

RADIO INK

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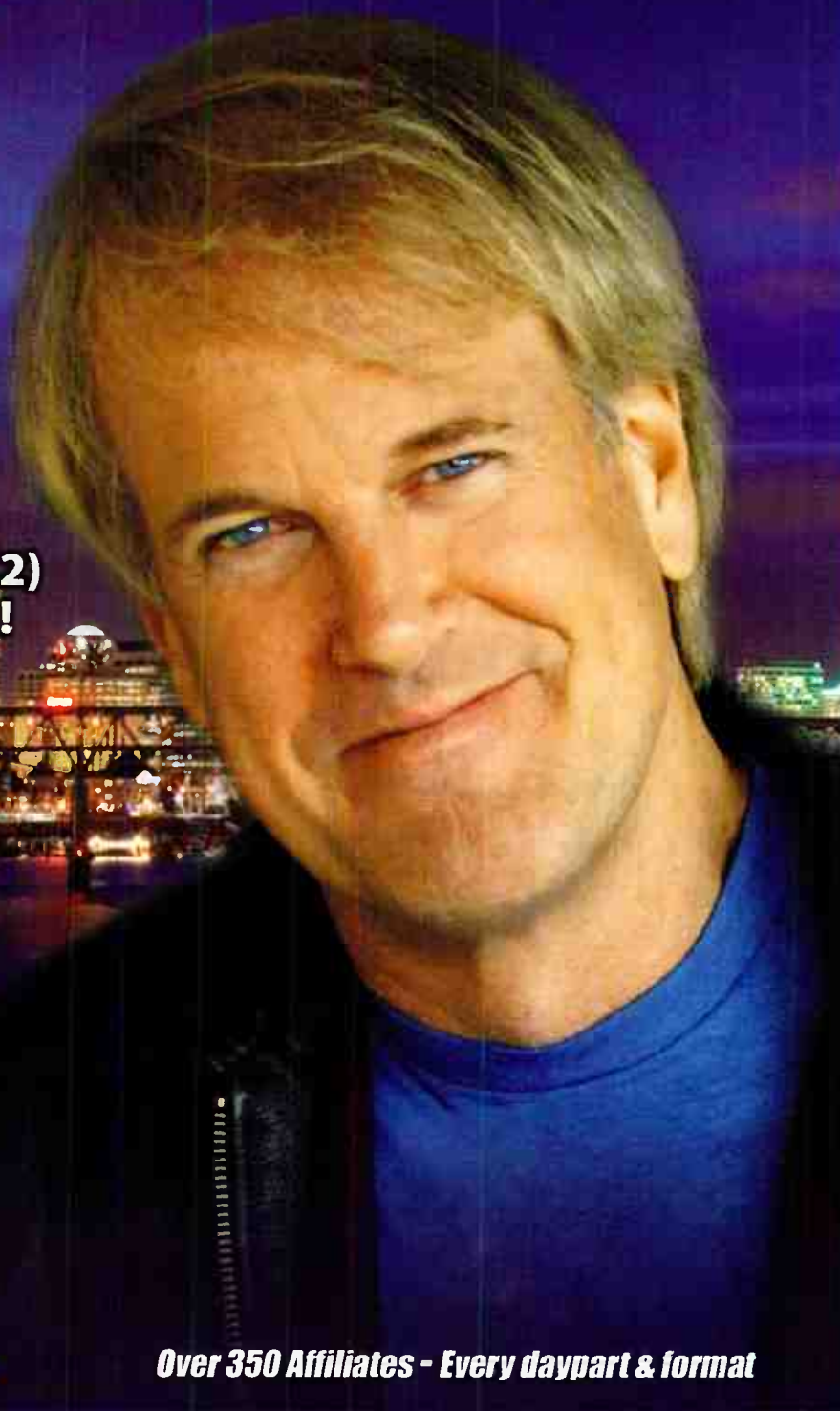
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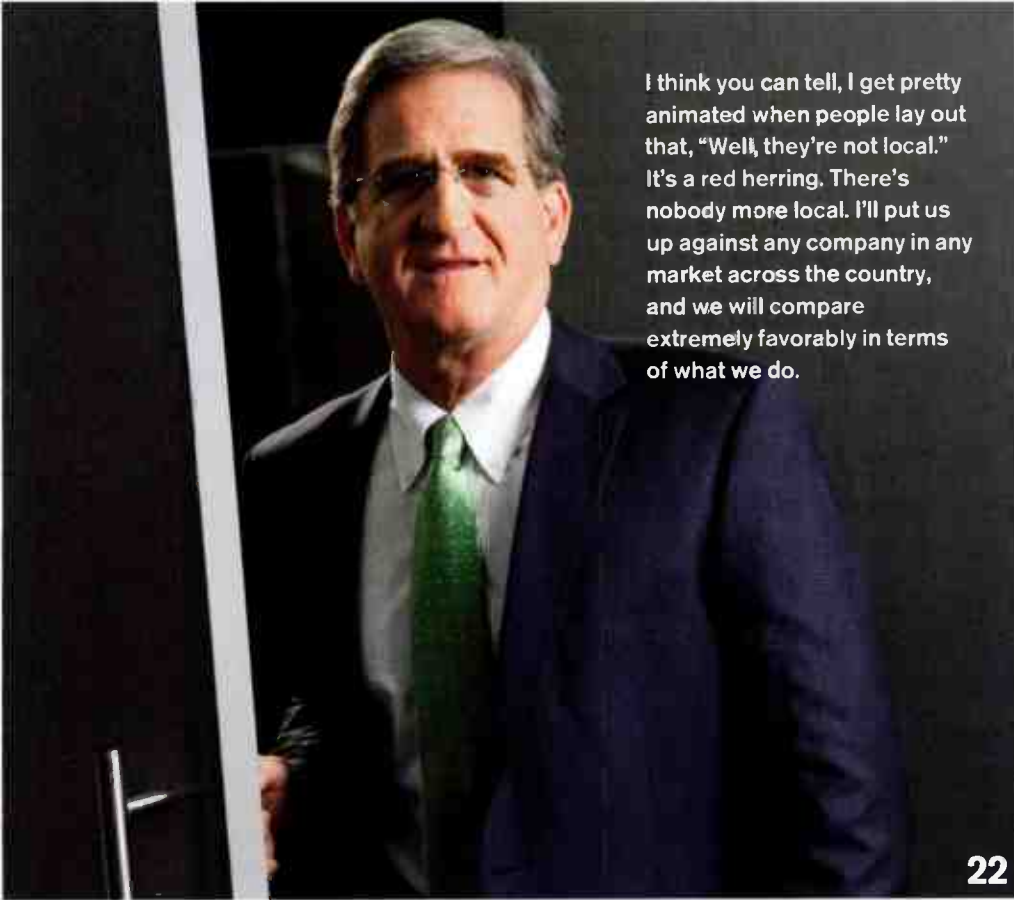
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Our Mission: Radio Ink's role is primarily to empower radio management to be more successful by providing timely, accurate, reality-based ideas, inspiration, and education in a quick, easy to read, positive pro-radio environment.

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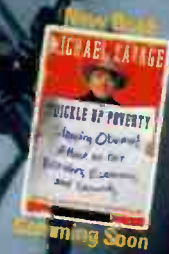
T6 Cover Story
By James Cridland
Enhancing Radio Services

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B. ERIC RHOADS
FROM OUR CHAIRMAN



Radio: A David And Goliath Battle

Radio, it seems, is antiquated. In the eyes of journalists around the world and among the thought leaders who have been seduced by the idea of a one-to-one digital world, radio is very far from the cutting edge. Meanwhile, we in the radio industry become defensive about how we're digital too, how our listening hasn't declined and we're not losing distribution like other "traditional" media, and how our blanket broadcast distribution is more efficient than digital.

The problem is, it's not working. No one wants to believe a 100-year-old medium can be relevant today.

The news came out recently about radio's intent, with the cooperation of record labels, to push for an FM radio chip in every cellphone. And our industry was instantly slammed with negative press. "This ancient industry is trying to push old technology on to new mobile devices," they said. "Mobile devices can stream radio if listeners so desire, and radio has no place on the cellphone."

That news also awakened a pack of sleeping dragons: The cellphone carriers and consumer electronics industries, whose trade groups vowed to battle to the end against a required FM chip in phones or other devices.

Why all the negative press and the big push against radio on cellphones? In theory, radio chips would solve a giant problem for the cellphone industry, which has been mandated by Congress to develop an emergency alert system. The wireless industry is developing a separate system, but it could require a backup generator at every cell site, which would be hugely expensive. So what's wrong with radio?

Follow the money. If consumers can use their cellphones to listen to local radio, there would, in theory, be less listening to streaming, and less data consumed. Where do carriers make their money? The sale of data packages.

When you awaken a sleeping dragon, he can destroy his opponent with a swat of his tail. These dragons have unleashed their multimillion-dollar PR budgets to make this FM chip issue go away. The best PR

teams on Madison Avenue are facing the in-house PR department at the NAB, and radio is simply out-gunned. The NAB has a very impressive and effective team headed by Dennis Wharton, but it's a David-and-Goliath story. And the industry is counting on the NAB having good aim with a pebble against an army of Goliaths — the highly paid PR experts representing the likes of AT&T, Verizon, and Sprint. Not to mention the cellphone manufacturers and the Consumer Electronics Association.

When radio plays against the big boys in a PR battle, we typically get toasted, or at least repositioned. The industry push for HD Radio to combat the onslaught of digital devices so we could say, "Look at us, we're digital too!" was a PR disaster. When radio tried to stop the merger of XM and Sirius, their PR efforts repositioned radio as ancient and irrelevant, an image that continues to plague the industry in the eyes of the press and with many advertisers. A consortium of radio groups raised a \$1 million PR fund to battle the satellite PR blitz. XM and Sirius combined spent roughly \$18 million. The money won.

Our usual answer is to put spots on the radio to create public pressure. But that alone is not a PR campaign, which needs to be reach well beyond our own airwaves. We need to convince every press outlet and every blogger that radio is relevant. (Of course, that would mean increasing our relevance in digital offerings and actually finding a way to make consumers want to embrace HD Radio.)

Radio has a PR problem. We've done a lousy job of overcoming the noise to reposition us. We've done a poor job of executing our digital initiatives, which gives the press more to target. We have not

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NAB MARCONI RADIO AWARD FINALISTS

The NAB has named the finalists for the 2010 NAB Marconi Radio Awards. The winners will be announced September 30 at the Marconi Awards Dinner & Show, part of the 2010 Radio Show in Washington, DC.

Legendary Station

KBCO-FM, Denver
KSHE-FM, St. Louis
KSL-AM, Salt Lake City
WBZ-AM, Boston
WTOP-FM, Washington, DC

Network/Syndicated Personality Of The Year

Bob and Tom, Premiere Radio Networks
Dr. Laura, Take On the Day
Steve Harvey, Premiere Radio Networks
Tom Joyner, Reach Media
Scott Shannon, Citadel Media

Major-Market Personality Of The Year

Jody Dean and The Morning Team, KLUV-FM, Dallas
Dunham, Miller & Keith, KTCK-AM, Dallas
Gene and Julie, KVIL-FM, Dallas
Ronn Owens, KGO-AM, San Francisco
Pierre Robert, WMMR-FM, Philadelphia

Large-Market Personality Of The Year

Drew and Mike in the Morning, WRIF-FM, Detroit
Mike Rosen, KOA-AM, Denver
Mike Trivisonno, WTAM-AM, Cleveland
Susan Wise, WLYF-FM, Miami
Doug Wright, KSL-AM, Salt Lake City

Medium-Market Personality Of The Year

Brian Gary and Todd Harding, "The Good Morning Guys," KUAD-FM, Windsor, CO
Scott Innes, WYNK-FM, Baton Rouge
Brent Johnson, WTCB-FM, Columbia, SC
Mornings with Tony Lynn & Myles, KBQI-FM, Albuquerque
Kelly Mac, WJMZ-FM, Greenville, SC

Small-Market Personality Of The Year

Cathy Blythe, KFOR-AM, Lincoln, NE
Leo Greco, WMT-AM, Cedar Rapids, IA
Todd Haugen and Mardy Karger, KBHP-FM, Bemidji, MN
Cyril "Bub" McCullough, WMCI-FM, Mattoon-Charleston, IL
Will Payne and Barry Diamond, KITX-FM, Hugo, OK

Spanish Personality Of The Year

Rosie del Valle, WNWZ-AM, Grand Rapids, MI
Rafael Orlando, WYUS-AM, Milford, DE
Omar Ramos, WPPN-FM, Chicago
Eddie "Piolin" Sotelo, KSCA-FM, Los Angeles
Claudia Torrescano, KFLC-AM, Dallas

Major-Market Station Of The Year

KCBS-AM, San Francisco
KHKS-FM, Dallas
KIIS-FM, Los Angeles
WBBM-AM, Chicago
WTOP-FM, Washington, DC

Large-Market Station Of The Year

KSFI-FM, Salt Lake City
KSTP-FM, Minneapolis
KUBL-FM, Salt Lake City
KYGO-FM, Denver
WRBQ-FM, Tampa Bay

Medium-Market Station Of The Year

KKOB-AM, Albuquerque
KLRC-FM, Siloam Springs, AR
KXTD-AM, Tulsa
WKHK-FM, Richmond, VA
WXST-FM, Charleston, SC

Small-Market Station Of The Year

KFGO-AM, Fargo, ND
KGMI-AM, Bellingham, WA
KOFM-FM, Enid, OK
WCNL-AM, Newport, NH
WFRE-FM, Frederick, MD

AC Station Of The Year

KKHJ-FM, Pago Pago, American Samoa
KSTP-FM, Minneapolis
WLYF-FM, Miami
WMJX-FM, Boston
WTCB-FM, Columbia, SC

CHR Station Of The Year

KDWB-FM, Minneapolis
KHKS-FM, Dallas
KIIS-FM, Los Angeles
KJYO-FM, Oklahoma City
WNKS-FM, Charlotte

Country Station Of The Year

KMPS-FM, Seattle
KSON-FM, San Diego
KUBL-FM, Salt Lake City
WFMS-FM, Indianapolis
WKHK-FM, Richmond, VA

News/Talk Station Of The Year

KBOI-AM, Boise
KGO-AM, San Francisco
KOA-AM, Denver
WIBC-FM, Indianapolis
WTOP-FM, Washington, DC

Oldies Station Of The Year

KKLZ-FM, Las Vegas
KLUV-FM, Dallas
WCBS-FM, New York City
WCRE-AM, Cheraw, SC
WOGL-FM, Philadelphia

Religious Station Of The Year

KFSH-FM, Los Angeles
KSBJ-FM, Houston
WFMV-FM, Columbia, SC
WLIB-AM, New York City
WMIT-FM, Black Mountain, NC

Rock Station Of The Year

KBZT-FM, San Diego
KDGE-FM, Dallas
KROX-FM, Austin
WAAF-FM, Boston
WMMR-FM, Philadelphia

Spanish Station Of The Year

KLMG-FM, Sacramento
KLNO-FM, Dallas
KLNZ-FM, Phoenix
KXTD-AM, Tulsa
WOJO-FM, Chicago

Sports Station Of The Year

KBUN-AM, Bemidji, MN
KOZN-AM, Omaha
WAXY-AM, Miami
WFAN-AM, New York City
WXYT-FM, Detroit

Urban Station Of The Year

KMJM-FM, St. Louis
WBHK-FM, Birmingham
WBLS-FM, New York City
WHUR-FM, Washington, DC
WVEE-FM, Atlanta



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It's The Content, Stupid

This drives me to distraction (*Radio Ink*, 8/23, "President Andrew Mariathasan Talks About Why He Wants To Conquer Radio"). Why should radio "drive" someone to a website? When's the last time wasting time on a website was really productive or fun? Be the best radio (content guys!) you can be, and the website is worthless. Radio is not old or obsolete, it's just that the people in charge are herding radio people like stupid sheep, and we're letting them. The crap that passes for programming — well, what would you expect. It all comes down to this: DO YOUR JOB. I could go on, but I'm not going to change what the elites are promoting.

