

RADIO **INK**

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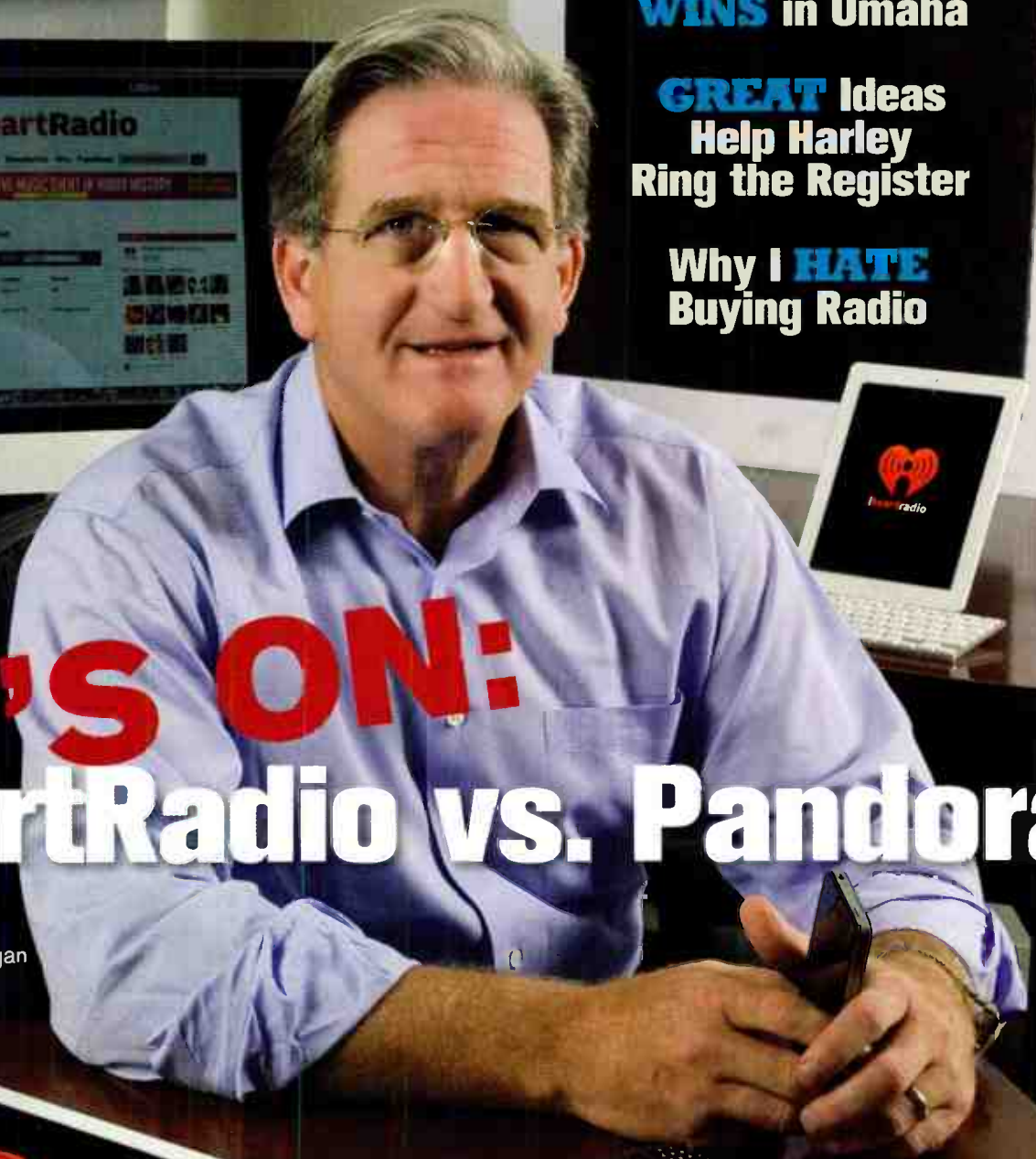


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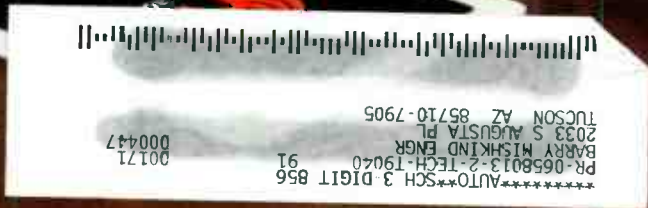
Why I **HATE** Buying Radio



IT'S ON:

iHeartRadio vs. Pandora

Clear Channel Radio
President/CEO John Hogan



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FORECAST

2012

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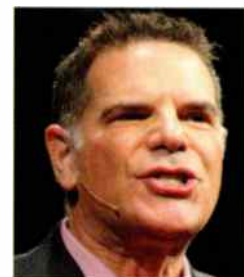
Do You Know Where Radio Is Headed In 2012?

Join radio's top minds as they look toward the coming year for the radio business.

Forecast has become radio's most well-attended financial conference. Fostered by a no-press policy that affords panelists the freedom to remark candidly about their thoughts on the radio business, session discussions are extremely frank and deeply informative. We expect this to be the strongest Forecast event to date. Seating is limited to 200, so we suggest that you book soon to guarantee a seat and capture the early registration price.



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Forecast '12 Co-Chair
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AGENDA*

Tuesday, December 6, 2011
Harvard Club, New York

Continental Breakfast: 8:00-8:30 AM

Welcome and Opening Remarks

8:30-8:45 AM

B. Eric Rhoads, Chairman/Publisher, *Radio Ink*
Peter Smyth, Forecast '12 Co-Chair
Chairman/President/CEO, Greater Media
Jack Myers, Forecast '12 Co-Chair
Chairman, Media Advisory Group
Deborah Parenti, Vice President/
General Manager, *Radio Ink*

8:45-9:30 AM

Opening Keynote – TBA

Session 1: 9:30-10:15 AM

Economic Forecasting: Revenue Expectations for 2012

Experts focus on economic predictions, the impact of the 2012 elections, how radio revenues will be affected, and the platforms and initiatives where those revenues are most likely to come from and grow.

Break: 10:15-10:35 AM

Session 2: 10:35-11:15 AM

Prospects for Radio as an Investment in 2012: Wall Street or Main Street?

A panel of leading bankers and equity investors considers the near- and long-term future of the radio industry and what it will take to expand, as well as the future for IPOs, private equity and debt financing, and privatization options over the next 12 months. Who's investing today – and what are the hot buttons that will make or break a deal in today's environment?

Session 3: 11:15 AM-12:00 PM

Digital Media Economics 2010-2020: What Radio Can Learn From the Internet Business Model!

What can the traditional radio business model learn from the Internet business model? What does radio, as a media business, need to look like by the end of the decade to enhance growth over the years to come? And what is the best business structure in today's environment to ensure radio's future as an integral part of the expanded media world?

12:00-1:15 PM

Luncheon

12:15-12:30 PM

Lifetime Leadership Award Presentation to Jerry Lee

12:30-1:15 PM

Keynote: To Be Announced

Session 4: 1:15-2:00 PM

Political Money: How to Maximize Radio's Potential for 2012 Dollars

The 2012 elections should be the most expensive in history. There will be more money on the table, and more competition for it by more media, than ever before. The impact of issues/potential money from Capitol Hill – and where the experts see it coming from – makes this a panel you can't afford to miss.

Session 5: 2:00-2:40 PM

Local Revenue Initiatives – Does Local Make 'Em Loyal?

A close-up look at local revenue streams. Where is the greatest potential for growth, and what are the best ways to capitalize on it? What is the role of digital? How does radio in the local marketplace compete – and/or take advantage of broader national resources as well as social media marketing platforms? These and other compelling issues are explored.

Break: 2:40-3:00 PM

3:00-3:20 PM

To Be Announced

Session 6: 3:20-4:00 PM

What Do Advertisers Want?

Does radio need to reposition itself in the advertising marketplace? How can it fine-tune its sex appeal? A panel of leading clients and ad agencies offer their perceptions of radio: what works, what doesn't, and what it will take to earn their business and marketing partnership opportunities in 2012.

Session 7: 4:00-4:40 PM

Better Content for Better Cash Flow

Digital media platforms have changed not only the delivery of content, but the role of content itself. The laser focus of today's social media tools requires a more finely tuned approach to entertaining and engaging audience if maximum potential is to be reached – especially in a more highly competitive media environment. As social media tools extend stations' growth potential, the role of content in improving performance and increasing top-line revenues and bottom-line EBITDA is a crucial topic sure to elicit some provocative discussion and debate.

