago, the researchers and developers working on it had no idea that it would become a worldwide audio standard.

"At the time, our developers were working very hard to complete MP3 and were hoping it would gain acceptance," says Mandy Trommler, marketing manager for Fraunhofer's Audio and Multimedia Division. "But even they never expected it to grow to what it has become."

"Lossy" Format

An algorithm like MP3 reduces the bit rate and thus the "size" of digital audio, which means that audio can be sent cost- and time-effectively through computers, loaded onto smaller and smaller devices, and made increasingly mobile without any noticeable degradation over time such as you'd have with analog technologies like tape. The quality of the audio changes with

the bit rate used to produce it — the higher the bit rate, the better the quality and the larger the digital file.

MP3 has been considered a "lossy" format at its lowest bit rates; Fraunhofer and other digital coding researchers used the biology of hearing and the ear, acoustics, and digital know-how to create

the algorithm, which takes away pieces of the audio the human ear can't hear. At first, audiophiles were aghast at the possibility of such digital sleight-of-hand.

But by now, with the success of MP3 and its triumph as an audio standard in everything from portable media players to cellphones to digital audio mastering systems, those concerns about quality have disappeared.

Apple, AAC, And More

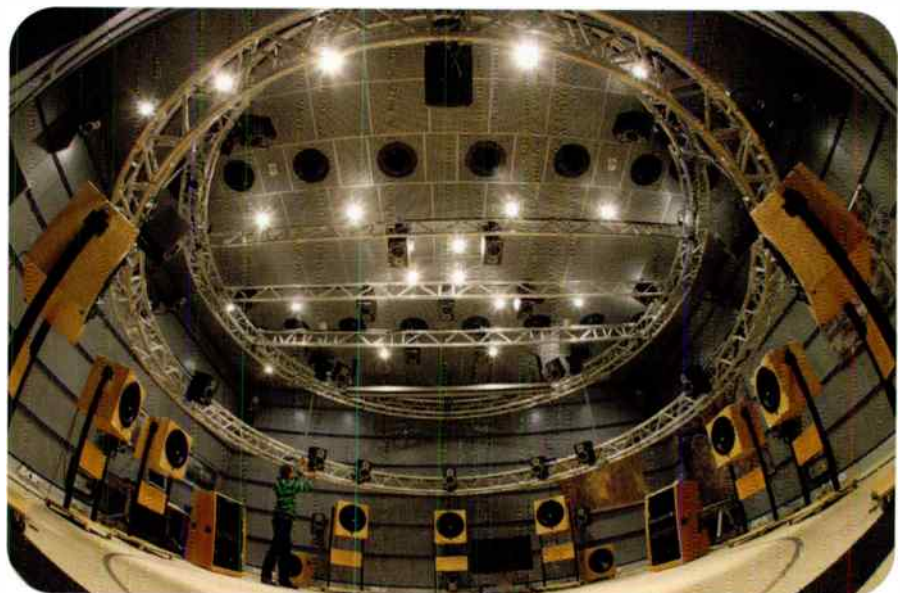
Yet the developers at Fraunhofer have not been resting on past victories. "We are continuing to raise the quality of the audio as we reduce the bit rates even further," Trommler says.

The results are even newer algorithms, such as AAC — Advanced Audio Codec — sometimes called MP4. That's the audio standard used by Apple in iTunes and its various music products.

Having created a standard with MP3,



Texas Instruments chip set for Fraunhofer's MPEG Surround for audio



The high-tech acoustics lab at Fraunhofer, IIS



And because it's *The Dave Ramsey Radio Show*, everything was built and installed with — of course — no debt.

In The Studio:

Visual and aural impact: A custom-built desk with recessed tiers, glass inlays, and oversized video screens on the walls add to the sleek, shiny, well illuminated look.

Console/Networked AoIP System: Axia with built-in mic processing.

