

# RADIO **NM**

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Clear Channel CEO Bob Pittman

# Holding Radio's Future?



5 Great Sales Meetings To Start 2012

8 Easy Ways To Love Your Listeners

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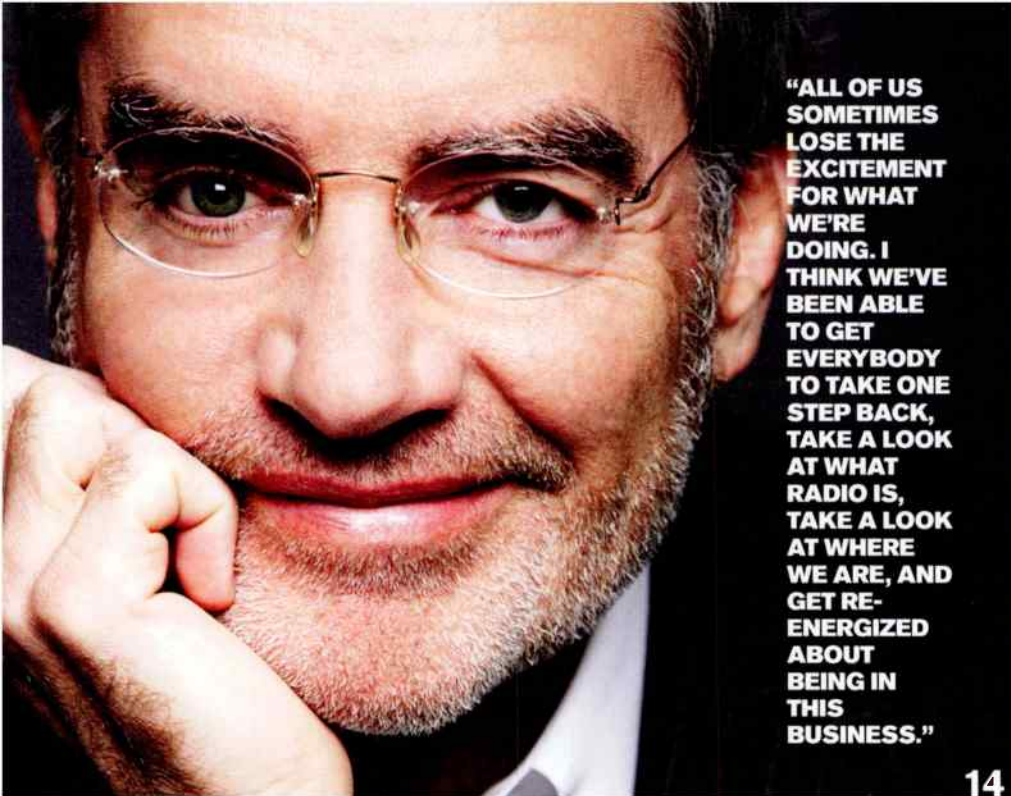


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14

Photography by Matt Karas



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

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*Correction: Bill Ludwig cover and interview photos in the 11/7 issue were by Chris Arace.*



**FEEDBACK:**

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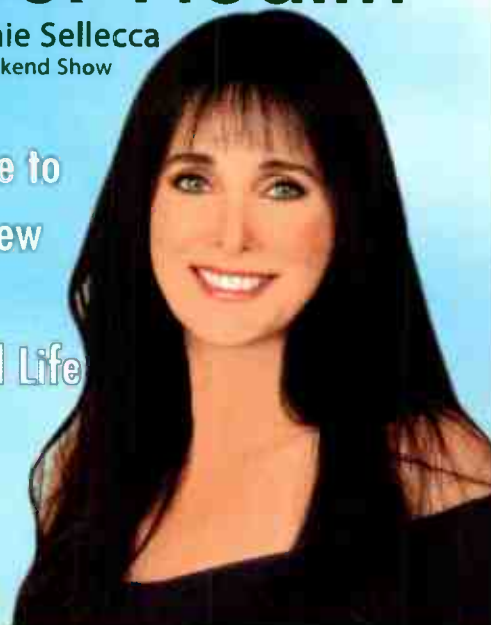
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FROM OUR CHAIRMAN

# Radio Is Craving Leadership

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**T**here comes a point when one has to say “enough.” For the past 15 years, radio has experienced a significant amount of turmoil, which started with radio consolidation. Since then, radio has been busily merging cultures, adjusting to quarterly earnings, and cutting costs. Meanwhile, the people working in radio have been jolted with constant change, disruption, multiple employers, and frequent changes in policies, systems and cultures. They are scared and weary.

Though change is inevitable in radio, it’s time to stabilize and focus on making radio the greatest it can be. Since it appears most of the consolidating is over for a while, and most of the cost cuts are done, it’s time to seek to motivate our teams and work together. And that starts with leadership and team-building.

Radio is under fire and needs to become unified at every level to meet the challenges and opportunities that lie ahead. We’re too divided, too disparate, and many have come to distrust their companies and their leaders. It’s time to change. Time to say “enough.”

To the whiners who want to dwell on the negative and who only want things to get back to the way they used to be: You need to decide if you’re contributing to the industry or disrupting it. Things have changed, and it’s critical that you stop digging up the past, stop thriving on the negative, and shift your thinking so you can make radio better as the industry it is today. No matter what you believe about how “evil” the companies running radio are, you need to understand that your negativity isn’t helping anybody.

We need to focus on growth, which starts by accepting the status quo, like it or not. Get in the game with passion, or get out.

To the leaders: Group heads, owners, managers, and department heads, it’s time to create a grand vision for radio overall, for your company and for your stations, and begin to motivate your teams to action. Not rah-rah phony motivation, but true change. It starts by shifting from a culture of distrust and top-down dictates and moving to a culture of trust, respect, listening, and allowing the team to run with their goals and make them happen without being micro-managed. Empowered people will go through brick walls for a common goal.

When people are on fire with passion, they can accomplish things corporate never could. You cannot achieve greatness through dictates from the executive level. It’s time to involve everyone in a common goal they can believe in, and for you to accept your team members as valuable contributors with experience and brains instead of looking at them — as too often happens — as necessary evils.

Leaders, your job is to awaken the possibilities in other people. People will do great things when they see the bigger picture and are allowed to personally impact that goal.