Session 8: 4:40-5:30 PM

Leadership Speak-Out

5:30 PM

Closing Remarks

5:45 PM

Top 40 Cocktail Reception, honoring the 40 Most Powerful individuals in the radio industry

* Agenda subject to change



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Call 561-655-8778 or go to www.RadioInk.com/Forecast.

Seating is limited to 200 persons. Registration includes invitation to the 40 Most Powerful People In Radio VIP Cocktail Reception.



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Cover and Interview photography by Ron Wyatt



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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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Correction: Photos in the interview with Drew and Larry Marcus in the 9/12 issue should have been credited to Randi Baird, 608-696-5335, www.rbaird.com



FEEDBACK:

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WHY I'M DRIVEN TO MAKE YOU A BETTER MANAGER

By Radio Ink Editor Ed Ryan

When Eric Rhoads asked me to come back as editor of *Radio Ink*, I asked him, "Why me?" He replied, "Ed, you've been in the trenches. You've sold on the streets, you've been a radio manager, you've been on the air. You've had to make a budget, you've had advertisers slam the door in your face, and you've had the pressure of daily performance expectations from owners."

And here's the part that surprised me: "Radio managers today are buried in paperwork and corporate systems, and the pressure is greater than ever," Eric said. "Though that's not true everywhere, it's true for anyone working for the bigger corporations, and it's a problem across most markets, big and small. The recession has made people's jobs tougher, but the expectations are higher. They're being told to exceed the previous year's performance, slash their budgets even deeper, and do without necessary resources and staff."

"Radio managers are working longer hours than ever, they're not on the streets talking to advertisers as much as they want to be, and they're dealing with understanding the digital challenges of the marketplace and the changing needs of the advertising and retail community. They may have little autonomy, and they're being asked to perform but can't use what they know are the best solutions."

Then Eric gave me the big challenge: "We owe it to these radio managers to give them tools and solutions to get them through it."

But why me?

"I can't do it alone, Ed. Like everyone else, there are more demands on my time. I'm asking you to come back because of your sheer determination, knowing you'll find a way to make this happen."

No pressure there. But how could I let Eric down after all he's done for me, and after all he's done for this industry?

In any new job, it takes some time to get to know the ropes, and I've been working on this mission. I

started by renewing my acquaintances and spending time on the phone with managers and sales managers from New York to Los Angeles and Toledo to Tuscaloosa. In fact, phone time with managers around the country occupies the majority of my time. Perhaps I've spoken to you. If not, you'll hear from me. My goal is to seek out the best ideas in this industry, and to find great ideas from other industries and bring them to you.

When I was running radio stations I'd come in on Saturdays and sometimes Sundays, just like you, and I'd pace the floor trying to figure out how I was going to make budget. Every time I picked up *Radio Ink* I'd find an idea I hadn't tried yet. Frankly, I didn't care who came up with a good idea; I'd steal it, get it on the streets, and more times than not I'd hit my budget.

I didn't want to hear from corporate because I don't do well being spanked. Frankly, there were times I wanted to reach through the phone and strangle my boss and his boss. How could they have such unrealistic expectations? But it was my job to come through, and I was determined to do it. For me, *Radio Ink* has always been an idea machine.

My goal is to keep the *Radio Ink* tradition alive, but make it even more about ideas. Did you know that, other than the tech pubs, we're the only print publication left in radio? Of course it's cheaper to publish online, but this industry deserves its own glossy magazine. And people continue to subscribe religiously because one idea pays for a year of magazines: 22 issues a year, one nearly every other week. *Radio Ink* was always in my briefcase, in meetings with me, in the bathroom, at home, and I know that everyone on the business side of the station always clamored to read it. My job is to keep the ideas coming so you have no excuse not to subscribe. After all, one idea could be the difference between hitting or missing budget — wouldn't you invest almost anything for one more

good idea to keep the boss off your back? I get it. I hear you.

I believe our content will help you become a better manager. Here's a preview of what you'll be missing if you don't subscribe:

- **Advertiser interviews.** Knowing what advertisers think is a great way to get you closer to your goals. In each issue, we interview national and local clients as well as agencies and buyers. This is a great way to understand the expectations our clients have for us.
- **Station profiles.** In each issue, we profile a high-performing radio station. What are these stations doing to succeed? How do they manage the winners on their team? What can you learn from them, and how can you implement those lessons?
- **The Manager's Toolbox.** This page is filled with short bits of useful information, from books you should be reading to blogs you should be looking at to sales topics to pass along to your AEs. Quick hits because we know you're short on time.

Additional articles you may have missed, or that you'll miss if you are not a subscriber:

- WTOP GM Joel Oxley Details How His Station Became the Number One Revenue-Generating Station on the Planet
- The 40 Most Powerful People in Radio
- Why Subway and the CW Network Use Radio
- Understanding Facebook's New Contest Rules
- A Guaranteed Way to Increase Your Billing
- 13 Ways to Improve Boring Remotes
- Why the Client Is the Key to Your Success
- The State of the Radio Industry, According to Roy Williams
- How Jerry Lee Prints Money With One Station
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Get in touch with Radio Ink Editor-in-Chief Ed Ryan at edryan@radioink.com.



B.ERICRHODS
FROM OUR CHAIRMAN

The Listeners' Shoes

The smell permeates the air, and my eyes are burning from the smoke of not-so-distant fires. The fires are close enough that I'm concerned about my own neighborhood, and we're packing emergency bags so we can load up the car quickly if we need to evacuate. So far, close to 800 homes in our area have gone up in smoke in the wildfires. Will we be next?

Every time I hear the sound of a truck on our street or a helicopter overhead, I wonder if it means the fire has spread to my neighborhood. The moment I began to be concerned, I started tuning to the radio for updates. At the moment, I'm not satisfied with what I'm hearing: Syndicated programming is airing, and local updates are not. Will stations break in with updates when they're needed? I can only hope.

When Hurricane Irene was sweeping across the Northeast, my concerns were of course not as acute as those of the people in the path of the storm. No one could be indifferent to what was happening, but it's easier to shrug things off when your life is going on as normal. But for those in a storm, radio is no longer entertainment, it's a lifeline. Today as I listen, I hear locals who claim they are receiving zero information from city or government officials. What little they are hearing, they are getting from the radio.

When I listened to New York stations as the hurricane approached, I was thrilled by the quality of coverage on those stations that provided in-depth reporting. But I was disappointed in others that continued to play syndicated content, with no mention of the storm, even on local breaks. What about your station?

Fires, floods, hurricanes, tornadoes, snowstorms, and other immediate or potential catastrophes instantly change your responsibilities as a radio broadcaster. Though you may assume that another station can do a better job at coverage and helping listeners prepare — and you



may be right — you have to understand that those who consider themselves loyal listeners are relying on you.

If you're the voice of a segment of the community, whether it's young people or black or Hispanic listeners or another group, they may

take their cues from your on-air attitude. If you're playing the hits or airing syndicated talk and saying nothing about the approaching disaster, your listeners may assume everything is OK when it's not.

Our responsibility as radio broadcasters is to place ourselves in the shoes of our listeners. What would you want to know if you were living close to a neighborhood that was burning, or if you were in the path of an oncoming storm? Though you can continue to run your automation or syndication, I believe that is irresponsible. You need a strategy. Too many stations offered only "business as usual" when Hurricane Irene was looming. If your station is not capable of putting something together to help and inform your listeners, do you really deserve that license given to you to serve the public?

At minimum, you should consider simulcasting another radio station, or even a TV station that is providing good information, as some stations in New Orleans did during Hurricane Katrina. Though you may be successful at what you do, your station needs to have a plan to change your content on a moment's notice so you can give your listeners what they need. That is every broadcaster's highest responsibility, and greatest privilege. **INK**

B. Eric Rhoads
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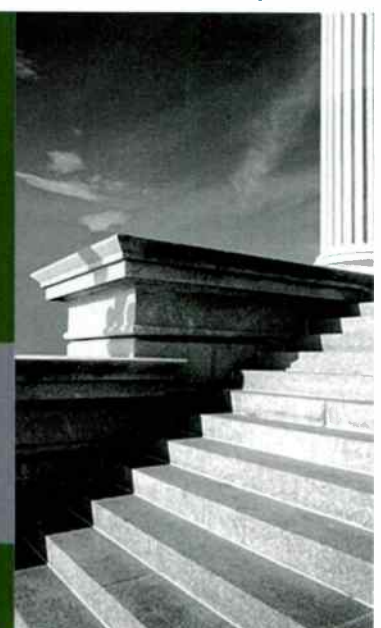
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What I Hate About Buying Radio

I sold radio for about six years before becoming a GM. I was good at selling, bad at managing. In fact, I hated managing so deeply that I finally said to my employer, "You can keep the cheese, just please let me out of the trap."