WAGS is live radio, real people in real time, playing country, indie country, bluegrass, Americana, from CD, LP, 45s, and yes, some 78s.

JIM JENKINS, OWNER/GM, WAGS RADIO, BISHOPVILLE, SC

HD ROI

I thought of you because we're being interviewed for an article to run in a radio engineering trade. The interview is mostly about our Internet operations, but we will tell the writer that we intend to offer our content to broadcasters wishing to use it on their HD Radio stations, for free. There are some catches and caveats, but we are so convinced that we can sell HD radios — if the radio industry still wants that — and we are equally convinced that as we sell those HD radios, the audience increases in size, becomes more valuable, and we will all start seeing a return on our investment.

I continue to be inspired by the way you challenge all of us in radio to take advantage of this opportunity to do something with these channels. At a time when radio is asking for more, it's a chance for us to show that with the right opportunities, radio will embrace disenfranchised listeners, broaden programming, and serve our communities in ways never imagined. Of course, I argue that trying to operate each HD station independently, live and local, is not effective, and that there are ways to serve communities that are not defined by the reach of a transmitter, city limits, or county line. We can help radio serve its audience well, and start building a significant audience for HD Radio.

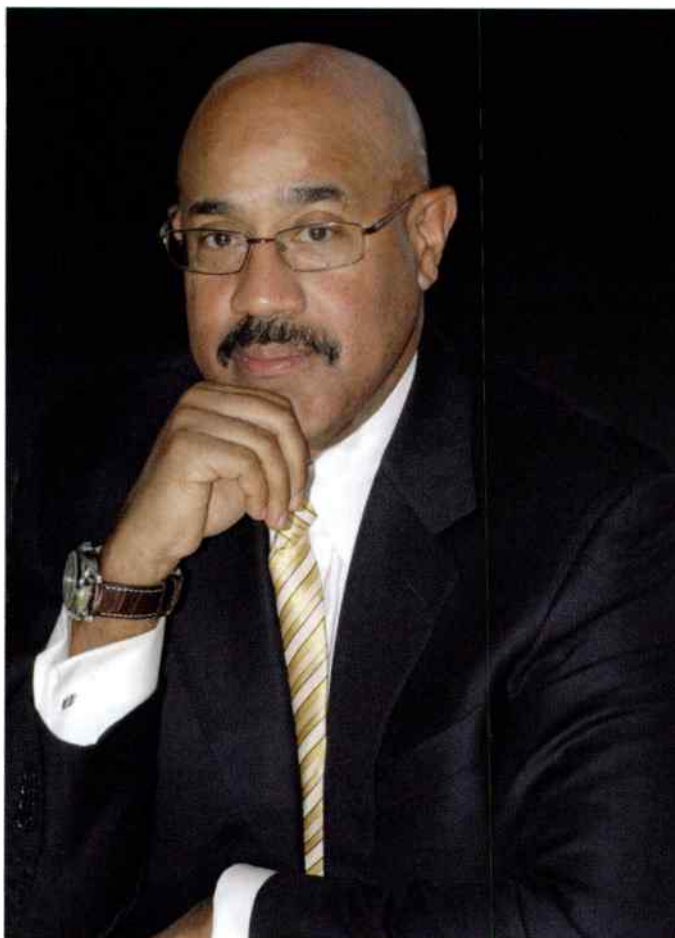
**BRAO CHAMBERS, CHIEF CREATIVE OFFICER/MANAGING PARTNER
THE STANDARD MEDIA GROUP/MARTINIINTHEMORNING.COM, NORTH HOLLYWOOD, CA**

Publisher's Letter continued from page 6
properly made the press aware of all the good news and positive benefits.

We blame RAB or NAB, whose budgets we've effectively cut — and their budgets were never sufficient for handling PR attacks at the best of times. If radio wants to play ball with the big boys, we had better develop a war chest and put it in the hands of a professional PR team outside the industry that can make big things happen fast. We cannot expect miracles from our small, underfunded internal efforts, no matter how good these people are.

If radio wants to win this battle over the FM chip in cellphones, it needs to calculate the long-term benefit and invest heavily up front — or this will be yet another lost battle because we allowed ourselves to be outsped by our opponents. **✖**

B. Eric Rhoads
B. ERIC RHOADS, CEO/PUBLISHER



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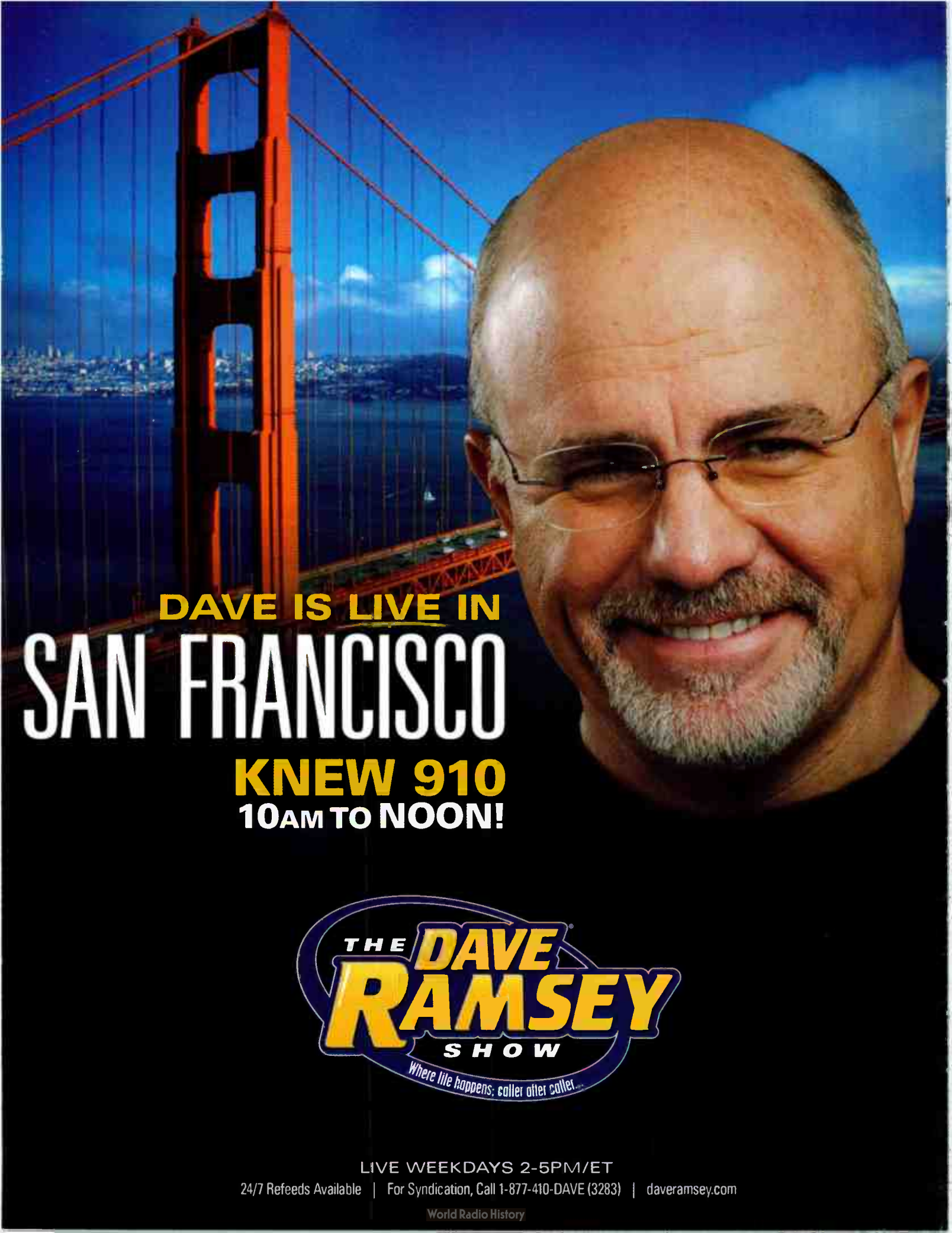
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World Radio History



Copy, Frequency, And PPM

Buying local radio on more than 500 stations in 38 states requires my firm to analyze radio schedules on more than 2,000 stations each year. Many of these stations are in PPM-rated markets. Consequently, we've learned a few things.

If the data from the Portable People Meter is correct — and I believe it is — frequency is much tougher to attain than we previously believed. Generally speaking, PPM tells us that listeners tune in to twice as many stations as they report in their diaries, so each station's TSL is lower than we thought. The stations with the strongest identities, the catchiest slogans, and the most mnemonic call letters are rewarded with diary numbers that indicate huge audiences those stations never really had. Meanwhile, the less-remembered stations are forced to give away airtime at rates far below what they actually deserve.

If you were a buyer, which station would you buy? (A.) The heritage station whose call letters are on everyone's lips according to the diary method, or (B.) a station with identical AQH persons according to PPM, but their rates are half those of the "dominant" station because people listening to station B according to PPM often report in their diaries that they're listening to station A.

We see this every day. For the record, we buy station B. This makes the staff and management of station A hate us, but hey, if we needed a friend we'd buy a dog.

Now that we've isolated the best values in the marketplace, we still need a schedule that will give us frequency. We need the identical listener to hear the identical ad at least three times within seven night's sleep. PPM data has opened our eyes to the difficulty of achieving this three frequency.

Horizontal scheduling is the answer. We're buying very narrow windows of time at very unusual times of day and slotting our ads in those windows day after day after day. If we don't do this, the schedule reaches too many people with too little repetition. The timing of these very narrow windows changes from station to station. There are no golden times of day that cross all formats, as previously believed.

Traditional dayparts are a selling tool for radio stations. They have no basis in reality according to PPM. If you're still marketing drive times, middays, and evenings, you're thinking of radio like it was in the '70s and '80s.

Gosh, I'm glad I have a dog.

After 30 years as a professional writer, I recently



learned something about radio copy that shocked me to my core. Ten weeks ago I accepted nine apprentices who paid Wizard Academy a few thousand dollars each for me to mentor them as ad writers. One hundred businesses across America then paid Wizard Academy \$500 each to be interviewed by a randomly selected apprentice who would talk to them and craft ad copy for their business, which I would then edit into something worth airing. Several pages of detailed notes accompanied each ad I received from my apprentices, who dug and pushed and probed in these interviews in the hope of emerging with something worth saying. It's an old adage, but true: Writing great ads is easy when you have something to say.

There were no surprises during the first couple of rounds, but I began to notice something in week three that struck me as odd: The same few apprentices always seemed to get the smarter, better clients, while the rest of the apprentices were assigned businesses managed by idiots. But this was impossible.

By week six, the obvious conclusion was inescapable: The quality of the ad created by the apprentice was entirely dependent on the quality of the interview conducted. It didn't seem to matter much whether the writer was a "good" writer or whether they were particularly "creative." This conclusion was confirmed by the results reported by the advertisers. The ads that worked best were the ads created by those apprentices with superior interview skills. The format of the station on which the ads aired, the schedule, the reach, the frequency didn't much seem to matter.

Wow. We're back where we started. PPM, TSL, AQH, reach, frequency, and "loyal audiences" don't mean much when we fail to extract a meaningful message from the advertiser.

Note to Jeff Haley, whom I much admire: Jeff, how about RAB creating a training program to teach AEs how to extract a **message that matters** from their local-direct advertisers? My recent experience tells me this interview training would make a bigger difference than anything else we could offer.

But maybe I'm wrong. **INK**

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



Digital Rewards: Compensating For Success

As Glenn Bell of Stoner Broadcasting once said, "I never regretted paying the right person too much. I did regret not paying enough — or with the right incentive." Compensation plans that provide tangible rewards for achieving clearly defined goals are the ultimate win-win for both the employee and the company.

As investments in digital platforms grow, how to compensate those entrusted with these initiatives should be part of any strategic dialogue. I posed that question to Presslaff Interactive's Ruth Presslaff, whose involvement with digital operations at stations across the country provides a uniquely qualified perspective.



Ruth Presslaff
President
Presslaff Interactive

Where should the responsibility for digital platform accountability lie, or how should it be divided in terms of executing strategy?

The problem, in many cases, is that those in charge of digital media have been given "the responsibility, without the authority," to quote one executive. Or, according to another, they've been put in the position of being a "toothless tiger." These people are given large budgets to invest in digital tools and expected to create and execute sweeping strategies that will change their industry. They are accountable to their CEOs and shareholders, but no one is accountable to them. They provide the tools and recommendations, but the execution is left to the local level, and that becomes the wild card. The head count isn't there to execute digital media leaders' plans.

There are a lot of digital tools, from websites and streaming to social networking and e-mail marketing. In most operations, several people own part of the responsibility for each. But rarely is one individual on the local level responsible for overseeing all the digital assets within their operation.

It's a given that corporate programming positions need local program directors, that directors of sales need local sales managers. Corporate digital execs need local digital managers to make their plans succeed.

How should success be measured?

The Internet is littered with metrics, so it's easy to measure the success of a program. The challenge is choosing which programs to invest time and resources in. The most successful stations prioritize and limit their focus to just a few projects at a time.

It's also tempting to limit the conversation to financial terms — ROI — but sellers can't sell poorly executed programs. Factors that make a digital program successful need to be measured too. Almost all stations execute some kind of loyalty and e-mail marketing program. We recommend our clients create a database budget, setting database growth, opt-in, and open rates among the measurable expectations for either the local digital manager or program director.

For social media execution, there are guidelines that can help PDs direct talent on use and implementation. Specific metrics for each kind of digital asset are integral to measuring success.

