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U.S.A.
CANADA



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CUMULUS CASE STUDY NO. 3 WXKR-FM TOLEDO, OHIO USA

One of four FM stations managed by Clyde Roberts in Toledo, Ohio, our largest market, **WXKR-FM** is just one of seven stations in the Toledo market that have rebounded in ratings since Cumulus has begun operating them. Most have done so because Cumulus replaces automation with **live, local personalities.**



Debuting June 1st, 1990, **WXKR** was a Classic Rock format with innovative **on-air personalities** who were well received in the market.

This combination catapulted the station to the top of the ratings charts.

But, in the spring of 1996 the owners decided to make a change. **WXKR's** brand concept changed from a **Classic Rock station** to a "faddish" modern AC. Existing talent was replaced with automation and syndicated programs. Ratings began to drop and continued to drop for the next two years.

When Cumulus purchased **WXKR**, our first move was to relaunch the brand as a 70s & 80s based classic rock station. Cumulus also eliminated most of the automation and



syndicated programming and invested heavily in talent – beginning with the return of the **original morning show team** that had been #1 in the market. Today, **WXKR's**

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In the 44 cities in 22 states across the nation that Cumulus now serves, everything radio once was and everything radio can be... radio is again.

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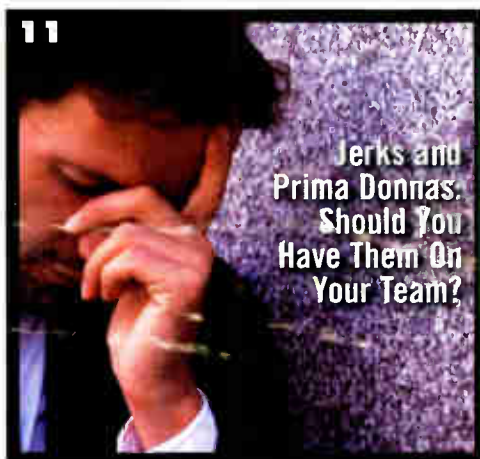
Radio's Premier Management & Marketing Magazine

RADIO INK



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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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PUBLISHER'S NOTES

Is Radio Showering In The Bates Motel?

One of Radio's biggest selling points is that every car is a Radio on wheels — a box in which people are stuck for long periods of time each day. In the car, consumers aren't likely to read the paper or watch TV, and you'll certainly not find them on the Internet. At least not yet.

Not surprisingly, Radio's largest local advertisers are car dealers. After all, where better to reach someone who is dissatisfied with their present car? Since Radio's biggest category is automotive, it should concern you deeply to know that car manufacturers are currently betting heavily on the Internet.

Honda has been the first to break those sacred dealer bonds by selling cars online. Honda buyers can now bypass the dealer and buy directly from Honda.

Autobytel.com is selling \$24,000,000 worth of cars a day online. That's a million bucks an hour. Beginning to see the picture?

Remember when local, main street retail was replaced by Wal-Mart and the category killers? Remember what it did to the local Radio dollar? In the average market entered by Wal-Mart, 80 local retailers dried up and went away. Did Wal-Mart replace those dollars on your station?



Radio stands to lose 40 to 60 percent of its revenues as a result of Internet direct selling by manufacturers. Doesn't this bother you a little?

Yes, the Net is a serious threat to Radio, but it's also an opportunity. Yet, most Radio people I know are so focused on meeting budgets that they've not taken the time to learn about the Internet.

When I give my Internet seminars to Radio folks, I'm always shocked by how little they understand about what's happening. The really frightening thing is that they don't seem to care.

For your own sake, please don't ignore the Internet. Understand it. Embrace it. Use it and lead your clients into a better understanding of it so that they don't get swept away.

Your station needs an Internet sales division and *Radio Ink* wants to help you start one. There will only be 607 seats at the *Radio Ink* Internet Conference this October.

Be sure that one of them is yours. ☛

Eric

B. Eric Rhoads, Publisher

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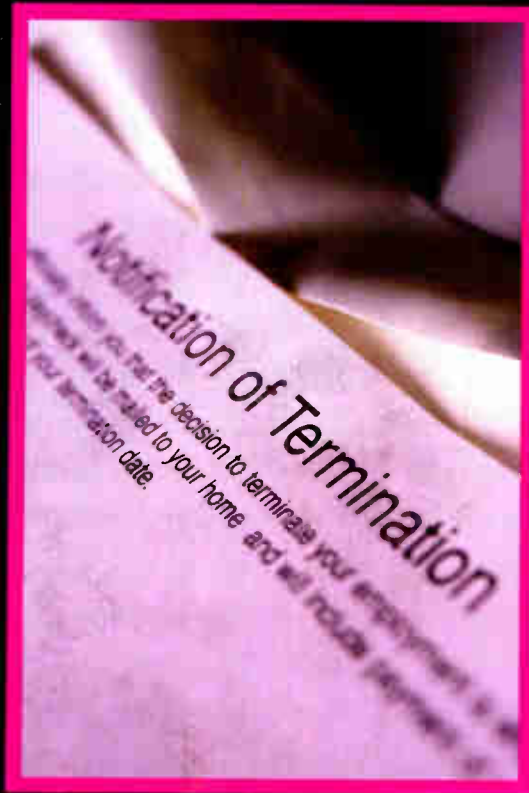
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▼ The National Association of Broadcasters recently held its first "Service to America Summit." The Washington event honored extraordinary public service.



THAT MEL IS ONE FUNNY GUY: Infinity CEO Mel Karmazin (l) entertains syndicated personality Don Imus and his wife, Deidre.



Event opener was former Chairman of the Joint Chiefs of Staff Colin Powell.

WZZK-FM's Don Daily accepts "Friend in Need Radio Award" for tornado assistance.



Oklahoma broadcasters received the "Guardian Award" for outstanding coverage of the ravaging May tornadoes. Accepting (l-r) are KFOR's Tim Morrissey, KWTW's David Griffin, KOCO-TV's Bren Hensley, KRXO-FM's Vance Harrison, Oklahoma Association's Executive Director Carl Smith, and KEBC-AM's John Moen.



(L-R) Clear Channel's Sharon Kitroser, Dave D'Eugenio, Ronna Woulfe enjoy Florida Broadcasters convention.

Sherwood (l) and Katie Lorenz accept Florida group's Broadcast Pioneer award from Rusty Russell.

Jim Quello (r) with Florida award-winner Matt Leibowitz.

Sen. George Kirkpatrick (l) with Linda Byrd and Pat Roberts, Exec. Dir. of FAB.

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Orlando, Florida



TOP *of the* HOUR

Written by
Chip Morgan

NEWS FROM AND ABOUT RADIO

Speak Now Or Forever Hold Your Peace



FCC Chairman
William Kennard has
been an advocate
of low-power Radio.

The comment period on the FCC's proposal for LPFM ends August 2, 1999. The FCC has proposed LP1000 stations with a maximum of 1000 watts and antenna height of 60 meters. LP100 stations would get a maximum 100 watts at 30 meters. MicroRadio stations could have up to 10 watts at 30 meters. The Commission plans to require co-channel and 1st-adjacent channel protections, but feels that

3rd-adjacent and possibly 2nd-adjacent channel protection would not be necessary. It specifically asks for comments on any potential adverse effects on future digital Radio developments. The FCC also seeks opinions about its inclination not to apply most Radio station service rules to LP100 and MicroRadio stations. Commentary is also requested about whether these stations should be commercial or non-commercial. Once the FCC has reviewed and considered all the remarks that are submitted, it may either adopt rules, issue a further NPRM, or decide to do nothing.

PURCHASING MUSIC MADE SIMPLE.

The Comcast Cellular Network has introduced *CD (star CD) which allows listeners to purchase music the moment they hear it on the Radio. The company is hoping to take advantage of the customer during the highest emotional period. When consumers hear a song they really like, while driving, they can dial *CD (*23), learn the title of the song, the performer and purchase that title immediately. All this is accomplished by entering the Radio station on the cell phone. Callers can even hear samples from other songs on the same CD or scan other tunes that the station has recently played — all in a single phone call. This new technology is the brainchild of two Harvard MBAs, George Searle and Humphrey Chen. Key to the service is proprietary song recognition: Before new music is released, a master recording is scanned into the computer, creating a unique digital fingerprint of the music.

NEW SOURCE FOR RADIO CONTACTS FROM SRDS

Online and print versions of the Radio Advertising Source™, with listings for over 9,400 commercial stations, are now available as a primary research tool for objective information that helps marketers and advertising agencies plan, develop, buy and traffic radio advertising. Listings include contact information, traffic information, rep firm information and more. SRDS plans to launch online versions of its TV & Cable Source this fall and the Newspaper Advertising Source this winter.

For more information, contact George Simpson at 212-297-1838 or by E-mail at georgesimpson@worldnet.att.net

WHAT INTRICATE WEBS WE WEAVE



Mike Weiss

Michael Weiss and nearly half the company staff has resigned from WebRadio.com, a turnkey webcasting service to Radio stations. WebRadio.com recently signed more than 100 Radio stations, making it one of the industry's fastest growing Internet webcasting service companies. Weiss cited irreconcilable differences between himself and parent company GEO's management as the reason for his departure. "I wish to build upon what I started at WebRadio.com and the next level in the evolution of interactive electronic media," said Weiss. "I expect to bring interactive electronic media to new heights in the near future."

Chip Morgan is president of CMBE BroadcastSystems, a Radio integration company in Sacramento, Cal. Contact him at 800-801-2623.

LETTERS

HIRING HEADACHES

Because I am a consultant/trainer, I have methods and ideas in regard to hiring. Hiring seems to be one of the most dreaded responsibilities of management, and so many managers are the cause of the great turnover in Radio sales.

Hiring is only a small part of the developmental process. What management does with the hires after they are selected is the important part. They often set them in a room with a box full of tapes, send them to a training seminar, hand them the opportunity list that nobody else could sell, show favoritism to the veterans, and hope and pray that the new hire makes it so they don't have to go through the process again.

The majority of the failures in Radio sales were hires who were capable of succeeding but had the misfortune of poor leadership. Until management realizes that good salespeople are not hired but developed, we'll continue the merry-go-round ride we've been on for nearly 80 years.

Management must take credit for its successful salespeople and full responsibility for its failures, rather than saying it was luck or that the individual was incapable. Developing a good salesperson requires daily training, support and guidance.

Darrell Solberg, DDS Sales Training, Sioux Falls, SD

THANKS, WALTER

Just got our big package about digital Radio and saw your piece in *Radio Ink* about Radio in Canada. (*Are You Talking With A Sore Throat? The Canadian Cure*, by Walter Sabo, Apr. 26, 1999). Your comment, "Radio is an audience-driven business, not a sales-driven business" perfectly articulates what needs to be corrected about this industry in this country. Thanks for the courage to stand up and say it. I've been rolling those



words around in my head all afternoon.

**Kevin Fennessy, President, Fennessy Broadcasting
WAAT-AM, Scranton-Wilkes Barre, PA**

"RADIO IS DEAD AS WE KNOW IT"

Let me be the first to inform you that Radio as we knew it is dead.

All the articles you can write and seminars you conduct will never bring it back again. The great broadcasters sold for unbelievable prices, and could you blame them? They had a responsibility to their investors.

A few, like Randy Michaels, stayed on to make sure the last shovel of dirt was well compacted on the grave.

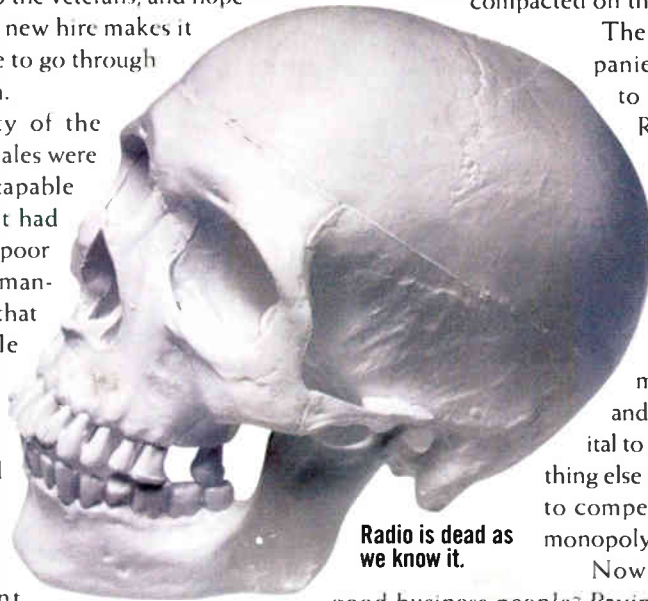
The mega-companies don't want to "reinvent" Radio. They already have Internet Radio stations, have invested and will provide the programming for XM, and have the capital to consume anything else that threatens to compete with their monopoly.

Now, are these good business people? Paying \$2 million for a station that would have sold for \$100,000 five years ago was certainly a "5 star" way to grow an elephant ... especially for a 3-kw FM in Lefturn, Nowhere. It's no wonder that these mega monsters are the worst sweatshops since the industrial revolution.

I own a small business. I do what I can to keep my head above water, so "the client is always right" ... sometimes. I spent 25 years in Radio, worked in large and medium markets, loved some of it, and you can guess what I thought about the rest. It has always been an industry filled with gypsies, tramps and thieves.

We thought we were in the entertainment business. Some even thought they were in the music business. But one thing we all knew... Radio was better than working for a living.

**John Bogart, Bogart Productions
Covington, KY, www.bogartprods.com**



Radio is dead as we know it.