My next step was to become a full-time ad writer and media buyer for business owners who were not, and had never been, clients of my station. Within three years, I was writing and buying for clients in 38 states and spending a few tens of millions of dollars on 52-week agreements with radio stations. Twenty years later, I have a couple of dozen branch offices across the U.S., Canada, and Australia.

This column springs from a comment made to me recently by Ed Ryan, editor of *Radio Ink*. "Roy, I'm amazed at the number of people who say to me, 'If Williams loves radio so much, why is he such a #@%+& rate-grinder?'"

Ed was surprised by my answer and suggested I share it with you. Here is that answer:

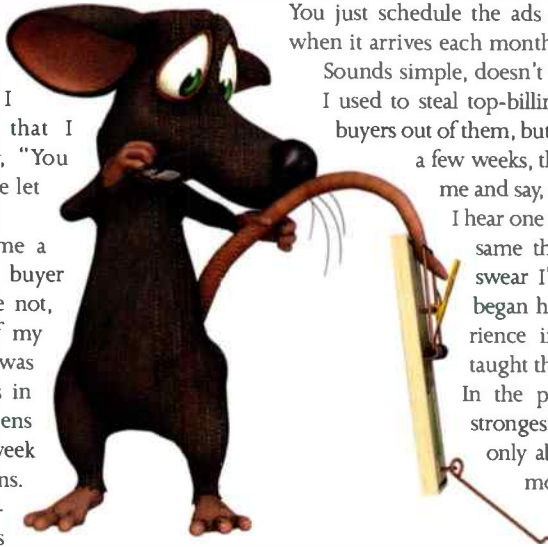
"Radio is a commodity. Qualitative data exists primarily to help radio stations pretend that reach and frequency are not, in fact, a commodity. Radio sales presentations are built on the myth that success is the result of advertisers' 'reaching the right people.' This targeting myth is a seductive lie, but a lie nonetheless. Radio is mass media. They call it 'mass' media for a reason: It reaches the masses, the unwashed and unfiltered masses, rich and poor, educated and not, employed and not, male and female masses.

"I work for my clients. My job is to reach as deeply into those masses as I can as often as I can for the amount of money I've been given by my client. If I don't stretch each dollar as far as it can possibly go, I'm doing a bad job and screwing my client. If people in radio need a friend, tell them to buy a dog."

I get what you hate about media buyers. I really do.

Here's the other side of that story. My media buyers and I listen all day, every day, to disappointed AEs explaining to us why we're idiots for not buying their station.

And then we listen to the nearly 600 AEs whose stations we buy explain to us that we're bad human beings because we ask for better pricing in return for buying early-week inventory 52 weeks a year and facilitating direct-to-the-client billing. Our clients tend to be zero-maintenance. We write the ads and stand by the results.



You just schedule the ads as agreed and cash the check when it arrives each month.

Sounds simple, doesn't it?

I used to steal top-billing radio reps and make media buyers out of them, but I had to quit doing that. Within a few weeks, these ex-radio AEs would look at me and say, "Oh my good God in heaven, if


I hear one more person say to me all those same things I used to say each day, I swear I'm going to kill myself." So I began hiring people whose only experience in radio was as listeners and taught them how to evaluate a schedule. In the past 25 years I've learned the strongest of these people can make it only about five years before I have to move them to another position in the company.

Buying radio is unbelievably frustrating.

We've been on your station for two or three years when you get broadsided by a new competitor. Our reach and frequency fall like a rock. But we made a deal with you, and we'll convince our client to stick with it to the end of the agreement. But when renewal time arrives, you demand a rate increase. You insist that we've been paying far too little. You say we owe it to you. We respond that we'd like to remain on your station, but we aren't willing to pay the same price as before when you've lost 30 percent of your audience. This pisses you off and you say, "Inventory is really tight right now. At those rates, the spots wouldn't run."

The first 20 times a media buyer hears this, it's almost believable. But there comes a point when the media buyers say to themselves, "Why is it that radio stations have plenty of inventory when ratings are good, but when they have a bad book, rates go up and inventory gets tight? Based on that logic, stations should work harder at losing listeners faster."

Yes, media buyers have frustrations all their own. My personal favorite is when stations refuse to honor the deal they made. We stick with you until the end of the agreement, even when you have a really bad book. But when you have a great book in the middle of our 52-week deal, you say, "Sorry, but we sold your airtime to someone else."

I could go on and on and so could you, but what would be the use in that? Perhaps the best thing to do is for both of us to look up to heaven and say, "Thank you, God, for dogs." 

Roy H. Williams is president of Wizard of Ads Inc.
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Tips For Tackling Stress

Today's social media tools have enhanced our ability to access information and communicate in a nanosecond. The downside is that social media, and electronic communication overall, have also prompted huge spikes in stress levels. It's almost impossible to get

away from the grind today, escalating the potential for tension and anxieties, both personally and professionally. Separating work from home has become virtually impossible as we text, post, and e-mail 24/7. As with most challenges, however, the first step is to recognize that the problem exists, and from there, to take measures to "unlearn" some of the less healthy habits digital tools may have fostered. Of course, for those in management, there's the added challenge of juggling an office full of personalities, each with a unique set of circumstances and all at varying points on the stress meter.

Stanley Popovich is an author who struggled with anxiety for more than 15 years. His experiences led him to do extensive research and to interview many counselors, all of which became the basis for his book, *A Layman's*

Guide to Managing Fear. Free material dealing with these issues is available at his website, www.managingfear.com.

What are the keys to a good workplace environment? How can a manager better provide that?

The most important keys are effective communication and being honest and fair. Communicate with your employees, and have them communicate to you. Treat everyone fairly, and be honest with your workers. Treat your workers with respect. If there is a problem, try to get it under control immediately.

What are the signs that an employee is under stress? How can a manager help, without crossing boundaries or getting into areas with which they are not professionally equipped to deal?

When an employee starts acting differently than usual, that can be a sign — decline in their work performance,

tardiness, excessive absences, etc. Most managers can only suggest to a worker that they get help. The HR department can go a little further.

The best thing is to educate your staff on stress, depression, and anxiety, and post or send out information on where to get help. You can't force someone to get help, but continuous education on when and how to get help can go a long way.

No matter how hard we try, conflicts sometimes occur in the workplace. How can they be avoided? And when they happen, how can they be dealt with effectively?

Again, communication is the key to preventing conflicts. Documentation is also important. If important things are discussed, document the significant parts so if something does go wrong, you will have a record. Communicate with one another on work issues. Avoid sensitive topics that may provoke some people, such as religion and politics. Be professional at all times. When a problem does arise, get to the bottom of it fast before it spirals out of control.

Is there any way to better "prepare for the day," especially when you know it's going to be particularly challenging? And at the end of the day, what tips can you offer to help people unwind and find the "off switch"?

You can mentally prepare yourself for a challenging day. Take deep breaths, and take things one at a time. At the end of the day, do something relaxing to relieve the stress that you have. These are effective, but what a person really needs to do is to find out what the source of their stresses and anxieties is and do something about it. Talk to a professional counselor for advice on how to fix your problem.

If your boss is a problem, try to find effective techniques to deal with your boss or co-workers. If nothing works, then start looking for another job. A job can create a lot of stress; you need it to pay your bills — but your health is also important.

The key is to do something constructive each day that will improve your situation. If changing jobs is the only option, do a little bit each day toward that goal, since it might take some time to find another job.

Overall, determine the source of the problems that are causing your stress, and then find ways to deal with it. A counselor can help you with this. — **DK**

Deborah Parenti is VP/GM of *Radio Ink*.
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Make Salespeople More Successful

Every week or two, in nearly every sales organization across the country, sales managers and salespeople sit down together for their regularly scheduled individual focus meetings. You're familiar with these meetings, so let me ask you: Do your salespeople look forward to them? Are they eager to share valuable information and discuss next steps to ensure they are moving business forward? For the most part, would you say these meetings are a good use of everyone's time?

Many of you will answer no — to all of these questions.

“GREAT SALES MANAGERS SET THE STAGE FOR GREAT WEEKLY INDIVIDUAL FOCUS MEETINGS.”

