

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

RADIO **INK**

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Look What *Radio Advertisers* Are Saying About SoundAdvice



SoundAdvice speaks to the issues I have on a day to day basis. I read each one thoroughly and pick out the points that directly apply to my marketing plan and implement them. By making little changes each week, the plan gets stronger. Keep sending them!

- *Gavin MacMillan, Director of Operations, BartenderOne Corp.*



We use SoundAdvice as a guide and a learning tool. It is shared among colleagues and associates. Everyone reads it once before it gets filed for the future use when we begin planning our marketing year.

- *Kathy Thompson, Owner, Beachcomber Hot Tubs*



We use SoundAdvice as we work on developing our media campaigns. It's great to have the experts in the business share their marketing knowledge with those who are not in the business but need to know what works and what doesn't.

- *Tracy Holland, Executive Director, Big Brother Association*



Look What *Radio Sales Managers* Are Saying About SoundAdvice



SoundAdvice has positioned our reps as true marketing partners dedicated to helping our clients grow their businesses. In fact, SoundAdvice has resulted in new and additional revenue from clients who responded to SoundAdvice requesting more information from our Account Executives.

- *Tom Manton, Director of Sales, Rock 95 and Kool 107.5*



Look What *Radio Sales People* Are Saying



Marsh Insurance has been in our market for over 75 years and never used radio advertising. After receiving a few issues of SoundAdvice she approached me to start a radio campaign.

- *Mary Sudds, Account Executive, Quite Broadcasting*



SOUND*ad*VICE

To arrange your free on line demo of SoundAdvice contact Wayne Ens
wayne@wensmedia.com or 705-484-9993



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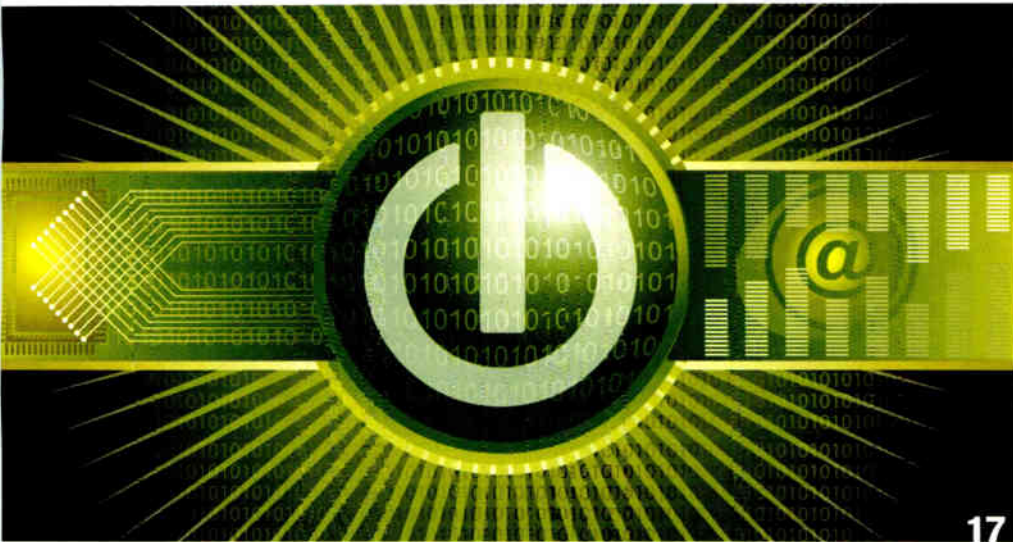
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Our Mission: Radio Ink's role is passionately empower radio management to be more successful by providing fresh, actionable, reality-based ideas, inspiration, and education in a quick, easy-to-read, positive, pro-radio environment.

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2009

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SESSIONS INCLUDE:

- Hispanic's Three Rs: Radio, Revenue, and Recession
- How to Find and Sell Accounts that Will Advertise NOW!
- Inside the Minds of Hispanic Radio's Top Programmers
- Multi-Tasking in Espanol: Survival of the Fittest
- Sales, Sales, Sales
- Mobile, Interactive, and Internet Platforms for Hispanic Radio
- Measuring Hispanic Listening: Why Methodology Matters & How to Improve It
- Motivating Employees: How to Ask — and Get — More When You've Got Less to Give
- Legal Linguistics
- The Impact of the 2010 Census, Immigration, and Other Issues on Media
- Super-session: Third Annual Group Head Roundtable

RADIO INK **HISPANIC RADIO CONFERENCE**

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Why Radio's Brightest Years Are Ahead A 40-Year Perspective

"I have no idea what I want to do with my life," said my nephew, who is about to graduate from college. It's not unusual for kids to be confused about the direction they wish to take in their careers.

I remember worrying that nothing seemed to be pegging my interest meter. Then one day in the spring of 1969 my friend Charlie Willer invited me to watch him do his radio show on WITB, a local college carrier-current radio station in Fort Wayne, IN. Though I had made tapes pretending to be a DJ on my father's Wallensack reel-to-reel recorder at about age 8, radio as a career had never consciously crossed my mind — until that day. I knew that moment what I wanted to do with my life.

This year, I'm celebrating 40 years based on a decision I made at age 14.

Forty is a daunting number that forces you to look both forward and back. How could so many years have passed so quickly? How did I end up running a radio industry trade magazine and conference business? Have I accomplished my goals? What do I want to do that I have not yet done? What do I want my legacy to be? How can I give back to the industry that has given me so much opportunity and support?

Though it was music that seduced me, it was talent that kept me coming back. Bob Dell at WOWO put kids on the air and created competitions between high schools. I loved his silliness, prank phone calls, and jokes. And from distant signals great talents like Fred Winston, John Landecker, Larry Lujack, and Big Ron O'Brien piqued my desire be on the air.

I have no regrets after devoting 40 years to the radio industry and I suspect they will bury me in the case of an old Atwater-Kent floor radio after prying my cold blue hands from the radio dial. In spite of my calls for reinvention, the need for hyper-localization, and the need to make radio more entertaining, I still believe this is a business worthy of my 16-hour days for decades to come.

Yet radio as we know it will change more in the next 10 years than it has in the past 40. Those who cling to the past probably won't survive. Though the principles of great radio remain critically important, the past won't work in the present. What has always separated radio from print and television is our ability to develop a personal relationship with our listeners. We're not in the radio business, we're in the relationship business. Our broadcasts create one-on-one relationships with listeners, which enables us to introduce them to people and products that will better their lives. This is unlikely to change, though the models of distribution will. Radio will still make its revenue by introducing its audience to those products, but the radio spot as we know it won't look the same.

The economy is pressing the great reset button, causing each of us reevaluate every assumption, every business model, every operational budget. We may look at today's charlatans as tomorrow's heroes because of their bold, unconventional ideas. Though we will see some unbelievably difficult times as we watch some previously great companies burn to ashes, those coals will be pressed into spectacular diamonds and radio will shine brilliantly.