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Letters may be edited for length and clarity. Please send comments to:

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(your E-mail address will be published unless you request otherwise). Please provide your full name, location, and if applicable, your title and company.

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Contact the Staff: See masthead for individual staff members' E-mail addresses.

Thanks, Giff

My April figures finally arrived. KKPT is up 80 percent for the first four months of the year, over last year. KKPT has slightly more than double the dollars on the station for June, July and August that we had at the same time last year.

This wouldn't be a big deal if last year was a bad year, but last year was a record year. The station hasn't ever in its history done the billing we did last year.

Your two-day sales seminar in February 1999 got us started in the right direction for 1999. The timing was perfect. It was like a shot of adrenaline for our sales staff for the new year.

The cost of the seminar was a good investment for 1999. It's part of our commitment to compete better against the "Big Boys" in the market. It must be working. Both stations are up considerably more than the market itself. Thanks for your help.

**Ron Collar, General Sales Manager,
KKPT/KSYG, Little Rock, AR**



Jerks and Prima Donnas

Should You Have Them On Your Team?



BY HARVEY MACKAY

If you managed a baseball team, would you like to have an outfield made up of Ted Williams, Ty Cobb and Babe Ruth? Of course you would. They were three of the most gifted players ever to grace the game. They were also three of the biggest head cases ever to throw a tantrum and break a water cooler with a bat, go into the stands to beat up the hecklers, and miss practice and show up drunk at the ballpark.

Talent and emotional stability do not necessarily go hand in hand. But, if you're a manager, the time will come when you have to decide whether it's worth the effort to hire someone who has the job skills you need but whom you dislike personally. You have to ask yourself: Is it me or is it the candidate? Be honest with yourself. Are you basing your opinion on your gut feelings, or do you have real evidence that the candidate is too hot to handle?

Here's how to make an objective call.

1. Make sure the candidate is screened by others at the company and by an industrial psychologist (IP). Alert the IP to your concerns before he interviews the candidate. That way, the IP will be able to make a more thorough evaluation.

2. Check those references closely. Do it by phone or, if possible, in person and lay your specific concerns on the line.

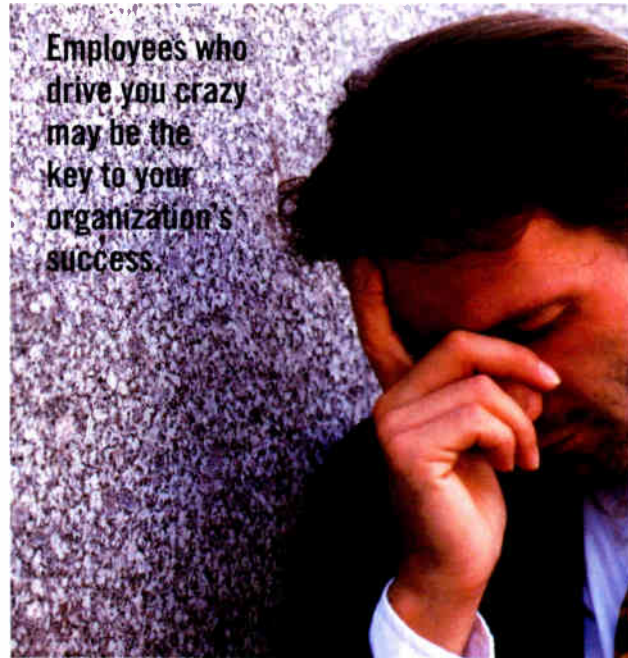
3. Give yourself a cooling off period and then conduct a second interview. Maybe you were having an off day.

"I'm concerned that you may have something of an attitude when it comes to taking direction. Is that a problem for you?"

"You've made several remarks about people different from yourself that bother me. Please explain why you said such and such."

Okay, let's say you've taken the steps described above and everything indicates that the candidate is, gulp, a jerk. Well, so was Ty Cobb, but he hit .367 lifetime. You've still got to decide whether to hire or not.

What factors could make you decide in the



candidate's favor?

1. The candidate has to be, far and away, the best person for the job. If your candidate can deliver what no one else can, read no further, the choice is obvious: you hire.

2. The double-whammy factor. Not only is the candidate an outstanding talent, but you're hiring the person away from a competitor, so not only are you helping yourself, you're giving the competition fits.

3. Diversity, conflict and contention may not be pleasant, but they can produce results. Every organization needs new ideas and fresh thinking. Are you getting it from the look-alike think-alikes who line your office walls? If not, it's time to get a wake-up, shake-up personality on board. If an "anti-status quo" attitude is what troubles you about the candidate, go back to square one, hire. The problem is you.

4. If you do decide to hire, make sure the candidate understands that there is a probationary period and make it as long as possible. There's nothing wrong with giving yourself as much protection as you can in a difficult situation. Have an agreement if things don't work out either way. ☐



▲ If you're a manager, the time will come when you have to decide whether it's

worth the effort to hire someone who has the job skills you need but whom you dislike.

▲ Make sure the candidate is screened by others at the company and by an industrial psychologist (IP).

▲ Check references closely.

▲ Give yourself a cooling off period and then conduct a second interview.

▲ The candidate has to be, far and away, the best person for the job.

▲ Make sure the candidate understands that there is a probationary period.

▲ Have an agreement if things don't work out either way.

Harvey Mackay is CEO of Mackay Envelope Corporation. He may be reached by E-mail at harvey@mackay.com. This article is excerpted from his book, Pushing the Envelope.

Why O.E.S. Doesn't Work

Building Better Results With Reach



ROY H. WILLIAMS

The seminar is over. I offer to answer questions, and a hundred hands fly into the air. I point to the person whose hand shot up the quickest. "What's the right number

of times for an ad to air before it's time to change the copy?" The whole room is waiting to hear a number. I really wish I could give them one.

"Ads with an average impact quotient should be heard by the same listener no fewer than 12 times and no more than 20." While the majority look down and write, "Change copy after 12 to 20 times," the brilliant few cock their heads and stare at me like a litter of curious puppies. I smile and wait for the

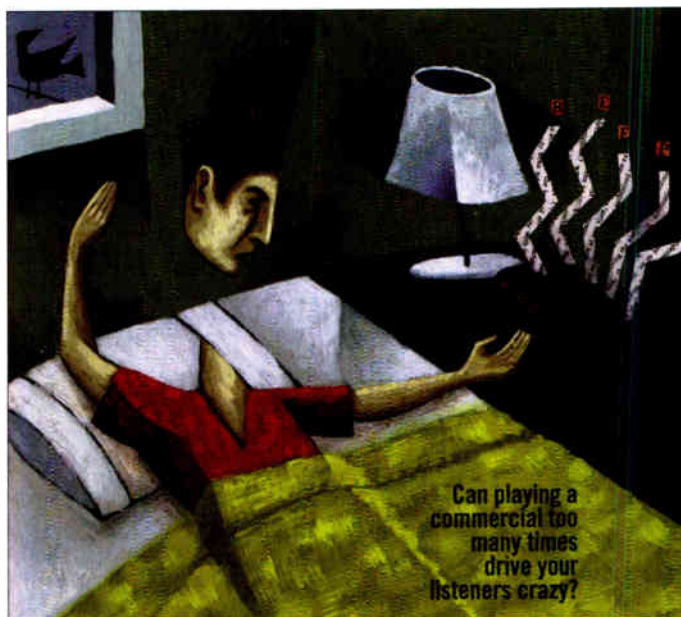
most curious puppy to raise a paw and ask, "What's an impact quotient?"

"The impact quotient is a number that represents an ad's power to convince the average listener. Average ads score a 1.0 and need to be heard at least three times within seven nights sleep. The greater the ad's power to convince, the higher the impact quotient and the fewer times it must be heard."

Another puppy raises a paw, "What about O.E.S.?" Ouch. Curious puppies always ask the hardest questions. "Although Optimum Effective Scheduling has been embraced by some of the brightest minds in Radio, the critical factor not taken into consideration in the O.E.S. equation is the term of commitment of the advertiser. I generally find O.E.S. schedules to be too few spots per week for a special event and too many spots per week when the advertiser is committed to the long term."

Now the puppies are barking and tumbling toward me in excitement. One of the puppies shouts, "What do you mean by 'too many spots per week?'"

I answer quickly, lest the puppies think I've blasphemed Radio. "The mistake made by



most advertisers is that they expect too much, too soon and from too little frequency. For these advertisers, O.E.S. is a step in the right direction. But, when the advertiser is committed to airing the same weekly schedule 52 weeks in a row, the O.E.S. equation usually provides weekly frequency beyond the point of diminishing returns.

"You see, there does come a point at which an advertiser should add to his reach instead of simply piling on more frequency. Until you know the impact quotient of the ad and the term of the advertiser's commitment, you really shouldn't pretend to know how many spots is enough."

I watch the puppies' heads nod quickly up and down as they write, and I begin to feel encouraged. "They get it," I say to myself with a smile.

Since its creation, Radio has been the most persuasive form of mass communication known to the human race, but it's also been grievously misunderstood, badly represented and poorly used. The future of Radio is now in the hands of the curious puppies, those eager minds not bound by the traditions of a previous generation. To them, I commit myself unconditionally. ☐



▲ Ads with an average impact quotient should be heard by the same listener no fewer than

12 times and no more than 20

- ▲ The impact quotient is a number that represents an ad's power to convince the average listener.
- ▲ The greater the ad's power to convince, the higher the impact quotient and the fewer times it must be heard.
- ▲ Until you know the impact quotient of the ad and the term of the advertiser's commitment, you really shouldn't pretend to know how many spots is enough.

Roy H. Williams is President of Roy H. Williams Marketing, Inc.

He may be reached at 512-295-5700 or by E-mail at roy@wizar dofads.com

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Mapping Your Market

Travel And Territory Management That Makes Sense



DAVE "GIFF" GIFFORD

Question: How is it possible for a salesperson to score high in time management if his travel and territory management is weak? Answer: It's not possible.

In the accompanying illustration, you see a city map

your next appointment — see which businesses you can visit for a first-time-ever "Opportunity Call."

2) You arrive on time for a 9:00 a.m. appointment with an important client, only to discover that they're on the receiving end of a presentation from a competitor. What to do? Anxious to ascertain your client's level

divided into 42 sales zones. Let's say you just got an appointment with a client, located in sales zone 11 for next Monday at 9:00 a.m. Now what do you do? Try to set a 10:00 a.m. appointment in sales zone 36 and an 11:00 a.m. appointment in sales zone 28? No, that would be poor "T&T" management. If you had already "mapped" your market, you would know exactly where to schedule your next appointments. When I was a salesperson, that's what I did.

On my desk and in my car, I had two loose-leaf T&T notebooks with tabbed sections for as many sales zones as I created on a grid. Using the example above, after securing my 9:00 a.m. appointment I immediately opened my T&T notebook to tab 11 to see whom I might try to get appointments with at 10:00 and 11:00 a.m.

Let's say I have several A, B, C, and O accounts (O stands for "Opportunity Calls," what others negatively call "Cold Calls") in sales zone 11, but that, for whatever reasons, I'm not in a position to make a presentation to any of those accounts or agencies at this time. What to do?

I simply flip open the tabs for the nearest sales zones (3, 4, 5, 10, 12, 17, 18, 19) until I find better accounts to pursue for my 10:00 a.m. and 11:00 a.m. appointments. That way, I won't waste valuable selling time driving all over creation.

Here are two scenarios in which mapping your market makes particular sense.

1) You arrive for an appointment, only to discover that your client or prospect can't see you. What to do? Go to your car, grab your T&T notebook, open it to the appropriate tab and — until it's time to drive to



of interest in your competitor's presentation, you make eye contact with your client, politely interrupt the meeting by apologizing to your competitor for the intrusion, and then — turning to your client — ask, "Are we still on for 9:00 a.m., or do I have time to make a call in the neighborhood?"

Should they respond, "Yes, you've got some time," it's possible that you could end up losing that account. What to do? Wait in their lobby and wallow in your anxiety? Or, get to your T&T notebook as quickly as possible so you can go to work immediately on possibly replacing that account?

Right. Mapping your market makes sense. ☑



▲ It's not possible for you to score high in time management if your travel and territory management is weak.

- ▲ Create your own "T&T" management system with a city map divided into sales zones. Then, map your market so you know exactly where to schedule your next appointments so you're not wasting time.
- ▲ Two scenarios in which mapping your market can save time include: a) arriving for an appointment only to discover that your client or prospect can't see you, and b) arriving on time for an appointment with a client only to discover that they're on the receiving end of a presentation from a competitor.
- ▲ Get to your T&T notebook so you can go to work immediately on replacing that account. It makes sense.

Dave Gifford is President of Dave Gifford International and Founder of The Graduate School for Sales Management. He may be reached at 800-TALK-GIF or by E-mail at giftalk@aol.com

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Five Interviewing Techniques To Avoid Or Risk Being Called "MUD"



NICK CORCODILOS

Quite a few years ago, one of my biggest clients stopped me dead in my headhunter's tracks. A human resources manager at this company wanted me to tell her why the company's name was "Mud" among engineers in Silicon Valley.

"Too many job candidates are rejecting our offers outright, and even more of them refuse to come back for a second interview," she explained. "Management really needs to hear the truth."

On the surface, the company's problem was a nasty reputation for a number of bad hiring habits. At a deeper level, the problem was a lack of pride and concern about how it presented itself to its professional community.

If the company had been able to shake the bad habits, it might have been able to regain the respect of its community. While most of management was oblivious to the gross errors the company was making in its hiring process, its bad habits were legendary.