In my experience, salespeople and sales managers often find themselves dreading these one-on-one meetings because they feel as though they're a waste of time.

Many sales managers, overwhelmed by the fires that break out unexpectedly in any office and by the mobs of people that are continually tugging at them, find it nearly impossible to slam on the brakes for 30 to 45 minutes for each meeting. They tell stories of sellers who come to the meetings unprepared and lacking any new information to share. As a result, managers find it hard to justify spending the time.

Salespeople, pressured by the urgent items screaming at them from their task lists, often lack a sense of urgency about sitting down with the sales manager and find it hard to shut everything down for a regular meeting. They know they can find the manager if they need to, and, after all, they've already reported their pending business for the week, and meeting for another 30 or 45 minutes feels redundant. Salespeople tell stories of sitting in the sales manager's office with their eyes on the clock as the manager answers the phone or takes questions from people who pop in and interrupt.

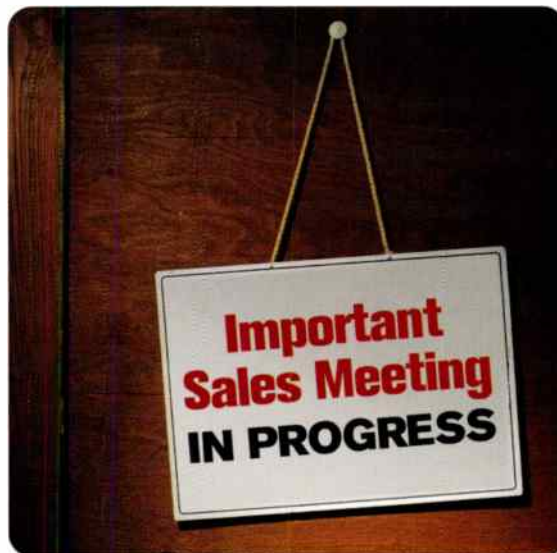
Call an end to mundane, mediocre meetings that waste everyone's time. The fact is that these meetings, when done right, can be game-changers, and they are vital to overall revenue growth at your station. Great sales managers set the stage for great weekly individual focus meetings.

Try these three ideas and see if you can improve your own individual focus meetings:

1. Let the salesperson run the meeting. You are there only to be a resource, and you should hand over the reins during this face-to-face. All individual meetings must focus on the seller's best customers (key accounts) and their best prospects (target accounts), but it needs to be the seller's meeting to run. Remember to spend this time on accounts and account development. Coaching sellers to

improve their skills should be done when you are in the field together.

2. Pay attention and let the seller know the meeting is important. Shut the door, don't take calls, mute your computer and turn the screen away from you, and limit any other distractions that might take your attention away from your salesperson. Put a note on your office door that says, "Please do not interrupt, individual focus meeting in progress." Start on time, take notes, actively participate, and never reschedule.



3. Make a plan. Use this time to help the salesperson build a plan to move the ball forward. After you discuss each key or target account, ask:

What is your next step with this account?

What is your projected date to get this accomplished?

These questions are key to making sure this is a working meeting that sets clear action steps, rather than simply a recap of what was done last week or last month. E-mail your notes to the seller with detailed next steps and the timelines that were discussed.

Follow these three critical steps and your individual focus meetings will be more productive. With practice, you'll find these will be meetings no one wants to miss. **■**

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Live And Local Wins For NRG In Omaha

What would you do if you lost a very popular brand that you'd built your station around? Would you be prepared if a syndicated talent, with you for years, decided the station across the street had greener grass? How would you deal with turning on a dime to compete with the very brand you had been building your longevity on? Would it motivate you? Or cause you to dial up Dr. Phil?

That's exactly what happened to NRG Media-owned KOZN (1620 the Zone) in Omaha, when ESPN Radio left to go across the street to a station owned by Journal. The Zone had a long relationship with ESPN, dating back to when the then-new network had only weekend products to offer.

Program Director Neil Nelkin had been with the NRG/Omaha cluster for nearly 20 years when the change occurred. At an NAB convention, he and Market Manager Rhonda Gerrard met with ESPN to discuss the affiliation. "It was obvious that a lot of their criteria had changed," Nelkin says. "Some of the agreements that we had before were not going to be in the new contract. An existing contract was up, and it would not be auto-renewed as it had previously been. At that point we had to discuss what our options were." In the end, the two sides parted ways, leaving Nelkin and Gerrard without the ESPN brand, but certainly not without ideas.

Gerrard says the pillar of the radio station is local programming and local coverage. "We wanted to have the ability to maintain and grow on a local level, and also maintain the brand that is 1620 the Zone," she says. "That is our brand. I think that our mission and objective as a station owner were very different from what ESPN wanted its objective and mission to be in this market. It just didn't seem to be a good fit for either one of us, moving forward. So we took the opportunity to move on and align with Fox Sports. We had always wanted Jim Rome as part of our lineup. We are thrilled to have him; it was just a natural fit for the radio station."

NRG COO Chuck DuCoty says the Zone is winning because NRG has the right people in place. Going local was a big risk at a troubled time for radio, but Gerrard made a strong case, and it's paying off for NRG. DuCoty says, "I will start with the management from the top, with Rhonda. The first thing is to identify the right people and put them in a position where they can succeed. With Schick and Nick, she came to us in Cedar Rapids at a time when everybody was hunkering down and cutting back, and said, 'We've got an opportunity to

Station:	KOZN-AM (1620 the Zone)
Market:	Omaha
Management:	Market Manager: Rhonda Gerrard Program Director: Neil Nelkin
Ownership:	NRG Media

put on another local show. I know I can make this work. Here's my pro forma: We get this inventory back [from ESPN], and we can sell it more locally. I know the ratings will be there. Let me take a shot at this.' And she was right. That is part of identifying the right talent."

DuCoty continues, "The other part of it is having the confidence in your ability to put the right people in the right place to succeed, and then letting them do their jobs. I think there is always a temptation to muck around with that. A lot of that falls to the programming guys. Neil Nelkin is in charge of our AM stations; 1620 the Zone is really Neil's baby. He cares for it and nurtures it. He deserves, on the programming side, the bulk of the credit for having the vision and being able to keep these guys focused and on track and producing great radio."



KZON personalities Mike'l Severe and Kevin Kugler with former Cornhuskers football player Damon Benning (r) at a live remote broadcast of pm drive show *Unsportsmanlike Conduct*.

Nelkin went right to work once the split was official. "We had established the Zone as the brand for the radio station," he says. "It was '1620 the Zone, Omaha's ESPN Radio.' Once the decision had been made that we were going away from ESPN Radio, we immediately switched all of our station imaging to '1620 the Zone, Sports Radio in Omaha.' We just ran that into the ground. We ran a lot of station imaging along the lines of, 'If you are listening to this, you are listening to the Zone. If your friends are listening to this program, you are listening to the Zone.'"



Seen here in studio with *Unsportsmanlike Conduct* co-hosts Kevin Kugler (l) and Mike'l Severe (r) is former national champion Huskers player Grant Wistrom.

Gerrard describes in more detail the importance of being local when you know that's what the community wants, and despite losing a powerful brand like ESPN. "I think that is overcome by live and local programming, and talking about content that is relevant to the market that we serve," Gerrard says. "We were fortunate in that in 2009 we made the decision to add another live and local show, *Schick and Nick*. We had Kevin and Mike'l in *Unsportsmanlike Conduct* in pm drive. Those shows reflect this market and what they care to talk about.

"When you are looking at a brand separation like that, the answer is always local. What does the local market want to talk about? What do they care about? We provide that consistently. We always have, and we always will. I think it certainly makes it easier. The market concern when the split occurred was that we were losing *Schick and Nick* and Kevin and Mike'l. Once it became apparent to the listeners and the market, both in the advertising community and our audience, that those shows remain with 1620, it dissipated quickly. We really haven't experienced much trouble."

Gerrard notes that the numbers have looked pretty good so far. "The first book was very positive across the board," she says. "The second book has been very positive across the board. We haven't seen much change in terms of the popularity of the radio station in the market. In fact, to some degree, it has grown. Jim Rome has been a great addition to our

lineup. It has actually been very beneficial to us — hindsight being 20/20."

DuCoty adds that the station is also succeeding where it counts the most, with sales. "They are having great revenue success," he says. "They have already hit their budget for 2011. It wasn't a lay-up budget. They have had great success."