Dave's Headset Mic: Sennheiser 25 HD

Headphones: Sennheiser HMD 25

Phone system: Telos' Assistant Producer call screening and Nx12 digital hybrids

Processing: Axia A/X

Broadcast Delay: Air Tools (10-second delay)

Production Capability: Adobe Audition audio editing and mixing software

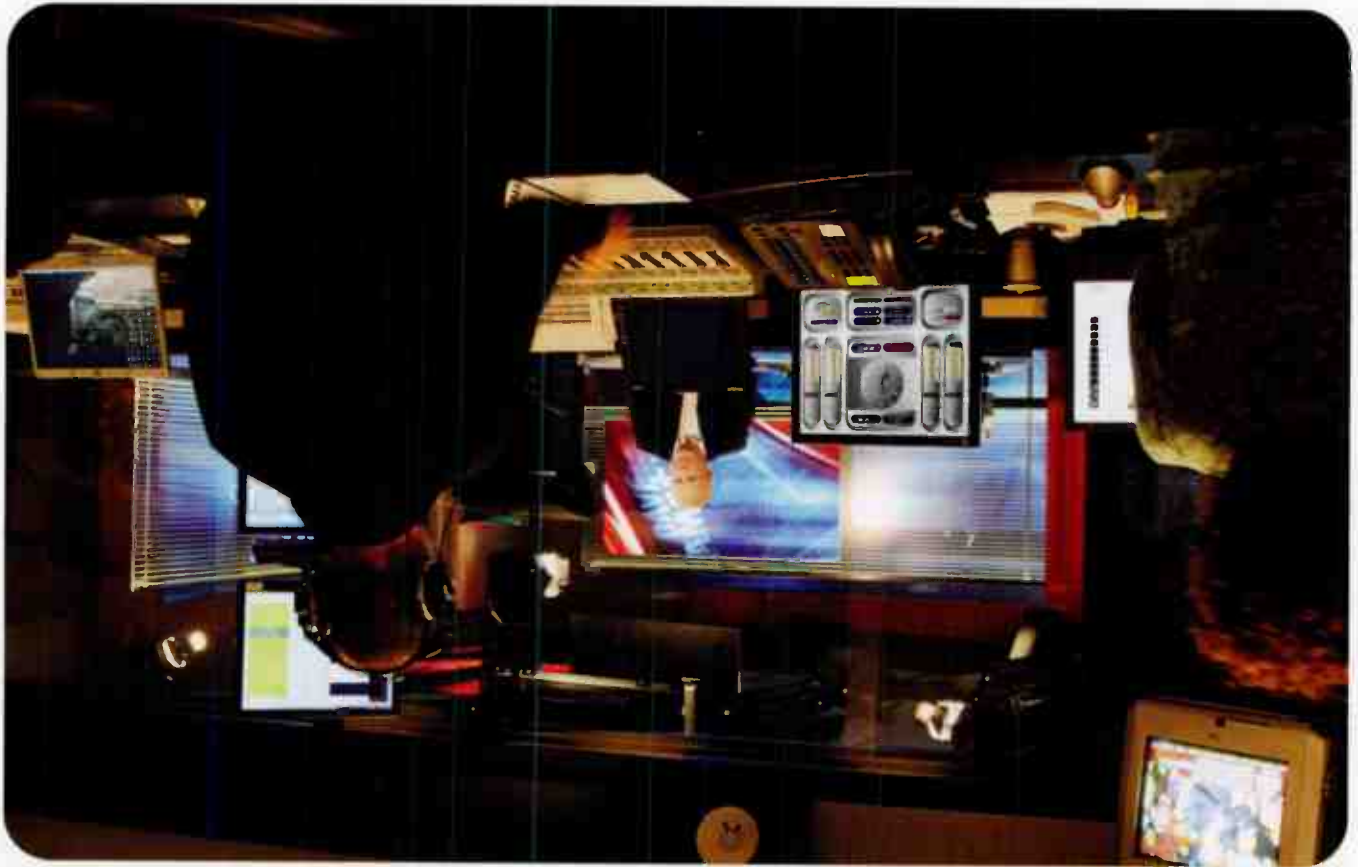
Broadcast Software International Simian automation system and Sringer instant record and replay