This is a new era for radio, and your leadership is needed to help our team members feel that radio is indeed a great and thriving industry with great possibilities. Though we must not ignore the challenges we face, we can once again make radio the great place to work. It’s time to transform this industry. It starts with true leadership. **INK**

*B. Eric Rhoads*  
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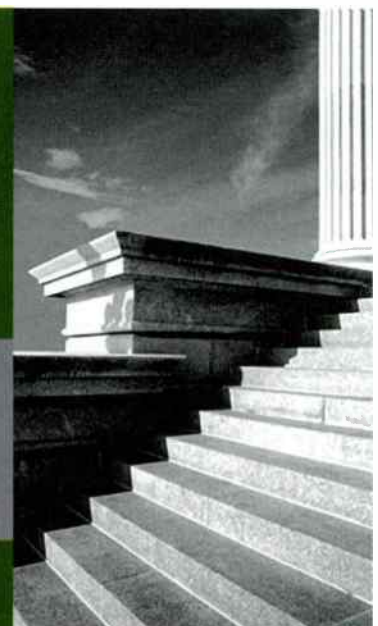
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# Good News For Radio! Storytelling Is Back

## QUICKREAD

- The art of storytelling is gaining popular momentum.
- A story makes a fundamental human connection.
- Empathy means a storyteller can cause a listener to see and feel what he is seeing and feeling, transferring both ideas and emotions.

**S**torytelling is gaining momentum. Open-mic nights are the hot ticket in Los Angeles, Chicago, Detroit, and New York, with people lining up two hours before showtime to hear storytellers tell stories.

Let's look at the reasons:

"Storytelling is human connection at its most primal form," says Catherine Burns, artistic director for storytelling broadcast *The Moth*, winner of the 2010 Peabody Award for excellence in electronic media. "In the midst of this technological revolution, it's not surprising to me that people are looking to return to their roots. We want more than a status update about a breakfast cereal or someone's child's potty-training escapades. We crave more than a 'like' on Facebook or a retweeted Tweet. Storytelling is to entertainment as the slow-food movement is to dining — it's fresh and it's local."

The biological mechanism that enables vicarious experience was only recently discovered. Groups of specialized neurons called "mirror neurons" exist opposite each other in the left and right hemispheres of the brain, allowing us to vicariously participate in what someone else is experiencing.

These neurons enable human empathy, allowing us to tune in to each others' feelings. In effect, mirror neurons allow you to live inside the minds of others. This is why hearing stories of adventure is almost as exciting as having the adventure yourself.

Salespeople, evangelists, speechwriters, and radio professionals have long known that a good story can cause the listener to see and feel what the storyteller is seeing and feeling, thereby empowering the storyteller to transfer ideas and emotions intact.

**SEAN:** This is Sean Jones of Spence Diamonds, and I'm going to tell you a true story.

**SARAH:** Does it start with "Once upon a time"?

**SEAN:** No. It starts with a young woman named Melissa.

**SARAH:** What did she do?

**SEAN:** Melissa got into her boyfriend's car and said, "I need you to take me somewhere."

**SARAH:** What did he say?

**SEAN:** He said OK.

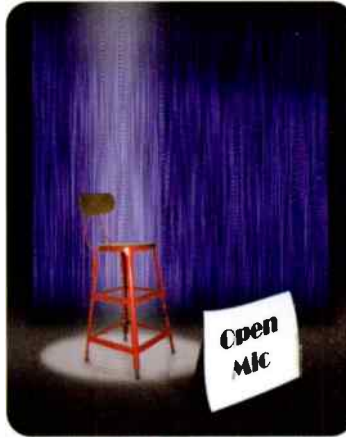
**SARAH:** So far, this story isn't very interesting, Sean.

**SEAN:** Be patient. We're getting to the good part.

**SARAH:** So what happened next?

**SEAN:** She said, "Turn left here. Take the next exit. Go straight ahead. Now turn right. This is the place. Do you want to come in with me, or do you want to wait in the car?"

**SARAH:** Where were they?



**SEAN:** I'll give you one guess.

**SARAH:** [Pause. Then big squeal of happy surprise.] You don't mean it!

**SEAN:** I do mean it.

**SARAH:** She really did it?

**SEAN:** She really did it.

**SARAH:** Melissa is my new hero.

**SEAN:** Just get in the car and say, "I need you to take me somewhere." Those are the magic words.

Here's another :60, as delivered by the late great Woody Justice of Springfield, MO. Woody maintained a 5.4 frequency each week for more than 1,000 weeks in a row, with about

52 percent reach 18-plus. Woody was such a radio legend that he didn't have to tell people who he was or the name of his company.

This is a classic Woody Justice "story" ad:

*Tom Heflin was a railroad conductor. His wife had a sister. That sister had two little boys. One day she took those boys on a train to Winslow, Arizona, to spend a few days with them. Tom took those boys out into the desert to collect rocks. One of the little boys grew up to be a pediatrician. The other just kept pickin' up rocks.*

*I've never been able to explain what got into me that day ... but it's never left me. It has something to do with how the beauty of nature is made permanent, and becomes transferable, only in natural gemstones. Blood-red rubies. Piercing blue sapphires. Emeralds greener than the greenest grass. And diamonds — rocks that are perfectly colorless, clear, and pure. Rocks! Call me crazy. Call me naive. But I don't think gemstones are here by accident. I think God put them here. And he made them beautiful, and he made them rare. And he made them hard to find, so that you and I might give them as symbolic gifts to those rare and hard-to-find people who are beautiful in our own lives. You know who I am. And that's all I've got to say today.*

I'm going to level with you: If you didn't find at least four new things in this column to sharpen your sales pitch and help you write better ads, I fear you have no future in radio.

But I know you better than that. You're going to put down this magazine, walk out that door, get in your car, and go share this stuff with a prospect and make a big sale. You're going to dig until you find a good story to tell, and it's going to generate fabulous results for your client.

Now put down the magazine and get out your car keys. Go. **INK**

Roy H. Williams is president of Wizard of Ads Inc.  
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# Good Morning, World!

**A**s the industry faces more staff reductions, a thought occurs to me. We live in a global community, so how about global opportunities? After all, if Piers Morgan hosts here, why couldn't a stateside morning show make it across the pond? Francis Currie, noted UK-based international radio consultant, offers some perspective and advice for those with a spirit of adventure, in search of employment, and able to literally broaden their horizons!



Francis Currie

## How do the consolidation and staff reductions at U.S. radio stations compare with the situation in Europe?

Whether you call it restructuring, job consolidation, downsizing, or staff reduction, it has affected just about every radio station in Europe, although some countries and stations far more than others.

For example, radio stations in former Eastern Bloc countries such as Slovakia and Latvia, where the economies are relatively fragile, have typically been much more affected than established European countries such as the UK and Germany.

## How would one search out career opportunities in Europe?

Right now, like in the States, finding radio jobs in Europe is not easy. Few companies are hiring, and because the industry is not really unified across borders, tracking down the jobs can be tough.

Those interested in UK jobs should check websites such as [www.mediauk.com](http://www.mediauk.com) and [www.RadioToday.co.uk](http://www.RadioToday.co.uk) daily. They not only post a lot of UK radio job vacancies, but also news on the UK radio industry's hot topics. There are similar websites in most major European markets.

Here are four tips for getting a job in the UK or mainland Europe:

**Focus.** Decide which country and which city you want to work in. Find out who the decisionmaker is at each radio station on your short list. An e-mail that starts "Dear Sir or Madam" is just not going to cut it.