Gerrard gives a lot of credit to the home office for backing her up: "It's certainly not an easy putt, corporately. There are fiduciary responsibilities that we all have. I think if you can recruit and hire great talent and create amazing synergy with shows, you can get great results. At the end of the day, that is what we are here to do. Clients get results with the stations, and the ad revenue comes. Zone is having a stellar year. It is going to bill more than it's ever billed in the history of the radio station. That's not a mistake. That's not by accident. There has been a lot of work that has gone into making sure that the lineup is solid, that the talent we have is solid and compelling. It has been a lot of work on the sales front, the heavy lifting of, 'Who is a sports audience? Why do they matter to advertisers? Why are they important?' That

has translated to, certainly, great ratings from Arbitron, and not just in male demos. We are seeing tremendous growth in adult demos as well. That has helped the station. Beyond any of that, local, direct contact. that business owner that's looking for their market share, feels confident when partnered with us. That means a lot. That is everything. That is why we are here." **INK**

Is your station setting the bar high?

Contact Ed Ryan: edryan@radioink.com

RHONDA'S RULES FOR BEING A BETTER GM

1. Work for a company and for people you respect and want to win for. Transfer that respect and belief to your market, both inside and outside of your operation. Radio is a people business, and a winning culture is everything.

2. Employ people who are smarter than you, and make sure you listen to them, ask for their opinion, and seek their insight. GMs can learn from their staff.

3. Calculate risk on new initiatives, and, once vetted, fight for what you believe will work in your market, even when times are tough.

4. Be engaged in the industry at all levels, know the vibe of the advertising community locally and nationally, have presence in your market, and be involved with your team.

5. Constantly encourage the building of a better mousetrap. Avoid getting stuck by thinking, "That's the way it's always been done." Pursue new options, network with others, ask questions.



NRG/Omaha Market
Manager Rhonda Gerrard

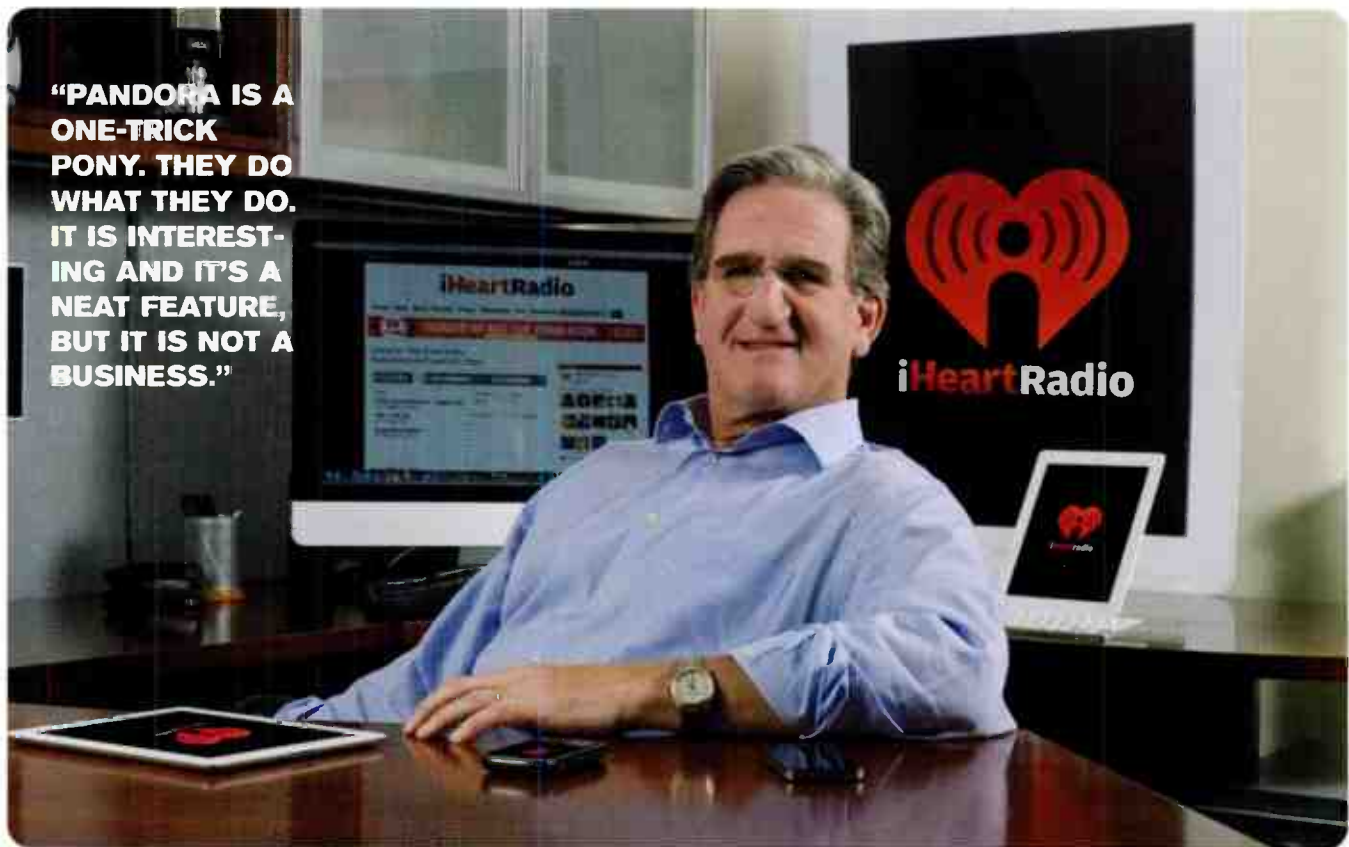
CLEAR CHANNEL: READY TO PUSH OVER PANDORA

{ By Editor-In-Chief Ed Ryan }

The wait is over. Clear Channel's highly anticipated and heavily promoted new iHeartRadio app has arrived. It's the company's answer to Pandora, a service music consumers are smitten with: Pandora now reports more than 100 million domestic users, 37 million active unique users, and nearly 2 billion listening hours, and it saw a successful IPO launch earlier this year.

Never to be outdone, Clear Channel Radio, with a stated goal of being everywhere listeners want it to be, took note of the swelling success of the 11-year-old company formerly known as the Music Genome Project and went to work on its own radio app. The first version of iHeartRadio was basically a place for Clear Channel listeners to go to listen to Clear Channel stations, but the fact that there are 750 stations on iHeartRadio made the product, launched in 2008, more than just a typical radio app.





“PANDORA IS A ONE-TRICK PONY. THEY DO WHAT THEY DO. IT IS INTERESTING AND IT’S A NEAT FEATURE, BUT IT IS NOT A BUSINESS.”

As part of its plan to counter Pandora, Clear Channel in March purchased a company called Thumbplay and has used that technology and Thumbplay programmers to help evolve iHeartRadio, which now includes a feature that allows users to create their own playlists.

To help reintroduce the app, Clear Channel decided a little party was in order. The iHeartRadio Music Festival, held September 23-24 in Las Vegas and featuring 20 of the biggest acts in music, was used as the launching pad for the new and improved iHeartRadio.

But for both iHeartRadio and Pandora, the download numbers, the listening hours, and the millions and millions of users will all take a back seat to the most important statistic moving forward: the revenue numbers. In order to pay back-breaking music-licensing fees and grow the business for investors, Pandora will need to continually increase advertising revenue. They say some of that revenue is coming from visual advertising on its platform and some is coming from radio advertisers who aren't satisfied with their ability to gauge the results from terrestrial radio.

The downside to adding more revenue for Pandora is that those commercials need to air somewhere. Some of what drives listeners away from terrestrial radio is clutter. A segment of the listening public just wants to listen to their favorite music without excessive interruptions. What will the right number of commercials be for Pandora?

On the Clear Channel side, iHeartRadio's new playlist-creation feature will be commercial-free through the end of the year, a point the company is emphasizing as Pandora adds spots.

But in 2012, Clear Channel will go after that same revenue, having stacked up a full quarter's worth of listening numbers for advertisers

to see: “Here’s how many consumers downloaded our upgraded app. Here’s how many playlists have been created. Here’s how many listening hours we have. And, oh, by the way, are you targeting a specific region or state or city with your product? Here are our stations in that market.”

Clear Channel execs have downplayed the Pandora business model, stating it's not sustainable, a point Clear Channel Radio President/CEO John Hogan elaborates on in our exclusive interview. Pandora for its part unabashedly goes right at radio, claiming it is “fundamentally transforming one of the last forms of traditional media” and opening local sales offices all around the country. Pandora CEO Joe Kennedy says, “We are at a tipping point of the transition from broadcast to Internet listening.”