If you can look beyond today's turmoil with a glass-half-full attitude, this industry will see a boom unlike any we've seen since the 1930s. Remember, the keeper of relationships always carries the golden keys. **INK**

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SHOW



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	P25-54	5.0		P25-54	4.3
	P35-64	7.2		P35-64	3.7
	M12+	6.7		M12+	3.5
	M25-54	7.9		M25-54	5.9
	M35-64	8.1		M35-64	4.2
KFMB San Diego	P12+	7.3	KHBZ Honolulu	P12+	2.3
	P25-54	11.1		P25-54	1.9
	P35-64	14.4		P35-64	6.3
	M12+	2.3		M12+	2.6
	M25-54	2.8		M25-54	3.2
	M35-64	4.7		M35-64	5.8
WPGB Pittsburgh	P12+	5.7	WOOD Grand Rapids	P12+	8.8
	P25-54	4.7		P25-54	1.5
	P35-64	5.5		P35-64	3.8
	M12+	7.1		M12+	4.5
	M25-54	6.2		M25-54	2.4
	M35-64	6.6		M35-64	6.3
WPRO Providence	P12+	10.8	KXAR Omaha	P12+	4.4
	P25-54	10.8		P25-54	1.1
	P35-64	12.1		P35-64	2.9
	M12+	13.1		M12+	3.7
	M25-54	19.2		M25-54	1.9
	M35-64	16.0		M35-64	5.7
KDWN Las Vegas	P12+	2.2	WSKY Gainesville	P12+	4.3
	P25-54	1.5		P25-54	5.5
	P35-64	2.1		P35-64	4.5
	M12+	3.3		M12+	6.6
	M25-54	1.7		M25-54	8.6
	M35-64	3.8		M35-64	6.7

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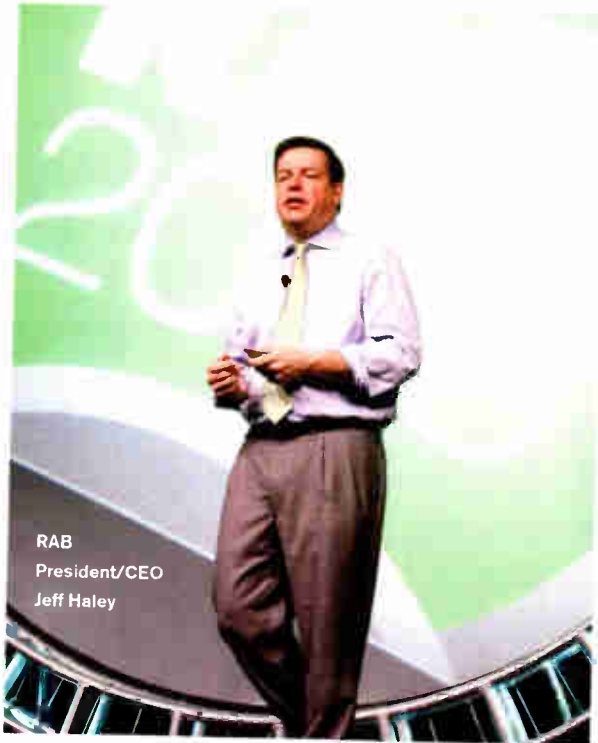
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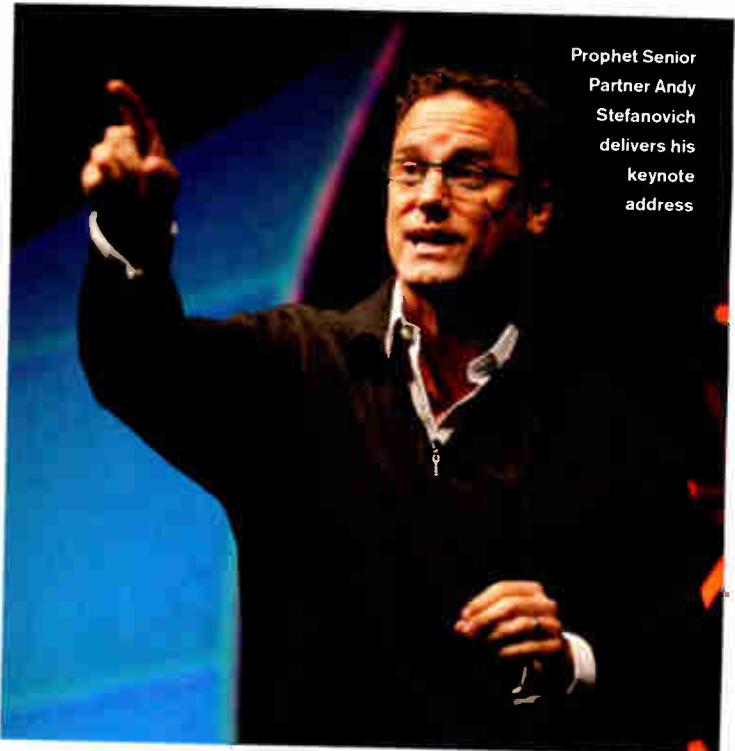
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RAB2009 Wrap-Up

During the annual RAB conference in Orlando, *Radio Ink* announced the winners of the 2009 Radio Wayne Awards.



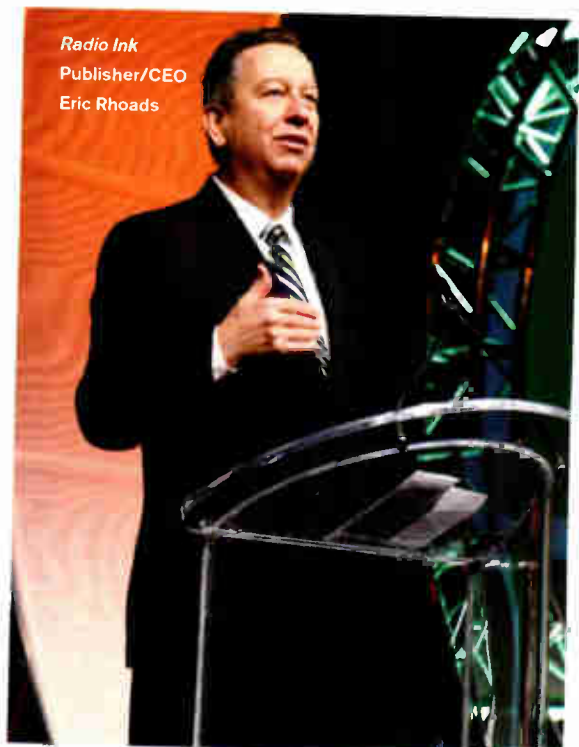
RAB
President/CEO
Jeff Haley



Prophet Senior
Partner Andy
Stefanovich
delivers his
keynote
address



ICBC Broadcast Holdings
President/COO Charles
Warfield accepts the
award for Radio
Executive of the Year
from *Radio Ink*
Publisher/CEO
Eric Rhoads



Radio Ink
Publisher/CEO
Eric Rhoads



BMP CTO Scott Wallace accepts the award on behalf of America's Best Broadcaster President/CEO Jeff Hinson