Finally, don't judge a program's financial success (or lack thereof) until you've determined whether the content, quality, and consistency of the program were properly executed. And with so many different digital options on their plate, salespeople need to be adequately trained on the benefits of each program.

Sales reps are commissioned for the sale. Programming is incentivized for achieving ratings. How about digital efforts?

Every department head, from the general manager on down, is being told to incorporate digital media into daily initiatives. Companies serious about the success of these initiatives need to structure compensation packages accordingly. Employees will embrace the key performance indicators that are identified and rewarded by corporate.

Why do you think the industry has been slow to adopt recommendations like these?

Some have, but as a general rule, the radio industry just isn't hurting enough to force change. The largest percentage of revenue still comes from traditional, so every time traditional sales numbers go up, the pressure to build other assets goes down. Somehow, decent comps against a remarkably lousy year are creating the false hope that "normal" has returned.

Debatable, but even if radio rebounds beyond our wildest dreams, future revenue growth is still going to come from the combination of radio's reach and digital media's targeting. It is powerful, profitable, and proven.

And radio has an advantage over the pureplay digital companies: established audience. Why would you leave all the money that can be made through these proven digital initiatives to someone else? It's not either healthy "traditional" sales OR increasingly strong digital revenue — the smart companies know it's both. **INK**

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

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World Radio History



Are You Killing The RAB?

Canada's equivalent of the Radio Advertising Bureau, the Radio Marketing Bureau, closed its doors last month. Although the RAB and the RMB might be considered competitors to my radio management and sales consulting practice, the demise of Canada's RMB deeply saddens me.

We're our own worst enemies in the radio business. I've seen stations offer incentives to advertisers for not using other radio stations in their markets, driving the money left on the table to other media. We drive dollars to more user-friendly media, traditional and new, and

confuse advertisers when we all claim to be number one.

My most recent disgust is directed at stations both north and south of the Canadian border for not supporting — or using — the industry's marketing associations, the RAB and RMB.

Innovative radio leaders spearheaded the formation of Canada's RMB many decades ago, even though they were head-to-head competitors. They recognized that their big-picture competitors were other media, not other stations, and that a rising radio tide would float all of our ships.

I've watched the slow decline of the relevance of our industry organizations as bean counters focused on the cost of sale rather than considering the ramifications of the cost of no sale!

As the RMB operating budgets declined, small-market operators accused the bureau of only serving the

interest of the big conglomerates, while ironically, the big guys said they were big enough to market themselves without the bureau. And so the downward spiral began.

Don't let this happen in the United States!

I still recall my first Radio Advertising Bureau Managing Sales Conference in Dallas in the mid-'70s. There was more partying than would be acceptable in today's business environment, but I learned things I've used to the benefit of radio every day for more than 30 years!

Here are some of the concerns I have if we let our marketing bureaus continue to decline, or see them buried in different organizations with mandates other than sales:

1. **Who will build and train our farm teams?** The larger broadcasters have over the years had a wealth of small-market talent to draw from. That talent, which the smaller broadcasters could not afford to train on their own, was trained by RMB and RAB.
2. **Who will set the industry's benchmarks?** While the big companies can and should train their people beyond the minimum standards set by the industry's certification courses, these designations do set an industry standard.
3. **Who will conduct and promote the research to validate radio's fit in the new media landscape?** Some companies may do research to validate their company, their markets, or their formats, but who will champion radio's role in a changing media landscape?
4. **Who will help us share the successful ideas that are working for radio?** The creative ideas and promotions housed in the RAB and RMB archives have helped many radio reps create radio converts. Most big national businesses began as small local businesses. If other businesses became big without local radio in their DNA, they probably won't convert to radio after they've achieved national success.
5. **If an industry's marketing association dies, does that send a signal that the industry itself is at death's door?**

As a competitor and an industry champion, I mourn the death of Canada's RMB. I view America's RAB like life: It might not be perfect, but the alternative isn't very appealing!

Ask yourself, "What would happen to my bottom line if only half of my reps utilized RAB resources to help them each close one 52-week account every year, and those accounts each stayed on the air for five years?" **■**

Wayne Ens is the producer of the radio e-marketing system SoundADvice.
E-mail: wayne@wensmedia.com



FISH OR CUT BAIT

Many industry associations fall victim to individual self-interest and politics.

When the marketing associations for the marine and RV industries each decided to promote their respective industries, the marine industry beneficiaries fought over who should receive marketing support — small fishing boats, big yachts, or sailboats.

Their self-interest overruled the industry's interest, and members would not contribute financially unless their kind of boat was featured in the ads.

The underfunded campaign failed, and boat sales sputtered.

The RV people, however, banded together to create the successful "Go RVing" campaign, which shows families enjoying the RV lifestyle. RV sales continue to grow dramatically. They didn't fight over whether the commercials should feature a small tent trailer or a large motor home. They didn't ask, "What have you done for me?" — but instead asked, "What have you done for my industry?"

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Digital Sales Prospecting Made Easy

Fall is here and budgeting season is upon us. If you're like most managers, you just received a digital goal for 2011 that is higher than ever. Your task is to equip your team to find digital dollars in the market so they don't have to rob Peter (broadcast spot budget) to pay Paul (your new interactive budget).

One question we're often asked during station visits is how to use digital media to prospect more effectively. Radio operators large and small are missing simple and valuable opportunities to connect with prospects online.

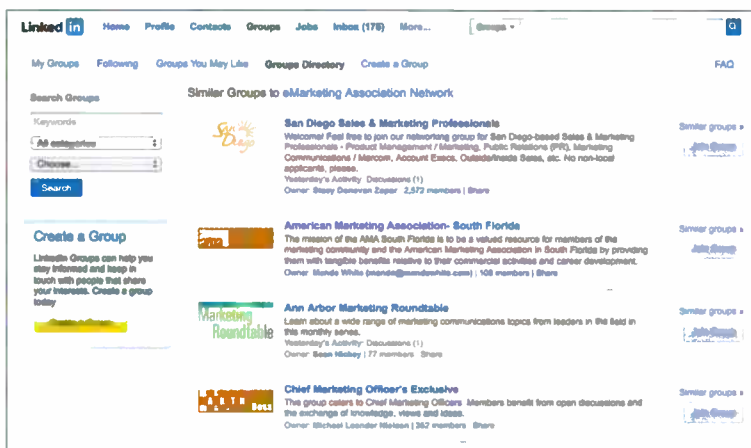
The Basics

Social networking sites like LinkedIn and Facebook can be helpful for beginners and advanced sellers alike in developing relationships with buyers.

It's important that your on-site profile be complete before you start to network. New contacts will likely want to read more about you before accepting your invitation to connect.

Once your profile is built, you need to add friends. One fast and efficient approach: Both LinkedIn and Facebook allow you to upload your e-mail address book and invite your contacts to friend or connect with you. Also make a habit of sending a LinkedIn invitation to new contacts after every prospecting meeting.

Within your social networks, join groups to create networking opportunities and grow your friends list. Search through groups on LinkedIn here:



You can use LinkedIn's advanced search to find potential buyers. Plug in keywords that fit the category or title you are seeking. Also, remember to use your postal code to look up people who are located in your market.

When you initiate a new contact, send a short-and-sweet (no more than two to three sentences) message introducing yourself and asking a question.

Facebook can broaden your network with introductions

to your friends' friends, and introductions are always more successful than approaching a prospect cold. Ask your friends for introductions to others who could benefit from your expertise and advertising or marketing products.

Beyond The Basics

Jigsaw is another helpful tool for discovering new contacts and generating leads. A business directory with over 21 million contacts, Jigsaw provides information profiles for private and public companies. Use it for free to find names, titles, and contact information for your prospects.

In 2010, there is no excuse for a 100 percent cold call. You can find information on nearly ANY company online, including the name of the person who manages marketing and handles ad-spend decisions. Jigsaw can be especially helpful for medium- and large-market buyers, and it's one of several prospect database sites.

Once you identify a prospect, use a site like SpyFu to help you discover whether the company is spending money for paid keywords on search engines. If they are, you can find out which keywords they're buying and the average amount they're paying for those keywords daily.

SpyFu can also provide the history of a client's spending in Google AdWords, giving you helpful insight into a client's digital acumen. This is invaluable information for your first meeting with a client, because it tells you about their marketing objective(s) and willingness to buy into digital marketing. SpyFu can be helpful in spotting agency buyers of network advertising and other keyword marketing.

Sites like Keyword Spy can also help identify other hot categories and potential clients. See their research at www.keywordspy.com/research/.

A growing number of small- and medium-market businesses are also using Twitter to market their products and keep in touch with customers. A quick search on twellow.com, a Yellow Pages-style directory for Twitter, can provide helpful insight into local clients who are spending time and effort (and sometimes paying agencies) to manage their Twitter accounts.

Go to twellow.com and search for anyone located in your city. Even in the smallest markets, we have found businesses marketing on Twitter. Their willingness to spend money and time on Twitter should clue you in that they believe in digital media.

Is your sales team armed with the best and fastest tools to prospect, qualify, and close new business? With these new digital tools, your prospecting can be more efficient and productive than ever. **DMK**

Daniel Anstandig is president of McVay New Media Consulting.
E-mail: daniel@mcvaymedia.com

“WideOrbit’s technology makes sense.”

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– **GLENN KRIEG**

Chief Financial Officer, Morgan Murphy Media

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KEYNOTE SPEAKER



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Farid Suleman
Forecast '11 Co-Chair



Marci Ryvicker
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Lew Dickey
Chairman/CEO
Cumulus Media



David Field
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Communications



Dan Mason
President/CEO
CBS Radio



Jeff Smulyan
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Communications



Peter Smyth
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2010 RADIO WAYNE AWARDS

World Radio History

STREAMLINE



Our People Make Us

Greater!

Greater Media is proud to celebrate the following individuals & stations for their outstanding achievement in the Radio Industry!

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Pierre Robert, WMMR-FM/Philadelphia

LARGE MARKET PERSONALITY OF THE YEAR
Drew And Mike In The Morning, WRIF-FM/Detroit

AC STATION OF THE YEAR
WMJX-FM/Boston

ROCK STATION OF THE YEAR
WMMR-FM/Philadelphia

2010 Radio Wayne Award Finalists:

AMERICA'S BEST BROADCASTER
Peter H. Smyth, Chairman & CEO/Greater Media, Inc.

MARKET MANAGER OF THE YEAR
Daniel Finn, SVP & Market Manager/Greater Media New Jersey

SALES MANAGER OF THE YEAR
Matt DeVoti, General Sales Manager/WDHA-FM & WMTR-AM/Greater Media New Jersey

NATIONAL SALES MANAGER OF THE YEAR
Peter Forester, National Sales Manager/Greater Media New Jersey
Michael Mayer, National Sales Manager/Greater Media Detroit

GENERAL MANAGER OF THE YEAR
Daniel Henrickson, General Manager/Greater Media New Jersey

DIRECTOR OF SALES
Paul Blake, Vice President of Sales/Greater Media Philadelphia



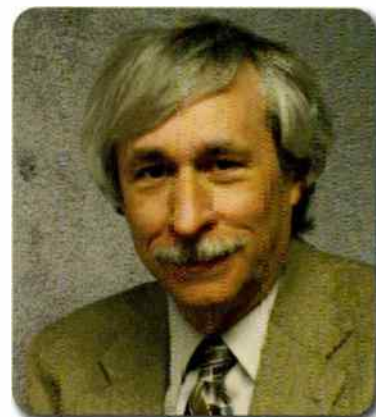
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LAURA A. ANTHONY
Clear Channel Radio
Allentown, PA



KAREN CARROLL
Bristol Broadcasting
Paducah, KY



PETE CLOUTIER
Regional Radio Group
Glens Falls, NY



BILL EIDSON
Townsquare Media
Owensboro, KY

One way I have been successful at cultivating new business is through professional associations such as Business Networking International and other community-based organizations and events. I also have no fear of going up to a construction site to find out what is going to be coming to our area.



ELISA MADNICK
Albany Broadcasting
Albany, NY



RUTH McCULLY
NRG Media
Omaha, NE

During 2009, when people and businesses were doom and gloom, I would show them glimpses of hope and a better tomorrow. When you look for bad, you see bad. When you look for what is good, you see good.



MARK McNULTY
South Central Media
Nashville, TN

I work very hard to determine if I have the right product for a particular client. Sometimes, my stations aren't the best fit and I walk away with integrity. I am very proud to be one of the top sellers of our new digital marketing products. I guess you can teach an old dog new tricks.

My grandfather had a tremendous work ethic — one of no excuses. You have a goal and you achieve. You figure out how to make it work. That affects my position here on a daily basis. He worked from age 12 until he passed at 91. That is not to say that he worked full time all that time — he did have a 12 handicap at the age of 91!

PARQUITA NASSAU
Cox Media
Atlanta, GA

Finding new business comes from paying attention to trends and audience behavior. After all, their wants and needs are important to my client. When I find businesses that complement my audience's interest, I connect the dots and deliver results.



RADIOWAYNEFINALISTS

STREETFIGHTERS



EDDIE SIMON
Emmis Communications
Los Angeles, CA

How do I cultivate new business? The answer changes as often as I put on socks. Every day I try something new. I keep a digital recorder on me to record where I see and hear potential new advertisers. When I get back to the office I cultivate a lead list and make the calls.



MARCIE VAN BLACK
Cumulus Radio
Ann Arbor, MI



PRESTON WILLIAMS
Emmis Communications
Burbank, CA

A good question is: "At the end of the program that we are currently brainstorming to create and execute, what will success look like?" Establishing the desired end result helps the AE create the roadmap that he or she will eventually navigate the client through.



ROBERT WOOLDRIDGE
Beasley Broadcasting
Philadelphia, PA

Advice for a new AE: If you are strong, you will survive. Our jobs are difficult and you'll hate the first year. You will be tempted to quit. You will bang on as many doors as possible and you will consistently hear "no." Once when I introduced myself to a prospect, the first words he said to me were, "— you." Two weeks later I called him again, and now he's a client. Don't give up on anyone.