1. Wrong candidate, wrong job – Candidates were routinely interviewed for the wrong job. You have probably been through more than one interview in which you sat wondering, "Why am I subjecting myself to this interrogation? This isn't the job I agreed to interview for." This was a policy-level problem relating to who was deciding whom to interview and why.

2. The wrong interviewer – More often than not, the wrong person conducted the interview. Either a) they were not the actual hiring manager or b) didn't understand much, if anything, about the job.

3. The rude process – Job candidates were put through two or three rounds of meetings with personnel jockeys who treated these professionals like desperate freshmen at a fraternity rush. The final nails in the coffin revealed the poor attitudes that no one bothered to address.

4. Cynicism – The interview process included meetings with employees who were disillusioned

about the company and said as much to the candidates they were interviewing. Rather than attempt to rebuild its ranks with upbeat, motivated engineers, the company allowed some of the worst of its crew to continue poisoning the well.

5. Indifference – Too many hiring managers ignored the rumors they knew were circulating about the company. They didn't bother to do damage control. Candidates who were enthralled by a particular job and impressed by the manager and the department were nonetheless, left worrying about the negative things they'd heard from their friends.

Professional pride is a corporate (as in "a unified body made up of individuals") imperative. Try to work without pride and watch your reputation wither.

It's fine to talk about an intangible like pride, but it's not very useful because you can't tweak it readily. So, let's focus on a more accessible control knob — the mechanism that communicates pride or the lack of it.

For an individual, this is the behavior he exhibits. For a company, it's the interface it presents to its professional community — the behavior of its employees and representatives.

Don't understand what I mean? Consider the best sales rep who's ever sold to you, then consider the worst. Both were their employer's front line — the interface that shaped your professional behavior toward that company (and what you had to say about it to others in your community).

Many companies fail to realize that customers aren't the only constituency they need to impress continually. The professional community is critical, too. No company would tolerate a sales force that treats potential customers wrong. Why then do so many companies tolerate inappropriate behavior toward potential employees?

My client was engendering a poor relationship with its professional community through its hiring practices. That's how its name turned to "Mud." ☹

Nick Corcodilos is the host of www.skttheadhunter.com and director of North Bridge Group in New Jersey. Available to Radio stations for on-air interviews, he may be reached by E-mail at northbridge@sprintmail.com



▲ Mistakes to avoid in the hiring process include interviewing the wrong candidate for the wrong job, having the wrong person conduct the interview, and subjecting candidates to rude treatment.

▲ Keeping candidates from meeting with disillusioned employees is also critical.

▲ Many companies fail to realize that customers aren't the only constituency they need to impress continually. They need to impress potential employees as well.

▲ If not, their name could turn to MUD.

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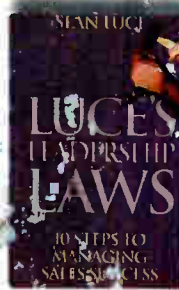
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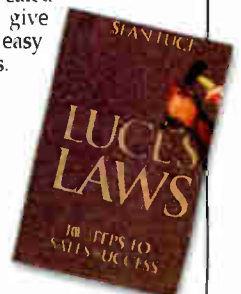


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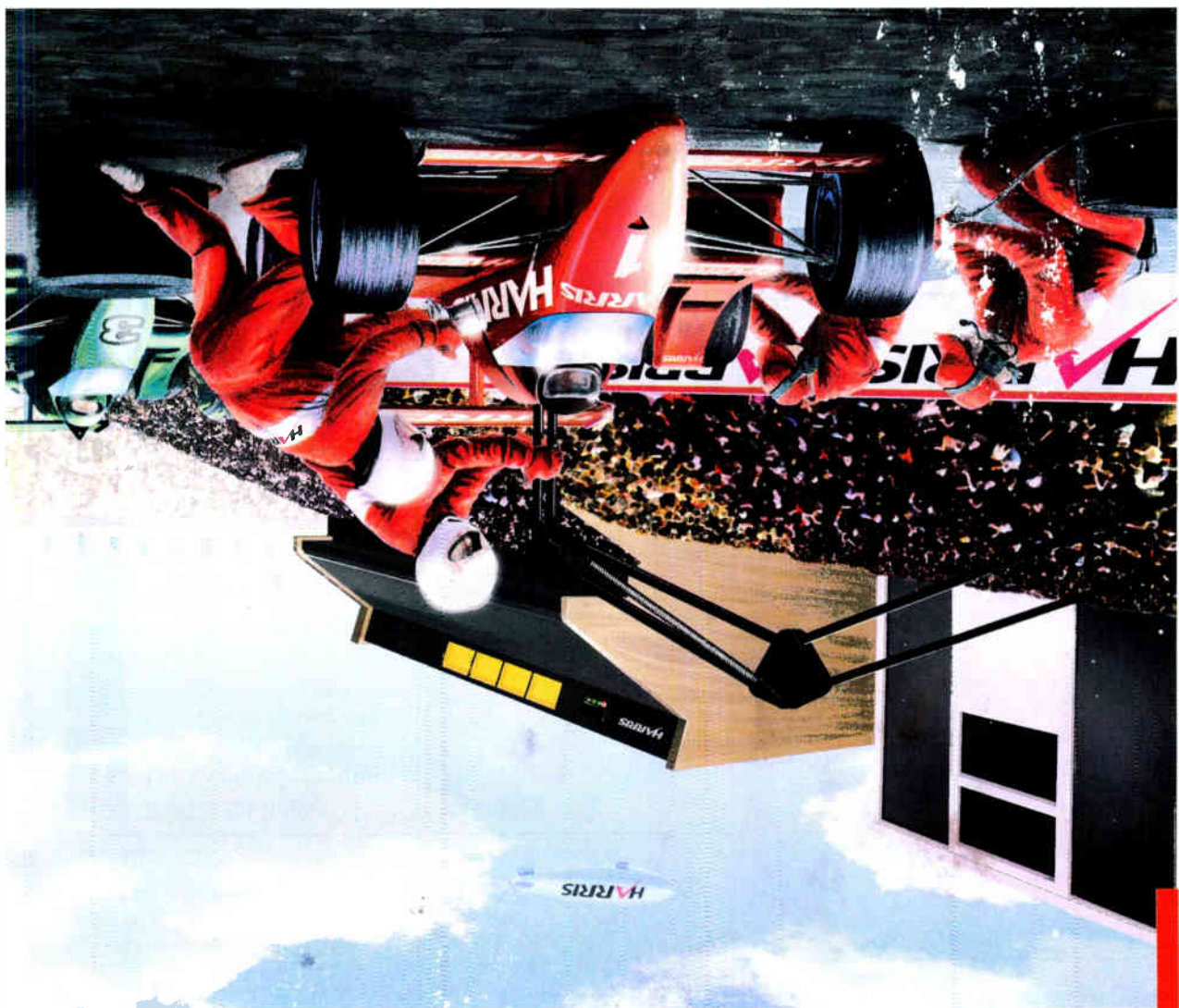
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I N T E R



THE NEW MILLENNIUM MARKETER

Seth Godin is into technology. He's downloading E-mail as he talks on his cell phone ... while wired into an airport terminal — on the way to his next appointment. Godin's gig is marketing and the Internet. He got involved in the Web before dot-com was cool. He's built and sold an Internet company. And, today he works for one of the biggest, Yahoo!

Today, Godin is leading the one-to-one marketing charge. And, his tool of choice is E-mail. He says he's had more fun in the last 15 years than any one person deserves to have. His methods are basic but revolutionary. For Radio managers, his advice could uncover a whole new way to conduct business and increase the bottom line.

Why did you write *Permission Marketing*?

I decided to write this book about a year and a half ago as a way to teach people that there is a different way of spending money on-line and off-line.

What is permission marketing?

Traditionally, the way people sold stuff was, first, they got to know people. Then, people got to know their product and trusted them enough to buy it.

For the past 80 years, marketers have grown by interrupting people — who don't want to hear from them — with products they don't

need. It worked for a while, but now you can't make an impression anymore. **Permission marketing** is the idea of dating your prospects before you ask them to marry you.

The idea is that you never send anything they did not ask for. You never surprise people or presume to interrupt somebody with a message that is not of interest. Permission marketing, at its core, says to the consumer, 'There is something in it for you. Let's have a dialogue. Let's interact, back and forth, during which time you will learn about us and we will learn about you. Eventually, we find the thing you want to buy.'

What is the most powerful medium for interrupting people?

TV and Radio have demonstrated that they are far and away the best ways to generate aspirational, memorable, branding messages. On the other hand, if your goal is to have a curriculum and teach people over time, you can do that by mail or E-mail.

Permission Marketing

To receive the first third of *Permission Marketing* free of charge log on to www.permission.com

Describe a situation in which you would use permission marketing?

It is different for different products. Car dealers now pay \$150 to get one person in the store, one time, by running an ad. One reason it is so expensive is that people are afraid to go in. The other reason is that it is expensive to interrupt people.

I can imagine the car dealer, instead of doing the hard sell, sending an E-mail every two weeks with a list of all the special deals on new and used cars. You get two benefits with that. One is that it will increase the brand, and two, every time they run the ad, they will add to their permission base. With this permission base, a guy might come in to sell a Corvette. The dealer knows that he has 280 people who have asked to be on the special Corvette mailing list.

Is permission marketing restricted to E-mail?

No. It also works on the telephone. If you get a call at dinner from an insurance broker, you hang up. If you get a call at dinner from your lawyer saying that you have an insurance problem, you drop everything and run over to the office.

The difference is that one of those people had permission, and the other did not. The challenge marketers have, whether by mail, phone or Radio, is how to get permission to be in that person's face, regardless of the technology.

Are advertising agencies opposed to permission marketing?

Ad agencies have a big problem. They hired people who like to make movies which are :30 long. They are very good at that 'interruption broadcast entertainment

related story: ADVERTISER Q&A model.' They have not filled them **p. 34**

selves with people who are patient testers. That is what it takes to be a permission marketer.

GETTING YOUR FOOT IN THE DOOR

How does permission marketing apply to someone who is job hunting?

I think it is done entirely the wrong way. People send a resume without permission, unsolicited, irrelevant, unanticipated and hope that someone will read the resume, write back and hire them. That is crazy.

It makes more sense to focus on an individual company or industry and get per-

“Once you have a thousand or a million people who say, ‘Yes, you can E-mail me once a week,’ then go to your advertisers and sell them a focused value add.”

mission to interact with them. Be it a summer intern or a consulting part, once you can teach them how great you are, the odds get better.

You should do it before you get fired from your job. Build as much permission as you can with people in your industry. So, the day after you are fired, 10 people hear about it and call you.

How could a restaurant use permission marketing?

Imagine that there are two restaurants next door to each other. One has the names of 1,000 local people, sorted by different categories, with permission to talk to them. The other has nothing. Who is going to win?

Without permission, the data is worthless. People come in and we say to them, 'Tell us what you are interested in, and we will E-mail you when there is an event that is appropriate for your kids. Or, we will E-mail you when we have a wine-tasting dinner.' If I were a Radio station, I would start setting up programs like that.

So, how can PDs use permission marketing to promote their Radio stations?

In some ways, permission marketing is like a Website. What do you do with all the interactions you have with people every time you run a promotion or a special on the air? Do you build a long-term asset? Probably not. You should. If you created an ongoing promotion through which you could have an E-mail dialogue, in addition to Radio listening, then the Radio station would have the power to go back and get people.

Let's say you send an E-mail that reads, 'Tune in tomorrow. We're going to play a song between 1:00 and 1:15 p.m. If the song is such and such, and you call in, you will be eligible to win \$1,000.' Now, listeners have a good reason to tune in because there is something in it for them.

You could start a club with people who love the Grateful Dead. Any time the station is going to program a Grateful Dead hour, you can E-mail the club, and they

will all come back.

What are other ways for Radio stations to make money using permission marketing?

Once you have a thousand or a million people who say, 'Yes, you can E-mail me once a week,' then go to your advertisers and sell them a focused value add. Tell them, 'We will now encourage people to tune into your commercials,' or 'We will encourage people to go to your store as part of this buy. You can share in our commission asset.' If there is something in it for the consumer, then it works.

For example, let's say I told my Radio station my birthday because they were going to send me presents. The Radio station then says to its advertisers, 'What will you chip in to be part of this person's birthday pack?'

Then, E-mail the person once a year and say, 'Here are all the gifts we have assembled for your birthday: free pizza if you bring your family into this restaurant, \$10 off if you go buy something today, etc.'

What about points programs?