**Preparation.** You will need to know a lot about the radio station and its market to get a job. Streaming and radio station websites mean there is no excuse for being unprepared.

**Open your mind.** European radio is different from American radio. You need to keep an open mind to the different rules, regulations, and conventions that help shape programming.

**Determination.** Start a dialogue with the decision-maker, and keep in touch so that you're in the consideration set when a vacancy does occur.

## What's the biggest difference between American and European programming?

European radio tends to be more regulated, more brand-led, and more content-rich. Public service broadcasters are also a much more powerful force.

Morning shows receive the same focus as in the U.S. In middays and afternoon drive, however, the battle is also often about high-impact, short-duration content and announcer personality, in addition to music sweeps and stopset position.

The relentless drive for improvement and success in U.S. radio is something some European stations would do well to emulate. Conversely, there is a strong culture of creativity and innovation in European radio — perhaps less evident in U.S. radio in recent years, although my sense is that it is returning now in some markets.

A lot of my clients are also focusing on leveraging digital media and social media, with sophisticated smartphone apps, digital innovations, and strategic brand extensions.

## How does European radio approach digital platforms?

Many European radio stations have very advanced digital strategies, far more than a good website. As expected, they use social media, predominantly Twitter and Facebook, extensively for programming, promotion, and research.

Radio apps for iPhone, iPad, BlackBerry, and Android are now considered entry-level digital activity for many, with the functionality of those apps improving and extending on an almost daily basis.

Location-based services for radio station mobile apps are a hot topic in Europe right now.

Digital audio broadcasting (DAB) is an important platform in the UK and has recently launched in Germany, with Kiss FM one of the most exciting and innovative brands. In the UK, Absolute Radio and the BBC are on the leading edge of digital innovation. Absolute Radio now generates more than half of its income from nontraditional revenue!

RadioPlayer is a remarkable UK development that has provoked interest around the world. The BBC and commercial radio have united to create an advanced digital radio player that unites almost all UK radio stations in one simple, elegant, and attractive multi-platform player.

## Last word?

European and American radio are different in many small but significant ways. They can learn a tremendous amount from each other, to their mutual benefit, if dialogue and interaction are increased. **DK**

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# Five Great Sales Meetings

Looking to climb out of that waste-of-time sales meeting rut and grab everyone's attention with your highly productive and engaging meetings?

It's no secret that the weekly sales meeting has plummeted to the bottom of the priority list for many salespeople. In many offices, the meeting has become a routine exchange of housekeeping issues that could have been shared over e-mail instead. Don't get me wrong, you need to go over housekeeping from time to time, but taking an entire sales staff off the streets is a costly way to cover those items on a regular basis.

Take a minute and do the math. How much does a one-hour sales meeting really cost you? That number will probably frighten you into ratcheting up the quality of your weekly get-togethers. So let's get started.

Here are five powerful ways to jump-start your sales meetings and bring them to a whole new level:

**1. Feet on the street.** Before running a sales training meeting, you will need to spend time in the field with your salespeople and determine their greatest training needs. Once you've pinpointed the specific skill you want to focus on developing, you will be able to dedicate an entire sales meeting to the training. For example, if you determine that your sellers are having a difficult time with negotiations, you could design a sales meeting focused on negotiating and the best practices of good negotiators. Not only will this serve as a good use of time, it could also help drive revenue right away.

**2. Role-play.** The secret to doing this right is to create a non-threatening environment in which people can have success. That means no surprises — let everyone know in advance that it's coming. Also, it's smart to focus as often as possible on real-life situations. You might deal with how to respond when someone asks you about your product, or you could role-play an upcoming presentation. Other effective topics include handling common objections and role-playing questions that you could ask on your next appointment. Don't hesitate to make this a regular part of your weekly sales meetings.

**3. Guest speakers.** The opportunities here are endless. You could invite a current client, or even a prospect, to share the various issues and opportunities that exist in their category. This meeting does take time to prepare, but it is worth the time spent. I would recommend that you use a guest speaker for at least one sales meeting a month.



**4. Success stories.** Every salesperson wants a stock of success stories they can use to sell, but very few are willing to take the time to write down their own stories for the benefit of others. Solve that universal problem by dedicating a weekly sales meeting to the success story. Announce a writing workshop, and ask every seller to come prepared to write one success story. You might give them a few examples to get their creative juices flowing. Have fun with it during the meeting by giving everyone an opportunity to share what they are writing. Not only will the group leave with a solid bank of success stories, but they will have shared the details of what they did right and what they learned that reinforces successful behavior.

**5. Current events.** Salespeople are businesspeople, and businesspeople know what's going on in the world. I suggest regularly leading a sales meeting that is devoted to discussing the five biggest news stories of the week. Clearly communicate this plan to your sellers, and ask them to come to the meeting with thoughts and opinions on the chosen business topics. Your role is easy: Facilitate the roundtable discussion and keep everyone on topic. Imagine how much more interesting your salespeople will be during future sales calls when they are able to talk about more than just buying the product they are pitching.

These five sales meeting topics should fill up your meeting schedule for a while, but don't make the mistake of waiting until the last minute to plan them. Eliminate the mad morning scramble on meeting day by establishing a calendar to follow and planning out your sales meeting topics two to three months in advance. Your salespeople will thank you, you will feel a jump in the level of engagement in the office, and you will find that you are able to grow business by growing people. **INK**

Matt Sunshine is EVP of the Center for Sales Strategy.  
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## QUICKREAD

- Before running a sales meeting, spend time in the field and find out what your team needs most.
- Find guest speakers to talk about issues and opportunities.
- Design meetings specifically for salespeople to write and share their success stories.



# Eight Tips For Good Social Media Service

## QUICKREAD

- Remember that radio is in the customer service business.
- Appoint a social media manager who makes sure all listener questions and comments are addressed.
- Use social media comments to create online conversations.

The term “customer service” conjures thoughts of restaurants, cellphone companies, and probably a few brands that you’ve sworn to never do business with again.

Think about your worst customer service experience. What was it that disappointed or upset you? A faulty product, a question that went unanswered after repeated attempts, the feeling that the business didn’t value you? Or worse — speaking to a representative with a sour attitude?

We’re in the customer service business too, and our listeners are our customers. With social media, listeners are more likely to Facebook or tweet a question than call or e-mail the station. Are you using this opportunity to answer questions, make a personal connection, encourage on-air listening, and drive Web traffic?

Is your staff social media-service savvy? Here are tips to ensure that both you and your listeners are getting the most out of your station’s social media efforts:

**1. Appoint a social media manager.** Many stations leave air talent responsible for checking comments on posts or tweets made during their shifts. While this allows talent to personally connect with listeners on a topic they’ve started, it doesn’t account for the numerous organic posts made by listeners, or the comments on popular posts or tweets from days past. Have one person who is responsible for ensuring that all questions and comments have been addressed.