The Dave Ramsey Radio Show features few live guests, and call-ins are the major feature of the broadcast. The studio is behind glass in the center of an open space that includes a lobby, a dessert and coffee shop, and a store that sells Dave Ramsey books and products. Guests can interact with Dave via phone — and things can get especially rambunctious on "Debt-Free Fridays," when families show up to yell, on air: "We're debt-free!" to much fanfare and applause. ■

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The Dave Ramsey Radio Show

Anyone who has listened to Dave Ramsey knows his story: a millionaire in his 20s, he lost everything, then became a millionaire the second time around, rebuilding by — among other smart moves — living debt-free.

Ramsey has become one of the most popular radio hosts in the country, sharing his wisdom and inspiration with millions via a three-hour radio show each Monday through Friday, broadcast from Brentwood, TN, and heard on more than 450 radio affiliates and online. The broadcast started as a local show on WWTN in 1992 and began self-syndicating in 1996.

When cable TV channel Fox Business Network decided to simulcast the show in 2007, Fox hired a general contractor to build a studio that not only sounds good, but looks great on TV. (The show is no longer a part of the daily FBN lineup, but Dave still does live shots and appearances.)

Shortly before that, Senior Producer Blake Thomson had hired a full-time chief engineer, Matt Aaron, to handle the demands of the expanding broadcast operation. Together with the team, they chose state-of-the-art equipment. The result is a true showcase studio.



Distributed Systems

While consolidated systems aren't disappearing, the distributed model is quickly coming into favor because it fits into a wider range of budgets and the simple concept reduces clutter and complexity.

The key difference with a distributed model is the lack of a central router. Instead, each studio has the rack equipment essential to its specific operations while smaller routing components and edge devices establish connectivity among multiple studios. Removing the central router from the design further reduces wiring and equipment needs, minimizing costs and simplifying labor.

Consider how a single on-air studio might look in a distributed model: Local routing products and edge devices connect to the local console and a network switch to enable source sharing. There is just the number of additional inputs and outputs required for local rack equipment, which may include audio processing systems, codecs, receivers, and playback equipment.

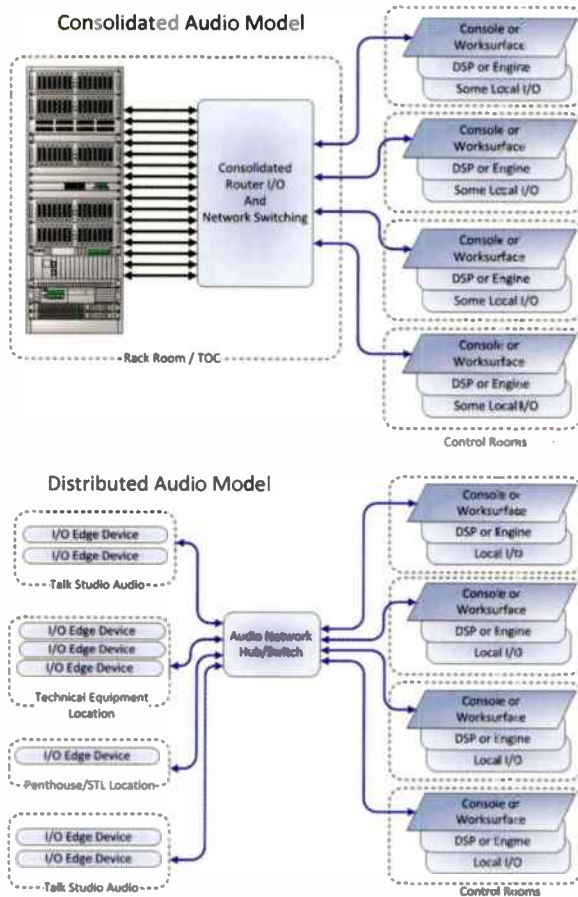
The distributed model is also a remedy for facilities with dwindling engineering resources. Smaller rack systems in each studio and audio consoles connected to the local network device can sharply reduce time spent on a facility design that would otherwise require lengthy cable runs and multiple connections at the central termination point.