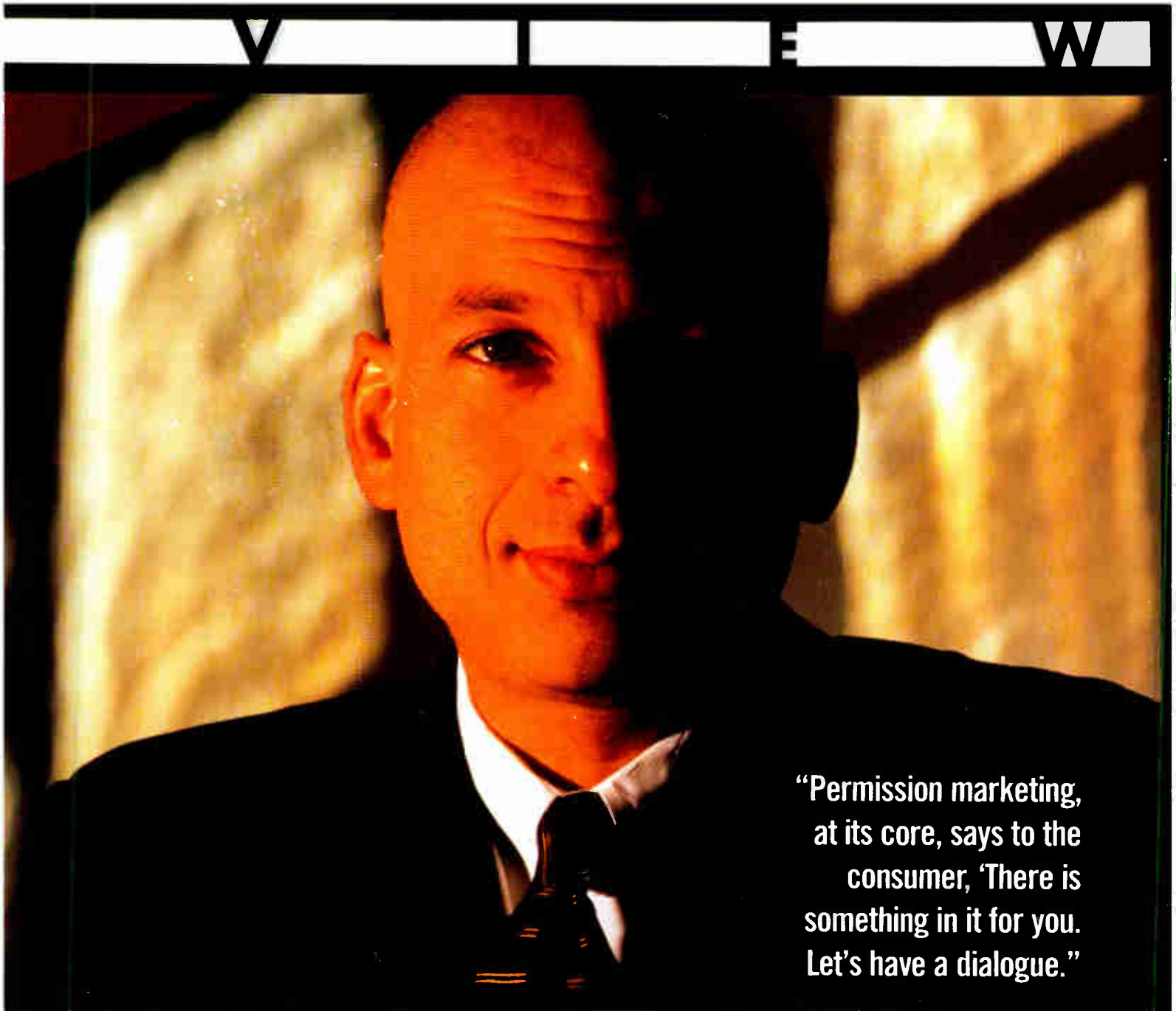
I love points. They are an important part of permission marketing. Marketers tend to undervalue how much they should be doing to fund the points program. They are cheap, so the consumer says, 'These points are not worth anything.' Then they stop.

Last year, American Airlines sold \$850 million worth of miles to hotels, etc. It is a huge profit center for them. Part of the reason is that the stuff they give away is worth a lot. If you are running a Radio station and you offer coupons that people can get anywhere or benefits that are not worth anything, they see that and walk away.

TOOLS OF THIS TRADE

How important is the copy you use?

The Net is private, and the Radio is public. Everyone hears exactly the same Radio ad after it is written. But, on the Net, everyone reads the same thing in a different way. It is the greatest testing medium ever.



“Permission marketing, at its core, says to the consumer, ‘There is something in it for you. Let’s have a dialogue.’”

Do you test the first sentence, or the attention grabber, of your copy?

Constantly. We found that changing the subject line can double or triple the response.

Do you test price points?

Yes. In fact, sometimes making the price go up makes your response rate go up. Long ago, I stopped trying to explain it. We had one long distance phone company that changed from 8 to 9 cents a minute, and sales went up.

Does permission marketing negate the need to build a brand?

No. I don’t believe that at all. Without a brand, Yahoo! would never be able to receive the permission it gets from people.

First, you need to spend the money on Radio ads and banner ads, etc. After you do that, how do you leverage it? You get permission from people and use it over time. **What about businesses, like McDonald’s, who have a big brand, but seem to be experiencing problems now?**

I think that they are a case unto themselves. Nothing grows forever. It is true that McDonald’s has zero permission from its audience — with the exception of the most brilliant invention Ray Kroc ever created — which is, ‘Do you want fries with that?’ When you stand at the cash register with your wallet out, you have given the cashier the permission to sell you. They have

made billions of dollars with the phrase, ‘Do you want fries with that?’

I don’t know how McDonald’s can use permission marketing to grow. I don’t think that they are the perfect business for permission marketing. I know that every business that has permission works better than a business that doesn’t.

What’s the most important thing for a Radio station to do when programming its Website?

Anybody, including a Radio station, who builds a Website and isn’t totally focused on building brand or isn’t obsessed with building permission, is wasting his money. Those are the two, single best things you can get out of the Net. ☞

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Now, can we admit something? We can help many stations to move ahead and stay ahead, but, in some situations, it's just not a good "fit" for one reason or another. We're very up-front about that early on, and, if we think it's not a good fit, we'll tell you so and why...and we encourage you to do the same with us. If you'd like to discuss your situation to see if we can be of help, just call and ask to speak with either Bill Moyes, Mike Shepard, or Don Gilmore. We'll be happy to talk with you.

*All ranks and shares are from Winter 1999 Arbitron, Mon-Sun, 6AM-Mid



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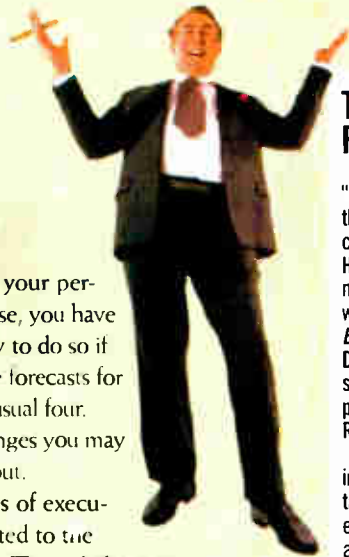
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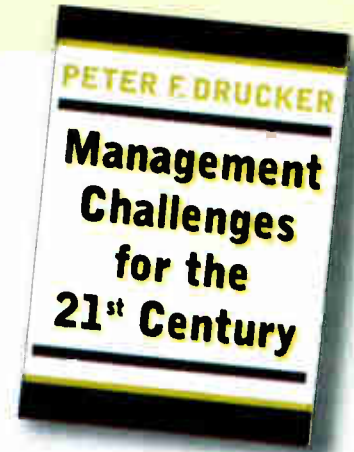
- 1 How's your performance and your performance credibility? Of course, you have to deliver results, but you're unlikely to do so if you haven't developed performance forecasts for the next *eight* quarters, not just the usual four. You should have ideas now for changes you may have to make six to eight quarters out.
- 2 Are you focused on the basics of execution? You should feel connected to the flow of information about your company. That includes regular, direct interaction with customers and employees. Are you following through on all major commitments from your direct reports? Are you listening to the inner voice that tells you whether these things are going well or not?
- 3 Is bad news coming to you regularly? Every company has bad news, usually lots of it. If you are not hearing it, are you letting the trouble build? The information you get should force you to take your competitors seriously.
- 4 Is your own team disconnected? Top subordinates often start bailing out before a CEO goes down.

Source: Fortune magazine

THE LATEST FROM DRUCKER

"No single person has influenced the course of business in the 20th century as much as Peter Drucker. He practically invented management as a discipline in the 1950s," writes Jennifer Reingold in *Businessweek* magazine. Peter Drucker is often quoted by Radio sales trainers, and his books are part of the required reading for Radio managers.

In his latest, Drucker examines social and economic changes taking place in our society. The book explains why management should address these changes. If you are



attempting a career in our ever-changing business climate, the latest Drucker book is a must-read.

Rules For Your Road Show

Taking your Radio station public soon? Here are five survival rules from Proxicom CEO Raul Fernandez in *The Industry Standard*.

1. Skip the lavish dinners with bankers in every city. Get to bed. You are giving the performance of a lifetime. There's plenty of time to play later.
2. Prepare to spar mentally with the brightest that our MBA system has to offer.
3. Always be professional and polite. Some people will be rude and ignorant no matter how much education they have or money they manage.
4. Prepare for "long lost friends" who want to be on your "friends" list.
5. Do anything you have to do to get pumped every morning.

Broadcasters' Foundation Sets Golf Tournament

The first annual Broadcasters' Foundation Golf Tournament will be held Mon., Oct. 18, 1999, at the Manhattan Woods Golf course in West Nyack, N.Y. The registration fee is \$400 and will be used to benefit broadcasters in need. There is a limit of 120 players. To register for the tournament, contact Gordon Hastings at 203-862-8577.



Who's In Charge? Your Desk — Or You?

8. Work with fewer visual desktop distractions. Clear your desktop as much as you can before leaving work so you can start the next day with high energy.
7. Remove all post-it notes and other distractions by putting them into an easily accessible word processing file called "notes," "stuff," "short-term" or "daily."
6. Continually assess what belongs on your desk vs. in it or near it.
5. Keep at least 20 percent of your drawer space vacant to accommodate the latest additions. Seek and discard outdated, irrelevant and/or trivial items. Stay lean.
4. Walk, stretch or stand up every 20 minutes, or whenever you get the urge to promote good circulation. If it helps, exchange desk chairs.
3. Adjust your PC screen "refresh rate" periodically to avoid eyestrain.
2. Make your desk surroundings support your working style. Buy any reasonably priced item that enhances your productivity or peace of mind.
1. Take comfort at your desk. It is not a place of high anxiety. It is where you rule.

Source: Jeff Davidson at jeff@bre.tb:ing.space.com

Success = Talent x Clear Expectations

by Chet Tart

The No. 1 reason for turnover, especially in the sales arena, is management's lack of attention to employees. Sometimes we hire the right people but manage them incorrectly.

HIRING

How specific are you in your ad and your interviewing process? Do you understand exactly what you want? If you do, does the interviewing process include an explanation of your systems, culture and expectations? When hiring new people, do you ask yourself, "If this candidate is hired, what problems will he solve for the organization?"

Hiring is only the first step in developing a match between you and the candidate. You also need a 90-day plan to make the candidate familiar with your organization's expectations. I have seen Radio station salespeople set up in training that included two days of watching old sales tapes, looking for leads in newspapers and observing veteran salespeople rest on their laurels with the prime accounts.

PRAISE

Most managers simply hope that the new hire makes it. Instead, managers should walk around, ask questions, focus on results and be there for their new hires. Show the candidates how they can do their best. Great salespeople are not hired but rather molded and developed — like an athlete who undergoes constant training.

The most frequent response that people receive to their daily performance is no response at all. Most managers make an effort to talk to employees only when they make a mistake. This zaps the life from their performance. People leave jobs because they do not receive enough support or feedback from managers. If you do not pay attention to your new hire, someone else will. The key to developing people is to catch them doing something right and to praise with specifics.

ACCOUNTABILITY

The most important part of developing your team is accountability. Managers don't enforce accountability because most are afraid to act for fear of losing veteran or new hires. A good rule of thumb is to "inspect" what you "expect." Accountability will build trust and honesty, and speed up the development of a healthy culture.

We live in a society that is weak when it comes to accountability. Managers who do not enforce accountability destroy the process of building a high-performance team. Accountability is not blaming others but, rather, ourselves for the mistakes at our stations. It's about learning and growing. It's also about recognizing that we all have choices and accepting the consequences of those choices.

The only way you can hold your people accountable is to keep close tabs on what you want them to treat as important. Look at your organization. What message are you sending? Are you causing high turnover?

If no one is going to the trouble to measure results, why expect employees to produce results? If you're not willing to give some extra effort, why should your people?

The real heroism in leadership is having the courage to face reality and help the people around you face it as well. Mobilize people to tackle tough challenges. Take responsibility and provide clear direction and support. You'll see a difference in the culture. ☐

Chet Tart is VP/GM of Radio Ink magazine. He may be reached at 561-655-8778 or by E-mail at cbettart@radioink.com



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Purchasing Your Dream Station With No Money Down

by J.J. McKay

The key to success with a no-money-down approach for purchasing a Radio station is a motivated buyer. There's one in almost every city. His station probably isn't making money or has a mediocre signal — a definite "fixer upper." If you have the ability to focus on direct sales and creative revenue generating options, this could be your station.

Individuals or small station groups own these stations. Ask yourself, "Why hasn't someone else bought the station?" Chances are that no one has ever asked the owner. Or this could be a station that has been in a family for years. Or, it could be a concerned owner who wants to insure that his employees have a future in the company. Find out why, then ask yourself if you can work within those boundaries.

The goal is not just to buy the Radio station. It is to develop a relationship of trust with the owner and strike a deal that's a win for both parties.

With this kind of sale, you and the owner will have a partnership with the Radio station. You can't just use the technique of building trust. You must be genuine in your efforts. If you do this successfully, you will find that the reasons for resistance to the sale have very little to do with money.

So, where do you get the money for the station? Have the owners carry paper on

the property. Structure the deal so they receive the benefits of this arrangement.

Perhaps they need a steady stream of income for retirement or want to minimize capital gains on the property. Find out what the owner's financial goals are and help him achieve them through the sale. By maintaining the real market value of the property for the sale, the owner has little risk in the venture.

If you are strapped financially, are new to business or want to minimize your risk, you may wish to bring in a more seasoned businessperson or broadcaster as a partner on the venture. Doing so can minimize risk for all the parties, making it an attractive option. ☐

J.J. McKay is the owner of Great Talk 1150 AM Portland, Ore. She may be reached at 503-312-5521 or by E-mail at jjmckay@aol.com



What is the best procedure to LMA a station in order to protect the licensee and the broker?