- | | |
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| KLGA-FM | WMQA-FM |
| KWBG-AM | WOBT-AM |
| WIXN-AM | WRHN-FM |
| WRCV-FM | WRLO-FM |
| WSEY-FM | YKAR-AM |
| KBLR-FM | KMMQ-AM |
| KFMT-FM | KOIL-AM |
| KHUB-AM | KOOO-FM |
| WFAW-AM | KOPW-FM |
| WKCH-FM | KOZN-AM |
| WSJY-FM | KQKQ-FM |
| KROR-FM | WCMY-AM |
| KSYZ-FM | WRKX-FM |
| KHBT-FM | WJBD-AM |
| KGFW-AM | WJBD-FM |
| KQKY-FM | WBCV-FM |
| KRNY-FM | WGLX-FM |
| KBBK-FM | WLJY-FM |
| KFGE-FM | WYTE-FM |
| KLIN-AM | KQWC-AM |
| KLNC-FM | KQWC-FM |
| WHDG-FM | |

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Andy Ruback,
Market Manager,
KLIN, KFGE, KLNC, KBBK,
Lincoln, NE



Bruce Kropp,
General Manager,
WJBD AM/FM,
Salem, IL



Ami Graham,
Director of Sales,
KLIN, KFGE, KLNC, KBBK,
Lincoln, NE



Ruth McCully,
Senior Account Executive,
KQKQ, KOOO, KOPW,
KKAR, KOZN, KOIL, KMMQ,
Omaha, NE

**Congratulations
Radio Wayne Finalists!**





MARK DAY
CBS Radio
Chicago, IL

Patience and an even keel are a must. As an AE, most of the problems you have are your own. As a manager, you're dealing with other people's issues and personalities. If patience isn't one of your virtues, it better be soon.



MATT DEVOTI
Greater Media
Morristown, NJ

George Washington once commented that his greatest accomplishment was to "learn how to deal with people as they are, not as I would wish them to be." For many managers that may be quite a challenge, but if accomplished, it would prove to be extremely rewarding.



DOT TROTMAN-EALY
Cumulus Broadcasting
Tallahassee, FL



KITTY MALONE
Cox Media Group
Louisville, KY

I find the challenge in managing two distinct generations — those who are old school, who want to keep up but find the world moving fast; and those who are younger and seem to have a sense of entitlement. Managing each person individually is vital.



KARA M. GALLO
Albany Broadcasting
Albany, NY

My mother was by far the most amazing role model. She taught me the value of a strong work ethic and strong loyalty to family. She should have been a high-wire performer, with the way she was able to balance work and home so well and make it look so easy.



CHAD LOPEZ
CBS Radio
New York, NY



JEFF REHL
Clear Channel Radio
Columbus, OH



LISA McHUGH
Beasley Broadcast Group
Greenville-New Bern, NC

My biggest managing challenge is motivation. With the terrible economy, most reps lost more than 10 percent of their pay. Looking at your paycheck going backward doesn't motivate anyone. Creating a positive environment and implementing new ideas to offset traditional spending is key.



JEREMY PRICE
Peak Broadcasting
Fresno, CA

I am the Local Board Chair for the Public Relations Committee for our local Salvation Army. I have a real heart for what they provide every day. This last year, I was awarded with being the Outstanding Board Member. More than any of my other recognitions, this touched me deeply.



GABE TARTAGLIA
CBS Radio
Chicago, IL

Human nature is to keep doing what's worked in the past. Understanding this, and convincing your AEs to step out of their comfort zone to learn a new skill, is one of the toughest things you can do as a manager.



RADIOWAYFINALISTS

NATIONAL SALES MANAGERS



ANGELICA BALDERAS
Bustos Media
Sacramento, CA

I spend lots of time with local relationships — they are your “intel” on what is going on at their company. They also solidify your relationship because agencies come and go, but if you work

it correctly, clients will stay with you regardless of which agency they are using at the time.



RAFE D'AMICO
Beasley Broadcast Group
Philadelphia, PA



BILL DAVIS
Beasley Broadcast Group
Las Vegas, NV

Because of budget cutbacks, NSMs don't get to travel much. The position has become devalued in such a way that sometimes NSMs aren't even in the stations or cities that they sell anymore. Buyers and planners are starving for information. I try to be a resource not just for my stations, but for the marketplace as well.



PETE FORESTER
Greater Media
Northern New Jersey



MICHAEL MAYER
Greater Media
Detroit, MI



JEFFREY WOLINSKY
Bonneville International
Washington, DC

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Joel Oxley
Market Manager
Washington, D.C. Group



Matt Mills
Director of Sales
Washington, D.C. Group

From the Bonneville family of employees, we offer our hearty congratulations to our colleagues for earning finalist honors for the Radio Wayne Awards.

We also say thank-you for your example and leadership. You continue to inspire us to be even better.

Winning with Integrity!



Jerry Schnacke
Market Manager
Chicago Group



Jeffrey Wolinsky
Director of National Sales
Washington, D.C. Group



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RADIOWAYNEFINALISTS

DIRECTORS OF SALES



LYNN BIERITZ
Maverick Media
Eau Claire, WI

When I was little, I thought I might be a veterinarian. I have found that I use many of the same talents/skills — creating relationships, having empathy for others, diagnosing problems, creating solutions. All this without the allergies!



PAUL BLAKE
Greater Media
Philadelphia, PA

Growing up, I wanted to be a professional baseball player and a doctor — at the same time. My competitive drive pushed me to be a high-level ballplayer; my desire to help others would be fulfilled as a doctor. Sales does both for me. It gives me the opportunity to help individual businesses and to thrive in a competitive environment.



JANET BRAININ
Emmis Communications
Burbank, CA



DAVID CRUMB
Clear Channel Radio
Detroit, MI

It's all about being proactive, not reactive. Take ownership of what will happen, rather than critiquing what just happened.



CORY CUDDEBACK
Beasley Broadcasting
Las Vegas, NV

In the past, the sales part of DOS was what your responsibility was — sales. Today, with consolidation and downsizing, the role of a DOS is to engage every department in the sales process. From the traffic department to the chief engineer, everyone can and should take a part in bringing in revenue — and they need to know how important they are in the team.



RALPH DiDOMENICO JR.
Shamrock
Communications
Scranton, PA



JENNIFER MOCK DONOHUE
CBS Radio
New York, NY

I won a radio contest by calling Don Imus when I was 9 years old. I won a Dr. Pepper-can radio and two tickets to see 42nd Street. When I hung up, I told my mother, and she didn't believe me until the prizes arrived. We bought additional tickets and my whole family went to the show.



AMI GRAHAM
NRG Media
Lincoln, NE

As a new manager, I was lucky to be mentored by a GM who helped me get over my fear of failure. He taught me that mistakes are learning opportunities,

and to get beyond the "this is always how we've always done it" mantra. Now I look at things at different angles before deciding the best course of action.



TOM HERSCHEL
CBS Radio
Cleveland, OH



MARK KANAK
CBS Radio
Tampa Bay, FL



KEVIN ISAACS
Salem Broadcasting
Atlanta, GA

When you're the leader, your state of mind sets the tone for everyone else, and your perceived attitude has a tremendous impact on those around you. Be the most positive person in the building! This is particularly true when faced with unexpected difficulties. Real leaders are calm in a crisis. A calm, positive demeanor during tough times generates confidence and productivity; panic incites riot.



PETE KOWALSKI
CBS Radio
Detroit, MI



LINDA LITTLE
Clear Channel Radio
Phoenix, AZ

This sounds ridiculous, but I cannot think of a goal I wanted that I did not attain. If I really feel strongly about a goal, I figure out how to accomplish it. It may take a bit longer than planned, but I strive to always reach it. No matter how difficult the goal, I never give up. I may alter the strategy and the plan to get there, but eventually I do.



ADAM MAISANO
Curtis Media Group
North Carolina



ROB VANDERBECK
Albany Broadcasting
Albany, NY

I nearly dropped out of college four times to go to broadcasting school to be a jock, but chickened out at the last minute. I knew my parents would kill me. Radio has fascinated me since I saw my mother crying, listening to the broadcast of a John Lennon memorial on the radio. I realized the connection people have to one another and events through the power of music and voice.



MATT MILLS
Bonneville
International
Washington, DC



MICHAEL SPACCIAPOLI
CBS Radio
Pittsburgh, PA



KENNETH J. WHITE
RM Broadcasting
Palm Springs, CA

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CONGRATULATIONS

on being named by *Radio Ink* as Radio Wayne Finalists
for Best Broadcaster & Best DOS of the Year



Gary Rozynek
President CEO



**Maverick
Media**



Lynn Bieritz, DOS
Eau Claire, WI



RADIOWAYNEFINALISTS

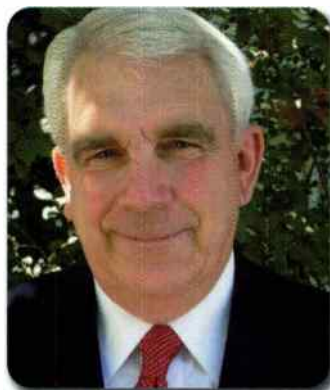
GENERAL MANAGERS



DENNIS BULLOCK

Powell Broadcasting
Sioux City, IA

You have to find people who are motivated by things other than money. Recognition for their efforts and contributions to the cluster, a challenging and interesting job, and being part of a winning team.



JIM BURGOPYNE

Riverbend Communications
Idaho Falls, ID

As a GM, you don't have a monopoly on great ideas. Try to hire people who know more than you do. Encourage them to express their ideas openly. Have brainstorming sessions and really listen, then use your talent and experience as a filter. Make them feel that they are very important to the success of the company, and that you value

their ideas and input. Don't let your ego get in the way.



GARY COX

Kemp Broadcasting
Las Vegas, NV

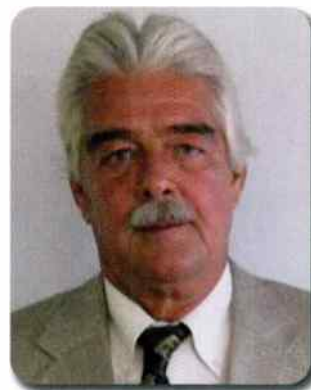
I fear that some broadcast companies are becoming Internet companies who also do radio. We need to first take care of our core business and make new media a part of how we reach out to our customers.



DANIEL HENRICKSON

Greater Media
New Brunswick, NJ

I worked for an investment company that had holdings in the radio industry. A two-station cluster was struggling, and I was dispatched to improve the situation. It was love at first "spot."



BRAD HOOD

Beasley Broadcast Group
Greenville, NC

A friend who worked in radio suggested that I apply for a job in radio because he thought I would be good in sales. I had just sold him a horse that he didn't need and never rode.



Congratulations Dennis Bullock General Manager of Powell Broadcasting

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We're proud of your contributions to the
community and your many achievements
during your distinguished career.

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and The Powell Group in Baton Rouge, Louisiana

 Powell
Broadcasting



BRUCE KROPP
NRG Media
Salem, IL

I got into radio because of what radio can do for a community. The most important thing I can do is inspire that same sense of service and pride in the product we produce among the entire staff.

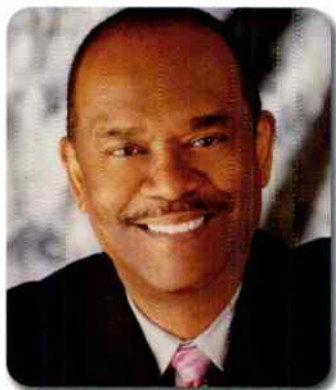


CAMELLIA PFLUM-REID
Straight Way Radio
Savannah, GA

I worked at a fitness club across the street from the radio station where most of the air personalities worked out. They thought I had a knack for sales because I was always selling them special programs or extending their membership. The GM hired me after he asked me to sell him the pen he handed me. I began my sales presentation by featuring the benefits of this wonderful pen.

TODD SCHUMACHER
Cox Media Group
Louisville, KY

We need to innovate. Try things and fail. There is an opportunity, especially in smaller markets, to take risks and try new media options without a huge commitment of capital. Radio could learn a lot from how cable companies are embracing new media ideas and monetizing them.



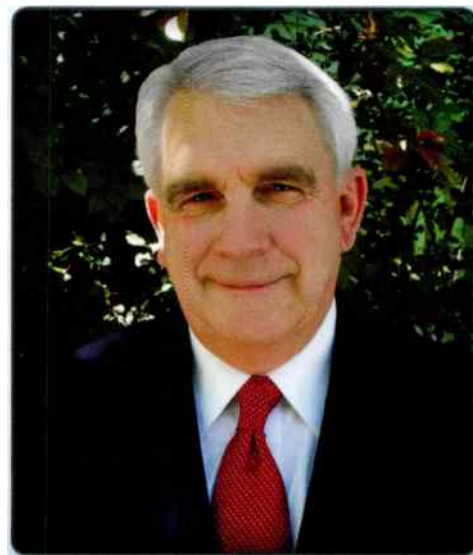
MILLARD J. WATKINS
Howard University/WHUR-FM
Washington, DC

I obtained my first job at 14 years old at a station in my hometown. My goal was to become an engineer, but since there were no jobs available for engineers, especially 14-year-old African Americans, I started as a weekend announcer. I attended the Grantham School of Electronics and was hired as an engineer at a news network operation, becoming the first African-American engineer at the bureau.

CONGRATULATIONS JIM BURGoyNE

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but we already knew that!



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COMMUNICATIONS



RADIOWAYNEFINALISTS

MARKET MANAGERS



CHUCK BENFER
Albany Broadcasting
Albany, NY

Sometimes people have a habit of talking to themselves while other people are talking to them. That has to stop. Once you prove yourself to be a good listener, it will be easier for you to help your staff become good listeners too. Listening is a difficult discipline; it takes time and practice. It's worth the time.



RICK CAFFEY
CBS Radio
Atlanta, GA

Michael Jordan had the thirst that was never satisfied. I too have to look in the mirror every day and ask the question, "How can I get better?" — and, in turn, ask all of my department heads and their staff the same question, every day



ROBERT DOVE
Clear Channel Radio
Portland, OR

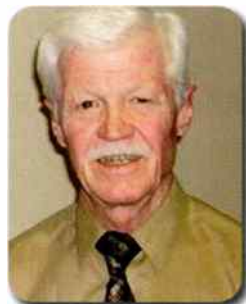


TOM ENGLISH
Clear Channel Radio
Nashville, TN

For my 13th birthday my mother drove me to the FCC office in a nearby city to take the exam for my third class radio license (at that point a requirement to be on the air). None of my friends understood why I was so excited to take a TEST, but it was one of the proudest days of my young life.



DANIEL A. FINN
Greater Media
Belmar, NJ



TOM HUMM
Beasley Broadcast
Group
Las Vegas, NV



BRETT BESHORE
Clear Channel Radio
Poughkeepsie, NY

We position ourselves in the marketplace as the "Wall of Women." We don't try to be something we're not. If an advertiser is looking to reach men, we let them know the other two groups are better choices.



TIM DAVIES
Radio One
Atlanta, GA

I just hosted a full staff meeting at a cool restaurant to celebrate our midyear success in overachieving our goals YTD. The entire staff celebrated the success of the operation — we don't focus on any shortfalls of a particular brand, we challenge each other to improve!



J.R. GREELEY
Regent Broadcasting
Peoria, IL



AMY GRIESHEIMER
Entercom
Denver, CO

Through hard work, perseverance, and seven ownership changes, I worked my way up. I am the true success story of someone entering the business in an entry-level position and, through hard work and great mentors, thriving and growing my career.