Engineers today are often faced with tight deadlines and are working at a quicker pace. The distributed model reduces planning time and greatly simplifies the process of networking and connecting audio throughout a facility.

Future expansion is also simplified: Since the infrastructure is already in place, the distributed model easily supports adding new networked devices to the edge of the system without establishing new cable runs and bulking up the technical core to support additional signals.

Hybrid Systems And Studios

The old adage "Nothing is as simple as it seems" also applies to networked audio



systems, and a straightforward choice between a consolidated or a distributed approach may not always be what's needed. Instead, a station may choose a hybrid environment, with a consolidated system at its core and a distributed footprint extending from the edges.

For example, a hybrid approach might be best for a vertically oriented facility that extends to more than one floor. A vertical layout over two or more floors will often have a smaller rack room on each floor, representing adjacent studios. These layouts may also have a central routing frame with fewer inputs and outputs, distributing signals to studios featuring networked edge devices that enable source-sharing across all studios on each floor.

Sharing Saves Money

Networked digital consoles offer the ability to pull up "sessions" that mimic an operation in a nearby studio; a production console can recall an on-air session at a moment's notice. That means a production

studio with a digital console on the shared network can easily double as an on-air studio, without the time previously required to reconfigure the console for on-air use.

This is not necessarily a new concept, but it is one that works better in a networked audio environment. The days when a facility required a backup on-air and backup production studio are essentially eliminated in networked studios. Furthermore, networked audio consoles support studio operations in smaller spaces, meaning studios similar in size to voicetracking rooms can serve as production environments.

This smaller footprint is a direct result of the evolution in digital consoles. Eight-channel digital consoles can service a typical production studio in a networked environment, compared to the 12- to 20-channel requirements for most standalone production studios. Multiplied across multiple studios, this reduces both space and budget requirements for building out technical operations across the facility.

For example, we recently completed an Ohio multi-station facility that features 12 production studios and even more on-air studios. Rather than each studio having its own phone hybrid, four were allotted for production purposes and installed in the technical core. With each hybrid costing nearly \$4,000, this amounted to a savings of more than \$30,000 for the station.

The beauty of the networked audio system is that once it is in place with enough headroom, there is a simple path to accommodating future changes. The immediate payoff for management is a simpler system that improves source sharing between stations and minimizes technical and ongoing operational costs. ■

Paul Barzizza is business development manager (e-mail: pbarzizz@harris.com) and Joe Marshall (e-mail: jmarsh18@harris.com) is product line manager for Harris Broadcast Communications' PR&E Digital Studio Solutions.

Networked Audio In The Digital Studio Environment

Today's digital environment drives home one especially powerful point: Connectivity is king. Facilities of every flavor are looking to the network as a central backbone to support multiple operations, everything from utilities and control systems to business operations and technical workflow.

Radio stations are no stranger to consolidation, of course. Ownership groups have been moving multiple radio stations serving a single market into central properties for years.

Larger radio broadcast facilities first embraced networked studio environments as a way to share resources and simplify infrastructure. Later, smaller to medium-sized operations followed suit as technologies gradually evolved to better fit modest budgets.

Today, two networking strategies, the

consolidated approach and the distributed approach, are available for both new facilities starting from scratch and existing facilities preparing for studio upgrades and expansions. The choice between them is based on facility layout, and on adapting the approach that best fits the environment.