Local Marketing Agreements

Even when 100 percent of

contests and promotions, obscenity and indecency, false and misleading advertising, defamatory statements, and political programming.

The station must also ensure that public affairs programming is aired, whether by the broker or the licensee itself, and must prepare quarterly issue /program lists and see that they are placed in the local public file.

Finances

Under an LMA, the station

station's main studio for a substantial amount of time on a daily basis. The salaries of both employees must be drawn from the licensee's account, although the broker may reimburse the licensee for these salaries. The manager must truly perform managerial duties at the station.

Within 30 days after it is executed, the LMA must be filed with the FCC and placed in the local public inspection file of the station and possi-



Experts Say 40 - 60% of Radio Rev Are You Ignoring The Threat

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Who Should Attend And Why

The Internet is becoming such an important part of Radio that Radio professionals who are serious about continued success in the industry need to attend. You will learn about changes that will affect advertising, management, sales and programming.

Bring The Team:

Anyone hearing this information for the first time would be hard-pressed to take it home and translate it in full to the team who will be working on an Internet strategy. Having the management team hear everything together will give you a chance to brainstorm your own needs on breaks, lunches

and dinners while the information is fresh, and while you have a chance to ask questions. This will create synergy and fresh, innovative ideas and applications for your stations. Bring the GM, PD, GSM and NTR Director! This may be a more important place to send the entire team, because you won't find these speakers in a traditional Radio convention environment. Our very first registrant was a station sending 12 people.

General Managers:

Your presence is necessary to lead your station into this critical revolution. You will hold your station back if you assume that your people can be sent to bring it home. Without your support and clear understanding, you risk failure.

Sales Managers:

HUGE dollars are quietly being made on the Internet. One mid-market Radio station is selling an extra million

dollars a year. We bring you strategies for advertising and e-commerce. Advertising will change. You need to know how the Internet does business and what happens to local retail.

NTR Directors:

The Internet is providing a huge growth opportunity in the area of nontraditional revenue. There is big money to be made in this arena, and we'll show you what stations are doing to make it.

Program Directors:

PDs face loss of listening due to time shared with the Internet, Internet Radio and other media. You face changes in promotions, research and listener needs. This conference will help you understand how to compete, what you face, and how to create alternative solutions. Also for Webmasters, Noncommercial Broadcasters, Educators, and College Students.

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- *Case Study: A Million Dollar Internet/Radio Success Story?*
- *Internet-Only Radio: Competition or Convergence?*
- *Online Retailing: What you can provide to your advertisers and make money from too*
- *Internet Branding: Your Station's Missed Strategy*
- *One-to-One Internet Marketing*
- *Making Money On the Net In Radio: 7 Strategies*
- *The Truth That Broadcasters Deny*
- *Technology And The Future*
- *Radio Promotion: The Internet's Untapped Opportunities*
- *Exciting Products Which Will Change Your Perspective On Your Opportunities*
- *What Should A Great Radio Website Accomplish?*
- *Can You Still Make Money With Banner Advertising?*
- *The Unique World Of Internet Advertising*
- *Internet Strategies Of Radio Groups*
- *To Stream or Not To Stream*

Sessions subject to change without notice.

Hours	Tuesday October 12	Wednesday October 13	Thursday October 14	Friday October 15
9 a.m.		Sessions	Sessions	Sessions
12:00 pm		Lunch	Lunch	Adjourn Conference
3:00-5:00 pm	Registration	Sessions	Sessions	
5:00 pm	Sessions Cocktails	Break for Dinner	Break for Dinner	
7:00 pm	Dinner	Evening Sessions	Evening Sessions	

Registration Costs:

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\$1,295 After August 15th

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(Held before conference on
Oct. 12, 9am-4pm)

\$295 Before August 15th
\$495 After August 15th

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ARBITRON DATES

Summer 1999: July 1-Sept. 22
 Fall 1999: Sept. 23-Dec. 15
 Winter 2000: Jan. 6-Mar. 29
 Spring 2000: Mar. 30-June 21

JULY

July 22-25 — The Programmers Conclave (Upper Midwest Communications), Minneapolis ☎ 612-927-4487
 July 22-25 — Idaho Broadcasters Convention, Sun Valley ☎ 208-345-3072
 July 23-25 — Alabama Broadcasters Assoc. 1999 Summer Convention, Gulf Shores, AL ☎ 205-979-1690
 July 24-26 — California Broadcasters Convention, Monterey ☎ 916-444-2237
 July 24-27 — NAB Radio Executive Development Program at Georgetown, Washington, DC ☎ 202-775-3527, Website: www.nab.org

AUGUST

Aug. 4-7 — Assoc. for Education in Journalism & Mass Communications 82nd Annual Convention, New Orleans ☎ 803-777-2005, Website: www.aejmc.org
 Aug. 5 — Arbitron's "Beyond the Basics" PD Seminar, Denver ☎ 972-385-5357 (contact: Bob Michaels)
 Aug. 5-7 — Arkansas Broadcasters Convention, Little Rock, AR ☎ 501-227-7564
 Aug. 6-7 — 4th Annual International Radio Creative & Production Summit, Los Angeles ☎ 310-476-8111, Website: www.danoday.com
 Aug. 8-10 — North Carolina Broadcasters Convention, Myrtle Beach, SC ☎ 919-821-7300
 Aug. 12-14 — Morning Show Boot Camp '99, New Orleans ☎ 770-926-7573
 Aug. 12-15 — Morning Show Retreat, Wilko Communications, Los Angeles ☎ 310-664-1193
 Aug. 19 — Arbitron's "Beyond the Basics" Seminar, Columbus, OH ☎ 972-385-5357 (contact: Bob Michaels)
 Aug. 19-21 — American Women in Radio & TV 48th Annual Convention, Chicago ☎ 703-506-3290
 Aug. 19-21 — Nebraska Broadcasters Convention, Nebraska City ☎ 402-333-3034
 Aug. 19-21 — West Virginia Broadcasters Convention, White Sulphur Springs, WV ☎ 304-744-2134
 Aug. 19-21 — South Carolina Broadcasters Convention, Myrtle Beach, SC ☎ 803-777-6783
 Aug. 25-27 — NAB Latin American Radiodifusion Operations Conference, Miami Beach, FL ☎ 202-775-3527, Website: www.nab.org
 Aug. 31- Sept. 3 — 1999 NAB Radio Show, Orlando, FL ☎ 202-775-3527, Website: www.nab.org

SEPTEMBER

Sept. 8-10 — WICT Executive Development Seminar, Loveland, CO ☎ 312-634-2330
 Sept. 9-12 — Michigan Assoc. of Broadcasters Annual Conference, Mackinac Island, MI ☎ 517-484-7444, Website: www.michmab.com
 Sept. 10-12 — American Women in Radio and Television 48th Annual Convention, Washington, DC ☎ 703-506-3290
 Sept. 10-14 — International Broadcasting Convention, Amsterdam ☎ +44-171-240-3839 (contact: Joanne Jones)
 Sept. 15-17 — North Dakota Broadcasters Convention, Minot, ND ☎ 701-258-1332
 Sept. 15-18 — National Conference of Editorial Writers 53rd Annual Convention, Denver ☎ 301-984-3015
 Sept. 16 — Southern California Broadcasters Assoc. RADIOFEST '99, Burbank, CA ☎ 323-938-3100
 Sept. 16-18 — Tennessee Broadcasters Convention, Chattanooga ☎ 615-399-3791
 Sept. 9-12 — Michigan Assoc. Of Broadcasters Annual Conference, Mackinac Island, MI ☎ 517-484-7444
 Sept. 22-23 — Arbitron 101 PD Seminar, Columbia, MD ☎ 972-385-5357 (contact: Bob Michaels)
 Sept. 22-24 — Broadcast Technology Society (IEEE) 49th Annual Technology Symposium, Washington, DC ☎ 703-591-0110
 Sept. 23 — International Radio & Television Society Foundation (IRTSF) Newsmaker Luncheon, New York ☎ 212-867-6650, Website: www.irtsf.org
 Sept. 24 — Alaska Broadcasters Convention, Fairbanks, AK ☎ 907-258-2424
 Sept. 29-Oct. 2 — Radio-Television News Directors Assoc. International Conference and Exhibition, Charlotte, NC ☎ 202-659-6510, Website: www.rtnnda.org/rtnnda
 Sept. 30-Oct. 1 — Washington Broadcasters Convention, Bellevue, WA ☎ 360-705-0774

Sept. 30-Oct. 2 — Oregon Assn. of Broadcasters Convention, Medford, OR ☎ 541-343-2101

OCTOBER

Oct. 3-5 — Society of Professional Journalists National Convention, Indianapolis, IN ☎ 765-653-3333, Website: www.spj.org/
 Oct. 4-6 — North American Broadcasters Assoc. NANBA-EBU Radio Conference, Montreal, Canada ☎ 416-598-9877 or E-mail: pferreira@tvo.org; Website: www.TVO.org/NANBA
 Oct. 4-7 — NAB Satellite Uplink Seminar, Washington, DC ☎ 202-775-3527, Website: www.nab.org
 Oct. 5-7 — NAB Education Foundation Journalism Seminar, Atlanta ☎ 202-775-3527, Website: www.nab.org
 Oct. 12-13 — Ohio Broadcasters Convention, Columbus, OH ☎ 614-228-4052
 Oct. 12-15 — Radio Ink Internet Conference, Silicon Valley, CA ☎ 800-610-5771, Website: www.radioink.com/conference
 Oct. 14 — Arbitron's "Beyond the Basics" PD Seminar, Orlando, FL ☎ 972-385-5357 (contact: Bob Michaels)
 Oct. 14-15 — New Hampshire Broadcasters Convention, Bedford, NH ☎ 603-472-9800
 Oct. 15-17 — First MusicBiz 2005 futurist music conference, San Francisco ☎ 415-227-0894 or E-mail info@hatschek.com
 Oct. 16-19 — Electronic Retailing Assoc. 1999 Annual Conference, Las Vegas ☎ 202-289-6462
 Oct. 19 — IRTSF Newsmaker Luncheon, New York ☎ 212-867-6650, Website: www.irtsf.org
 Oct. 19-21 — Society of Broadcast Engineers National Meeting, Madison, WI ☎ 317-253-1640
 Oct. 20-23 — National Broadcast Assoc. for Community Affairs Annual Convention, Minneapolis ☎ 202-857-1155
 Oct. 21 — Bayliss Foundation Media Roast, New York, ☎ 831-624-1536, Ext. 240
 Oct. 21 — Connecticut Broadcasters Convention, Farmington ☎ 860-633-5031
 Oct. 23-25 — NAB European Radio Operations Conference, Brussels, Belgium ☎ 202-775-3527, Website: www.nab.org
 Oct. 27-31 — Collegiate Broadcasters Inc. (tied to College Media Advisors), National Conference, Atlanta ☎ 716-395-5626
 Oct. 31-Nov. 2 — Canadian Association of Broadcasters Annual Convention, Montreal, Canada ☎ 613-233-4035, Website: www.cab-acr.ca/welcome.htm

NOVEMBER

Nov. 3-5 — 3rd Radio Ink Radio Vendors Summit, Delray Beach, FL ☎ 800-610-5771
 Nov. 10-11 — Arbitron's "Beyond the Basics" PD Seminar (includes Arbitron University), Columbia, MD ☎ 972-385-5357 (contact: Bob Michaels)
 Nov. 10-14 — National Assoc. of Farm Broadcasters Annual Convention, Kansas City, MO ☎ 612-224-0508, Website: www.nafb.com

DECEMBER

Dec. 10 — (New York Market Radio) NYMRAD's Christmas Party, New York City, ☎ 212-808-4330

YEAR 2000

Jan. 6-9 — 2000 International CES (Consumer Electronics Manufacturers Assoc.), Las Vegas ☎ 703-907-7500
 Feb. 5-6 — National Religious Broadcasters 57th Annual NRB Convention & Exposition, Anaheim, CA
 Feb. 16-19 — RAB 2000, Denver ☎ 972-753-6740, Website: www.rab.com
 Feb. 21-23 — Great Lakes Broadcasting Conference, Lansing, MI ☎ 517-484-07444, Website: www.michmab.com
 March 1-5 — Canadian Music Week, Toronto ☎ 416-695-9236
 April 10-13 — NAB 2000, Las Vegas ☎ 202-775-3527, Website: www.nab.org/
 May 21-24 — Broadcast Cable Financial Management 40th Annual Conference, San Diego, CA ☎ 847-296-0200
 Sept. 13-16 — Radio-Television News Directors Assoc. Conference & Exhibition, Minneapolis ☎ 202-659-6510
 Sept. 20-23 — NAB Radio Show, San Francisco ☎ 202-775-3527, Website: www.nab.org

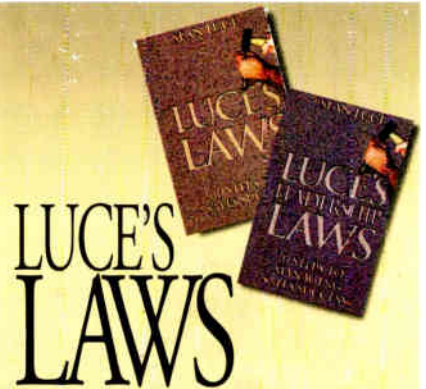
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If you would like an upcoming event included in our Events Calendar, please contact Ed Ryan at 561-655-8778. Fax 561-655-8134 or by E-mail at edryan@radioink.com