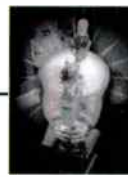


DOUG HARVILL
CBS Radio
San Francisco, CA



DON JACOBS
Cumulus Media
Sioux Falls, SD

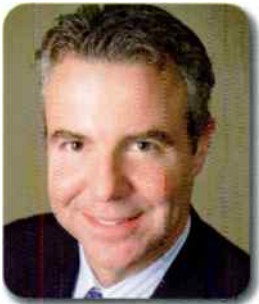
I would describe my management style as A little Patton, a little Lincoln, and a lot of "WHYs?" We spend a lot of time and money training our employees. It's critical to help them improve, and for them to see that we intend to help them learn and grow.



DEBBIE KENYON
CBS Radio
Detroit, MI

DICK LEWIS
Clear Channel
Radio
New Orleans, LA

There are a million reasons why something will not work. However, there is only one reason that it will work, and that is because someone decided to make it happen and didn't stop trying until it was done.



JOEL OXLEY
Bonneville
International
Washington, DC,
St. Louis, MO



ANDY RUBACK
NRG Media
Lincoln, NE

Stop giving away stream inventory as added value! If we give it away as added value, that's how it'll sound. I'm utilizing our country station to promote new local artists in the stream so it attracts new online users and promotes musicians locally within our genre.



JERRY SCHNACKE
Bonneville
International
Chicago, IL

MARK THOMAS
Townsquare Media
Evansville, IN,
Owensboro, KY

Bringing people into our organizations that understand new media is critical. We can teach them radio and they can teach us how to expand our business with new media.



CHRIS WEGMANN
Radio One
Washington, DC

Make sure you get both sides of the story! How often do we discover the truth is somewhere in between?

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RADIOWAYNEFINALISTS

BEST BROADCASTERS



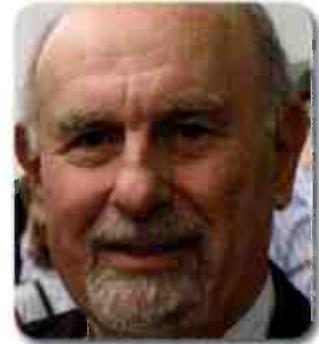
GEORGE BEASLEY
Beasley Broadcast Group



LEW DICKEY JR.
Cumulus Media



GARLAND ROBINETTE
Entercom
Communications



DICK OPPENHEIMER
REO Radio



GARY S. ROZYNEK
Maverick Media



PETER SMYTH
Greater Media

SPECIAL RECOGNITION (1948-2010)



MICHAEL OSTERHOUT
Morris
Communications

From time to time Radio Ink will create a special Radio Wayne Award to honor an individual who has made an exceptional contribution to our industry. Michael Osterhout, who was COO of Morris Communications, had a rich history of innovation and creating exceptional radio stations. Radio Ink received a nomination for Michael as America's Best Broadcaster this year. Sadly, he died unexpectedly at age 61, before the Radio Wayne judging was completed. The editors of Radio Ink feel that Osterhout's contribution to the industry is deserving of special recognition. The award will be presented to his family.

Congratulations...

Marcie Van Black – Account Executive
Ann Arbor Mich

Don Jacobs – General Manger/VP
Sioux Falls, S. Dakota

Dot Trotman - Early – General Sales Manager
Tallahassee, Fla.

Well Deserved.



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Boston

Philadelphia

Miami - Ft. Lauderdale

Las Vegas

West Palm Beach

Fort Myers - Naples

Wilmington

Greenville - New Bern

Fayetteville

Augusta



George Beasley, Chairman/CEO

Mr. Beasley -
You Lead the Way
In the Pursuit of Excellence



Tom Humm, MM,
Las Vegas



Brad Hood, VP/GM,
Greenville



Rafe D'Amico, NSM
Philadelphia



Bill Davis,
NSM/GSM, Las Vegas

**2010 NAB Marconi
Award Finalist**
Oldies Station of the Year
KKLZ-FM Las Vegas



Cory Cuadecock,
DOS, Las Vegas



Lisa McHugh, GSM,
Greenville-New Bern



Robert Woodridge,
AE, Philadelphia

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Radio Wayne Finalists:



For Market Manager of the Year
RVP/GM Mark Thomas
WKDQ, WJLT, WBKR, WGBF, WOMI, WDKS
Evansville, IN/ Owensboro, KY



For Streetfighter of the Year
AE Bill Eidson
WBKR, WOMI
Owensboro, KY

Marconi Award Finalists:



For Medium Market
Personality of the Year
Brian Gary, Todd Harding,
Susan Moore
"The Good Morning Guys"
KUAD-FM, Ft. Collins/Greeley, CO



For Spanish Personality of the Year
Rosie del Valle
WNWZ-AM, Grand Rapids, MI



Brutally Frank Sessions. Tough Questions.

RADIO **INK**
2011

FORECAST

DECEMBER 7, 2010
THE HARVARD CLUB, NEW YORK, NY

AGENDA*

Tuesday, December 7, 2010
Harvard Club, New York

Continental Breakfast: 8:00-8:30 AM

Welcome and Opening Remarks
8:30-8:45 AM

B. Eric Rhoads, Chairman/Publisher, *Radio Ink*
Marci Ryvicker, Forecast '11 Co-Chair
Director/Equity Research, Wells Fargo Securities
Farid Suleman, Forecast '11 Co-Chair
CEO/ Citadel

Deborah Parenti, Vice President/
General Manager, *Radio Ink*

Session 1: 8:45-9:30 AM

**Economic Forecasting:
Revenue Expectations for 2011**

Experts focus on economic predictions, the possible impact of the November mid-term elections, how radio revenues will be affected, and where revenues are most likely to come from and grow.

Session 2: 9:30-10:15 AM

**Prospects for Radio as an Investment
in 2011: Wall Street or Main Street?**

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

Break: 10:15-10:35 AM

10:35-11:15 PM

Keynote: To Be Announced

Session 3: 11:15 AM-12:00 PM
Smaller Markets, Big Ideas

What are the growth prospects and where are the opportunities for independent radio companies? Is it possible to compete in a multi-platform world — or perhaps even emerge as leaders in the arena? And in today's tighter-than-ever credit markets, who is financing acquisitions?

12:00-1:15 PM

Lunch and Keynote: To Be Announced

Session 4: 1:15-2:00 PM

SOS Distress Signals

What are the perils, pitfalls, and possibilities after emerging from Chapter 11? Those who have been there share how to manage through it — and how to come out even stronger.

Session 5: 2:00-2:45 PM

**What Clients Need from Radio & How
to Compete for Larger Shares of the
Advertising Revenue in Today's
Multimedia World**

Top executives from leading ad agencies offer their perceptions of radio and what the medium needs to deliver in terms of measurable results and accountability to garner increased shares of their dollars, as well as how to capture dollars shifting from traditional competitive media. Can print's loss be radio's gain?

Break: 2:45-3:00 PM

3:00-3:40 PM

Keynote: To Be Announced

Session 6: 3:40-4:25 PM

**New Media's Explosive Growth and
What It Means to Radio**

The same tools being used today in content delivery are also changing the internal workplace environment, with implications at the bottom line. Using new media platforms to improve performance and increase top-line revenues and bottom-line EBIDTA are just some of the discussions this information-packed session will include.

4:25-4:40 PM

**Lifetime Leadership Award presentation
to Ed McLaughlin**

Session 7: 4:40-5:20 PM

Leadership Speak-Out

Radio's top executives offer their frank and honest visions and expectations for the coming year in this annual forum.

5:20-5:30 PM

Closing Remarks

5:30 PM

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

* Agenda subject to change

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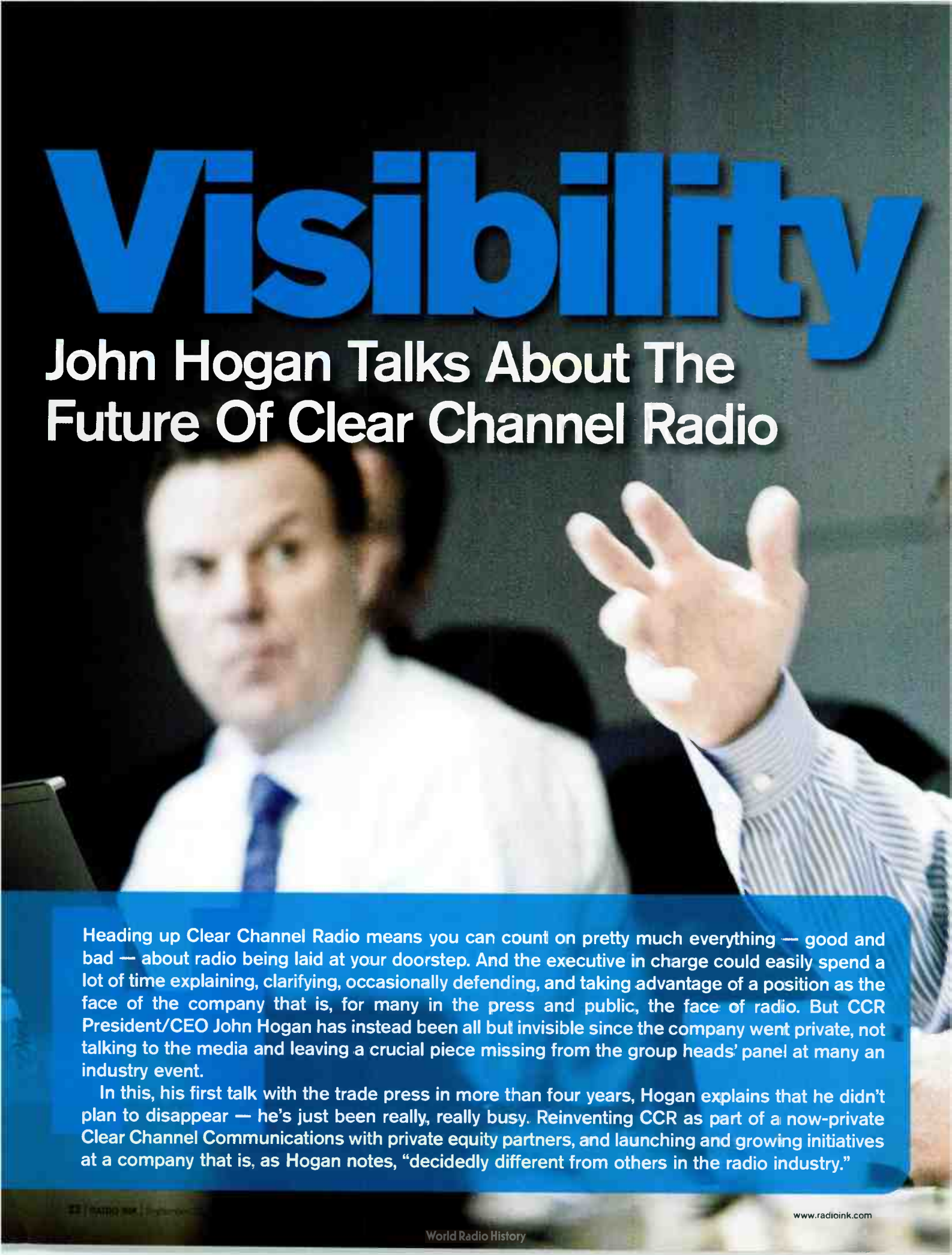
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Seating is limited to 200 persons. Registration includes invitation to the 40 Most Powerful People In Radio VIP Cocktail Reception.

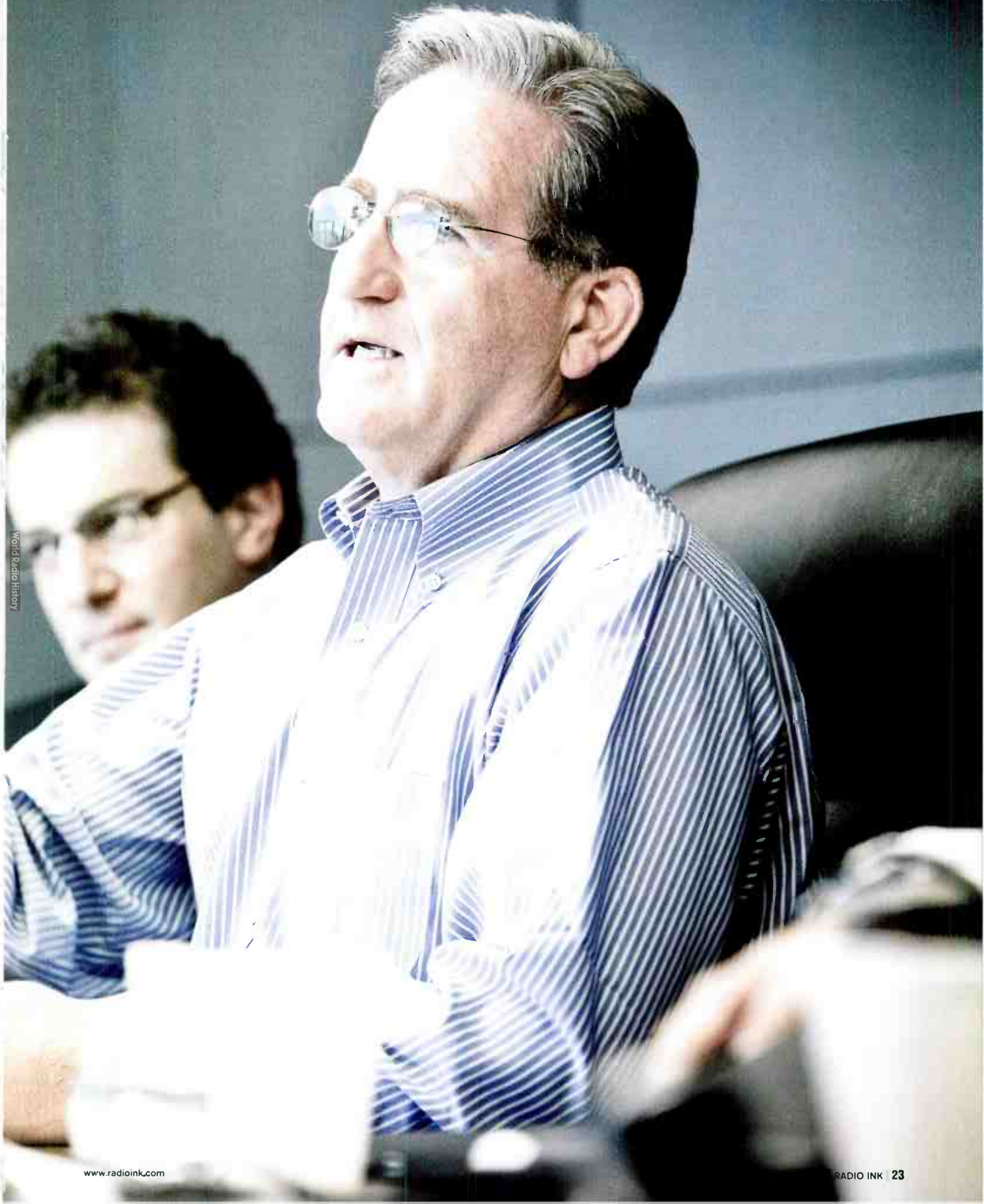
Visibility

John Hogan Talks About The Future Of Clear Channel Radio



Heading up Clear Channel Radio means you can count on pretty much everything — good and bad — about radio being laid at your doorstep. And the executive in charge could easily spend a lot of time explaining, clarifying, occasionally defending, and taking advantage of a position as the face of the company that is, for many in the press and public, the face of radio. But CCR President/CEO John Hogan has instead been all but invisible since the company went private, not talking to the media and leaving a crucial piece missing from the group heads' panel at many an industry event.