Consolidated Systems

Consolidated systems follow a structure of tying multiple systems back to a central rack room or technical core. This is not unlike what digital TV facilities have used for years: a series of components in a workflow, tied to the house router.

In radio, consolidated networked audio environments follow a similar model. Components from multiple on-air, production, talk, news, and other studios all terminate at a centralized "back wall" in

the technical core. Much of the equipment is shared among different stations and studios, including ISDN codecs, satellite receivers, and telephone hybrids.

All this ultimately connects to a router — a central frame to support a massive number of inputs and outputs. The router is the traffic cop, moving signals where they need to go, whether on demand or automatically.

The consolidated environment is especially suited to existing facilities with an operational rack room or technical core and established paths to make connections from the studios to the central routing system.

The changeover from standalone studio operations to networked audio environments in existing facilities reduces technical clutter and enhances the on-air product, improving access to sources for on-air and production personnel.



The biggest concern for managers, of course, is always cost. And that's where a networked system really proves its worth.

networked audio system. But there shouldn't be.

Axia AoIP systems are self-contained, a separate network, not part of the big cloud where people spend most of their Internet time. The dedicated secure network, based on Linux, can be accessed only by those who are authorized to use it. It's also virus-proof. Axia networks have been installed in large, small, and medium-sized broadcast operations around the world, including in studios owned by Greater Media, CBS, Entercom, and others.

Cost Concerns

The biggest concern for managers, of course, is always cost — not just the cost of installing a new AoIP system, but efficiency and cost savings down the road. And that's where a networked system really proves its worth.

A networked studio system is the most cost-effective of all types with respect to equipment, installation, and future costs. Digital systems are inherently less expensive than older technologies, and AoIP, leveraging the R&D efficiencies of the computer networking

industry, is most cost-effective of all.

The upshot is that today's networked audio systems have fused together the best of both worlds: the power of the IT industry with the knowledge and experience of the broadcast industry. Networks are the future, so to future-proof your stations, there's no better time than now. ■

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E-mail: marty@telosalliance.com.*

Networked Audio / ELAINE JONES

Networking That Predates AoIP

Networked audio is a longtime strength for Houston-based Logitek Electronic Systems. Long before audio over IP systems came to the market, Logitek was promoting the concept of centralized audio to broadcasters in the United States with single-cable “control surfaces.”

The Logitek routing system was based on TDM — time-division multi-plexing — a standard technology for digitally transporting audio streams. Named Audio Engine, the Logitek routing system offered gigabit-speed audio networking between studios in a facility. A couple of years ago, Logitek added AoIP networking to the company's product line with the introduction of the JetStream Mini.

Logitek President Tag Borland says, “After seeing what other companies were doing in the AoIP arena, we decided to simplify the whole process of setting up and configuring this type of networked audio system.

“Rather than bringing out yet another system requiring a stack of boxes to accommodate all the inputs and outputs, we thought it would be beneficial to offer multiple types of I/O in a single chassis. This has the benefit of easy integration while keeping down the costs.”

Another advantage of AoIP technology, says Borland, is the ability to remotely access equipment to make changes and resolve issues. “This ability allows your IT staff, engineer, or contract engineer to

access the system from home if necessary,” he says. “Problems can be resolved quickly and at a lower cost.”

From the outset, Logitek sought to make cross-platform AoIP compatibility a non-issue. By using standard networking protocols, Logitek allows other manufacturers' equipment to interface with the JetStream platform. Borland notes that this capability provides “more seamless, less error-prone facility integration.”

The company's goal is ultimately to offer interoperability with all radio and TV studio products using Internet protocols. ■

Elaine Jones is principal of Elaine Jones Associates. E-mail: elaine@ejonespr.com.



Radio's AoIP Future

As the newly minted COO of the Telos Alliance, I'm fortunate to be managing Axia Audio, the company that not only invented AoIP (audio over Internet protocol, sometimes called IP audio), but that leads the industry, with more than 2,000 mixing consoles installed around the world.