RESTAURANT

:30 Talk Of The Town

Sounder: (deep voice echo) Everybody's talkin' about "Talk Of The Town." (sfx: static — channel clicks) **Vc. 1:** (newsy bed under) Welcome to TV News 42 ... Tonight, we take you to Talk Of The Town at 119th and Quivira. **(sounder) Vc. 2:** (different newsy bed under) You're listening to KUDL News. Topping the Hour is Monday-through-Friday \$3.99 lunch specials at Talk Of The Town. **(sounder) Vc. 3:** (sfx: generic music under) Here it is, Ashley, in today's paper (sfx: paper crinkles) ... Talk Of The Town has happy hour Monday through Friday from 3 to 6 with half-price appetizers ... And, look down here ... The Late Night Special, half-price appetizers 10 to midnight! Let's go! **(sounder)** (sfx: upbeat bed enters) **Anncr:** Talk Of The Town is the talk of the town with specials every

one's talkin' about ... Wednesdays ... Half-price burgers, Thursdays ... a 12-ounce KC Strip or 6-ounce filet, \$10.95! Plus, unbelievable daily drink specials! All this in a comfortable, family-friendly atmosphere with a kids' menu and a train they'll love! **Kid:** Talk Of The Town's desserts are deeee-licious!! (sfx: dog barks ... urff ... urff) **Anncr:** Everybody's talkin'! Why? Cause Talk Of The Town Grill and Bar at 119th and Quivira is "The Talk Of The Town!" **Kirk Halbert, KMXV/ KUDL-FM Kansas City, MO**

Sports Shop

:30 Duguay Sports

Anncr: Golf season is officially on at Duguay Sports! (sfx: golf swing) (background voice — Homer Simpson-like: "DONT") (sfx: shattered glass) **Anncr:** (uneasy) Buy 11

world-famous golf clubs at Duguay this week and get a free putter! (sfx: golf swing, ball bouncing around, lands in trashcan) **Anncr:** (worried) Plus, buy a golf bag and get a free glove! (background: angry mumbling, yells FOORRE!) (sfx: shelves crashing, lots of noises) **Anncr:** There are many more great specials in store ... But, Hey! (visibly stopping the other guy from swinging) Golf season has started at Duguay Sports, but you could much improve your golf swing by playing OUTSIDE the store! **Voice:** Oh! **Anncr:** Duguay Sports, 400 Tache Blvd. in Hull! **Jean-Marc Dufresne, CIRC Radio Media, Gatineau, Quebec**

Furniture Rental

:30 Rent-A-Center

(sfx: sound of baseball being hit, ballpark organ music in and under) **Anncr:** Don't strike out with those other teams! At Rent-A-Center, you're guaranteed a home run, no matter what your credit is. They fill the stadium with the best brand-name furniture from Laz-E-Boy, England-Corsair and Ashley. Choose bedroom suites, dining rooms, sofas and love seats. And Rent-A-Center makes it easy to round the bases with Packard Bell Tower computers equipped with the new Celeron processor. Plus, right now, you'll go home a winner with your first week's rent for just 99 cents. See store manager for details. Get up to bat today at Rent-A-Center, Hamilton Street, Geneva!

Scott R. Hamula, The Radio Group, Geneva, N.Y.

Real Estate

:60 Re/Max

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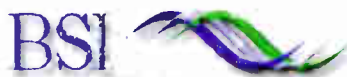
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Originality

Talk's Lost Art

by Walter Sabo

It's flattering when people tell me that they copy these columns and give them out to the staff. If they have any value at all, it's that they may spark an original idea or two for solving problems at your station. But, please don't just "open, heat and eat."

Here's what we know about copies: They are worse than originals. This is particularly true of programming ideas. Radio's inherent strength is to reflect instantly a local market's needs and tastes at this moment in time. When an idea is copied, it moves from this space and this time. It will never be as good as the original.

Before copying hack phrases, like "Your favorites from the '60s, '70s, '80s and today ..." or "The best variety of today's favorites without all the talk ...," did you do any research in your city? Or did you just copy it because you heard it worked someplace?

The most successful Radio stations have always been those that can't be copied. That's because every single second is created for one place, one specific listener and one moment in time. KDKA Pittsburgh, KGO San Francisco and WRKO Boston are solid examples of home runs that could not be duplicated.

Strangely, many potatoheads actually think a programming idea is bad because "it wouldn't work in another market." They come up with wacky guidelines like, "It has to work in 20 markets to be a format." Never have two stations sounded anything alike. For example, some FM Talk stations have newsrooms of more than 20 people, and others don't have a newsroom at all.

The job of a programmer is to embrace and deploy superior knowledge of his potential audience. The better you know the audience, the less the station will sound like other stations, and the more local it becomes. The result is a better business and more stable business because your sound — your product — sounds more familiar to your market, not someone else's.

What about syndication? There is no home run with syndication in every single city. A show that gets you ratings is a good show. Ratings, not duplication, determines a show's or format's success. If a syndicated show gets you ratings, it's a great show. If it doesn't, it's not. It doesn't matter what it did elsewhere.

The key to selecting a syndicated show is to make sure it is "local" to your target listener. Just like music, if the format of a syndicated Talk show doesn't

The most successful Radio stations have always been those that can't be copied. That's because every single second is created for one place, one specific listener and one moment in time.

match up with the rest of your station, all of your cume is scattered.

Do whatever is necessary to make the show your own with proper identification, custom promos from the host, and smooth technical transitions. That should be obvious, but you'd be surprised. If it's integrated properly, it shouldn't sound like it does on any other station. Your stagecraft will make it an original.

When I'm told that a huge hit like WTKS-FM Orlando or New Jersey 101.5 would never work in another city, I say thanks ... that's the point. ☒

Walter Sabo is President of Sabo Media. He may be reached at 212-808-3005 or by E-mail at Sabo.Media@CompuServ.com



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Super Duo

Ben And Brian Reveal How To Create Morning Show Chemistry

Keeping a morning team together can be as challenging as sustaining a marriage. Different personalities, big egos and hours together every day add to the challenge, not to mention the pressure, to perform in the ratings.

Ben and Brian make up the morning team at Country-formatted KMLE-FM Phoenix. They are entering their second year of syndication. United Stations syndicates the weekend countdown program *Super Country With Ben and Brian*. Here, they share some of the secrets to their success.

How did the two of you start working together?

Brian: Doug Hammond, who is running the Bull in Lexington, put us together in November 1994. He was aware of Ben's impressions, and I sent him a tape of me doing nights. I am pretty much your straight-ahead board op, keep-the-show-on-time kind of guy. He thought the two of us together might work, sort of like chocolate and peanut butter because we are very different.

In the spring of 1996, we left Lexington for Phoenix to take over Camel from Tim and Willy after they went to Chicago. We have been here for more than three years now, and it has been going very well.

Why do you think you have been so successful?

Brian: One of the things that makes our chemistry successful is that we are both 31. We both graduated from high school and college the same year, and we have a lot of the same comedic reference points.

The difference between us is, in the movie *The Holy Grail*, I will find one scene to be the funniest, and he will like another. We find different things funny.

We are on the same map, just in different parts of town. What is good about that is it keeps the comedy fresh.

As long as people are enjoying themselves and the music, the Radio becomes their friend and companion, and that is why it works. We are two guys people like to hang around.



Ben Campbell (l) and Brian Egan of *Super Country With Ben And Brian* and KMLE-FM Phoenix

THE PHOENIX SHOW

What is your Phoenix show about?

BRIAN: We are on 5:30 a.m. to 10:00 a.m., weekdays, in Phoenix. We play seven to eight songs an hour. We have four basic stop down segments during which we try to be funny—fast, whether it is with a listener phone call, a character bit or a parody song.

We try to keep it at two minutes. With inventory these days, you have to hit and run. If it is funny in three minutes and you can make it funny in two, make it funny in two — and you just made the station another \$450.

Are you considering morning-show syndication?

BEN: We have not given up on it. I don't know if it is a goal right now. We are in a fierce battle here in Phoenix with KNIX. Right now, we are trying to do the best local Radio show for Phoenix. But, we are always open for opportunity. And, if there were a demand and people were knocking at our door saying, 'Hey, you want to be syndicated?' — well, okay. Then we'd say, I guess this is what people want. But now, the way the format is, and the way guys are programming Radio stations around the country, syndicated Country is not in demand. One of the things we have always kicked around is how we would adjust our show to be national.

THE COUNTDOWN SHOW

What is the focus of your countdown show?

Brian: The countdown show will be two years old this summer, and we are on 85 stations now. We like doing things that are topical. We try to scan ahead in terms of the focus of the show. Is it tax weekend or something else?

We try to remember that the most important thing is the music. We really are big fans of the stars we play on the countdown. We try to get as much information about the stars as we can and deliver it to the audience.

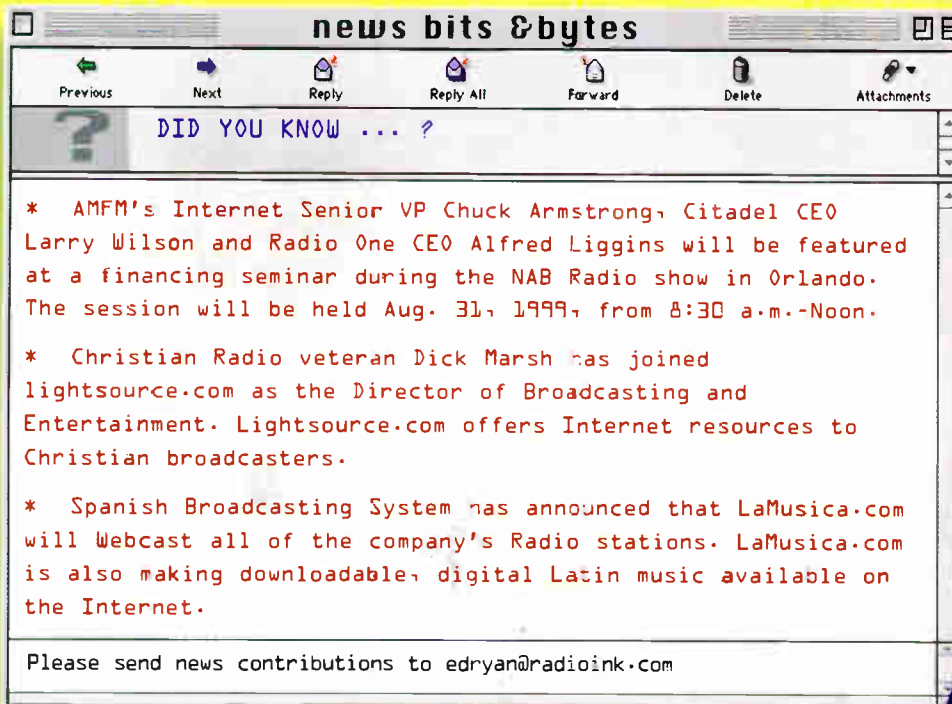
Who do the two of you admire the most?

BEN: I like Bob and Tom. I know they are Rock and Roll and do a totally different show than we do, but we kind of do a bit-oriented show like they do with a lot of characters — theater of the mind. They are masters of theater of the mind. I think that is what we do for Country listeners.

Brian: I have been a huge fan of Dick Clark. One of the things that impressed me as a kid is how he has always been able to stay in touch with what is hip. ☺

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INFORMATION FOR THE NEW MILLENNIUM MANAGER



Online Recruitment Is HOT Category

With the economy sizzling, finding great people has become big business. Here are the top five online recruitment Websites and the traffic they generate.

Site	Unique Visitors
1) Monster.com	2,137,000
2) CareerPath.com	1,111,000
3) CareerMosaic.com	965,000
4) jobsearch.org	726,000
5) headhunter.net	576,000

Source: Media Metrix

Dot-Com Companies Are Radio Cash Cows

Spending Continues At Furious Pace

In the fourth quarter of 1998, online companies spent \$29.6 million on Radio. In the first quarter of 1999, that amount jumped to \$37.7 million.

A Yardstick Of Dollars

Here are the top 10 Radio advertising sub-classes for the first quarter of 1998.

1. Telephone Services	\$40.9 million
2. On-line Seven Internet Services	\$37.7 million
3. National Restaurants	\$33.0 million
4. Cable and Satellite Television	\$19.1 million
5. Broadcast Television and Syndication	\$18.8 million
6. Food Stores and Supermarkets	\$14.2 million
7. Banks, S&Ls	\$13.4 million
8. Department Stores	\$10.7 million
9. Car and Truck Dealers (Domestic)	\$10.3 million
10. Farm and Chemical Fertilizers	\$9.8 million

Source: Michele Skettino, Interep 212-916-0536

TECH-TERM: DSL

Digital Subscriber Line: telephone lines that carry data as well as voice. This technology is up to 30 times faster than a standard modem.

Broadcaster Expands Into Internet Business

Gateway Broadcasting, owner of two small-market Radio stations, has expanded to the Internet in order to provide Radio stations with the tools they need to compete on the Internet. The company pro-



vides stations with a Website which includes national and international news. And, it teaches stations how to increase visitors by using local news. Stations in markets 1 through 100 are charged between \$10,000—\$20,000 for the service. Small markets pay \$1,000.

For more information, E-mail Jim Spicuzza at bigjim@midwest.net

Holding Your Dot-Com Hostage

Your Call Letters Are Hotter Than Ocean-Front Property

by Ed Ryan

Whether or not you have chosen your Internet strategy, there is one piece of advice you should follow. Purchase your call letters from the Internet today or pay a high price later, in terms of dollars and lost marketing opportunity.