With less than 4 percent of all audio listening taking place online, this is a new space, with a lot of room for growth. Will there be one winner? Or is there room for two — or more — big players? Of course, the consumer will decide which technology is better and if there is room in their busy lives for both. And now that both apps are in the marketplace, it's game on.

What, specifically, will the new iHeartRadio app do that it is not doing today?

That's a great question. I would put it into a couple of buckets. It is going to give our listeners everything they want and expect in one place. It is a completely integrated experience for them. It will include the incredible Clear Channel brands from all across the country, 750 broadcast radio stations, and it will allow users to create custom stations. It will provide that sort of Pandora-like feature.

But it will be even better than Pandora in that it will give listeners significantly more choice. Ten times the number of songs, and more control over the experience. They will be able to direct the product more than can be done with other players. The other big thing is that it is going to be commercial-free through the end of the year.

What do you mean by "more control"?

It has to do with giving them more control over the choices. What I would say is, rather than a black-and-white, thumbs-up or thumbs-down, our listeners will be able to direct the level of familiarity or experimentation they want in their experience.

The Thumbplay acquisition and the Thumbplay team have really turbo-charged our efforts. They are a group of incredibly talented, creative people. They have been extraordinarily helpful. But this is not a build-on, like the CBS product [Radio.com]. This is a truly integrated solution.

Are there any other surprises to the new iHeartRadio app?

I think one big but very pleasant surprise is that it is a very elegant or aesthetically pleasing presentation. There will be a big difference in the look and user experience that I think is a dramatic improvement. It is a very, very cool experience.

Does it worry you at all that you may be moving some of your listeners from traditional radio over to iHeartRadio? Is that something you've talked about?

We talk about it all the time. What we talk about is, "Where are our listeners?" What do we need to do to make sure that we are there when they want us, and that we are giving them the kind of experiences they expect? We look at digital and mobile and other emerging platforms not as a threat, but as an opportunity. It is another way for us to be where our listeners want us to be.

There are different business models and different economics around all of those. Our fundamental strategy is that we are going to be everywhere our listeners want us to be. Digital is a part of that. The digital consumption of audio today is still relatively small. It is 3 percent or 4 percent of all audio listening. We believe that it is going to grow. We believe we are the leaders in that space today. We want to be the leaders in that space going forward. If that is where our listeners go, then we are going to make sure that we are there.

How will performance royalties affect iHeartRadio? That is a huge financial burden on Pandora.

We look at Pandora, and we think it is a really interesting feature. It is nice technology. It is interesting enough to have it in our player. We are going to have what we think is a better experience along those lines for that feature. It is not a business, it is a feature.

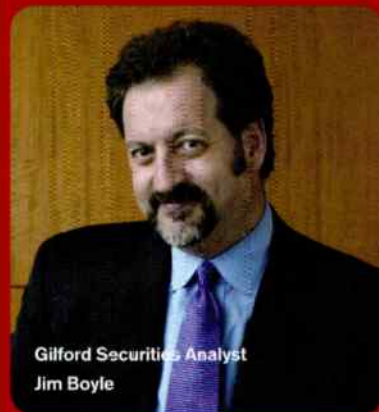
CAN PANDORA AND IHEARTRADIO COEXIST?

We asked a pair of industry experts if there's room in the digital media ecosystem for both Pandora and Clear Channel's revamped iHeartRadio.

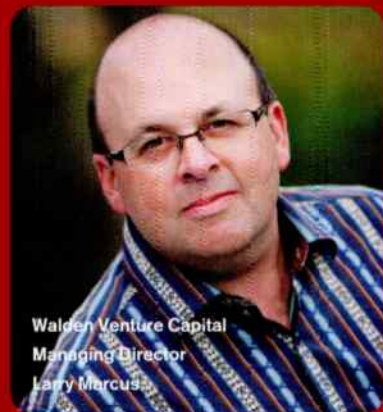
"Internet radio is an increasingly large space, and there is plenty of room for many players," says Walden Venture Capital Managing Director Larry Marcus. "iHeartRadio has a great backer, compelling broadcast content, and much marketing power via its offline promotion on terrestrial stations. iHeartRadio's recent moves certainly validate the importance and benefits of personalized radio to consumers. Pandora has had a singular focus around personalized radio and has developed deep IP, technology, and know-how to support its service."

Gilford Securities analyst Jim Boyle also believes there's room for both, at least for a while. "One could easily look at communications and media history over the decades and see that new entrants rarely cause a zero-sum game," Boyle says. "Indeed, the new entrants typically have substantially expanded the pie, enabling the potential of many competitors benefiting even if they merely maintain their prior market share. This is what happened in the 1970s through today, with cable TV going up against the big three broadcast nets. It happened in the 1980s, with MCI assailing one of the largest monopolies ever, AT&T. It happened again in the 1990s into the 2000s, with direct broadcast satellite entering the fray against cable TV. It is occurring again with Internet, with web-sites, Web audio, and online video, in the 2000s through today, competing against many media and other types of businesses.

"Therefore, early on and in the mid-term, history suggests Pandora and iHeartRadio can likely coexist, as the listening pie expands for music apps and the ad-rev pie expands for such popular apps too. It should not be a zero-sum game near-term, and the winners in the long term should, generally, be those that provide the best product, ever nimble and ever adapting, for the two constituencies — the listeners and the advertisers trying to reach those listeners."



Gilford Securities Analyst
Jim Boyle



Walden Venture Capital
Managing Director
Larry Marcus

Clear Channel is a really large, expansive platform. We can afford to have this feature as part of a much larger platform. The economics are different for us. This is a feature in a large and very, very successful and vibrant business. Pandora is a one-trick pony. They do what they do. It is interesting and it's a neat feature, but it is not a business.

We have existing agreements and licensing with SoundExchange. It is not a process that we have to go through. It doesn't change the cost. There are increased costs with usage, but we are not doing new deals with the labels.

Is there enough room for both Pandora and the new iHeartRadio app to last long-term?

I think they are very different experiences. Pandora is a playlist, or a jukebox. It is not radio, and it doesn't provide a



The Echo Nest CEO Jim Lucchese

A key feature of the new iHeartRadio will be playlist creation, and the Echo Nest is providing the technology to power the feature for Clear Channel. The Echo Nest has developed an automated "intelligence platform" where computers can listen to and analyze a song in three seconds, and "read" approximately 15,000 music blogs every day. All that information — 5 billion data points — on over 30 million songs from 1.5 million artists has been categorized to help users create customized playlists.

The Echo Nest CEO Jim Lucchese says his company has processed 30 million songs in the last year, compared to Pandora, which has categorized 800,000 songs over the past decade. (Pandora employs people

to do its music research and analysis, not computers.) The Echo Nest provides similar technology to MTV, the BBC, MOG, and Rhapsody. Lucchese was introduced to the Clear Channel management team through an investor, and he's been working with Clear Channel for months to incorporate the technology into the new iHeartRadio app. For more information about the technology, go to www.echonest.com



How will your salespeople be selling this?

One of the ways that we think about Clear Channel is that we are really a class of one. There is nobody who has what we have, a truly national footprint. We reach 237 million people every month. We can give advertisers the incredible national reach, and — this is a huge point of differentiation — we have the ability to provide local activation and engagement as well. It is unlike anything that other large national advertising partners can offer. There are some that have national reach. There are some that have local activation.

None, not in radio or any other media, combine what we have. We think that is an incredibly powerful offering. We will have sales teams that will allow us to support that at the national as well as local level.

You may not care about this, but do you think the radio industry is cheering for you, hoping the iHeartRadio app does well?

I do care. We think of ourselves as being in a class of one, but a healthy, vibrant radio industry is good for everybody. We think that the kind of innovation and creativity that we can show are, hopefully, things that the rest of the industry would cheer on. This is great news for radio. This shows that radio is relevant.

I believe that we are going to be the first traditional media company to successfully make the turn into being a new media company. There aren't any examples yet of old media companies that have figured out how to do it. I believe that this will demonstrate, convincingly, that not only can we do it, we are doing it. That should be great news for radio. It is a very competitive industry, but it is my belief that our colleagues in the radio business see this as a positive. Over the last six to seven months, there has been a lot of positive news about radio, and Clear Channel has featured in much of that. What's good for Clear Channel is, I think, good for the radio industry. My sense is that our competitors feel good about this.

Why did you decide to launch the new app with a music festival?