In this, his first talk with the trade press in more than four years, Hogan explains that he didn't plan to disappear — he's just been really, really busy. Reinventing CCR as part of a now-private Clear Channel Communications with private equity partners, and launching and growing initiatives at a company that is, as Hogan notes, “decidedly different from others in the radio industry.”



>> What was behind your decision to adopt a low public profile within the past few years?

I was smiling as you asked the question, because the last couple of years, there has been one word for Clear Channel, and that's busy. We have been busier than any other time in the past, mostly because when we looked at the economic challenges across the country in virtually every industry, we saw them not only as a challenge, but also as an opportunity.

The opportunity was to accelerate a number of strategic initiatives that we had developed to really transform our business. It's not that we have not been involved in the industry, we've just kind of had our heads down, attending to any number of important, interesting, exciting, innovative, very progressive opportunities that are taking Clear Channel from being just a radio company to being a media and entertainment company.

>> Did you make a decision at any point to step back, maybe when the company went private?

No, there wasn't a conscious decision to step back as much as a necessity for us to marshal all of our energy for the initiatives.

The whole notion of the private equity partners — I'll just put it out on the table right now — the best thing that has happened to me, personally, to our team, and to our company, has been the involvement of the private equity teams. TH Lee and Bain have provided us unprecedented support, capabilities, and resources, and they have been nothing short of phenomenal supporters and partners for the radio division.

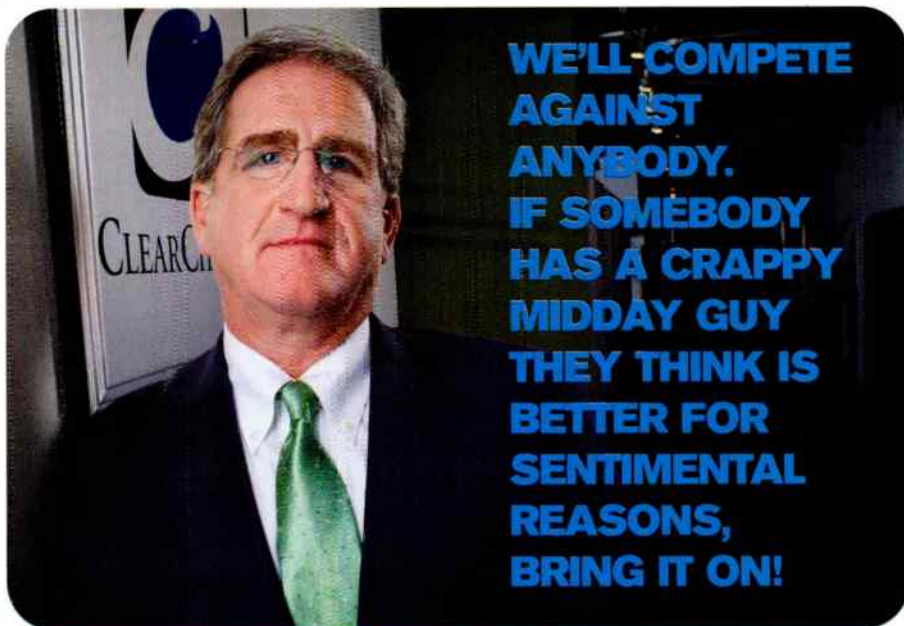
There has been no shortage of things written about private equity partner influence, and nothing could be more mischaracterized than what has been written.

>> There has been a refrain about Bain and Lee of "Well, they aren't radio guys," and the effect that could potentially have. Has having private equity firm partners changed your role?

My role hasn't changed at all. I would say that my responsibilities have changed and expanded because the private equity guys have been 100 percent supportive of what I refer to as "the view of the possible" — becoming much more than just a radio company.

I don't know what that expression means — "radio guys" — or I don't understand the importance of it. Radio, like all traditional media, is incredibly challenged, and has been, and will continue to be. And the degree that we can get outside the traditional thinking and challenge ourselves to look beyond what is familiar is incredibly important to us. That's where our focus has been, and they've been a good catalyst for us to think beyond some really, really limiting and unnecessary boundaries that radio guys often impose on themselves.

We have been sort of unleashed by the private equity guys to think expansively and progressively about our business, and that's exactly what we've done. So their not having a lot of experience in the radio business bears two comments: One is they are incredibly bright and got up to speed on the radio business very, very fast; and number two is the fact that they were not bound by radio experiences or held captive by radio experience — and that's a huge benefit.



>> You talked about their opening up opportunities, or speeding things up. Can you be more specific?

Coincidental with the private equity team getting involved with Clear Channel, we made a fundamental decision. We went from a widely distributed, highly decentralized, consistently inconsistent — in terms of execution — company to one that is much more strategically centralized, one that is actually focused on and actively engaged in using the size and scale of Clear Channel to improve our performance, to provide better programming and content, to provide much better resources and support for our personnel, and to provide what we think are better, more innovative, more effective solutions for our advertisers.

Clear Channel is decidedly different from others in the radio industry, by virtue of the fact that we own 854 radio stations, we're in 150 markets, we own Katz Media Group, Premiere, RCS, and LAN, which is the business support system. We have the opportunity to take the best practices from 150 markets and intelligently and thoughtfully implement those best practices across all of our markets.

So while it is very different than the way most radio companies — all radio companies that I'm aware of — are run, and while it is certainly very different than the old formula we had, it has been nothing short of transformational.

>> The way that gets characterized, as I'm sure you know, is as hierarchical, top-down, one-size-fits-all, or as some kind of enemy of localism or "real radio." Any thoughts on that?

It is as far from the truth as you could get. We have redefined radio. The notion that radio should be the same today as it was five years ago, or 10 years ago, or 20 years ago, despite the enormous sociological changes, the enormous technological changes, the enormous competitive changes, is so short-sighted and narrow-minded as to be laughable.

The notion that we are not local anymore is one that I find particularly puzzling. There isn't another radio company out there that can lay claim to the local involvement that we have. We have an entire division inside of Clear Channel Radio that is designed to support our local markets in their community-engagement efforts. We have a highly evolved system to make sure that all of our radio stations and all of our market managers are focused on connecting with their communities. And we have an unbelievable number of programs that we have done in market after market, on an individual basis. Nobody is more encouraging of their local managers to get involved, and backs that up with a

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system and a structure that ensures that it's more than just talking about it, that they actually go out and do it.

We've got hundreds of examples of how we've gotten involved with the community. We have used our size and our scale to identify the best practices, and we have implemented them across the country. And if you ask our managers, I think they would tell you that it's real simple: They make a majority of decisions on their own. There are some decisions that we make together with them, and some decisions that get made for them.

Show me a business anywhere that doesn't have that kind of hierarchy or that kind of structure, and then we have something to talk about. It's the way a business should be run. It's very different than most other radio companies, which are, relative to Clear Channel, very small. They don't have the same opportunity to do things that we do.

Oftentimes, when people are unfamiliar with or envious of something, they try to knock it down, and that's unfortunately where Clear Channel falls. We're progressive, we're innovative, we've been leading change in our company — and it's a change that only we can effect.

When we talk about being able to take really talented performers and increase their span of influence, very few people have the number of markets, or the size and breadth of markets that we have, or the pan-formatic nature of our formats, to be able to do that. We've created really, really compelling opportunities for high-performing individuals. People who are good at radio are drawn to Clear Channel because we have more opportunities for them than anywhere else.

If you're an on-air talent, and you are really good, you're going to have more opportunity at Clear Channel than you will have anywhere else. You'll have multiple stations, multiple markets, multiple formats — you're really only limited by your own ambition, not by geography and certainly not by the confines of our company. We've got example after example of people who have really enhanced their careers.

I think you can tell, I get pretty animated when people lay out that, "Well, they're not local." It's a red herring. There's nobody more local. I'll put us up against any company in any market across the country, and we will compare extremely favorably in terms of what we do.

In a little over a year, we ran almost 9.7 million PSAs on our radio stations about communities. And 50 percent of them ran in prime time. Nobody can make that claim, because nobody has the information. Nobody can actually track it. And no one has had the leadership or the commitment to redefine community engagement, to define what it means to be a part of and to help their community.

We said, "You know what? We don't think running a crappy public affairs program at 6 o'clock on Sunday morning is really what community engagement is about." We think it's about

establishing local advisory boards, where we have community leaders meet with our managers on a regular basis and identify issues in the community. We provide opportunities for local artists and emerging music to be heard. We are actually doing the things that make a difference in the community.

And we don't focus on doubting, we just focus on doing it.

>> Are there other decisions or directions the company has gone in that really please you right now?

There's any number of things. We have initiated an organization inside the company called our Sales Operations Center. The SOC is a resource unlike anything else in the industry. It is designed for, and its sole purpose is, to support sales organizations across the country. It is focused on training and on providing research and information to help our sellers do a better job for and with our customers. It is a communications vehicle to share best practices, to share success stories, to share or facilitate two-way communication between the organization and the individual local sales organizations. It allows any of our markets to have access to the very best materials, the very best information, the very best success stories, the latest experiences from across the country. It's like the RAB on steroids.

>> Have there been any missteps, false starts, regrets?

Well, we never make any mistakes (*laughs*).

No, you know what? We've made plenty of mistakes. And our attitude is, we would rather try 10 things and make a couple of mistakes than try one or two things. Because if you try 10 and you miss on five, then you've still got five winners, right?

We understand that the environment and the technology and the competition and the expectations of advertisers have all changed dramatically, and that if we don't change, we run a very real risk of becoming irrelevant.

So part of what we've tried to do is not get caught up in an unfortunate tendency of the industry to focus on the way things used to be, and to talk about how great it used to be. What we say is, "The day has changed, and we've got to change with it."

I mentioned the SOC, and we have a programming operations center that provides the same kind of world-class, very comprehensive, easy-to-access sets of resources for on-air talent or program directors, music directors, marketing directors. It is a way for people to access the best of the best of the best.

In just the last year, we have brought into the organization a number of people, most of whom have come from outside the industry. We



think it's really, really important to have a strong team, but we also have a very diverse team of people in terms of their experience, and it's given us the ability to get outside of our range of experience and really think about how things might be different.

>> Is there any road you wish Clear Channel hadn't gone down?

Uh, no. If I had any sort of — I don't know if regrets is the right word — I wish we had done more roads. I wish we had been able to do more of the things that we will do.

>> Some quick hits on some hot topics: performance royalties, and the NAB proposals.

Here's my quick take on that. The industry ought to stop negotiating in the press and focus on coming up with a singular position. It's that old saying, opinions are like noses - everybody has one. In this instance, it really doesn't help.

As an industry, we need to lower our external voices and focus on collaborating and coming up with a strategy that we can all get behind, and function as an industry, not as a collection of people with noses.

It is an opportune time for the NAB to assert its leadership position, get input from the industry, and formulate a plan that is representative of the industry, not of any individual or two.

>> How about the FCC's media ownership review? I know Clear Channel has filed comments asking for fewer restrictions on station ownership.

Yes. The regulations around radio ownership are dated at best. They were done in an entirely different generation in terms of media. We have unprecedented competition today. And for radio to be bound by regulations that others, including satellite radio, Internet radio, or cellular radio are not bound by, is a distinct disadvantage.

I think the fact that radio has remained as vibrant as it has is only because of the more relaxed rules that are in place today than were in place in 1996. I think you'd see a continued resurgence and reinvention of radio if the ownership rules were relaxed.

>> How about Pandora?

Pandora is an interesting technology. It is reflective of the increased competition for the time and attention of consumers, and that they've done a terrific job of marketing themselves. Like satellite radio recently, and like CDs and cassettes and 8-tracks before that, it is one of a series of competitors for radio. As a forward-thinking media and entertainment company, we look at that and say, "Gosh, how do we use the resources we have to make sure it does not encroach on our audience?"

>> What's coming up on the digital side. Anything we haven't seen yet?

There's a lot coming up on the digital side. It's one of the key areas of focus for the company. Iheartradio is an initial national consumer-facing offering. At this point, it's the only national offering we have. I can't give up competitive secrets, but what you can look for are a number of offerings that will be national in scope, that will be digitally delivered across a wide variety of platforms, will be what consumers want in the way they want it, and available at the times they want it.


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>> Has PPM changed the way Clear Channel does radio?

Oh, absolutely. Without question. Look at any market where the transition from diary to PPM has occurred, and you'll see sometimes subtle, sometimes more dramatic examples of programming differently. It has fundamentally changed the way we program.

While there remain many, many questions about the methodology and the sampling, I think electronic measurement is a big plus for Clear Channel, and for the industry overall. What it really measures is real listening, right? So it is a more accurate evaluation of performance, as opposed to an evaluation of recall. And our performance in PPM markets is demonstrably better. Our share gains are clearly, clearly improved over what they were in diary, as a result of a couple of things: our focus on accepting a new measurement and then figuring out how to compete in it, and then using the resources we have inside the company to provide the best direction, best guidance, and best support for stations as they move from diary to PPM.

>> What about Premium Choice and the notion of localism?

Premium Choice is a way for any of our markets, irrespective of size, to access the highest-quality program management, music direction, scheduling, and on-air talent. For 13 specific formats, we create, every day, every daypart, a complete radio show that can be accessed and utilized by any market. So as an example, if you are Tallahassee, you now, at no cost to you, have access to New York-, Chicago-, Los Angeles-quality talent. The market further works to customize it so it is highly localized but significantly better quality.

That's a very short version of what Premium Choice is, but it is an example of how we've used the size and scale of Clear Channel. We have 80 country radio stations around the country. We don't think every one of those stations is operating at 100 percent, and may not have the resources locally to operate at A-level. So the ability for any of those PDs to access talent that is A-level, or access music logs that are A-level, or access imaging or production, and put that to work for them specifically in their market, we think is a huge advantage and opportunity.

>> Is the decision to use Premium Choice made at the market level?