**3. Respond in real time to reinforce the on-air brand.** Often listener questions refer to an of-the-moment topic, such as a show topic or on-air contest that is happening right then. When possible, respond quickly so your answer is relevant.

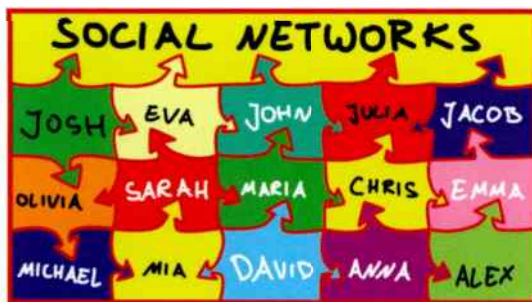
**4. Your station’s social media accounts often provide first-encounter experiences for listeners.** Behave online the way you would at a remote or station event. Be thankful your listeners are there. Make them feel valued, and be friendly. While the latter sounds like common sense, two real examples I have seen this week say otherwise. One station made a post on Facebook asking for “NO COMMENTS.” Another responded to a listener question about a song that had been played with “Ughhhhhh. Are you serious? That show is syndicated. I don’t know.”

**5. Answer questions by providing additional information that drives website traffic.** For example, if a listener asks, “Is there another chance to win Maroon 5 tickets today?” reply with, “Yes, you can win again at 11:20 and 3:20. Here’s a link to more information on our website. Good luck!”

**6. Answer questions with information that drives on-air listening.** In the example above, you could respond with, “What’s your favorite Maroon 5 song? We’ll play it for you before the contest at 11:20.”

**7. Use comments to create conversation.** Part of social media service is connecting with listeners who reach out to you. Many comments are not clear-cut questions, but that doesn’t mean they don’t deserve a response. If a listener writes about their love for a song you just added, respond with information that reinforces their passion for the music you’re playing. Send them a link to the video, or background information on the artist.

**8. Respond to complaints.** According to September 2011 research from Maritz and Evolve124, of 1,298 Twitter complaints reviewed, only 29 percent received a response from the company mentioned. The other 71 percent went ignored by the brand. Eighty-six percent of the tweeters who were ignored said they wanted a response from the company. Your listeners want to know you’re listening. Address their concerns, have empathy, and try to solve the problem. Use social media to convert a frustrated listener into a P1. **INK**



## 2. Don't overlook any avenues.

On Facebook, view your wall using the “Everyone” tab so you see comments on your posts as well as organic posts from listeners. On Twitter, check @mentions and direct messages. Use Twitter search daily to monitor and respond to other conversations about your station.

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



# OnStar: The Perfect Advertiser For Radio

**D**espite a stagnant economy, business at OnStar is good. And, according to OnStar Chief Marketing Officer Sam Mancuso, radio has played a big part in that. "There are a lot of concerns about the economy, but we are having a good year," Mancuso says. "We're going to satisfy all of our goals and objectives. Radio has been really, really effective for us."

OnStar launched back in 1996 in Cadillac models. Today it's standard equipment across the entire GM line, and it's approaching 100 percent standard in Cadillac, Buick, GMC, and Chevrolet vehicles.

"We have a campaign called 'Real Calls,'" Mancuso says. "Because of the direct customer contact that is the nature of OnStar, contact often happens in the car, with people who might be in an accident or lock a child in a car or who are lost and want directions.

"Our 'Real Calls' campaign is actual incidents unfolding, where our customers are in need. Sometimes they are emotionally distressed, sometimes they are physically distressed because they might have been in an accident. Our system automatically engages them. The adviser calls right into the vehicle, and we can help them.



"That 'reality radio' of 'Real Calls' has been incredibly effective for us, going back all the way to the end of 2002, when we first started doing it. It has really been the signature voice of establishing the baseline definition of what OnStar is, how it happens, and the very important, positive difference it can make in people's lives. It really put the brand on the map. It is probably one of the most recognized and most effective radio campaigns, I am going to say, of recent times. We have research to validate that."

The ads were developed with the help of Campbell Ewald. "I can tell you my advertising director, who is still here, created the campaign with Bill Ludwig and the team at Campbell Ewald," says Mancuso. "It was

kind of like, 'Oh my God, this is real. This is emotional. This is riveting. This is authentic. This is genuine.'

"This isn't a reenactment or a dramatization. We have the difference that OnStar makes — the power of OnStar, the power of that high technology that in many cases is almost invisible

to people. It is not intrusive, it's there when you need it. The ads demonstrate the caring nature and the high technology that OnStar is."

And the campaign gets results. "We obviously have very, very strong brand awareness levels," Mancuso says. "We have strong opinions about the brand. We also have very high intention of people wanting a vehicle that has OnStar capability in it. In addition, it supports our subscription business; people who are aware of our advertising are much more likely to continue their OnStar service because it reinforces a value proposition of what OnStar is.