The biggest reason was that we are incredibly excited about the new iHeartRadio product. It is going to be an incredible opportunity for our listeners. We wanted an event that was bigger than life to help us kick it off. We came up with the biggest live concert in radio history, a two-day festival with an unparalleled lineup and the biggest names in music in every format. We just thought that it was appropriate to have a huge, once-in-a-lifetime event to launch what we think is an unbelievably exciting, robust new product.

radio experience. Like I said, it is an interesting feature. It is one-dimensional. It is not radio. I think it has an extraordinarily challenging business model.

When you think about Clear Channel, and the ability to give listeners 750 of the best radio stations in the country, and they can get them wherever they are, and you add to that the feature of being able to create a custom music experience, then you put on top of that what I believe will be an ongoing series of innovation and enhancements to the product — I don't even think it is a contest. They are just not the same.

The Clear Channel and iHeartRadio product is a radio experience that is unparalleled. People love radio. I think they are going to love the ability to get their favorite radio station, their favorite personalities, their favorite experience, and to be able to create a customized, very personalized experience in really profound ways.

I don't think Pandora is a sustainable business model. I just think that it is a really interesting feature, but it is extraordinarily challenged in terms of being a sustainable business.

You mentioned that iHeartRadio will have no advertising through the end of the year. Have you determined how many commercials per hour you'll eventually be playing?

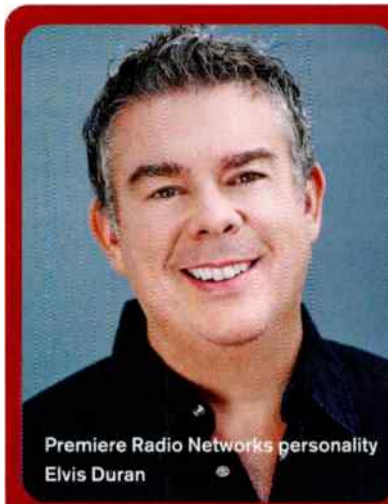
We have not finalized it. The great thing about our iHeart player is that it is just one piece of the Clear Channel platform. We have a number of other ways for advertisers to reach our consumers. We have the over-the-air, we have the online experience, we will have the iHeart experience as well. We feel really good about being able to offer advertisers a diverse set of vehicles to connect with our listeners.

Will the new feature also have the capability to insert local ads in the local markets?

Yes.



Lady Gaga, one of the many top artists at the iHeartRadio Music Festival, with Elvis Duran.



Premiere Radio Networks personality
Elvis Duran

Elvis Duran was the only Clear Channel talent broadcasting live from the iHeartRadio event in Las Vegas this month. CC's Premiere Radio Networks is very high on the *Elvis Duran Morning Show*, now syndicated on about 50 stations nationwide.

We asked Duran what it's like to be part of an event this big. "It's overwhelming," he says. "Watching our team construct an event this huge is impressive, as there are so many moving parts and the level of superstardom is staggering. Even though they have always supported our show, it's truly exciting to be a part of Clear Channel's entertainment network. We're actually helping mold CC into what it's going to be. The best days are yet to come."

Duran, of course, is also a big fan of the new iHeartRadio app. "I have so much fun playing around with it," he says. "Even though we have our own channel, I love removing myself from the mix and simply being a fan of the places it can take me. Better yet, knowing where it's going in the near future is the most exciting part."

Whose idea was it?

We have what I think is sort of an unequalled team of people inside of Clear Channel. There is a large number of really creative, passionate people. We try to take advantage of that. As we were developing the iHeart product, we had a series of meetings. The short answer is, it was a completely collaborative effort. It came out of a group of really talented people talking about what was the best way to draw attention around this new product. It was a collaborative effort. That is really pretty typical of how things get done. We take advantage of all the great talent that we can to strategize about the future and the different opportunities we have.

What were the steps taken to get this thing organized?

A lot of caffeine and a lot of coffee. We set our sights really high. We wanted this to be a once-in-a-lifetime experience, truly a generational event. To do that, we knew that we had to get the biggest and most iconic acts that were out there. It had to be a show that was nothing but superstars. It needed to be a show that was unlike anything else. To put the 20-plus stars and acts all on the same stage, at one event, and create something that we think all of our listeners would want to see and be a part of, we had to line up a number of different parts of the organization.

Another element is, not only did we want to make it huge, we wanted it to be something that all of our local markets could participate in and could leverage in their markets. We started off by focusing on the talent and making sure we could get the biggest acts out there. Then we started thinking about how we could leverage the platform that we have to make the announcement around it, and then the promotion of it, and contesting around tickets, unlike anything had been done before.

What was the initial reaction from the talent? Did they buy in to this idea right away, or were they worried how you were going to pull it off?

The feedback, at first, was one of interest, but really one of more questions than answers. This has never been done before. They didn't have anything to really gauge it against. What we found was, as we explained it to them and told them about putting the power of 850 radio stations to work, and we told them about the resources we were going to put against the event, and we told them about the product that we were going to be launching and how cool it was going to be, they all began to buy in to it.

We have done a lot of concerts. I think what is different about this one is, these folks are not just performing for us, they are partnering with us. They really dig the idea of the iHeart product. They really dig the idea that

this is truly a once-in-a-lifetime event.

What do you want all of this to result in, six months or a year from now?

Again, it is to be everywhere our listeners want us to be and expect us to be. We think this incredible music festival, this extraordinary event, was a great way to kick off an extraordinary product. We plan to continue to promote it as we move through time, because we think it gives listeners an incredible new way to access our brands. We want iHeart to be the vehicle that people think of when they want to get great radio stations from around the country, or they want to create a custom experience, or they want to get the kind of lyric and artist information, the kind of experience that they increasingly desire. **INK**



Social Media Policy: Drawing The Line

When it comes to social media, it should be common sense that employees will act in the best interest of the brand. But the fact that many company brands have been damaged by the online musings of their employees says otherwise. It's not just the disgruntled employee whose online mistakes affect the station or show brand. It could be the social media or blogging novice, the young and inexperienced intern, or the employee with a bizarre sense of humor. Or it could be your smartest employee, yielding to a momentary lapse in judgment.



Most stations have a corporate social media policy in place by now, but when it comes to the Internet, businesses have more than just the management of company accounts to worry about. With 750 million users on Facebook, 200 million on Twitter, hundreds of millions on YouTube, 25 million on Google+, and countless other social media sites gaining in popularity, it's certain that most of your employees are active online.

Does your social media policy address the management of your staff's personal online activity? It should.

While you can't control the tone or content of your employees' accounts, you can control what is said about your brand. Ensure that your confidentiality agreement covers online activity on both company and personal accounts. Your employees should know they cannot state or imply any proprietary or competitive information, during or following employment, to anyone, any way, anywhere (cyberspace is a place).

It's not enough to require talent or other station employees to add the words "The views expressed are mine alone and do not necessarily reflect the views of [station name]" on their personal accounts. Their posts about your brand can be damaging, regardless of whether listeners know it is not an official station account.

Developing A Personal Account Policy

Invite your social media-savvy employees to a meeting. (Don't be cheap; buy them lunch.) Facilitate a brainstorming session to come up with ideas for both your "don'ts" and "do's" lists. This is especially helpful for managers who aren't confident in their knowledge of popular online media.

Remember to keep your company social media policy separate from your company's policy on employee

accounts. Your company policy will give you extensive control over your station's official sites. Have respect for your employees' personal (cyber)space by understanding that you can control only the content relevant to your company. Outline the big picture of how their accounts can affect your station's brand image.

Include information on the confidentiality agreement and a short, specific list of topics that are off-limits. Give employees examples of what they are not allowed to discuss online with regard to the station, and exam-

ples of the types of conversation you encourage.

Make the policy clear, and post the most important points in a place employees can easily find without asking — on the wall, or in an e-mail reminder.

Don't Panic!

While all this talk about damaging brand reputation sounds scary, the benefits of social media outweigh the risks. Your employees are your station's number one brand ambassadors. In media, your employees are the face of the brand. Listeners develop an opinion of your brand based on their interaction with your talent.

Don't give employees so many restrictions that they are scared to engage listeners. Talent who are active online increase reach and build brand loyalty for both their personal brands and the station brand. Encourage them by giving them more than just a "don't" list. Give them positive guidelines to inspire engagement that will build your brand image.

Controlling The Chatter

Your social media manager should be able to keep an online eye on employees without much effort. If your SMM sees an employee online flirting with danger (and I don't mean a hot man on a motorcycle), he or she should report to your human resources manager immediately, after taking a screen shot of the offense. The HR manager can decide what action to take.