It's made at the market level. We don't prescribe who uses it, we make the resources available. If you have a daypart that's not doing as well as your other dayparts, here's a great resource for you. We don't tell people they have to use Premium Choice, or where they have to use Premium Choice. We produce an unbelievably robust, highly customizable product, and we leave it to the local program directors to decide.

>> What kind of usage does it have?

Some stations use a lot of it, and some stations use only one or two dayparts. We don't have an expectation of how much they should use. We have an expectation that if they are not performing at high levels, then they are aggressively looking at other options. One of the options that we make available to them is Premium Choice.

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What people will say about Premium Choice is that, well, it's not local. If local is bad, then so what? The whole notion of "local" should be around what consumers want. Rush Limbaugh is probably the best example. Rush isn't local, really, in any market, and yet he's oftentimes the highest performer, because it's great content. We believe in providing great content, irrespective of where it originates. Great content, by definition, is locally focused, not necessarily locally produced.

>> There are people who hold the notion that there is some sort of critical or sentimental difference in having people sitting in a studio in a given market. It still comes up all the time.

It mostly comes up with people who view the business from a prism of 1968. Or 1988. It's from the prism of when technology, consumers, competition, and society were all very, very different.

How many markets does Rush Limbaugh dominate in, and he doesn't sit in any of them, right? Again, it's not where the content originates that is important, it is the quality of the content and the ability to connect to the listener. I mean, do you think consumers really care if a crappy program originates in town? Are they going to listen to that, vs. listening to Ryan Seacrest? Ryan does a midday show that's on in at least 80 markets, probably more by now. And it's a very high-quality show, he has access to celebrities and sound bites and information that people find really interesting. They don't care where Ryan is sitting.

Are we connected to our communities? Are we focused on what's going on? Do we have people who have their finger on the pulse? Absolutely. But there's no way that in Tallahassee, as an example, they could afford the level of quality and consistency and effectiveness that we can provide.

So here's what I would say: We'll compete against anybody. And if somebody has a crappy midday guy they think is better for sentimental reasons, bring it on! We'll take that all day long.

>> Or a farm team approach?

We absolutely have a farm team approach. It's an integral part of how we run our company. But not everybody in Double A is very good. And there's a reason that not every town has a Double A team. They're only in select places. What gets lost in this debate is the fact that more often than not, the people who are complaining about the loss of the guy sitting behind the microphone are people who weren't very good to start with, and got replaced by better people. **INK**

Brida Connolly is editor-in-chief of *Radio Ink*. E-mail: brida@radioink.com



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Show Highlights



Christiane Amanpour

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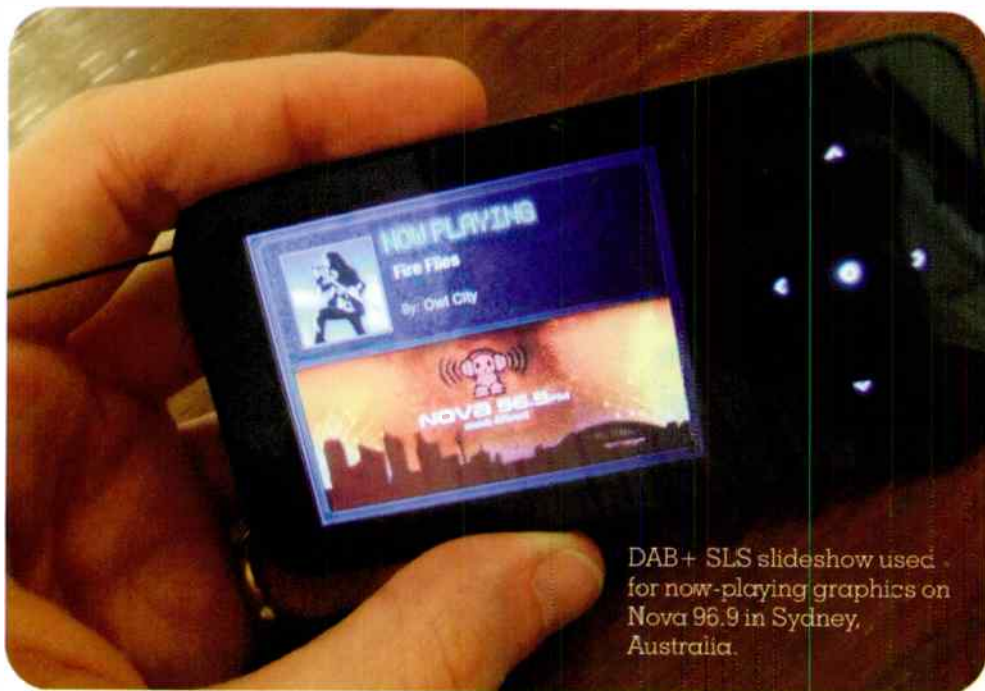


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DAB+ SLS slideshow used for now-playing graphics on Nova 96.9 in Sydney, Australia.

speaking is not an enhancement to existing radio content, it does enhance a radio station's level of service to its community of listeners.

PURE, a manufacturer of DAB and Internet radios in the UK, recently announced a service called FlowSongs. This enables a listener with a PURE radio to buy any song playing on any radio platform - whether digital, FM, or online. The service uses the Internet connection of a radio to upload a short sample of a song the listener wishes to purchase to a music-recognition service, and from there to an online music store. Enhancing radio in this way makes the platform more involving and interesting to a listener who's used to the type of interaction and functionality

42 percent of listeners have used telephone numbers or web addresses that appeared there. These figures show it's important to impress upon radio manufacturers to make this text clearer and more static, and not to hamper its glanceability by making a listener wait for a slowly scrolling display. See <http://bit.ly/RABmultiplatformradio>.

Many broadcasters have used these scrolling-text displays to enable new revenue streams. Research by the UK's Virgin Radio showed response rates to advertising messages on a radio display didn't follow the typical morning-drive peak you might expect. Instead, the number of responses (in this case, by SMS-text message) was as high at midnight as it was in morning drive, with a low degree of fatigue across the campaign. Again, this adds credence to the difference between radio and television in that we listen to radio while doing other things, and only wish to interact when we have the time to do so.

Beyond program association

Enhancing radio can also go beyond simple images and text that are keyed to the main audio program. A current example of such non-program-associated data (NPAD) is the use of FM-RDS in many countries to broadcast TMC, a traffic information data service. A similar service on Eureka DAB called TPEG is also in use. These services broadcast realtime traffic information into your car, enabling you to avoid jams on your route. This undoubtedly offers additional revenue streams to broadcasters, and while strictly

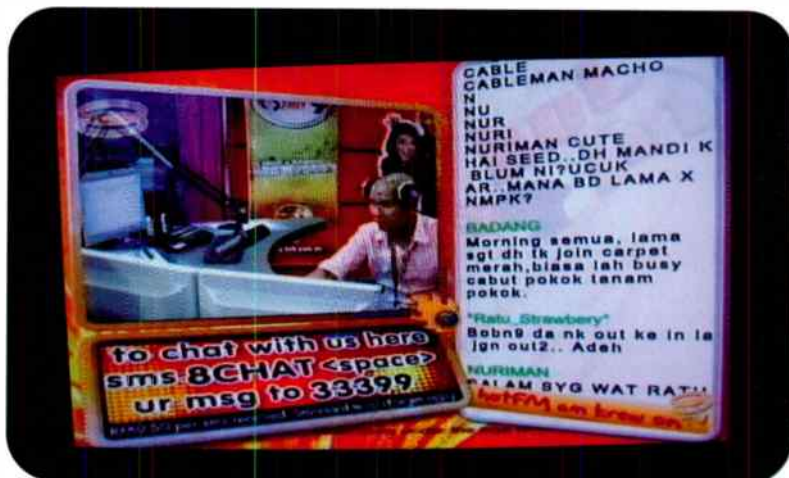
offered by a typical mobile phone. See <http://bit.ly/FlowSongs>.

As I finish writing this article, I'm in a London pub. There's music coming from the television in the corner; it's not tuned in to one of the music TV channels, but one of the many radio stations also broadcast on the Freeview digital terrestrial television system. Using a broadcast MHEG application, the screen shows a bright, clear logo, information about what I'm listening to (including the name of the song); and, should I want it (and should the landlord trust me with the remote control), more information in an interactive menu.

Given the choice between "95.7" and a clear color screen with branding and rich information, it's easy to see the difference, and to understand why such enhancements must be part of radio's future. ■

Radio futurologist James Cridland blogs about the future of radio at <http://james.cridland.net/>.

Hot FM Malaysia produces radio-on-TV graphics to accompany cable television distribution of its radio programs.





Live video over DMB, as received on an off-the-shelf digital radio receiver during a recent trial in Munich.

which enables full-motion video over the Digital Radio Mondiale platform. This enables short-wave and MF (AM) transmitters to broadcast live television, enabling truly international television without the use of satellite. The Eureka-147 DMB standard also offers live television delivered to listeners' mobile phones, particularly prevalent in South Korea.

But is this enhanced radio, or is it television? Does live video in frequency bands traditionally used by audio-only radio broadcasting represent a threat or an opportunity to the radio broadcaster?

In research undertaken in 2003 that looked into enhanced radio broadcasting in the UK, Prof. Ian Duncumb of Loughborough University used additional data broadcasts on the DAB system to add synchronized images and text. Duncumb was keen to point out that a key benefit of radio — that it could be enjoyed while doing other things — should not be destroyed by anything that required a listener to watch a screen. Enhancing radio shouldn't mean replacing the radio experience, he argued. For more on this study, see <http://bit.ly/dDABresearch>.

We've probably all seen TV shows made in radio studios, and a quick scan of the cable TV channels will probably find one. Whether it's ESPN's *Mike & Mike in the Morning* or Hot FM Malaysia's *AM Crew*, sticking a TV camera into a radio studio is fraught with difficulty. Radio presenters get distracted by the cameras and begin using visual jokes; or they forget that the TV cameras are there. As I watched Hot FM one morning, the presenter went into a pre-recorded telephone call, oblivious that it looked mighty strange on the television, while RTL Luxembourg's service memorably featured one board assistant excavating the contents of his nose. Radio studios are rarely made to look good on television, and while the songs or other recorded audio elements are on the air, it's a little, well, boring.

Rather than live video, some other radio broadcasters are experimenting with static, well-produced slides instead. They're cheaper, and they look better. Eureka 147 DAB's SLS (Slideshow Service) is commonly used in some DAB countries to add static images to broadcasts. Most notable to date perhaps is Commercial Radio Australia, which has developed new standards to enable advertisers to supply images as well as audio to broadcasters.

Such "glanceable" slides (indeed, the BBC actually call this concept "glanceability") seem more compatible with the way we listen to the radio. While we're busy on other things, a quick glance at the device screen should give us more information about the song that's playing, or the advertiser that's on air, for example.

Retrofits

On platforms where it isn't practical to broadcast the images, like analog FM, it's possible to use a hybrid approach, enabling

FM broadcasts to be received alongside additional information delivered via an IP connection. In a mobile phone, for example, this enables over 90 percent bandwidth saving in comparison with listening to a live streaming broadcast over a 3G network. The open standard RadioVIS, part of RadioDNS, brings broadcast radio and IP together in this way. Earlier this year at the RadioTech Summit in Mountain View, CA, the first U.S. demonstration of this was presented using the FM receiver on a Nokia mobile phone. The phone's radio was tuned to KFOX, and additional visual information received via IP on 3G was displayed on the device's screen. For more, see <http://bit.ly/RadioVisFM>.

Over 70 radio stations currently use RadioVIS in the UK to add images to their DAB broadcasts. A typical station will show presenter photos, now-playing information, news headlines and weather forecasts, as well as some commercial content. In Sweden, one company has demonstrated a way of using RadioVIS to earn additional revenue by rebroadcasting MMS pictures sent to a premium number by listeners. See <http://bit.ly/RadioVISrevenue>.

There are clear benefits to advertisers here, too. In the book *Multimedia Learning*, author Richard E. Mayer shows that people remember things they hear up to 42 percent better when they're presented with corresponding images simultaneously. This is important for the advertiser who wishes to get the best out of their radio spot, but may also be helpful to radio stations that still depend on diaries for their ratings. A clear logo has never been more important. See <http://bit.ly/MultimediaLearning>.

Read-along radio

But enhancing radio is not all about pictures. Research by the UK's RAB shows that 69 percent of radio listeners read the scrolling text on a radio screen — the short text descriptions that accompany FM-RBDS, HD Radio, or DAB transmissions—and

Enhancing Radio Services

Modern radios all have some sort of display screen. But what's on the screen while the user listens to the radio? We present some early efforts from the world's radio broadcasters.

By James Cridland

Five years ago, I was wandering around a large trade show in Singapore. Earlier in the day, I'd spoken about multi-platform radio, and I was now taking in some of what the exhibitors were showing before treating myself to a cold bottle of Singha.

Most of the large mobile phone companies were there, and many had invested significant effort into making a decent music experience on their cellphones. I picked up one model, which displayed an impressive full-color image of Beyoncé as I listened to the song, then neatly animated into Robbie Williams as I hit the "Next" button. Curious, I flicked over to the integrated FM tuner to see what that experience was like. I tuned in to one of the local FM stations, and looked at the screen. I was rewarded with a calculator-style font saying "95.7." No image. No station name. It was a little boring in comparison.

Radio receivers might not have large color screens, but radio is appearing in many new, multi-function devices, and is therefore in competition with other applications on those products. If other media on that device look better, or offer more features, then radio will suffer as listeners switch away.

There are purists who claim that radio shouldn't have any visual information or enhancement. While this may have been a worthy approach when radio had less competition, in the era of multi-platform media, radio must offer more than just "95.7" on the screen.

Radio with Pictures

Enhancing radio, in many peoples' minds, means adding live video. Certainly, many new platforms for radio are capable of full-motion video streams. For example, Fraunhofer announced a platform they call Diveemo at the recent IFA show in Berlin,



The Fraunhofer Diveemo system adds small-scale video content to Digital Radio Mondiale broadcasts.

was best accomplished by two people, and was done in a relatively short amount of time. Many of the measurements were made with the existing site operational, thus minimizing down time.