Market Manager Doug Abernethy



Sales Manager Marcy Cyburt



General Manager Amparo Perez-Cook



Streetfighter Dan Glaviano

RADIO WAYNE WINNERS

America's Best Broadcaster

Jeff Hinson
President/CEO
Border Media

General Manager

Amparo Perez-Cook
Bustos Media/Mcdesto, CA

Market Manager

Doug Abernethy
Radio One/Houston, TX

Sales Manager

Marcy L. Cyburt
Greater Media/Detroit, MI

Director of Sales

Rick Jacobush
Clear Channel Radio/Syracuse, NY

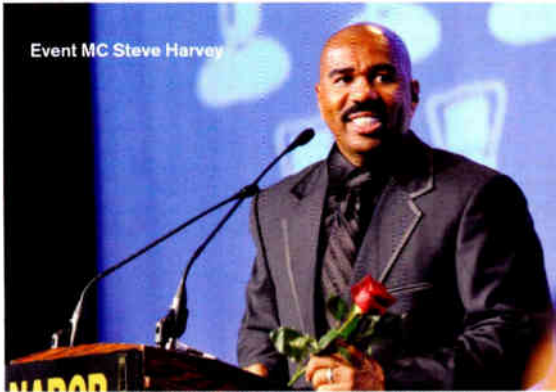
National Sales Manager

Erin Duffy
Clear Channel Radio/Syracuse, NY

Streetfighter

Dan Glaviano
Entercom/New Orleans, LA

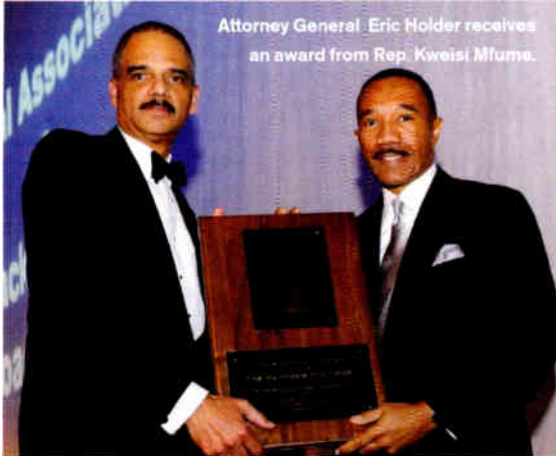
NABOB 25th Annual Communications Awards Dinner



Event MC Steve Harvey



Chaka Khan receives an award from NABOB Executive Director Jim Winston.



Attorney General Eric Holder receives an award from Rep. Kweisi Mfume.



Honorees Nona Hendryx, Patti LaBelle, Cicely Tyson, and Sarah Dash

2009 NAB CRYSTAL RADIO AWARDS FINALISTS

Since 1987, the National Association of Broadcasters' Crystal Radio Awards have recognized radio stations for their outstanding year-round commitment to community service. Stations are required to submit 12 pages that document the year's work, and professionals from the fields of community service, public relations, advertising, and broadcasting review the entries and determine the finalists and winners. Finalists will be honored and winners announced at the radio luncheon on Tuesday, April 21, during the NAB Show in Las Vegas.



- KBIG-FM Los Angeles
- KCLR-FM Columbia, MO
- KFDI-FM Wichita, KS
- KIRO-FM Seattle
- KKLI-FM Colorado Springs
- KLBJ-AM Austin
- KLRC-FM Siloam Springs, AR
- KOZT-FM Fort Bragg, CA
- KRKT-FM Albany, OR
- KRSP-FM Salt Lake City
- KSFI-FM Salt Lake City
- KSL-AM Salt Lake City
- KSTP-FM Minneapolis
- KTAR-AM Phoenix
- KTAR-FM Phoenix
- KTXY-FM Columbia, MO
- KUAD-FM Windsor, CO
- KXKT-FM Omaha
- KZKX-FM Lincoln
- WBT-AM Charlotte
- WCMT-AM Martin, TN
- WDBR-FM Springfield, IL
- WDSN-FM DuBois, PA
- WFLS-FM Fredericksburg, VA
- WFMP-FM Minneapolis

- WFMV-FM Columbia, SC
- WGCV-AM Columbia, SC
- WGHT-AM Pompton Lakes, NJ
- WGN-AM Chicago
- WGY-AM Latham, NY
- WHUR-FM Washington, DC
- WIBC-FM Indianapolis
- WIKY-FM Evansville, IN
- WJJY-FM Brainerd, MN
- WJRZ-FM Belmar, NJ
- WKML-FM Fayetteville, NC
- WKRO-FM Cincinnati
- WLEN-FM Adrian, MI
- WPOZ-FM Altamonte Springs, FL
- WQNZ-FM Natchez, MS
- WORB-FM Eau Claire, WI
- WRAL-FM Raleigh, NC
- WRAT-FM Belmar, NJ
- WRVV-FM Nashville
- WSB-AM Atlanta
- WSWD-FM Cincinnati
- WTMX-FM Chicago
- WTJZ-FM New Philadelphia, OH
- WYCT-FM Pensacola, FL
- WZPW-FM Peoria, IL



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World Radio History

AN OPEN LETTER TO THE CEOs AND BOARDS OF DIRECTORS OF CLEAR CHANNEL, CBS, CUMULUS, CITADEL, AND THE NAB

The Immediate Role You Can Play To Help Increase Minority Ownership

In September 1994, Clear Channel Chairman/CEO Lowry Mays had just completed a market visit to New Orleans. It was his tradition to gather staff together and journey around the corner to Nick's Bar, where he would spend time with everyone from the janitor to the jocks on the air. As I stood outside the bar, Lowry approached me in his very deliberate manner.

"Sherman, what would you think if Clear Channel not only expanded its ownership stake in urban radio, but at the same time used the resources of the company to develop African-American ownership?"

It was the dawn of the consolidation era.

Lowry was true to his word. He looked to



fund radio acquisitions. The Prism Fund, which became the Quetzal Chase Fund, had moderate success. It provided funding for Blue Chip Broadcasting and Al Vicente's group. Both groups were later acquired by larger operating companies.

The state of African-American ownership is pathetic.

The numbers bear it out: While

African Americans comprise 13 percent of the U.S. population, less than 3 percent of all radio stations are owned by African Americans. Access to capital and deal flow remain among the biggest hurdles hampering African-American ownership.

President Obama has made it clear that

The state of African-American ownership is pathetic. While African Americans comprise 13 percent of the U.S. population, less than 3 percent of all radio stations are owned by African Americans.

Jim Snowden — the Snowman — who was a senior manager for the company's Houston stations. Clear Channel and Snowden founded Snowden Broadcasting as a joint venture, and Clear Channel provided the company with access to capital, deal flow, and resources as a viable African-American-owned and-operated broadcast company. The Clear Channel-Snowden Broadcasting venture provided a foundation for a larger, industry-supported minority ownership program. It ultimately acquired and operated over a dozen radio stations, from New Orleans to Louisville.

Shortly after the passage of the Telecommunications Act of 1996, Snowden Broadcasting was mostly acquired by Clear Channel Communications.

In 1999, ABC, Clear Channel, Cumulus, Emmis, and Radio One, in partnership with the NAB and Chase Bank, launched the Prism Fund to identify minority and female entrepreneurs and provide them with capital to

diverse ownership of the airwaves will be an important component of his administration's telecommunications policy. So what's in it for you, as the leaders of publicly traded companies, if you assist in the area of minority ownership? Soon, tax credits in the midst of dwindling multiples. The political climate in Washington couldn't be better for the passage of a minority tax certificate. Interestingly, Sen. John McCain (R-AZ) has authored a minority tax certificate bill.