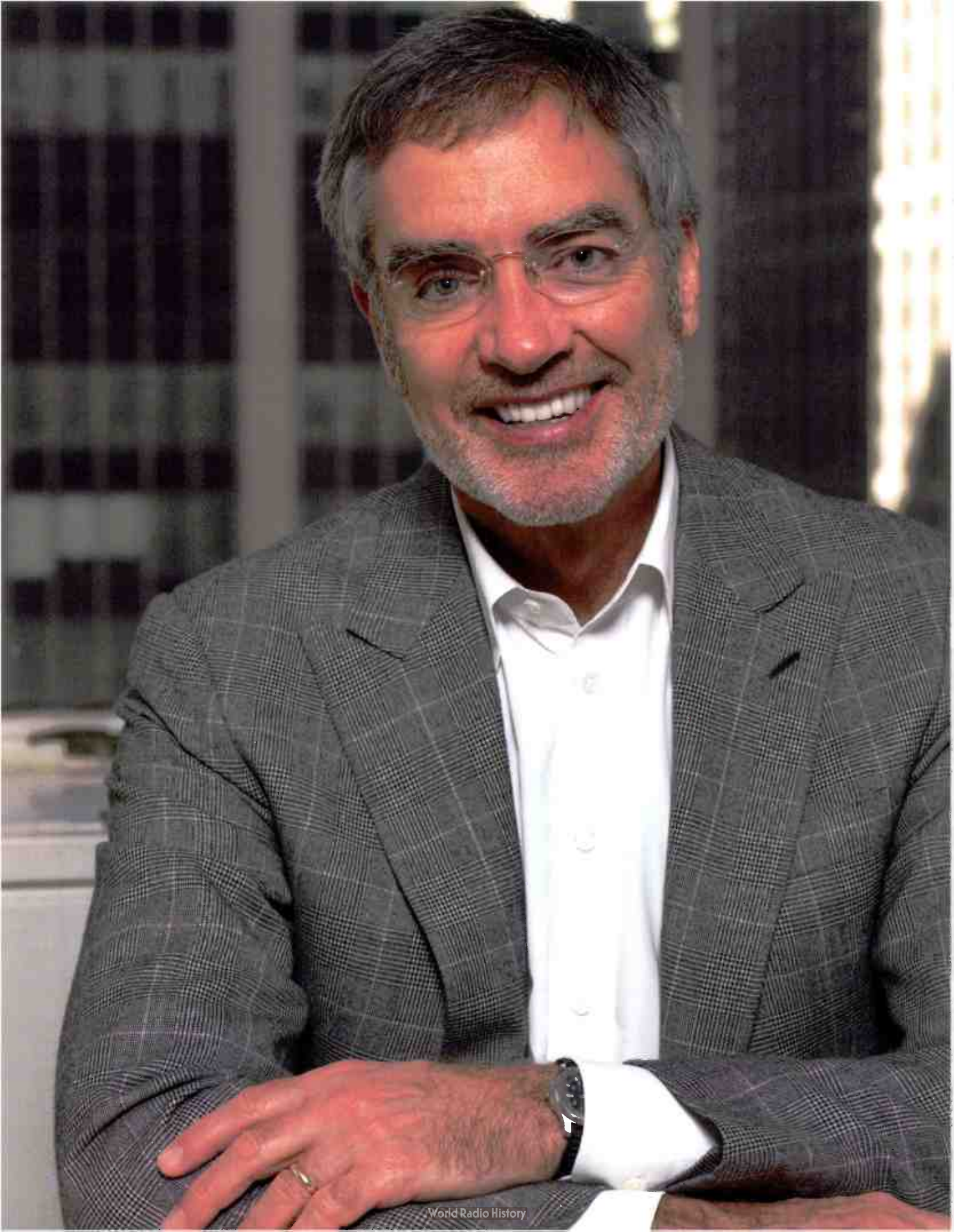
"Radio has done a great job for us over the years. We are still employing it today, even with our aftermarket product, the OnStar FMV, reinforcing to people that the OnStar FMV can give that same sort of relevance that the embedded OnStar does. It's been a great campaign with the CE team. In addition to Andy Young, who is my advertising director here, they deserve a lot of credit for creating a campaign that has really made an impact on the marketplace."

Finally, Mancuso talks about the importance of great creative: "CE and Bill and his team have been with OnStar since the very beginning, going back to the late '90s. They've built the brand from the earliest days.

"About a year ago, we relaunched the brand with an evolution campaign called 'The Live On,' which kind of freshens the message up through television and expanding the communication of the different services we have at OnStar. It is giving it a little more of a contemporary voice, most recently with the launch of our OnStar FMV. CE has been there through the various life stages, the various campaigns, the various initiatives that OnStar has gone through. The business is stronger than it's ever been. The brand is stronger than it's ever been, and the brand is growing and expanding." **INK**



**DIGITAL SUBSCRIBERS:**  
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# Can One Man Transform An Industry?

Clear Channel CEO Bob Pittman may be the man to do it

{ By Publisher Eric Rhoads }

**In November of 2010**, Bob Pittman made a \$5 million investment in Clear Channel and entered the radio industry with a newly created title: chairman of global media and entertainment platforms. Less than a year and one mega iHeartRadio Festival later, Pittman was named CEO of Clear Channel Media Holdings, making him responsible for all the Clear Channel Communications businesses. He's a sought-after speaker, inside and outside the media industry, often acting as a cheerleader for radio, softly pounding the podium as he tells tales of how radio gets results for advertisers, is affordable, and needs to present a more unified message to increase its share of the marketing dollar.

Lately, Clear Channel Radio has been in the news for a shifting business model that calls for fewer people on the payroll. That approach has left many people on the programming side without jobs, and Clear Channel has been widely criticized. The company has also shuffled, promoted, and hired people in high-level management slots. Change is happening at all levels and Pittman, along with Clear Channel Radio President/CEO Jolun Hogan, is making that change happen, like it or not.

In our cover-story interview, Bob Pittman discusses his working relationship with Hogan, the recent changes at Clear Channel Radio, the message that needs to be taken to advertisers, and expectations for the year to come.

**Do you think Clear Channel has been unfairly criticized for the recent layoffs?**

I think any time you do a layoff, it's horrible. It's nasty. There is nobody who feels the pain more than the ones who are let go — who did not do anything horrible or nasty. You just have figured out that you have the wrong organizational structure and you have to make a change. It is the worst reason to let somebody go. But unfortunately, it's what managers have to do sometimes to keep up with

the times. In a restructure, some jobs are added — but others are eliminated, and that's tough."

I think it's natural that people are going to be critical of anybody who lets another human being go, who takes a job away from somebody. It does have a major impact on somebody's life. I still remember the first time I had to let somebody go, I was physically ill. And I still feel horrible even today, and even when I am a couple of levels removed from it. I hope I never lose that sensitivity. I don't think I can criticize anybody for being critical of that. Unfortunately, that goes with the job, and that's what we are paid to do. It is the unpleasant part of the job of being someone's boss.

**Is your team in place? Or are there other changes coming?**

I can't tell you what's going to happen in the next week. Will we be talking about any more structural changes like this? I don't think so. Are we always looking and are our eyes always open to a better way to run this company and improve our service to the community, the listeners, the advertisers, and the marketing partners? Yes, we are always open to that. But there is none looming, and there's none on the horizon.

**Do the listeners and the advertisers really care about these inside-baseball changes?**

Depends on what changes you are talking about. I think if you can get power for an advertiser, give them better product, give them a better response to their ads, they are really going to be happy. Every human being thinks, "What's in it for me?" I think that's the biggest issue.

I think ultimately, any time you are running a business — we talked about the layoffs — it's really tough because you don't want to hurt people. On the other hand, you have to say, "I have X number of people who aren't going to make it." I also have to worry about the people who are going to make it, and I owe it to them

to have the best company and the best chance for success, because in success comes higher profits. In higher profits comes better compensation, more help, more for them to do, more things that are important to them that we will be able to afford.

So it's always that balance. I think here, and in every other company, you don't want to disappoint human beings. Every time you let someone go, you feel awful. But I don't think you want to confuse that emotional sympathy for another human being with an analysis of whether the right decision was made. It can still be the right decision, even though it's painful. The hardest thing is to make painful decisions. Look how long it took the railroad business to get firemen off trains that don't have fires anymore.