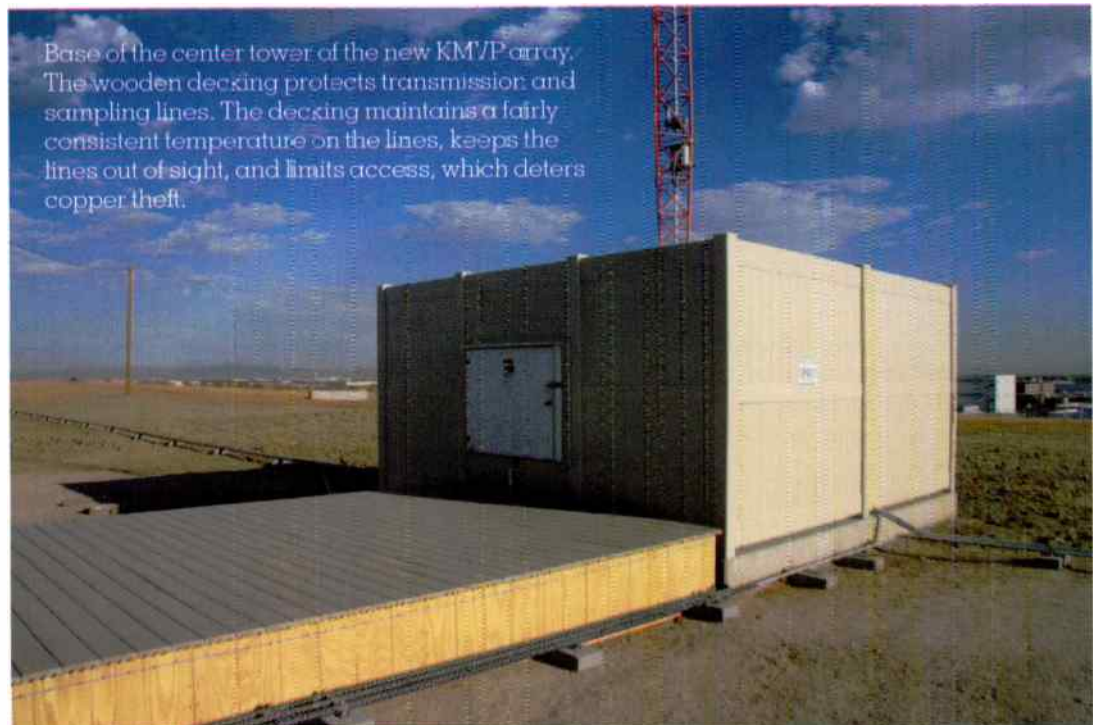
The network analyzer test setup utilized an RF power amplifier at the output and an attenuating load at the analyzer inputs, thereby minimizing interference. Actual tower measurements could not be performed while the existing array was operational, but transmission lines, sample lines, and individual components were all measured without interference from on-channel signals.

The phaser was set against the corrected design parameters, and the antenna tuning units (ATUs) tuned as needed to achieve the closest possible match. The changes needed in the ATUs from the modeled reactances were minimal — less than a few inches on the coils. The phaser controls required less than a ¼-turn to dial in, with some requiring no adjustment at all.

The array was modeled so that the antenna monitor measurements at the base transformers will produce the proper field current and ratios in the field. For initial confirmation, once the array was tuned, three reference field measurements were taken on each of five radials (four nulls and one lobe). The results were perfect. (These readings help engineers who might not be fully conversant with the MOM process to understand how the array works, but they are not monitor points, given that they are not required with such a design.)

Since completion of construction, the array has remained stable. It has been an honor and privilege to be a part of this project. ■

Gary A. Smith is director of engineering at Bonneville/Phoenix.



Base of the center tower of the new KMVP array. The wooden decking protects transmission and sampling lines. The decking maintains a fairly consistent temperature on the lines, keeps the lines out of sight, and limits access, which deters copper theft.

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Isn't Science Wonderful?

A challenging new AM transmission site put the new FCC rules to the test.

KMVP/Phoenix is Bonneville's first AM site to be built from the ground up. It is also unique in that it has been constructed on a decommissioned landfill, which necessitates methane gas mitigation and other environmental requirements. For example, we were not permitted to penetrate the landfill's earthen cap, so all anchors and base pedestals had to be designed and installed above grade (see photos).

If that weren't enough, the facility is also located in an Indian Historic Preservation Site, presenting additional constraints.

The good news was that under the recently changed AM regulations, the Method of Moments (MOM) proof and new directional monitoring rules could be used from the start of operations at the facility. As a result, the array has no monitor points.

Super Model

The array was first modeled, and then built according to the model. Consulting engineer Ben Dawson modeled the array and provided engineering services throughout the project, including training on the use of the network analyzer. Bonneville's Talmadge Ball

and consultant James Stanley assisted with the tune-up, along with KMVP staff engineer Aaron Farnham.

Placement of the towers and the required survey are critical to success of any MOM-based project. After establishing astronomical true north and determining

accumulative error, both in terms of tower spacing and relative angles, was less than 1.5 degrees — well under the FCC's MOM requirement of 3 degrees. Initial empirical measurements were taken to correct any errors in assumptions, and the model was adjusted to reflect actual stray capacitances,

Three reference field measurements were taken on each of five radials. The results were perfect.

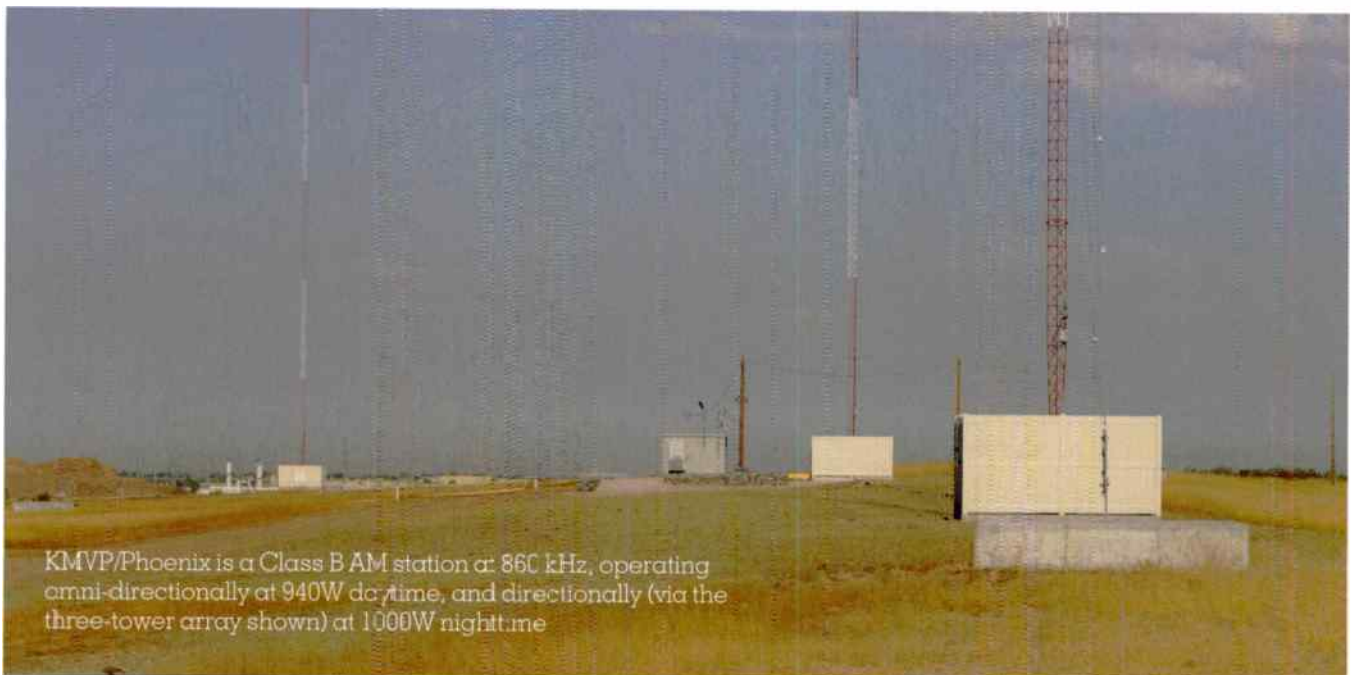
the resultant tower placement, the tower pedestal locations, the corners of the floating base structures, and the floating guy-anchor positions were specified. The guy anchors were then adjusted to minimize the impact on the methane recovery system and existing roadways. As a result, the guys are not all oriented at the same angles from their respective towers, as is common practice.

The accuracy of the survey and tower construction was such that the total

the base insulator capacitances, and the lighting choke capacitances. It was also possible to more correctly model the system's mutual coupling. The array components were then adjusted to match the field-corrected model.

Measurements

Each component of the antenna monitor system was measured and proven against an Agilent network analyzer. The process of making the measurements and adjustments



KMVP/Phoenix is a Class B AM station at 860 kHz, operating omnidirectionally at 940W daytime, and directionally (via the three-tower array shown) at 1000W nighttime

HD Radio Complaint Investigation Continues

The New Jersey law firm Keefe Bartels has issued a request for consumers to contact it with complaints about HD Radio performance. Such inquiries are common as preparatory steps in filing class-action lawsuits.

The firm's website cites an "echo sound," likely from time-alignment problems between analog and digital diversity delay, "insufficient numbers of HD Radio stations," and various other artifacts and interference issues. It also notes that the firm is conducting its investigation to determine "whether consumers are being forced to purchase technology that does not work as claimed."

A spokesperson for Keefe Bartels said the firm is still gathering information on the case. IBIquity Digital had no comment on the story.

Our view: *It seems odd that HD Radio performance issues would rise to the interest of a firm whose other work involves personal injury liability from accidents, defective drugs, malpractice, and even dog bites. To our knowledge, no one has lost life, limb, or time at work due to excessive analog blend on their HD radio. Typically, such product-claim actions are pursued by regulators like the FTC, and not the subject of class-action suits, unless actual injury occurs. The issue for a potential lawsuit here, however, seems to hinge on whether consumers are being "forced" to*

purchase equipment that doesn't deliver on its promises — implying that the inclusion of HD Radio receivers as factory equipment in cars may be the primary focus. To amplify this point, the firm's website lists 14 auto manufacturers offering HD Radio in their 2010 vehicles, and includes a photo of a BMW dashboard.

Regardless of the case's validity, or whether a suit will ever be filed on behalf of such a class (stranger things have happened in our litigious society), this action could produce a chilling effect among notoriously risk-averse automakers on their inclusion of HD Radio capability in automotive systems — a process critical to the ultimate success of the format, and one that has been recently building momentum.

IMDA Releases Stream Identification Spec

The Internet Media Device Alliance has released an initial Service

Identification XML specification that defines a standardized method of identifying and providing additional information about radio station streams. The organization invites broadcasters and stream aggregators to comment on the specification, which is set to be expanded in the future to include program-guide information and on-demand content listings. The spec can be viewed at <http://bit.ly/imdasib>, and feedback can be sent to metadata@imdalliance.org.



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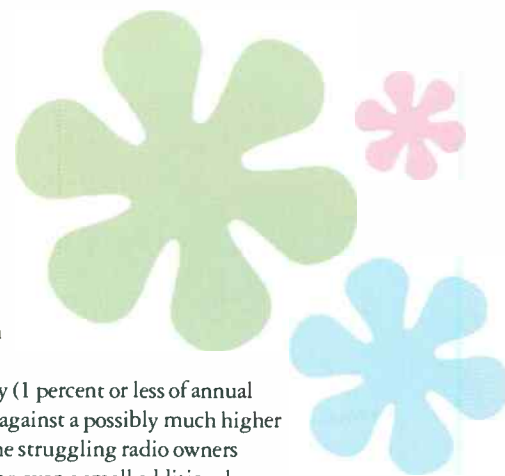
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The Mandating Game

Strategy runs deep in the battle over FM chips in mobile phones.



The call for a mandate on FM receivers in cellphones by the broadcast and music industries continues to churn up vociferous opposition from all quarters, including some among broadcasters themselves. To help understand the issues, let's first consider some fundamental rules of the road — when that road is K Street (traditional home to many federal lobbyists and national trade associations):

1. Calling for a mandate on product design is “the nuclear option” in lobbying circles. This usually means that the parties supporting a mandate feel they have exhausted all other negotiating tactics and tools of commerce to get their way, so they call to the ultimate third party to settle with force of law what they can't solve bilaterally. It's a risky gambit, because if it fails, the proponents may end up in an even worse predicament.

Calling for a mandate on product design is “the nuclear option” in lobbying circles.

2. Bundling unrelated issues into a single statute may be expeditious in governmental processes, but nobody likes it, especially lately. Like “earmarks,” this kind of old-school, non-transparent deal-making is increasingly frowned upon in ethical deliberations.

3. The call for a mandate is often floated simply as a bit of strategy intended to encourage a recalcitrant foe to the bargaining table. Proponents of the mandate may know there is little chance of its passage, but the discussion it stimulates may change the nature of the debate, or push some new buttons among the opposition, creating an atmosphere for compromise where none existed previously.

In fact, it could be that rule number three is just what the music industry intended by proposing the Performance Rights Act (PRA) in the first place. And guess what happened? The NAB responded just as the rule prescribes, by coming to the table with a new spirit of cooperation, before the bill has even come to its first vote.

Can the same tactic work again, as both groups try it against the CE and wireless telecom industries?

Point Counterpoint

Some of NAB's own members have raised their voices against the plan, particularly in smaller markets. They wonder why NAB is party to the proposal for a new royalty on stations, if there truly was such strong opposition to the PRA in Congress as NAB had repeatedly claimed. Why fold when you're winning, they ask?

NAB's response has been that a proactive agreement locking down a small royalty (1 percent or less of annual revenues) is a worthy hedge against a possibly much higher levy later. Nevertheless, some struggling radio owners have a tough time swallowing even a small additional expense under current economic conditions.

Others have questioned the very nature of the new alliance, asking if it's strategically wise for broadcasters to consort with the music industry on such matters. Remember, this is the industry that sued its own customers in an attempt to shore up a failing revenue stream and “enforce” their business model. Maybe they're not the best folks to associate with if you want to preserve the consumers' respect, which broadcasters have labored long and hard to obtain through decades of public service.

Further, after spending a lot of cycles decrying the music industry's attempt to squeeze new royalties from radio via the fiat of compulsory licensing, NAB now proposes its own governmental mandate against another industry. Opportunism or hypocrisy?

The NAB position has also opened up the industry to criticism by opponents that radio is a failing service, which requires propping up by government action for its continued survival. While largely unfounded by facts, citing radio's aging status seems to be in vogue right now, and the current debate provides a new, high-profile venue for its further promotion.

Referring again to rule number three above, perhaps the best outcome here is that the same threat of a mandate that brought broadcasters and the music industry together may now encourage manufacturers and wireless companies to find new common ground with broadcasters, and begin to voluntarily include radio receivers in more devices.

Of course, this fight over a mandate could also cause the carriers and device-makers to redouble their efforts to keep radios *out* of their products — as rule number one above warns. And this, as they say, is why they play the game.

In any case, the end result may be less important than many believe today. Not having FM chips in cellphones will likely not singlehandedly doom the radio industry, nor will simply having tuners in these devices boost the industry to newfound heights. As always, success or failure will hinge less on the delivery system, and more on the content delivered. We'll explore this point further in the next issue. ■

Skip Pizzi is technology editor of Radio Ink. Follow him on Twitter @skippizzi.

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