As your groups sell off nonstrategic assets in a very challenging economy, you will maximize the tax advantages through selling these assets to minority broadcasters.

Lowry Mays stepped up and provided the necessary leadership by example over 15 years ago. Who among this group of industry leaders is stepping up to lead in 2009? **INK**

Sherman Kizart is managing director of Kizart Media Partners.
E-mail: shermankizart@att.net

HONDA TOPS IN CUSTOMER RETENTION

Sixty-five percent of those who bought or leased a new Honda choose Honda again when it's time to buy another new car, says J.D. Power & Associates. That is considerably better than the industry average of 48 percent, and it makes Honda the leader in customer retention among automakers.

The top brands:

Honda	65%
Toyota	63%
Lexus	60%
Mercedes	59%
BMW	59%
Ford	53%
Chevrolet	52%
Nissan	51%
Subaru	51%
Cadillac	50%

At the bottom of the list:

Mercury	30%
MINI	30%
Mitsubishi	28%
Pontiac	27%
Jaguar	26%

Source: J.D. Power and Associates, "2008 Customer Retention Study"

TRAVEL, BANKING TOP ONLINE TRANSACTIONS

More than three-quarters of U.S. adults with Internet access have made a purchase or transaction online in the last six months. The top categories:

Online travel.....	38%
Credit cards/account management	36%
Home banking	35%
Purchase clothes/shoes/accessories.....	28%
Purchase books	26%
Hotel/motel reservations	18%
Online auctions	16%
Event tickets	14%
Insurance (any)	11%
Computer software (any)	11%

Source: Nielsen Online survey, November 2008, as quoted in eMarketer



10 Things Never To Do In Your Ads

1. Never promise everything you plan to deliver.

Leave something to become the delight factor. That unexpected extra bit you deliver “because we love you” will go a long way toward helping the customer forgive and forget any areas where you may have fallen short. Great ads are written in three steps: (1.) **How to End.** What will be the last mental image your ad presents to your customer? Begin with the end in mind. (2.) **Where to Begin.** A clear but interesting angle of approach will gain the customer’s attention. (3.) **What to Leave Out.** Surprise is the foundation of delight. What will you intentionally leave out of your ad so that you can deliver a delightful surprise? Additionally, what will you leave out so that the imagination of the customer is engaged?

2. Never begin a sentence with the word “Imagine...”

If you’re planning to take your customer on a journey of imagination, plunge them into it. “The wheels of your airplane touch down, but not in the city you were promised...” “You must now choose between two good things...” “If you had more enemies like these, you wouldn’t need friends...”

3. Never include your name in an ad more often than it would be spoken in normal conversation.

Cramming the name where it doesn’t belong is AdSpeak. Back when Americans encountered one-fiftieth as many ads each day, the rule was to include the name of the advertiser seven times every 30 seconds. Do this today and your ads will sound like they were written in the 1940s.

4. Never conjure an unpleasant mental image.

Fear and disgust work face-to-face, but they often backfire when used in mass media. Conjure these unpleasant emotions in the minds of the masses and you’ll leave your listeners with a vaguely bad feeling attached to your name. They’ll want to avoid you, but they won’t be able to recall why.

5. Never respond to a challenge from a competitor smaller than you.

Drawing attention to a smaller competitor makes them larger in the eyes of the public. Conversely, if someone bigger than you is foolish enough to shine their spotlight on you, dance in it.

6. Never claim to have exceptional service.

Most people won’t believe you. And those who do believe you will expect more from your staff than they can possibly deliver. It’s a lose-lose proposition. Rather than promising exceptional service in your ads, tell the public something objective, factual, and verifiable that

causes them to say, “Wow. Those people really believe in customer service.” Never praise yourself. Say things that make the customer praise you.

7. Never mention the recession.

I understand how tempting it is to say, “In order to help you combat the recession, we’re offering...” But all you’re really doing is reminding the customer that now is not a good time to be spending money.

8. Never make a claim you don’t immediately support with evidence.

Unsubstantiated claims are the worst form of AdSpeak. Win the confidence of the customer by giving them details, facts, and objective proof. Specifics are more believable than generalities.

9. Never use humor that doesn’t reinforce the principal point of your ad.

Here’s the litmus test: If remembering the humor forces you to recall the message of the ad, the humor is motivated. Good job. But if recalling the humor doesn’t explicitly cause you to remember the ad’s main point, the humor will make the ad less effective. Sure, people will talk about it. They just won’t buy what you’re selling.

10. Never say things in the usual way.

From billboards to storefronts to packaging to logos on T-shirts, ads whisper and wheedle and cajole and shout and compete to win our attention. A 1978 Yankelovich study reported that the average American was confronted with more than 2,000 advertising messages per day. When Yankelovich revisited that study in 2008, the number had jumped to more than 5,000 messages per day. The mundane, the predictable, the usual is filtered by Broca’s area of the brain and rejected from our consciousness. Surprise Broca and win the customer’s attention with words and phrases that are new, surprising, and different.

Now go take over the world. Haven’t you heard? This is the year of radio. **INK**



Roy H. Williams is president of Wizard of Ads, Inc.. E-mail: Roy@WizardofAds.com



DEBORAH PARENTI
DIALOGUE

Radio Dials Up Job Opportunities

Radio Ink recently partnered with The Radio Ranch to provide stations with a promotional vehicle aimed at helping auto dealers during the economic crisis. It's what radio does best — connect and engage with its audience. Whether responding to disasters or simply promoting a community event, the power of the medium comes through loud and clear every time a mike opens.

In Louisville, WHAS midday personality Francene Cucinello is using that power to help her local audience deal with the uptick in unemployment. Since Jan. 9, Cucinello has been airing the "Radio Want Ad" feature on Friday mornings. We caught up with Francene to find out more about the feature and how it's making a difference.

>> What gave you the idea to create the "Radio Want Ad" feature on your show? Unemployment figures showed that 2.6 million people lost their jobs in 2008. Washington was responding with capital injections and plans for various stimuli. Leaders were saying, "Economic recovery will take time." I have no patience. People need jobs. That's what's going to get the economy going again. I knew I could stimulate the economy myself, at least a little.

I just felt the need to write you. I was listening yesterday and I heard you mention how lonely a person can feel. I felt like you were talking to me.

I've been laid off three times in the past three years. I'm 37, managerially trained, and can't even get a call back. I feel like the most worthless person. I look at my wife, who I love more than anything, and think how she deserves better. She reminds me that hundreds of thousands are in the same boat, but it wasn't until I heard you talk about the pain a person feels in the situation that I felt maybe I wasn't alone.

Thank you for restoring my faith in people (and in myself).

— Rob

SO many are losing jobs ... my brother-in-law lost his job of 23 years the other day. He's married with four young kids. His job had a six-figure income and he thought it was secure — until the minute they told him. I can't imagine what that does to your self-esteem.

Thanks for doing what you can do.

— Anne

On Friday, one of our owners spoke during your open jobs segment. Thanks to this service you offer, 20 people applied and we have hired four of those applicants.

Thank you so much for helping the community by opening up the phone lines to advertise employment opportunities.

— Bridget

Whether it is the job postings or the Job Jam seminar, you inspire others to participate and give back as well. I wanted to let you know that I accepted a position that was posted on your website. I am very excited! It's a success story from your website.