You don't need to be an Internet genius to log on (or get one of your younger friends to do it), go to www.internic.net and pay \$70 to purchase your call letters for two years.

Radio managers who moved slowly during the Internet switch now wish that all they had to pay was \$70. Take the Zimmer group in Cape Girardeau, MO, for example. When the Zimmers went to the Web to search for a few of their call letters they learned that someone else already owned them. Going price — \$980.

In fact, one of the sets of call letters was purchased by a Radio competitor. Rick Lambert, GM of KGMO Cape Cape Girardeau, purchased the dot-com call letters of a Zimmer station.

Zimmer phoned Lambert. "He did not say a lot. There was shock on his part that I called. He told me that he thought it was something he had to do. I said that I did not think we were into these guerrilla games in this market. It's things like this that hold our industry back."

Radio Ink also contacted Lambert. The phone conversation went as follows:

Radio Ink: Did you purchase the call letters of a Zimmer station?

Lambert: I'd rather not talk about it.

Radio Ink: What do plan to do with them?

Lambert: I'd rather not talk about it.

Radio Ink: Don't you think it's counterproductive to do that to another Radio station?

Lambert: I'd rather not talk about it.

John Zimmer says, "Three out of the four sets of call letters we searched were registered by two different companies that were specifically targeting Radio station call letters. One was a Missouri-based company that wanted \$1,000-\$2,500 for the domain. The other outfit, located in Washington, D.C., wanted \$5,000-\$10,000, based on whether it was a three- or four-letter domain."

Louis Rosen is one of those business owners. He is selling Radio station call letters for \$980 a pop. He says that it's better than being in the real estate business. In fact, for the next two weeks, Rosen will sell you your call letters for half price, \$490. To see if he owns your call letter domain, visit www.netegg.com.

Take Rosen's half-price offer, if you can. Keep in mind, someone purchased the Web address for wallstreet.com and re-sold it for \$100,000. It's big business. And, there are no rules to prevent anyone from buying as many Web addresses as they can afford.

Zimmer says, "You would almost think that a Radio



Radio station call letters for sale at netegg.com

station, by having call letters through the federal government, would be protected. We are the customers of the FCC. You would think they would want to help us."

Rosen does not have an available list of the domain names that he owns. "We don't want to do that, for different reasons. If somebody is interested, he will find out who owns the domain. You will never find out how many domains anyone has because they keep it secret.

"If you go to the Network Solutions' Website and type in the domain name, you will find a contact name. There is a company that has a lot of Radio stations' domains."

Rosen wouldn't share that contact with us. ☺

You Are Not The Master Of Your Domain Name

Radio stations are the victims of what is sometimes referred to as "Web squatting." Cyber squatters buy your call letters and hold them ransom. Who would do such an unscrupulous thing? It could be anyone: an overachieving convenience store clerk, your son's obnoxious unemployed best friend, a defrocked monk, or, gasp ... your competition.

How do you protect your domain name?

Act fast. Go on-line to www.networksolutions.com to see if your call letters are available. If they are, drop everything and register them right away, even if you don't plan on having a Website.

If your call letters are taken, click "Who is" on the left side of the networksolutions.com Website. Type in the full address, and you can find out who owns your call letters as a domain name.

You have no inherent rights to these call letters on the Web, and the FCC "Federal Cyber Cops" cannot intercede on your behalf. Right now, there is no legal recourse to get your call letters back as a Web address.

Not all registered call letters are owned by Web squatters. Legitimate companies in other industries may own them. The call letters for WSUS are being used as a Web address for a company that distributes centrifuges. It's a spin-off company.

Terry Higham is the Director of Internet Marketing for Nassau Broadcasting Partners in New Jersey. He may be reached by E-mail at thigham101@aol.com



Another Internet Threat Emerges

by Ed Ryan

Traditional Radio now faces additional challenges from the Internet. Discjockey.com has announced that it will make its music channels available on broadcast.com.

The company operates its channels like Radio, with professionally produced liners and jingles, commercial stop sets with four to six units per hour, contests, and promos. According to company President Richard Chadwick, the goal is "to create a very Radio-like environment online." The target is the listen-at-work crowd.

Radio stations still confused by the Internet might want to step up the pace. Arbitron continues to give at-work Internet listening credibility, and Internet-only sites are increasing. All the evidence you need is on broadcast.com.


Don't let Chadwick's quote, "We come in peace," fool you. Business is business. These sites want your listeners.

Discjockey.com operates 110 music channels, mostly in an automated state. A few of the shows have live hosts. Broadcast Electronics will be installing and upgrading new automation equipment for the company this summer.

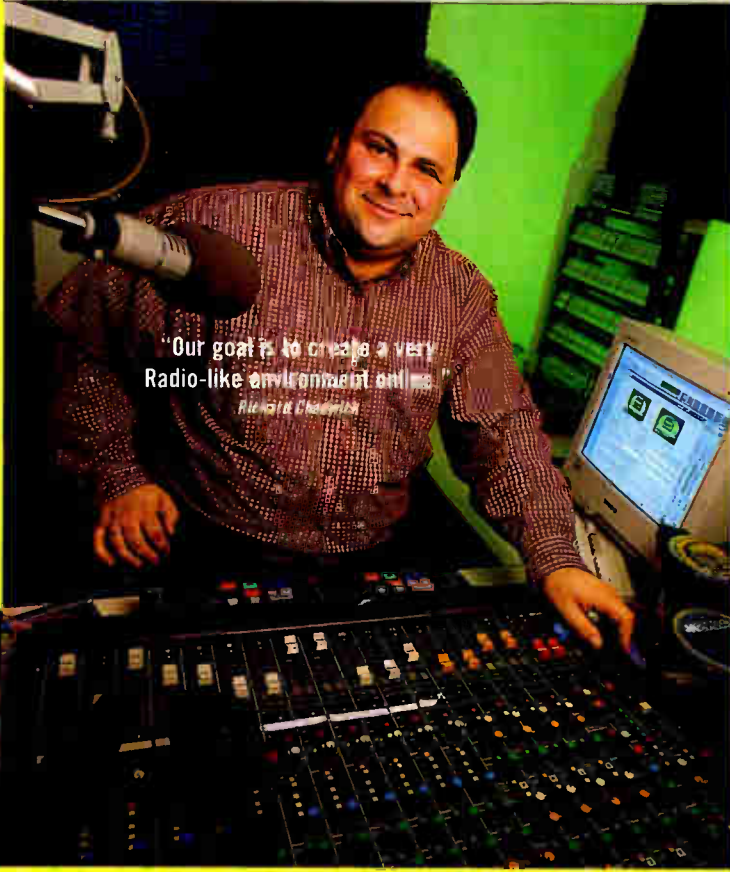
The story of this Website is typical. It started on a shoestring budget. The company, based in Salem, Mass., is now raising capital with plans to go public. It currently employs eight people with a goal of increasing to 25 during the next three months.

Discjockey.com generates revenue through banner ads. The price for a banner ad is \$25-\$35 CPM (cost per thousand). Advertisers include theglobe.com and carpoint.com.

Chadwick hired Joe Furrier as his first salesperson. Furrier came from the CBS Radio Group in Boston. One of Furrier's goals is to incorporate interactive tags on the site.

"We will run a :30 spot and give the advertiser a :5-10 live tag at the end of the spot," he says. "It will provide the listener with an opportunity to interact with the advertiser online. We can synchronize the banner on the real player. The user can click on to get specific information directly related to that ad." 

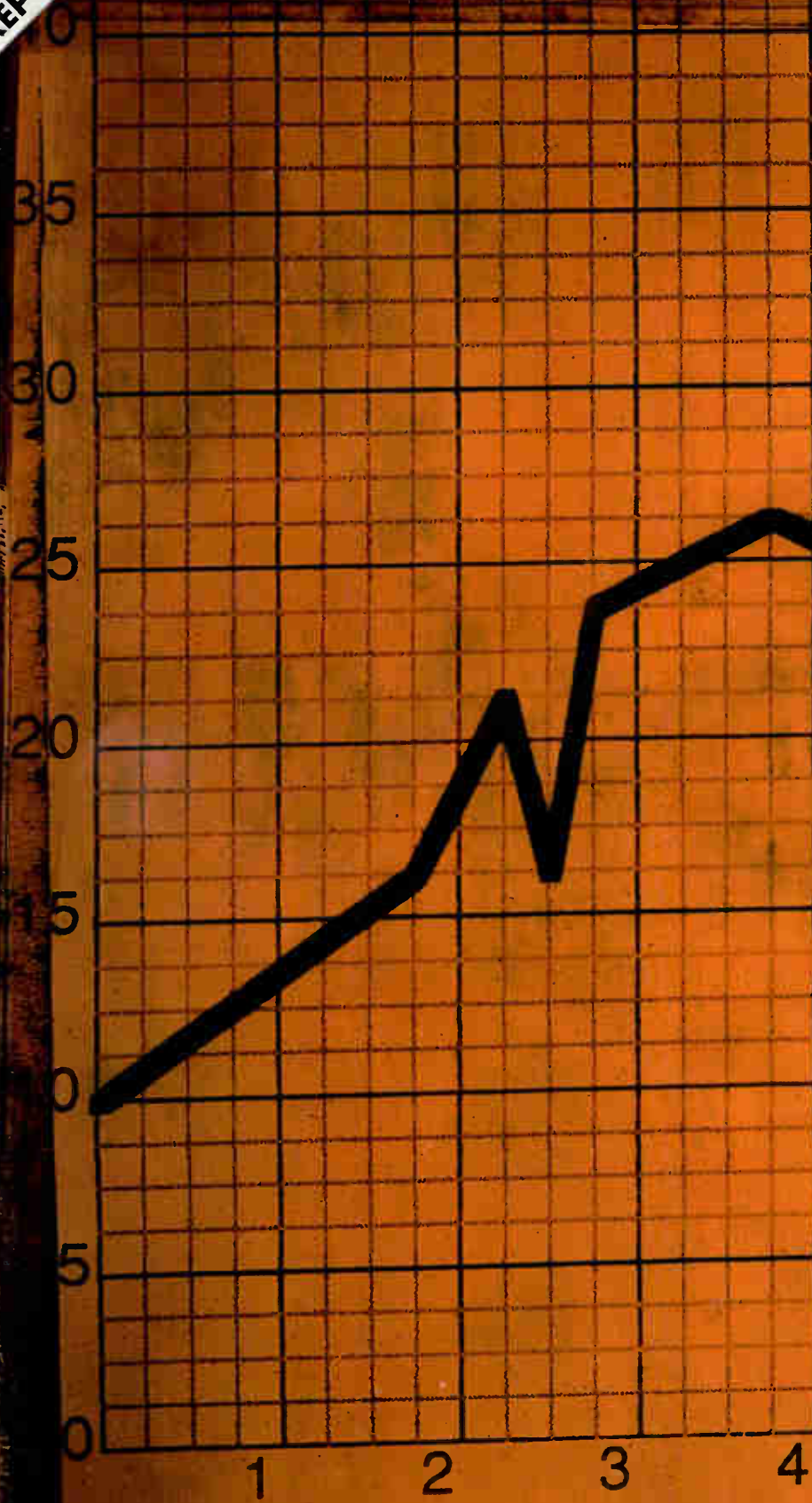
Ed Ryan is Editor of Radio Ink.



"Our goal is to create a very Radio-like environment online."
Richard Chadwick

Joe Furrier moves to discjockey.com from Radio in the Boston market.





16.29	2.52
23.75	
47.49	4.75
13.49	3.50
	4.44
22.20	5.00
22.50	5.00
13.00	
6.90	
91	
20.40	
4.30	
0.50	
0.81	
1.72	
1.29	
1.19	
97	



Will That Song “Play in Peoria”?

The audience of a Radio station is very fragile. It's probably one of the most highly studied groups on earth. Thousands of dollars worth of decisions are made, based on what too few listeners think as well as the responses of a handful of diary participants.

Our research on research has uncovered, not surprisingly, that the Internet has become a major player. We wanted to discover all of the newest research trends. So we posed seven hard-hitting questions to four research consultants, to help you better understand the changes now taking place in research.

Our four participants are: Mike Henry of Paragon Research, Bill Richards of Bill Richards Radio Consulting, Warren Kurtzman of Coleman Research, and Bill Troy of RadioResearch.com.

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WHAT IS NEW IN RESEARCH? IT SEEMS AS THOUGH NOTHING EVER CHANGES.

Henry: It seems as if nothing in Radio research ever changes because research is based on methodologies established long before Radio started using research. The combination of "qualitative" research (focus groups) and "quantitative" research (perceptual studies) is a proven research system that works for all industries, not just Radio.

Qualitative research tells us the range of opinions that exist in the marketplace, whereas quantitative research tells the extent to which those opinions actually exist in the marketplace. This should not change, because these projects provide the essential "knowledge" component in building and updating strategic plans.

In the real research world, "central location testing" is an accepted method to test products on-site and in-person with a large number of people at once. Sound familiar? It should because, in Radio, we have auditorium music testing for music stations and auditorium format analyses for music and News/Talk stations — simply central location tests for Radio.

Even a technology that Radio people consider "new," like the continuous measurement "dial" methodology, is in fact several decades old. Radio shouldn't expect new, whiz-bang research. Instead, Radio must create new, whiz-bang products from sound, fundamental audience research. Research methodologies were established on academic principles and are unlikely to change significantly over time.

Richards: Research just gets better and more fine-tuned. Yet, there are only so many ways to ask the questions, and people can't verbalize certain things. In music testing, screeners are getting tighter and more controlled as a way to help Radio stations get better, more consistent scores.