Everyone agrees that networked systems are the future of radio station construction. But figuring out how to make the studio an integral part of the audio chain, and creating the interfaces that will take a station from now into the future, are challenges that go beyond simple agreement into the frontiers of new technology.

In fact, Axia uses this technology in an almost off-the-shelf way; it isn't specific to our industry. Broadcasters are benefiting from the scale of other industries' development, almost without knowing it. Axia calls this networked audio standard "Livewire."

Networked audio — AoIP systems — can be thought of as "translation" devices that take audio from wherever it originates in a studio and move it to Ethernet so it can be directed to another destination within the studio chain. Or they take audio from the Ethernet to consume as a source as needed. Sound complicated? It's not, since AoIP technology includes such routine IT-related

really mean to owners and managers of today's radio stations?

For one thing, converting to a networked system is far faster than the traditional method of setting up a radio station's audio chain. There's a lot less wiring and installation time needed compared to a "classic" station installation, with discrete analog wiring throughout the facility. AoIP even saves time compared to time-division multi-plexing systems, which use a technology that originated in the 1960s.

Another advantage of AoIP systems — a big advantage — is flexibility, the ability to scale the size of the system a station installs and even expand it as needed, rather than putting everything in place at once.

Using AoIP, broadcasters can easily build one studio at a time, adding on as time and money permit, so it's not an all-or-nothing situation as with some older systems. You can size a system big or small, and expand it when desired at a fraction of the cost of traditional broadcast installs of the past.

Another benefit of AoIP is the ease of getting all the source equipment in the studios to "talk" to each other. A user can program the networked system and control it in any way desired because the system uses IP to communicate. You can take an off-the-shelf media player, connect it to the Ethernet, and "point" it to an IP address within the studio network, and it will work seamlessly with the rest of the system.

Instant Access

What all this means is that a station sets up a complete audio network that can be plugged in, then easily programmed using a Web browser. Plus, it's accessible throughout the station, and even outside the station. The engineer who gets a trouble call at 2 a.m. doesn't have to leave the house. He or she can access the system through the Internet and get whatever caused the problem back in working order.

Although stations are well used to computer systems for billing, station logs, and office functions, there may be some lingering concerns about the security of a

tasks as network interfacing, time synchronization, and a host of other technologies that are more available than ever, thanks to the growth of the digital world. The trick is combining all these digital processes into a coherent whole.

There was no existing standard in place for radio, so in creating Axia, we created a new standard. Now we work with about 30 hardware partners to ensure compatibility among different hardware and software vendors, giving broadcasters the ability to simply plug computers, telephone systems, audio processors, satellite receivers, and more into their networks using just a simple Ethernet cable.

Advantages Of Networking Audio

All fine and good, but what does the emergence of networked audio systems



Benefiting From Other Industries

Just as when solid-state FM transmitters leveraged technical advances from other industries to create economical, powerful new solutions for radio stations, the move to AoIP has been advanced by innovations in Internet switching pioneered by Cisco and HP. These firmly established IT technologies — especially voice over Internet protocol, or VoIP — have been warmly embraced by *Fortune* 500 companies looking to extend functionality and flexibility while realizing cost savings in the realm of the PBX.

ever needing. It's very inexpensive insurance.

Do you need to use category 6 cable? Most broadcast professionals seem to agree that high bandwidth in audio networks is going to become more important in the future. Gigabit Ethernet is necessary for cutting-edge IT networks now, as well as for advanced IP audio networks. Using category 6 cable opens the door to this technology.

Consider Alternative Revenue Streams

At many radio stations, selling ad time has become just one of several revenue streams. Stations are testing the waters, developing new program delivery methods, new technologies, and new revenue opportunities.

Nothing can better prepare a station for this coming revolution than a networked digital audio system designed with the future in mind. Audio networks currently

available have the facilities and the flexibility to efficiently provide audio paths for streaming, podcasting, HD Radio feeds, and other technologies that are here or looming on the horizon.