— Beth



Job seekers attend a free Job Jam seminar in Bellarmine University's art gallery.

I've been laid off three times, and for several years I worked as a freelancer. I'm an expert at being unemployed and finding work.

In college, in addition to playing classic hits, I hosted a feature called "Trading Post." People would call in and list things to buy, sell, or trade. "Radio Want Ads" does the same thing, only with people and job openings.

>> What kind of companies and job postings do you hear about? EVERYTHING. Sales, office administration, health care, engineering, construction, shipyard work, maintenance, delivery, warehouse, transportation, food service, even amusement-park personnel and tour-guide work.

>> What has been the most interesting aspect of the show? What has surprised you? That "RWA" means so much to people who aren't out of work. People stop me out in public and thank me for doing the segment.

What is surprising is how heartbreakingly desperate so many people are. After the first "RWA" segment, I received e-mails from people who had lost their jobs or were about to. They share their stories, feelings, and worries. They're lost because they haven't had to job-hunt in 10 or even 20 years, and

the market has changed dramatically.

Responses were so incredibly powerful, I immediately decided to produce a free seminar for the community. It was held last month, and 400 people attended. My speakers and I covered topics including resumes, interviewing, health insurance options, budgeting, mortgage issues, how to stay optimistic, etc. I did this on my own. I held the event at a local university and I relied totally on donations. My station supported me, but I know my bosses were surprised I was so passionate about getting involved.

My goal was to treat attendees impeccably. I had friendly greeters check their coats, I gave them breakfast, and everyone took away seminar support materials that included gifts from very generous local businesses. There were free tickets to a comedy club, passes to a children's indoor amusement park, nine hours of tuition-free college classes, a free Microsoft seminar, a discount coupon from a consignment store that could provide clothing for a job interview, and even gift certificates for free haircuts.



>> How do you measure the success of the show? We know of 30 people who have found jobs through my show. They get up in the morning and they have a place to go. They've got a paycheck coming in. It's not a huge number, but it makes a huge difference to them. And I helped.

I've also been contacted by about a dozen radio stations who are interested in replicating "RWA."

>> Is the station making money from the show, or are there plans to do so? No, but it could.

It could sell the special website page that features an abbreviated list of the job openings featured on the show. It could sell the sponsorship of the segment itself.

I know this will give some managers and executives heart pains, but not everything is about upfront money. I sincerely believe that our responsibility as broadcasters is to help the public, especially in times of great need. Besides, sincere goodwill enhances audience connectivity and thus produces long-term fiscal and listener-ship rewards. **INK**

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

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Dunkin' Donuts

When Dunkin' Donuts launched its \$100 million "You Kin' Do It" media campaign earlier this year, the company looked to radio to help deliver the message. Because radio reaches consumers so effectively on their way to work — a prime time for Dunkin' Donuts — radio spots have been airing in 57 markets across the country. Radio Ink contacted Dunkin' Donuts' agency Hill Holliday to find out more about the campaign, radio's role in promoting it, and HHCC's thoughts about the wide array of media options and opportunities today.

>How did Dunkin' Donuts develop into a premier coffee destination?

Coffee is an important part of most Americans' morning routine and Dunkin' Donuts has always been about giving consumers a great-tasting cup of coffee that they can get quickly and conveniently. This is ultimately the underpinning of the "America Runs On Dunkin'" idea. We understand our customers have a lot to accomplish in their day and we want to be there for them.

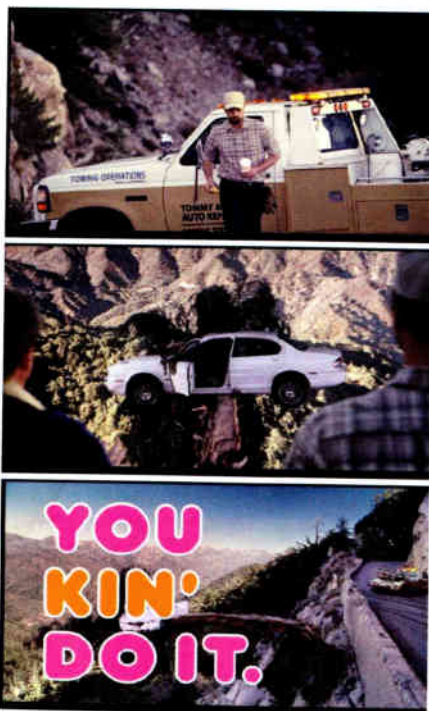
>Does Dunkin' Donuts advertise on a regular or seasonal basis? Non-seasonal.

>When did Dunkin' Donuts begin using radio as part of its advertising strategy? What other media are used? To the best of our knowledge, Dunkin' has always used radio as part of its media mix. The level of radio and its function on the plan varies according to the market. Markets with robust marketing budgets will have a very broad mix of media vehicles designed to reach consumers throughout their day. Other markets may primarily use radio as it will allow them to stretch a limited budget but still effectively reach target consumers.

>What has been the most effective media mix? Is there a particular campaign that stands out as the most successful? We tailor Dunkin's media mix to the marketing goals for a particular product or product window and the market's budget. We've found that a mix of media works better than any individual medium alone. We have different recommendations for impulse products vs. new product launches, etc., based on the complexity of the message and the need to educate and/or reinforce consumer perceptions.

>How did the "You Kin' Do It" campaign evolve? "You Kin' Do It" is the latest evolution of our long-running "America Runs On Dunkin'" campaign. Dunkin' customers have always been known for their can-do attitude. Since the words "kin do" come right out of our logo, it seemed natural to incorporate the phrase. In these tough economic times, the tone and manner speak to hard-working Americans and the everyday struggles they face. We hope "You Kin' Do It" enters the vernacular. We're also striving to have a unifying creative hook to use in the different markets.

>What is radio's role in the campaign? Radio gets people on their way to work, which is primetime for us.



That's the reason we'll use the "You Kin' Do It" spots that promote a specific product, leveraging the want and need in the moment.

>Who are you targeting with the campaign? Men and women 18-35.

>What are radio's assets? Where does it fall short? Radio's strongest assets are its ability to reach consumers on the go and close to purchase. Radio can also reach working consumers during the day when TV and print vehicles are not as effective. Radio falls short from an attentiveness perspective. It is typically a background medium and consumers are usually engaged in some other activity while the radio is on. Radio ad sellers have not always been flexible in terms of unit length. Sixty-second units are typically too long for most advertisers, but 30s — at more than 80 percent the cost of a 60 — are not a good deal for the advertiser. Some markets are better than others when it comes to fair pricing for the unit length. Listening research has been significantly lagging other media. PPMs are helping radio catch up, but diaries are still in use in most markets. Finally, radio is the least accountable of all mediums. Post-performance analyses are

basically nonexistent. All other media have to guarantee their audience and prove their performance against those guarantees.

>Do you currently use new media? We use digital media to reach the Dunkin' consumer in conjunction with other vehicles. The benefit to digital media is that consumers can choose to spend more time with the brand message and interact with the ad. In addition, online usage is high when other media audiences are lower (i.e., during the workday). With dayparting and geotargeting, digital media is a great addition to a TV schedule or a robust media mix.