**There has been significant change in Clear Channel's operating philosophy in terms of national personalities versus local. Explain your thinking on this concept.**

I don't think we are really talking national versus local. I am talking about, what forces does the local market have to make programming better? If I am an NBC affiliate in Mississippi, my ability to

**"I THINK ANY TIME YOU DO A LAYOFF, IT'S HORRIBLE. THERE IS NOBODY WHO FEELS THE PAIN MORE THAN THE ONES WHO ARE LET GO — WHO DID NOT DO ANYTHING HORRIBLE OR NASTY. YOU JUST HAVE FIGURED OUT THAT YOU HAVE THE WRONG ORGANIZATIONAL STRUCTURE AND YOU HAVE TO MAKE A CHANGE. IT IS THE WORST REASON TO LET SOMEBODY GO."**

attract world-class talent is better than anybody we could ever hope to get, unless we get lucky and have an accident. I would like the ability to share the cost — which is, in essence, what syndication is for a broadcast TV network. Instead of having the local weatherman do a show at 10 p.m. with some local people on the show, I've got Jay Leno. Because Jay Leno is not doing a show from Jackson, MS doesn't mean it is not appealing in Jackson, MS.

Now imagine if I were able to take Jay Leno and put in all the local information. It is one of the reasons *The Today Show* has cut-ins every 30 minutes to talk about what is going on locally.

Imagine if I had Jay Leno do a special show for Jackson, MS, and said, "I need you to talk about these four things. This is going on in our local

town, I need you to talk about this, this, this, and this. By the way, I also need you to do the weather." Jay Leno would be 100 times better and would be even more localized, but still high-quality, world-class talent.

That is really the concept of what we're doing. The reason we could never do that before is not because we didn't want to. It was because technology did not allow it to happen seamlessly — the level of computerization, the level of bandwidth. It's 2011, not 1977. What are you going to do now with these assets? How can we make radio sound better in every market, yet keep it very localized?

**Have you seen any evidence that national programming vs. a well established, lifelong local show is actually stronger?**

With Ryan Seacrest, we've been doing the testing. In almost every case, the ratings are up. He is a national lifelong personality. Many people in the local market are not lifelong, they've moved from some other town. The question is, "Do we need to move you to the town to be local? Or can you do a local show from somewhere else?" Ryan Seacrest is on Z100 [Top 40 WHTZ] in New York. He does not live in New York City. Elvis Duran is the morning man in Miami, as well as in New York.

Now we are trying to do it on a more wholesale level in some of our markets where you really could not even afford a viable competitor to a Ryan Seacrest. Also, from a talent standpoint, the talent you get to do this, you are expanding their reach, and that is exciting for them as well. In our case, we are both rewarding and expanding the good talent that we have.

Again, I have to disagree with this label of "national versus local." I don't think it is. I don't think the fact that we happen to say the words in the same city where you hear them makes it more local than if we say the words in another city. As long as it's about that city, all we are talking about is the location of the disc jockey. Today in business, we have a lot of executives who work in one town and live



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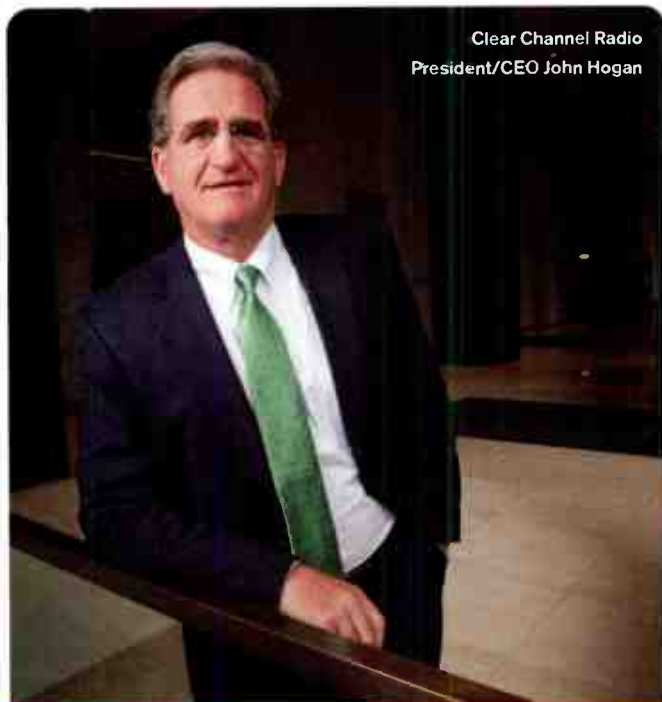
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in another. They go back on Mondays and Fridays. We have talent that lives on the road. Our company is based in San Antonio, I am the CEO, and my office is in Manhattan. I think the concept that we all have to be locked to a location is a concept of my generation, not a concept of the new generation.

**It's been about a year since you joined Clear Channel in your original position. What have you accomplished in the last 12 months?**



Clear Channel Radio  
President/CEO John Hogan

Well, first of all, me personally, I don't think I have accomplished anything. What we have been able to do as a team is pretty interesting and impressive. First, we have been able to come together as a team. John and I have different skill sets, but I think that has worked very well for the company. I think what we have been able to do is look to the future and say, "Where do we need to go, and what do we do to adjust who we are, what we are, and how we do it to match both what is happening in the world today, and what we see pretty clearly coming?"

The second thing we have been able to do is get our people excited about the medium. On the upside, we have very experienced people. The downside is, we have very experienced people. All of us, when we are too experienced, we sometimes lose the excitement for what we're doing. I think we've been able to get everybody to take one step back, take a look at what radio is, take a look at where we are, and get re-energized about being in this business. My view, John's view, most people in management's view in this company is, if you really are not excited about radio, don't be in it. What we want are people who are excited about it and are energized.

I think the final thing John and I have really worked on, and have seen a lot of progress on, is to get a greater sense of urgency. In every business, I think urgency wins. You move faster than everybody else. When you see something you need to do, you don't take a week to do it, you do it overnight. It's tough sometimes. It's a little tough on everybody's time, but if you totally get into it, you will find that the adrenaline feels pretty good. I hope we are hitting that now — not getting burned out, but getting high on adrenaline.

**It sounds like one of your biggest challenges is to rework the company culture. How do you create a high sense of urgency?**

It starts at the top. Look at John Hogan. John's been around a long time and has been around the business a long time. You see John excited about stuff and working with a sense of urgency, and I think that's an important signal. It's contagious. It spreads. The truth is, it's

**"JOHN'S BEEN AROUND A LONG TIME AND HAS BEEN AROUND THE BUSINESS A LONG TIME. YOU SEE JOHN EXCITED ABOUT STUFF AND WORKING WITH A SENSE OF URGENCY, AND I THINK THAT'S AN IMPORTANT SIGNAL. IT'S CONTAGIOUS. IT SPREADS. THE TRUTH IS, IT'S FUN."**

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fun. We all spend, probably, more time at work than we do anywhere else in our lives. You want it to be fun. You want it to be exciting. You want the end of the day to feel like you accomplished something. John and I do brainstorming together. We do a lot together. We do a lot of thinking. A lot of it is, "What do you need me to do? Where do we need to go?"