Knowledge Is Power

You can't make the most efficient use of a technology you don't understand. This isn't to say that every manager needs to become a techno-nerd and start devouring technical papers on AoIP or time-division multi-plexing. It does mean, however, that the more you know (and the more your engineer knows) about the nature of this technology, the better your chances of implementing it in a way that truly benefits you and your bottom line, now and in the future.

Virtually all providers of networked digital audio technology offer tons of reading material, both on their websites and in their sales literature. When choosing a vendor, do your homework and

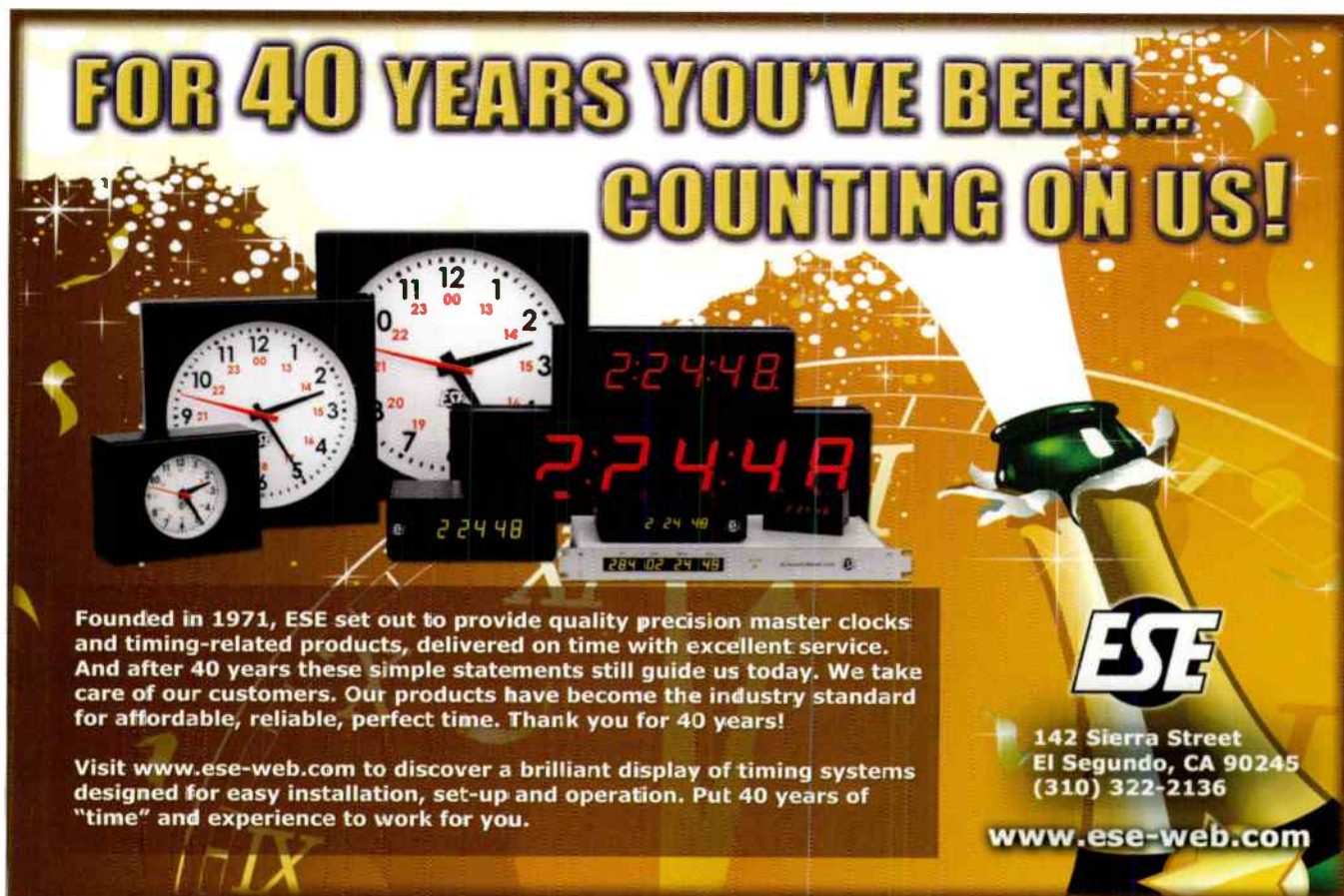
read everything you can. Have your engineer read it, too, and explain any points that aren't clear to you.