>Which media reps do the best job in presenting online options? TV groups are the best in terms of selling their online option and having robust sites for consumers. TV groups have, by and large, hired digital media specialists to sell and/or package digital media. Their sites are more robust from a content perspective, their use of technology is more innovative, and the sites reflect the character of the station and the market. Radio has been the weakest on the digital front. Some station groups have dictated the format of the site so the look is homogenous across markets and the individual station personality is lost. Radio has also tried to sell their online sites via the same reps as their radio airtime, and the reps are not all that qualified to do that.

>What is the one thing you'd tell anyone in radio never to say? What is the best thing you've ever heard anyone from radio say? Never sell your property by badmouthing other stations. There is a reason a station is under consideration. Sell your station on its strengths.

The best thing a radio rep can say is "thank you." Most of the time this doesn't happen. **INK**

CALLING ALL CLIENTS! If you have a client who would like to discuss their success — or not! — using radio, contact Managing Editor Wendy Bernstein at wendy@radioink.com.

NEW TECH REPORT



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No More Slacker Sites

The Top Three Things Your Homepage Should Accomplish

Who could've guessed, back in the pioneering days of radio, that one day radio would need a visual brand and a website to interact with a new generation of listeners? Today, radio websites are common, but it's not always a comfortable fit for the industry.

Why Do You Have A Website?

That may sound like a tongue-in-cheek inquiry, but it's one of the first questions we ask our clients. Stop and think for a moment: Why do you have a website? If you can answer quickly and definitely, you're already ahead of the competitive curve. If you can include business metrics in your answer, you're among the Internet elite.

Lack of clarity about a website's purpose is disturbingly common. Other than keeping up appearances with competitors, many company owners and managers have no clear idea of what they want their site to accomplish for their business. And, of course, because they're not able to articulate their business goals, they have no online key performance indicators, no tracking in place, no way other than gut feel to tell whether the site is doing its job. The inevitable result? A slacker site.

Do You Have A Slacker Site?

Slacker sites are easy to spot. Because they have no goals, their appearance is unfocused and confused. Since they don't aim for competitive differentiation, they don't stand out from the crowd. In fact, it's hard to tell exactly who they represent. They greet visitors with a blaring visual assault of advertising and animated media — or, worse, they have no social skills at all, mumbling or refusing to talk to visitors. They're untidy and neglected, often displaying outdated, inaccurate, or misspelled content. In other words, slacker sites aren't very good employees, and they certainly shouldn't be out there representing your business to the online universe.

Luckily, there's hope for slacker sites. You can teach them, train them, and get them to do a better job.

Goals For Non-Slacker Websites

What organizational objectives do you want your site to accomplish?

"We want our website to..."

- increase revenue
- generate leads
- reduce support costs
- foster customer loyalty
- streamline processes with partners
- support branding and credibility

Of course, these are generic objectives that may or

may not apply to your particular business and audience. To turn a generic goal into an accountable business objective, make it specific and measurable.

"We want our website to..."

- increase our monthly count for listener club registrations by 25 percent over the next 12 months
- reduce the monthly number of phone calls requesting program information by 50 percent within six months, without an increase in related complaints

Clear, specific, measurable business goals are the strategic basis from which every design, budgeting, and other tactical decision will flow. Goals provide a common reference to guide the efforts of all website stakeholders, including company executives, marketing managers, designers, and developers. Goals create the purposeful focus that slacker websites lack.



Who Is Your Website For?

Let's back up one step further for a moment. Even before a company can define its website objectives, it should identify the audience. Sites of all kinds often lack audience awareness and end up looking like they were designed for an audience of one — the company CEO — or for an elite audience of insider industry peers.

Luckily for radio stations, most already have a deep understanding of the audience and what they care about. Ideally, this understanding will permeate every aspect of a website, from its design and the tone of its copy to information architecture and the services, products, and options it offers.

**HOMEPAGE GOAL #1:
Tell Me Who You Are**

Web visitors judge a site by its appearance, and it happens extremely quickly. Studies show that visitors judge a website's credibility and professionalism within the first twentieth of a second. Talk about a first impression! And, whatever that first impression, your site has only the following six to eight seconds to either support or repair its newly acquired reputation. If you can't establish your identity and credibility within those first moments, you may never get another chance.

Note: You Are More Than Your Logo

It's important to mention here that "identity" means more than a pretty logo. It includes the complete look and feel of a homepage. A site may have a beautiful logo but still be a slacker because the rest of the design is poorly formulated. Color choices, fonts, images, the use of white space, and layout all contribute to that first impression.

EXAMPLE:

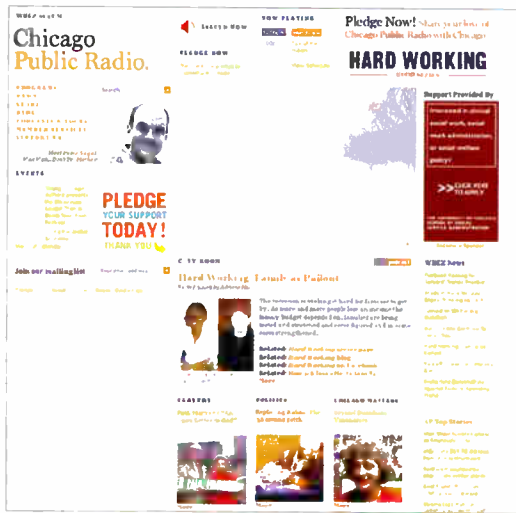
Bonneville Hot AC WTMX/Chicago.

This homepage has a professional, distinctive look and feel, but the wide variety of colors and graphic styles dilute and confuse the branding and identity. Many other radio station sites have a similar challenge with images on their homepages.

HOMEPAGE GOAL #2:

Tell Me What You Have And Why I Should Care

Many homepages stumble on a fundamental marketing task: communicating a unique value proposition. After talking with radio professionals and looking at numerous radio websites, it's clear that this is a particular challenge for the industry. What do you offer that makes your station different from the thousands of other stations out there, and how do you communicate that on your website?



Remember, not everyone is a loyal listener who's already familiar with your station, format, and personalities. Lack of differentiation is a sure sign of a slacker site. With other listening options mere clicks away, a site must quickly catch visitor attention and show what's available in a memorable way.

EXAMPLE:

CBS Radio Triple A WXRT/Chicago.

This site communicates the unique value proposition of being a destination site for music lovers and concertgoers. This focus is supported in a number of ways: use of musician quotes; a large, eye-catching area promoting a sponsored concert; navigation labels; the selection of site content; and the choice of featured items on the homepage.

HOMEPAGE GOAL #3:

Get Me To What I'm Looking For

Another task for homepages is to visually prioritize the site's options so visitors can easily find what they're looking for. Without visual prioritization, every element on the page looks essentially the same — loud. And a homepage full of loud options is confusing and unprofessional.

So how do you decide what's most important on a homepage? This is where your business goals and audience focus come into play. Visitors usually have some task or goal in mind — for example, they heard a cool song on your radio station and want to learn who the artist is. By giving sought-after options visual emphasis, you satisfy visitors by guiding them smoothly to high-traffic features. From a business perspective, a homepage should guide visitors to the tasks that help your organization fulfill its online business goals.