**What are Bob Pittman's goals for Clear Channel Radio in 2012?**

2012 is the year we need to start bringing people to the sector. This is not only good for Clear Channel, it's good for radio. If I think there is one huge weakness of the radio business, it is that we are not actively trying to get new advertisers, marketers, and partners to this medium, and we have to. When you look at the usage, per user, TV gets about 3.5 hours a day, radio gets about two hours and 10 minutes, and the Internet gets about an hour and 50 minutes. Newspapers are not even on the chart, yet they still get a ridiculous amount of revenue. The Internet gets almost twice the revenue to their sector than radio does.

I think that's a result of the fact that when the advertising pie was expanding, we didn't have to bring people to the medium. We just had to fight each other for our fair share. Obviously, we are going to keep doing that, but what we really need to do as an industry is bring

**"WHAT THE CLIENT IS LOOKING FOR IS RESULTS. ONE THING WE KNOW ABOUT RADIO IS, WE CAN DELIVER. I THINK WE HAVE GOT TO TELL THE STORY. WE'VE GOT TO GIVE SOME EXAMPLES OF GREAT SUCCESS, OF SOMEONE REALLY EMBRACING RADIO IN A MAJOR WAY AND SHOWING THE RESULTS THEY GET."**

advertisers to the medium, because when we do, they are going to thank us. We are as effective as TV, yet we are a third the cost. Would we like to be the same price? Yes, but until we are the same price, those buying radio are getting a hell of a deal. When you are looking at the prices they are now paying for the Internet and newspapers, there is some money that they ought to be giving us.

I think when you look at tertiary media, there is a ton of money that ought to be coming to radio. Yellow Pages? Who uses the Yellow Pages anymore? What the client is looking for is results. One thing we know about radio is we can deliver. I think we have

got to tell the story. We've got to give some examples of great success, of someone really embracing radio in a major way and showing the results they get.

**The ability to lift all ships with the tide requires cooperation across the industry. There are a lot of people thinking a lot of different things about how radio should be approached. You have perspective from other industries, Internet industry. When you speak to the CEOs of the 10 or so top companies and say, "We need to make these changes together for this industry," what are those changes?**

I think it's not so much additional work. I think what we are doing in the industry is all good and healthy. It's why we are what we are. But we need to take it up to the next level. Again, we have got to be able to go out and talk to the clients and media planners. The media buyer, by the time they are ready to buy, the allocation to the sector is already done.

As I look at this business, and I have done this twice — when I was in the cable networks business, there was a category called "cable networks." We did not meet the buying criteria for national TV networks. Today, MTV doesn't meet the criteria that existed back then. We went out direct to the client and we talked to them creatively, not

about how many spots we had or what the CPM was. We spent the time listening and understanding what they were trying to accomplish. Then we talked about the assets that we had and how we might work together to make them money and make us money.

We did the same thing with AOL — a small amount of money, I think \$5 million or \$10 million. By the time I left, we had a couple of billion in ad revenue. We were probably half of the sector at that point. We worked with the other companies building the sector. We went to the clients and said, "Here are the virtues of being on the Internet. Here's our analysis of your business. Tell us how you are

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**"I DON'T THINK THAT THE FACT THAT WE HAPPEN TO SAY THE WORDS IN THE SAME CITY WHERE YOU HEAR IT MAKES IT MORE LOCAL THAN IF WE SAY THE WORDS IN ANOTHER CITY. AS LONG AS IT'S ABOUT THAT CITY, ALL WE ARE TALKING ABOUT IS THE LOCATION OF THE DISC JOCKEY."**

we sell advertising, we used it to get subscribers. Radio was always in the mix. I always understood that radio was a secret weapon, and it was really effective and really cheap. Now we'd like it to be not so cheap. The only way we make it not so cheap is to get so much demand that we can take the high-price stuff and not the low-price stuff.

**There is a bit of a perception problem. You have a younger generation in control of the advertising world. Probably the first completely Internet generation that grew up with some of the things that those of us who are older didn't grow up with. They are probably buying into a lot of the hype about the digital world being the exclusive place to be. We have to, as an industry, be able to offer them digital, but at the same time, sell them on radio.**

I think what you are talking about to a large extent is the media buyers. I sit here in Manhattan most days. In Manhattan, people don't drive cars. They don't hang out in the normal areas where we hung out. They are living a life that probably only exists here. We have to make sure we scream loudly to educate the people about the research, not what they feel themselves. You have to look at the data. You can have an opinion about it, you are going to analyze it a certain way, but you must start by looking at and interpreting the data.

We've got some pretty good data. We have to get it in the hands of people who can use it. We have to be able to explain it. We have to be able to go back to the client, or the agency, the people responsible to the client. Certainly we want to have a great relationship with the media buyers. They are hugely important to us. But even some of the media buyers I've talked to have asked, "Would you please tell my agency about that? Would you tell the media planners about that? Would you help me get the information out?" I think there are plenty of media buyers that don't know this information either. Therefore, I don't think they will make the best choice they can make.

**You talk about a top-down strategy. There are about 65,000 soldiers on the street selling radio. What are you doing at Clear Channel to make sure they are telling the same story about radio? What can the industry do to make sure we're all telling the same story?**

One thing I am certain of is that John Hogan has a system to get the word out. If you sit in my chair, or John's chair, how do you learn? Where does the information come from? The best information comes from the field. We are in 150 cities. That means we have 150 opportunities to seek new ideas, for people to experiment, for people to inadvertently discover new stuff. When we see that new stuff, the question is "How do we export that innovation?"

Whatever problem we have in radio, there is some seller, somewhere, who has solved the problem. The challenge we have is finding that person, understanding their solution, and then scaling it. I suspect that is true with every multiple-station operator. We have to, as an industry, find that innovation and then institutionalize it, from

going to do it, and how we can help you get there." Out of that came all sorts of advertising relationships.

I think that ours is not to go just to clients, but also to agencies and media planners and talk about the virtues of radio and what they are trying to accomplish, and how we can help them deliver it. I think we have to have a pretty crisp notion of what we offer people and how radio works, how it influences the consumer, and therefore, how it can be used.

**Those are all very valid points. A lot of people reading this are going to say, "We have been doing that in this industry. We have been out talking to the clients, and we have been selling the attributes of radio." They haven't necessarily been as effective as we need them to be — so what needs to change?**

Well, I have talked to most of those folks, and I don't think they've been to see people. We have to go see the CEOs of these companies, or, at the very least, the CMOs. We have to talk to them not about what we have to sell and what they should buy for advertising, but what they are trying to accomplish with their business. It may not even be commercials. If they need to fill up a theater with people, or they need to get test drives, we need to be open to that.

Every company is looking at next year and saying, "We have to do something to get to the next level." The question is, how can we help them with that something? We can't get there as long as we are talking about selling spots. We should only be talking about marketing partnerships.

I beg to differ: I don't think this industry has gone out there. I have been out there talking, and certainly for the seven years I was at AOL, I never ran across a radio person. A few TV people now and then, but never a radio person.