Different vendors offer different feature sets and diverse network structures. Some vendors offer more than one option, and choosing the one that best suits your needs and your workflow is often not a simple process.

Don't stop with the written materials. Talk to other stations about how they've made the transition, what worked and didn't work for them. Get the vendors' sales engineers on the phone, and ask questions. No literature is going to understand the unique needs of your stations.

Consider this due diligence — making the right decisions now will have a crucial impact on your ability to make this technology help your business work. ■

Scott Johnson is a systems engineer with Wbeatstone Corp. E-mail: scottjohnson@wbeatstone.com.



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Networked Audio: Five Things A Manager Should Consider

If you're like many managers in radio, you're coming to the realization that there are two kinds of radio facilities: those that have upgraded to networked digital audio, and those that will. The economies and advantages offered by this relatively new technology are becoming too attractive to ignore, even in the smallest of markets.

Networked digital audio reduces infrastructure costs, streamlines workflow to moderate labor costs, and supports redundant paths to reduce the risk of costly downtime. Here are five keys to making these advantages work for you.

Greater Efficiency Through Shared Resources

Every audio resource on a digital audio network is a shared resource. This means that, without complex cross-wiring, distribution amplifiers, or any special effort, every console on the network has access to every source.

Networked consoles don't carry any audio. That's all handled elsewhere on the network. The console's just a control surface, which means that turning an 8-fader surface into a 16-fader surface is as simple as adding surface modules. No audio wiring needs to change at all.

Because they are control surfaces,



networked consoles can also be reconfigured at the touch of a button. What is now a production room can easily function as an on-air room — next year, next week, or next hour.

Smart managers are realizing that in a climate where many broadcasters are renegotiating leases — even before they're up — just to cut costs, eliminating the floor space, power requirements, and HVAC costs of separate rooms can mean big savings and a boost for the station's bottom line.

Design For Integration

"Can't everything just work together?" With networked digital audio systems in the mix, the answer is yes.

Integration is one of the most impressive features of networked digital audio systems.

Many systems can communicate directly with the automation system via the vendor's own protocols, allowing the automation to switch and route networked audio as well as trigger and respond to network events. Simpler devices like EAS receivers can have their contact closures fed to the network

and used to switch audio, bypass processing, or trigger alarms.

And audio-over-IP networks have one more integration advantage. If a software driver is installed on an automation PC, that PC can deliver its audio outputs directly to the network over Ethernet. The PC needs no expensive audio card.

Even your engineer can be integrated into the system in ways you haven't imagined. Using remote access tools, he can tap in to the network from home, office, or anywhere there's an Internet connection when he needs to change routings, troubleshoot, or perform maintenance.

Plan For The Future

To install a well planned digital audio network is to future-proof your station's infrastructure. And at an early stage of planning, some smart decisions can extend this future-proofing.

With analog audio, pulling 26-pair cable all over your station was an expensive and labor-intensive proposition. The tendency was to install the simplest system possible that would be compatible with a reasonable amount of future growth.

But the digital world uses simple network cable — category 5 or category 6. It's small, it pulls easily, it terminates easily, and, compared to analog audio cable, it's dirt cheap. With that in mind, if you're going to install a network, it makes sense to pull more cable than you can see yourself



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