EXAMPLE:

Noncommercial WBEZ/Chicago

This homepage does a good job of providing clear paths to popular audience tasks such as listening to the live broadcast online, and to business goals such as increasing the number of donation pledges. Notice how images are used selectively to help break up the page and draw attention to particular areas.

Achieving a balance between business and audience goals can be a challenge, so keep experimenting with different approaches to see what resonates with your audience. A scientific, businesslike attitude toward a website is how leading organizations are swiftly moving ahead of their competition in the online space, gaining audience share and revenues. A slacker site just won't cut it any longer. If you have one, it's time to teach it some business skills. **INK**

Sandra Niehaus is vice president of user experience and creative director of Closed Loop Marketing. E-mail: sandra@closed-loop-marketing.com

FM Radio And Data-Capable Cellphones Increase Listener Base

RAB2009 will be remembered as a turning point in the adoption of FM-based radio and data for cellphones and other devices. NAB President/CEO David Rehr said in a recent issue of *Radio Ink* magazine, "Providing FM broadcast reception capability in mobile handsets creates multiple benefits for broadcasters, mobile network providers, and consumers alike." Those benefits include emergency alerts and information without having to make changes to the mobile infrastructure, a low-cost value-added feature for handsets, and incremental revenue for mobile providers through tag-and-buy services. Rehr continued, "FM broadcasters can provide significant public promotion for new handsets with FM reception capability."

Local emergency management personnel use radio and television, cable, and wireless cable systems, along with land mobile radio and cell dispatches, to distribute information to local responders. While the Department of Homeland Security, along with state and local emergency operations, is working to provide resources to promote the development of a better comprehensive emergency alert messaging system, the recent Minneapolis bridge collapse was a sobering reminder that the traditional communications systems simply don't hold up under catastrophic conditions.

Many people are still surprised when cell networks can't handle the extra load during emergencies, but the reality is that cellphone networks were not designed to handle the burdens put on them today. But wireless carriers do have the potential to help safeguard individuals and

communities by activating the standard FM receiver chip that exists in most cellular handsets. That chip is capable of receiving personal alert messages from the standard FM radio tower that people use to listen to their favorite music, and it won't interfere with normal cellphone use.

FM chips for cellphones are readily available and are used extensively outside the U.S. In Europe and Asia, consumers can get easy access to FM stations and data through an "open service" business model. That means carriers offer users an *a la carte* menu of services without tying them to a particular phone or service plan. That has resulted in over 40

percent of the market's using FM radio over cellphones.

The FM chips available now are sensitive enough to receive FM radio signals without relying on an external headset antenna. Coupled with tuning and battery-saving software provided by such applications as Radiolicious and AlertFM, the tuner "wakes" and "goes to sleep" through a station-synchronization technique developed over 20 years. The same battery-preserving software is used in GPS receivers, NOAA weather data receivers, alert receivers, smoke detectors, and other consumer devices.

Emergency communication channels will continue to receive close scrutiny, and the role of broadcasters will advance as the FM network infrastructure is shown to provide efficient and solid support for the delivery of time-critical, life-saving messages.

The AlertFM system, which uses the data subcarrier of existing FM stations (along with text and e-mail), doesn't conflict with the demand for more features on handsets, higher-quality music players, or feature-rich devices in ever-smaller sizes. In fact, the projected music opportunities for cell handsets over the next three years are an added plus for broadcasters and will complement the deployment of AlertFM.

Global Security Systems (the software developer for Radiolicious and AlertFM) was on the Commercial Mobile Alert Services Advisory that was born out of the Warning Alert Response Network Act, which required the development of emergency alert technologies for wireless devices such as cellphones. The FCC has taken a number of steps to facilitate consumers' receiving emergency alerts through their wireless phones, and in 2008, the commission issued a series of orders with requirements for a Commercial Mobile Alert System.

AlertFM Is Not EAS

The AlertFM service, using the FM broadcast infrastructure, has been deployed for two years, covering over 60 million citizens in the United States. With the cooperation of state and local emergency managers and Northrop Grumman, our government partner, AlertFM will help keep radio broadcasters relevant and provide encouragement for inserting FM radio chips in wireless devices.

There are no start-up costs and no license fees — AlertFM is provided at no charge to the public by the station and GSS. Federal, state, and local governments provide the funding as part of their responsibility to protect and provide information to U.S. citizens.



Motorola phones with FM radio and internal antenna



“The Timid Can Go Elsewhere”

Transform Radio Into An Interactive, Visual Medium

Radio is a people business, and I am intensely proud of the Border Media team’s commitment to building relationships with local advertisers, to creating live, local programming, and to embracing new ideas. They understand that fundamental change in radio is not only needed, but is essential to survival.

The challenges we all face are very real. So how do we overcome them? Does the answer lie simply in cutting costs? I do not believe so.

We are challenging ourselves to redefine audience, to develop content that is needed in today’s environment, and to offer advertisers a better, more meaningful way to create a relationship with local consumers.

In our transformed world, the Web becomes the vital link building communities. This is a hard concept for radio folks to handle, but we must be visual, because we live in a visual world.

In the future, will it be more important to focus on the 18-49 demo? Or will you pitch smaller, well-defined audiences that can be accurately measured? If you believe in the latter, then you must create a place where like-minded folks can gather, learn, and share, based on their specific interests.

become core competencies in your business.

In the new model, advertisers and agencies must be challenged to change the marketing message. The shrill demands to “Buy! Buy! Buy!” in most commercials are exactly what consumers are striving to avoid with mute buttons, channel-changing, and fast-forward. In this day and age, most commercial messages are not resonating. Are you surprised?

Marketing-based online videos will become an exceptionally important message-making vehicle for advertisers. But you’ll have to let the viewers respond, and advertisers are going to get an up close and personal look at what people think of them. Can you — can they — handle that?

The timid can go elsewhere. Advertisers who play it safe, creating homogenous messages attempting to appeal to the mass audience, will be exposed.

In this transformed world, on-air and Web content and events will be created based on what online communities are interested in. On-air and Web promotion will drive folks to gatherings all over the city, and we will cover those



MARKETING-BASED ONLINE VIDEOS WILL BECOME AN IMPORTANT MESSAGE-MAKING VEHICLE. ADVERTISERS ARE GOING TO GET AN UP CLOSE AND PERSONAL LOOK AT WHAT PEOPLE THINK OF THEM. CAN YOU — CAN THEY — HANDLE THAT?

The best elements of radio — local sales, local events, local promotions, and local on-air personalities connecting with listeners — remain the bedrock of our business. But these things will change as the Web becomes the foundation of the industry.

No longer is radio a one-way business in which we talk, we play, and they listen. In this transformed, interactive radio world, the Web can empower your listeners and involve them in crafting the message.

The consumer electronics industry is playing a vital role in facilitating video content creation. Devices such as the Flip digital video camera are making two-way communication much simpler and more cost-effective. Innovative products and lower price points mean individuals can afford killer production and editing tools that, in turn, will help them create a better product.

Use the strength of radio — your ability to reach out to the audience at their place of business, where they play or purchase goods — and ask them to participate in the message making. Video production and editing should

events with video to create more content.

We are building local communities, and advertisers will flock to reach these highly targeted audiences in a medium that offers measurable, efficient results. This goes way beyond geotargeting. People from different parts of a city, people who would never have connected, can build relationships based on common interests.