Kurtzman: We understand how — to the casual, outside observer — it would seem that little changes in the Radio research field. After all, most successful stations follow a "standard" routine of perceptual studies, music tests, focus groups and callout research. Furthermore, some things in the research field do not change, because the basic tenets of why stations succeed have not changed significantly.

If you look closely at the research being conducted by some of the leaders in the field, however, you will see a lot of changes from just three or four years ago. The most obvious change is in the development of cluster-based (as opposed to station-based) strategies. We are not always

looking at how an individual station can perform at the highest level possible, which was virtually always the case a few years ago. Now, while most of our research is still station-specific, we must consider the impact a station's strategic direction will have on co-owned stations.

There has also been a lot of change in our ability to measure music appetites. We went from individual song testing to the use of music montages in perceptual studies in the '80s. Then, widespread usage of cluster analysis came along in the early '90s when we introduced our FACT service. Now, we have developed format coalition analysis which helps us understand how music appetites combine to form formats.

We are also researching far more advanced concepts than the audience's music appetites and who has the biggest image for contesting. A lot of groundbreaking research is being done in the area of branding, which is a concept that Radio is just beginning to embrace.

Troy: There is a big change building right now. The Internet is going to change the way Radio gathers feedback from listeners. Most of Radio isn't yet aware of the wave that is coming, but it will completely take over Radio in the next 18 months. 48 ►



THE INTERNET IS GOING TO CHANGE THE WAY RADIO GATHERS FEEDBACK FROM LISTENERS. MOST OF RADIO ISN'T YET AWARE OF THE WAVE THAT IS COMING, BUT IT WILL COMPLETELY TAKE OVER RADIO IN THE NEXT 18 MONTHS.

— BILL TROY

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Since the first of the year, we've added stations in about 50 markets, and by the end of next year, Internet research will be in every U.S. market. Internet research will have gone from zero to everywhere in 30 months.

WHAT ARE THE NEWEST TRENDS IN LISTENER HABITS?

Henry: The most significant changes in listener habits are happening right now and will increase substantially in the next 10 years due to technology. Right now, listeners are reshuffling their media components on a daily basis. It will take years for the dust to settle, but the trend is obvious. Listeners have many more entertainment choices beyond Radio, and their listening habits are being affected.

It is no surprise then that time spent listening to Radio is on a continual decline. To a large extent, Radio's place on the media menu will be determined in the next 10 years. Will Radio listenership suffer or benefit from competition from the Internet, direct broadcast satellite, cable Radio and so forth? Listeners will go where new technologies allow them to go. The real ques-



THE APPEAL OF THE MAINSTREAM FORMAT MAY BE WANING. PEOPLE ARE ALSO LOOKING AT SPENDING LESS TIME WITH RADIO AND MORE TIME ON THE INTERNET AND WITH OTHER THINGS.

— BILL RICHARDS

tion is whether or not Radio will go with them or be left behind.

Richards: We're seeing listeners continue to change Radio stations a lot. It also seems that callout scores are dropping for a lot of

clients. This suggests that the appeal of the Mainstream format may be waning. People are also looking at spending less time with Radio and more time on the Internet and with other things.

Kurtzman: Undoubtedly, the biggest trend is that the number of Radio listeners on the Internet is increasing at a dramatic rate. What we are trying to learn more about is how Internet usage affects how they use the Radio.

While some listeners are using the World Wide Web to listen to Internet-based stations, broadcast stations from other markets, and special events such as sports and concerts, they are also using it for other things that relate to Radio. For example, some are simply using it to gather music-related and other information from station, record-company and artist-specific Websites.

Troy: The biggest trend in listener habits is the growing use of the Internet to listen to Radio and other competing audio programming. In fact, only two things stand in the way of allowing the Web to compete equally with Radio.

First is the fact that the Internet is not yet mobile (for cars and Walkmans™). Unlike cable Radio, though, the Internet will become mobile because there are so many other uses for it. There is a lot of money going into development.

Second, the quality isn't up to par with broadcast signals yet. This will also be fixed in the next year or two as higher bandwidth connections take over. The sure predictor that high-bandwidth connections are coming to the masses is that America Online (AOL), the least common denominator of Internet access providers, is preparing to launch its own high-bandwidth service. If AOL pushes it, it'll happen.

Currently, Radio broadcasters in the United States have a government license to broadcast to a protected geographic area where competitors are kept to a minimum. It may seem like there are a lot of competing signals in U.S. markets, but just ask a dry cleaner or convenience store owner if they'd like to trade places.

The Internet will allow the entire world to compete in every market, and listeners will have the choice of any station on the planet, which will only fragment listening more than ever.

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General Manager
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— Memphis, TN

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Julie Heath
Charlie Sislen

WHAT ARE THE LATEST TECHNOLOGICAL ADVANCES IN RESEARCH?

Henry: Don't confuse new media technologies with new research methodologies. Sound research methodologies don't really change over time. New technologies may indeed change how data are collected or delivered, but the exact nature of this change is far from clear.

Undeniably, the use of the telephone for data collection will go down while Internet data collection will increase. This is already happening. Exactly where and how telephone vs. Internet data collection will take place must be determined on a project-by-project basis.

In order to serve Paragon's multi-media client base, we are already supplementing telephone data with Internet data for some projects. For other projects, we are using only the Internet for data collection. The telephone revolutionized data collection many decades ago, and now the Internet is doing the same thing.

Richards: As far as technologies go, there has not been anything new and innovative in quite some time. We're involved in the one new phenomenon taking shape on the Internet. Our RateTheMusic.com national music testing is rocking in its second year. We've been able to predict hits well before they hit by doing projects for the record labels.

Our hook testing of national music is also showing its ability to be in front of picking new hits. Whether it's *The Offspring*, *Sarah McLachlan* or the *Goo Goo Dolls*, our national research on the Internet is showing its muscle. The local stations doing Internet testing are also seeing many of the same results.

Kurtzman: So much of the discussion about research and technology has been focused on means of collecting data from respondents. What has us more excited, however, are the tremendous advances in software and computer processing power, as they allow our analyses to be far more sophisticated.

These technologies are providing us with a much deeper understanding of the relationships between individual songs and styles of music. Such an understanding, for example, allows us to advise our clients on timing issues, such as when a song becomes appropriate for their stations and when it needs to be dropped from their playlists.

Troy: Internet polling is changing research

in every industry, not just Radio. Watch *SportsCenter* on ESPN or *Dateline* on NBC, and you'll see them discussing results from an Internet poll.

Harris, the world-famous research firm, announced that it is moving nearly all its products to the Web. Gathering feedback via the Internet is beginning to come to the front, and it will completely change research in the next few years.

IT SEEMS AS THOUGH RADIO HAS BEEN PLAYING THE SAME MUSIC FOR 25 YEARS. WHY?

Henry: This is true in some formats but not others. Some formats — like Rock, AC and Oldies — are grounded in popular music from two and three decades ago. Others — like Alternative, Urban and NAC — are playing music that didn't even exist then. Very simply, music is target-driven. The older the target, the older and more familiar the music. The reverse is true for younger-targeted formats. Within a stable format, like AC or Oldies, the same songs do tend to test well over time, leading to a perception of "sameness."

However, all music formats must evolve over time, or they will go to the



THERE IS A MONUMENTAL CHANGE IN MEDIA USAGE THAT IS DRIVEN PRIMARILY BY THE INTERNET. THE INTERNET WILL CHANGE MEDIA USAGE MORE THAN TV DID, MORE THAN RADIO DID AND MORE THAN DBS WILL.

— MIKE HENRY

grave with their target audience. Currently, AC is in the process of updating its music to meet mainstream demands, and in some markets, Urban Gold formats are attractive to younger listeners who find pure 50 ▶

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Oldies formats too old.

Richards: I don't agree with the question. While certain elements remain consistent because there are only so many chords available, we continue to see new and exciting trends. A few years ago, it was Alternative, which then evolved into Modern AC. Along the same time, Hip-Hop and Rhythmic stations continued to do well. You're seeing a further splintering of styles.

Kurtzman: We disagree with this question. Obviously, Matchbox 20, Lauryn Hill, Limp Bizkit and Shania Twain could not be heard on the Radio in the early '70s. Even when we examine Gold-based formats, like Oldies and Classic Rock, we notice major shifts in the tastes of these formats' core listeners over time. That is why programmers of these stations have needed to rely on research tools to the same extent that their colleagues at current-based formats have.

Troy: They're playing what Americans like. As much as Radio managers would love to find some previously unknown batch

of music that people want to hear, the bottom line is that people like what they like. Consumer tastes don't change to fit the needs of a station that wishes there were some new Radio format they could try. So, managers have to figure out how to compete and win in an environment where all competitors know what music to play.

HOW IS THE RESEARCH INDUSTRY KEEPING PACE WITH THE CHANGES IN RADIO AND WITH THE 'NEW MEDIA?'

Henry: Paragon made a strategic decision many years ago to expand beyond Radio research into all other media research. Therefore, Paragon's broad multi-media research expertise gives our clients a unique view of the changing media world.

There is a monumental change in media usage that is driven primarily by the Internet. The Internet will change media usage more than TV did, more than Radio did and more than DBS will. The Internet is each individual's telescope into the world,

allowing them to skip over the things that don't interest them and focus on those things that do.

"Convergence," which defines the expanding multiple media choices and the on-going integration of modern media, is a concept with which people in Radio should become familiar. In research conducted for our media clients outside of Radio, we have already identified specific Radio formats that are being impacted by the Internet. It's already happening.

The impact of convergence on Radio is happening faster than anyone with a Radio-only perspective could possibly imagine. Paragon keeps our Radio clients educated on the impact of media convergence, and these are the Radio stations that are turning a threat into wonderful opportunities for growth.

Richards: The Internet is one way. Our verbatim questions show a real passion from the music fans out there who — until now — never had a voice. This helps us stay on top of what's happening.

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UNDOUBTEDLY, THE BIGGEST TREND IS THAT THE NUMBER OF RADIO LISTENERS ON THE INTERNET IS INCREASING AT A DRAMATIC RATE. WHAT WE ARE TRYING TO LEARN MORE ABOUT IS HOW INTERNET USAGE AFFECTS HOW THEY USE THE RADIO.

— WARREN KURTZMAN

Kurtzman: Certainly, the development of cluster-based strategies represents a strong example of the industry's adaptation to consolidation. The less obvious changes have been in our understanding of the broader media consumption patterns of consumers today vs. just three or four years ago. We are constantly gathering data from respondents and other sources on their use of the new forms of media that seem to spring up almost every day.

We are also adapting through greater use of technology, which has completely transformed the way we do business at Coleman. E-mail allowed us to increase contact with our clients by a significant amount. And, the Internet is allowing us to deliver information to clients faster and in ways that are more useful to them. **Troy:** There is a consolidation trend in the research industry that is following the one in Radio. Companies like The Research Group and Marketing Research Partners are gone as individual entities, and there is more to come.

The next trend will be for the remaining research firms in Radio to begin consolidating with research firms from outside Radio. I wouldn't be surprised to see Harris or Gallup buying one of the major remaining firms in Radio research.

HOW WILL RESEARCH USE THE INTERNET DURING THE NEXT FIVE YEARS?

Henry: The Internet is impacting Radio research in two ways. First, the Internet is providing a new and viable platform from which data may be collected. This process will increase more as Internet households increase. Second, the actual usage of Internet by listeners should already be a critical component in a Radio station's research. Listeners are already building their own bridges to the Internet for expanded entertainment. For Radio, the Internet is both a threat and an opportunity, and it will become either a strength or a weakness, depending on how stations respond.

Richards: With consolidation and dwindling budgets to meet ownership demands, the Internet will serve as a way of touching the audience and as a way of saving money. Someone told me that the Internet was like a big request line. Well, a hit is a hit is a hit. Add to that the ability to bond with your audience, and it's going to be around for a long time.

Kurtzman: It will undoubtedly be a more widely used means of data collection. In fact, we are already using it for certain projects.

Troy: Within five years, I see the Internet as the only way that media research will be done. Increasing penetration of Internet usage, combined with the speed, efficiency and flexibility that Internet research offers, will make research gathered by phone or mail obsolete and overly expensive.

There is no reason why a Radio station has to spend \$50,000 per year to find out that listeners (still) like *Dream On* by Aerosmith. With the Web, they can save 80 percent of their costs and find out instantly.

PREDICT THREE TRENDS IN RESEARCH FOR THE NEXT FIVE YEARS.

Henry: 1) The use of the telephone for data collection will decrease while the use of the Internet for data collection will increase. 2) Radio ratings research will finally move beyond the antiquated and inadequate diary methodology and into electronic data gathering. 3) The Radio stations that maintain an aggressive strategic planning program based on audience research will still be the most successful Radio stations.

Richards: 1) Increased dependence on the Internet. With fewer people willing to participate in traditional research methods (not wanting to answer the phone call "out of the blue" at home), this is a given. 2) More and better ways to control the samples through online testing. 3) More and more research done for multiple media outlets.

Kurtzman: 1) Greater use of the Internet for data collection. 2) Use of data mining techniques, which will allow us to gain an even stronger understanding of audience tastes and how Radio stations are fulfilling listener appetites. 3) Measurement of the values and essences of stations' brands.

Troy: 1) Within one year, every CHR station in the United States will be testing its current music over the Web. 2) Within three years, every other Radio format will follow. 3) Research will move from being an anonymous study of the marketplace to a lively conversation between station and listener, where the two will work together to improve the product they both care about. ☎

How To Reach The Experts

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