Your SMM should also be available as a resource for other employees. Make "When in doubt, ask" your social media motto to avoid unintended online injuries. **DK**

Stephanie Winans is Webmaster and Social Media Manager for WABB and the Randy Lane Company. E-mail: stephaniewinans@gmail.com

MANAGER'S LIBRARY

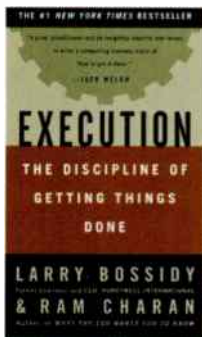
General managers and sales managers all over the country are taking extra steps to educate and motivate sellers to be better at what they do. But who motivates the motivators? They have to do it themselves, and part of how they do that is by reading books on management and leadership outside the radio industry.

EXECUTION: THE DISCIPLINE OF GETTING THINGS DONE

By Ram Charan and Larry Bossidy

Recommended by:

Andy Ruback
GM, Broadcast House Media
Director of Digital Media, NRG Media
andyr@broadcasthouse.com



Execution shows how to get the job done and deliver results, whether you're running a company or in your first management job. Larry Bossidy is one of the world's most acclaimed CEOs, a man with few peers who has a track record for delivering results. Ram Charan is a legendary adviser to senior executives and boards of directors, with unparalleled insight into why some companies are successful and others are not. They've pooled their knowledge and experience

in this book on how to close the gap between results promised and results delivered.

MADE TO STICK: WHY SOME IDEAS SURVIVE AND OTHERS DIE

By Chip and Dan Heath

Recommended by:

Melissa Forrest
GM, Clear Channel/Atlanta
melissaforrest@clearchannel.com



Chip Heath, a professor at Stanford's business school, and his brother Dan, a teacher and textbook publisher, offer a practical guide to effective communication. They cite psychosocial studies on memory, emotion, and motivation in their own work, which is couched in terms of "stickiness" — that is, the art of making ideas unforgettable.



KEEP SALES MANAGERS MOTIVATED DURING A ROUGH PATCH

Katie Wilcox

Director of Sales, Clear Channel/San Francisco

Create a team environment. Encourage each individual manager to bring his or her best skills and knowledge to the group, building confidence and improving the collective results. There must be:

1. Clear expectations that define success
2. A high level of common trust
3. A compensation plan that rewards managers correctly for the behavior you seek
4. A commitment to doing the heavy lifting required to accomplish your goals

A few tactics to make this work:

- Highlight to the group the individual contributions that are yielding success. This serves both to model behavior and to improve respect among the team members.
- Have managers assume leadership roles in the areas in which they excel.
- Check benchmarks along the path to your goal at regular intervals and be willing to modify plans accordingly. Be transparent about progress and any modifications.
- Institute a "go direct" policy for conflict resolution.
- Create a forum in which healthy discord and dialogue are safe.
- Coach through challenge areas privately.

In the end, though, nothing can replace or compensate for true talent. Hire well, coach for results, and then encourage talented people to soar. They, in turn, will hire talented sellers, and the cycle continues.



Life: Take Notes For Commercial Ideas

By Jeffrey Hedquist

Everywhere you go, every situation you're in, every interaction you have, is potential material for a radio commercial. Keep a notebook handy, carry a small recorder, or just use the video in your phone. During the day, track your activities: called wrong number, argued with lawyer, met with child's teacher, got stuck in traffic, lost messages on answering machine, read great article on radio commercials.

Pay attention to and list: interesting characters, bits of conversation, styles of speaking or interacting, strong emotions and conflicts. Write down or record as many details as you can at the time of each encounter, while the impressions are fresh. Later, categorize these by types of situations, characters, and possible clients. Before you file your notes, add any possibilities for exaggerating or extending the interest in each. Write down the kinds of clients or types of advertisers this slice of life could work with.

Character: How does the train conductor act when he comes home? He announces everything in a barely understandable run-on sentence.

Situation: What would it sound like if a helicopter traffic reporter were reporting your activities?

Interaction: You get pulled over for speeding, and the state trooper is someone you dated in high school.

Go to your file whenever you need an idea for a spot, and you'll never run out of ideas. It's your life. They're your notes.

President/Creative Director Jeffrey Hedquist is home taking notes at Hedquist Productions Inc. 641-472-6708 or jeffrey@hedquist.com. Visit www.virtualcreativdepartment.com

Harley Revs Up Revenue With Radio

Erika Harris is the marketing manager for Adventure Harley-Davidson in Dover, OH. When she was brought in at the dealership, she was getting ready to drastically reduce radio as part of her overall marketing plan, believing it was too difficult to gauge results. "Originally I wanted to cut our radio budget so I could focus funds toward Internet marketing that would provide us with measurable results," Harris says. "I wasn't comfortable with throwing spaghetti at the wall hoping it would stick."

She goes on, "Another reason we were questioning the effectiveness of our radio advertising was due to increased subscriptions to satellite radio. It's really important to be able to measure results, to make sure we are getting the most for our money and that our campaigns are effective. In the past we have based our radio ads on specific events going on at the dealership, but it's hard to figure out if people are attending our events because of the advertising."

Kurt Leibensperger is an Akron-based AE for Rubber City Radio Group, and Adventure Harley-Davidson is one of his clients. After Harris came in, he went right to work to salvage the business, and it paid off. In fact, Harris says his creativity kept radio in the game. "His professionalism also rings through," she says. "When I first came to the dealership, I had very little experience purchasing radio. Kurt was patient and not the least bit pushy. I think the combination of all those attributes makes him the go-to guy."

Leibensperger says, "What I convinced her of is that radio, at its core, is the original social media. We offer strong personalities with ties to and knowledge of our local community, who speak on a one-on-one level with the audience. Between our two FM stations, we reach over 400,000 potential customers. And both WONE and WQMX reach a large number of motorcycle riders who are receptive to Adventure's message."

Harris says radio reps need to present more than spots and rankers. "I need a radio rep to help me form a campaign," she says. "Most radio reps come to our dealership thinking we only care about pricing and target area, and we do care about both of those factors. However, when I was sitting at my desk comparing similar numbers from three radio stations, Kurt didn't focus on the numbers. He focused on what we could actually do to have the most effective radio advertising campaign."

"Our 'Forty-Eight Giveaway' is five months long. It's easy to have a bike giveaway over the course of a month and keep the excitement up. The five-month campaign takes much more work to keep that momentum going. I wanted assurance that we would not be forgotten after cutting a check for placement. We were not forgotten, and Kurt continues to offer exciting ideas to keep the campaign fresh."

That "Forty-Eight Giveaway" Harris refers to is a promotion giving away 48 keys for a chance to win a 2011 Harley



Adventure Harley-Davidson Marketing Manager Erika Harris, MotorClothes Manager Margie Hartman, and OM Sarah Andreas

Forty-Eight Sportster. "Kurt took our ideas and tailored a radio advertising campaign that helped maximize our efforts," Harris says. "He did an amazing job adding to our staff's brainstorming. It quickly became apparent that Kurt had more to offer our dealership than just selling advertising. There are three ways to win a key for the Forty-Eight. One of those ways is by listening to WONE. I am constantly being asked when the radio will be giving away a key or told, 'I just heard the key promo on the radio.' One of our first Bike Night key winners heard the radio ad and drove 30 minutes to attend our Bike Night. It paid off because he actually won a key."

Leibensperger says, "Being able to bring great ideas to clients and implement them is radio's secret weapon. It can turn you from just another vendor to a trusted resource and a true marketing partner. And, in the end, proving value to clients through great ideas and actionable results is what turns a buy or a promotion into a successful long-term relationship."

The other two ways to enter for a key were about driving foot traffic to the Harley dealer. Listeners and customers could visit the Adventure Harley location every Saturday in May through September for a chance to win, or attend one of the Bike Nights held the third Tuesday of every month.

And Harris says the dealership also incorporates social media into the campaign — the Adventure Harley page has more than 17,000 fans.

"We tag our posts with the radio station, and they tag us," she says. "We also use Facebook as an avenue to promote our '48 to Win a Forty-Eight.' We provide links on all our literature to the '48 to Win a Forty-Eight' page on our website, and we send out a weekly e-blasts keeping our customers updated." **INK**



BLAST From The PAST >>



BING-BONG-BING

An unnamed correspondent at WWDC-AM/Washington reads the news in this shot from the '40s. WWDC (now Salem News/Talker WWRC) was an NBC Radio Network affiliate, and this reporter has chimes at the ready to play the famous musical cue NBC used to signal the end of each program.

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*, 1901 S. Congress Ave., Ste. 118, Boynton Beach, FL 33426.

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