In this transformed world, creativity and relationships are key elements of what we charge. We are no longer hostage to the vagaries of high-cost ratings and measuring impressions, or dependent on commodity-priced transactional business. Do you really want to be held hostage by companies that treat each of us and our audiences with as little respect as InBev does?

Now is the time to be bold, to act on what you know in your heart to be true, and to approach these difficult times as an opportunity to transform your business. **DMK**

Border Media President/CEO Jeff Hinson recently received the Radio Ink Radio Wayne Award for America’s Best Broadcaster.



JASONINSALACO
NEW TECH REPORT

HD's Path To Radio Renaissance

While time-strapped programmers struggle to retain and increase their stations' audiences with less money for talent and programming, it is understandable that the additional HD Radio station is neglected. As far as I know, no programmers are being hired, fired, or bonused on the performance of their HD2 signal. Even though HD Radio has struggled to attract consumer interest, it presents a prime opportunity for radio's creative renaissance. Those additional HD signals provide a blank canvas to develop and showcase new talent, content, and formats.

Talent Farm Team: Programmers have been complaining about the lack of a solid talent farm system for two decades. Since an HD station has a small or no ratings goal or revenue budget, HD provides a ripe playground for new talent. The dude with the big personality operating the coffee cart downstairs may just be a radio star waiting for the right opportunity and coaching. Give him a shift on your HD signal once a week. You will soon determine whether he has "it" (or a dominant espresso-pouring gene).

HD Meets New Media: Simulcast your HD signal and podcast your original HD programs on your website. By using these additional new media platforms, you are increasing the exposure of your new, original content while simultaneously plying the content-thirsty consumer with original programming. And you could become corporate's darling by creating fresh content for your website. More podcasts = more downloads = more impressions to sell to advertisers.

Youth Gone Wild: Give the keys to your HD signal to the interns and promo kids in your market. In the late 1960s, the progressive rock AOR format arose on the nearly dormant, up-and-coming FM signals. The compelling new counterculture programming that arose from these "dead" FM sticks spawned radio's creative rebirth and FM's ubiquity and profitability. Your station's tattooed and energetic van drivers probably have a good pulse on youth culture and sensibilities. By giving them a shift on your HD station, you might develop the next radio star or radio format by tapping the fresh personnel right under your nose. This could also inject good energy and creative momentum into your station as we work through a challenging 2009.

Embrace College Radio: College radio remains a passionate rite of passage for the under-25 demo. While commercial radio has struggled to compete with iTunes, Pandora, and social media for younger ears, hundreds of college radio stations continue to remain culturally relevant and vibrant even in the face of competing technologies. As



you wade through the experimental and esoteric college radio bouillabaisse, you will likely detect some talent with commercial potential at the local campus stations.

Invite some of the college DJs in your market to host a new music or talk program on your HD signal. This may draw young ears and buzz to your HD station. For maximum benefit, be sure to stream and podcast these programs. Howard Stern, Sean Hannity, and a slew of radio personalities got their starts in campus radio. A future radio giant may be toiling at your local college noncomm.

Market HD Innovation: If you choose to experiment with new talent and programming on your HD channels, tell your listeners on your HD1 station. If you share this call to action with your audience, your adventurous listeners may explore your additional HD signals. More immediately, marketing innovative HD programming conveys to your listener that stuff is happening at your creative clearinghouse.

It takes considerable time and commitment to cast, program, maintain, and market original HD programming, but it could be well worth the investment. Programmers can reap ancillary benefits from an innovative HD programming initiative, including inexpensive talent development, increased web content, additional web impressions, a younger demo sampling, and a unique marketing opportunity. Who knows, you may just discover radio's next star or breakout format. Radio's renaissance could be right around the corner. **INK**

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HD Radio: "Cheap And Easy"

Call letters:	KSHE2
Ownership:	Emmis
Management:	VP/Programming Rick Balis
Market:	St. Louis
On air since:	Dec. 17, 2006
Years in format:	2
Lineup:	<i>No live air talent! Les Aaron contributes Brit Rock, a one-hour show that airs four times a week. Rick Sanborn produces a Saturday-night show called The Dance. I program it and voice the promos.</i>
Target demo:	Rock music lovers who don't like commercial radio!
Slogan:	Classic KSHE, KSHE2, Free Form Classic Rock
Website:	www.myspace.com/kshe2



I am the program director of the coolest radio station on the planet — KSHE2 Free Form Classic Rock. We have been on the air for two years, and the station is really starting to take hold. I am playing more than 5,000 songs and adding more every day. This year I expect to move from a techie or cult phenomenon to the fringes of the mainstream. We operate under the philosophy that we must regain the "prodigal sons" — people who aren't satisfied by commercial radio. They are true music aficionados. I want to get them back from their iPods, satellites, and Internet. If all HD Radio does is subdivide the existing radio audience, it is missing a golden opportunity.

I have two advantages that most HD people haven't had: I have the time and passion to devote to my station, and I have been down this road before. I have been doing radio since 1968 and I remember the beginning of FM rock. People said the same things then that are being said about HD now. They doubt its future but fail to take into consideration how compelling excellent programming can be. Just as the original KSHE caused thousands of St. Louisans to get FM converters in 1968, we are causing many to get an HD radio.

We believe we are the first HD2 station to have paying advertisers. We call them underwriters, and we employ the NPR model of announcements at the top of the hour. We identified potential sponsors who we knew would like KSHE2 and gave them

HD radios. It worked. They loved the station and wanted to be part of it even though we made clear that we had no idea how many people were listening. We believe that we are also the first HD2 station to air a live concert.

The beauty of all this is that for two years I have been running an excellent radio station practically by myself. KSHE2 is basically an iPod (Scott System) hooked to a transmitter. It never needs to be live. It is so cheap and easy to operate that I have been trying to tell anyone who cares to listen that HD is the savior of commercial radio. The return on investment is quite high.

When TV came along, many thought that was the end of radio. Instead, TV took over all the programs that were expensive to produce (soaps, quiz shows, news, live orchestras, etc.) and radio simplified to DJs and records and continued to thrive. In a similar way, HD2 and 3 stations provide an amazingly cheap and simple way to make great radio and great profits.

One final note: It takes compelling programming to compel people to buy HD. It is not enough just to pick a niche format and program it the usual commercial ways. Find the music expert and the NPR and community radio people in your organization. Find the intense music downloader and the Internet radio fan and put them to work. Have the people in your office do your imaging. Have fun, have passion, and very soon have profits! **INK**

Rick Dalton is program director of KSHE2 Emmis/St. Louis. E-mail: rdalton@stl.emmis.com

>> Marketers Make Moves On MySpace Marketers are beginning to take advantage of the huge popularity of social media sites like MySpace, Facebook, blogs, and Twitter.

Twenty-one percent of "best-in-class" companies surveyed plan to spend 25 percent more on social media in 2009, 16 percent said they'll up their spending by 11 to 25 percent, and 26 percent said they'll spend 1-10 percent more this year. Only 3 percent plan to decrease social media spending in 2009.

Source: Aberdeen Group, "The ROI On Social Media Marketing," March 2009

IN THE SPOTLIGHT! If your station has an interesting story to tell, contact Managing Editor Wendy Bernstein at wendy@radioink.com.

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