I am somewhat surprised that we have people in radio bad-mouthing their own industry. "Woe is me" is not a very good message to take to the outside world. The problems we have in radio exist in every other business. You just don't hear the other businesses talking about it. That's sort of a normal part of being in business. We have to put our best foot forward as an industry. I think we are increasingly doing that.

As I went to talk to partners, in my past lives, I never heard anybody talking about radio. I talked about radio when I was a marketer for Six Flags Theme Parks. I bought a lot of advertising. At AOL, not only did



prototype to production. I think we have found some of the ideas. Clear Channel does consistently well compared to the industry average.

**There are still people clinging to the past who, as you state, want radio to be the same as it was in 1977. Things have got to change for us to be able to compete in the real world. What would you say to those people?**

Look, I don't know if I can say anything to those people. I have to understand that consumers have changed. Business has changed. We have to change, or we risk missing the boat. I have watched some industries miss the boat. I have watched broadcast TV, which had the opportunity to start every single cable company and did not do it because they were afraid of cannibalization. They were afraid of hurting themselves. They thought the cable networks were too small for them and not worthy of their firepower.

I watched the music industry almost miss it. When I was at Warner Communications, which owned half of MTV, when the CD came along, there was a huge part of the company and the record industry that wanted to stop the CD. Fortunately, there were some real heroes who said, "Are you crazy?" And of course, the CD made the music business bigger than it had ever been. Likewise when electronic music came along, digital music. So I am very hesitant to miss a moment.

I think, as an industry, we really have to be bold. We have to figure that there is no such thing as static. You are either growing or you are declining. You have to keep pushing forward. We will make plenty of mistakes pushing forward. But if we are afraid of making mistakes, we are never going to have the breakthrough ideas. At Warner Communications, one of my great mentors was Steve Ross. He had taken his father-in-law's two funeral homes and turned them into Warner Communications and then Time Warner. Steve was fond of saying in our company, "You will never be fired here for making mistakes. You will be fired here for not making mistakes." Because if you are not making a mistake, it tells me you are not trying anything new — which was, of course, our lifeblood.

If you've been around that kind of world long enough, you realize that mistakes are the byproduct of innovation. Therefore, we are going to have to constantly change to stay up with the times, to keep our rightful place. I appreciate that old radio was fun, but that was that moment in time, just like Jack Benny was that moment in time. I Love

Lucy was that moment in time in the TV business. I still enjoy watching it. My kids look at it and say, "What's that stuff?" It's a different world.

**In terms of broadcasters, group leaders, and owners who are clinging to the transmitter, saying there is no evidence that digital is moving the needle and they are waiting until it is more proven rather than investing in it now — what would you say to that?**

I heard the broadcast TV networks say that about the cable networks in the late '70s. By the time the needle had moved, and there was evidence, CNN existed, Nickelodeon existed, MTV existed, ESPN existed, and there was no room for them. The problem is, if you don't take a chance, and you don't get there as soon as you have evidence that something is happening, by the time it's crystal-clear that it's happening, you have lost your seat at the table.

**The newspaper industry made a lot of mistakes by not wanting to cannibalize themselves. They had one foot in the digital world — in fact, newspaper people were some of the earliest people to put websites up and to have digital conferences focusing on how to move forward. But they wouldn't let go of their core business and weren't willing to cannibalize it. For instance, one newspaper guy told me that his boss would not allow him to put headlines up on their website until they had actually been printed in the newspaper. These kinds of things obviously just killed the newspaper industry. What are the parallels for radio that we are doing right now and we need to be really cautious about?**

I think being too tentative with digital. John and I have both set the goal of being where the listeners are, with the products and services that they expect and want. If they are online, we'd better be there. If they are on their mobile phone, we'd better be there. I don't think in this era of the Internet and the era of digital, this digital world, that we have a choice.

I look at Detroit: "We are not ready to roll that out yet." The problem is, the consumers are ready. If the consumer is ready for it, then go get it. If you don't, someone else will. Again, I think, like the newspaper business, we have to move quickly. We can't be afraid of the Internet. We can't be afraid it is going to be cannibalization.

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**Mike Scott- DOS, Clear Channel,**  
**West Palm Beach**

If someone is going to cannibalize it, I want to be the one doing the cannibalizing. Don't let somebody else do it to me. Be there first. I think a surprising number of broadcasters are there already, are moving in that direction. I am not so worried about that as an industry. People will get there. I think it is increasingly the minority of people who are waiting to get on board. I think people have learned.

As you point out, unfortunately, and I think your publication points this out pretty frequently, what happened in the newspaper business happened in the magazine business. A magazine would hold a story until it was already in print. By that time, anything that's on the Internet will make them seem out of date. We watched this happen with cable TV networks. I am having a hard time thinking of an example where you would say that it was very good that they waited, or good that they held on to old practices because they were afraid of cannibalizing themselves.

**What are you hearing about the economy and sales and pacing for next year so far?**

I think it's anybody's guess. It is surprising to me that all of these headlines from Europe don't seem to be having such a major impact on advertising as I would think. It certainly doesn't look like '08 or '09, and I think that's a good thing. On the other hand, I don't think there is a person out there that thinks we are in for robustness in the economy.

The good news is we have political next year. For the TV business, there's the Olympics, which should put a little pressure on inventory as well. It's been hard. I think these last couple of years have been very hard. I don't think anybody would have expected 2010 to be as good of a year as it was. Nor did I think anybody expected recovery to take this long and be this slow. I wish I had more concrete information. We are just like everybody else. We are prepared for a pretty broad range of possibilities.

**How are you feeling about Clear Channel's debt?**

We deliberately leveraged the company. This was not accidental. This is the way private equity funds structure, their capital structure. I happen to like it. That's why I invested in the company, and why I invested in the equity. Without this much leverage, you don't get great equity returns. This much leverage for the company is worth the debt. The equity grows at a rapid pace. You can get a really good return on the equity. It's like any other investment. It's risk-reward. The risk is you've got a lot of leverage. The reward is you've got a supercharging of equity return. I think people who understand that like it. People who don't understand don't like it.

**To expand on that, you typically don't invest in anything unless you know what the exit plan is. What do you think your exit plan is for Clear Channel?**

I don't control that. Really, the board will and the private equity backers of T.H. Lee. They have a pretty good track record for getting return on investment. They are the best in the business. They are experts. I am quite happy to put myself in their hands. I invested in a lot of companies in Silicon Valley without any idea of an exit plan. What I know is the company is going to be valuable. It is doing well. Any time you have something that's doing well, the other stuff takes care of itself. So that's not one issue that hits my radar or wakes me up in the middle of the night.

**What does keep you up at night?**

The economy, number one. Number two, figuring out how we get more money into the radio sector. Who do we have to go see?



**PITTMAN SAYS NATIONAL PERSONALITIES LIKE ELVIS DURAN AND RYAN SEACREST ARE TESTING HIGHER THAN LOCAL PERSONALITIES.**

You have to hit a tipping point. We have to get enough people coming to radio, coming to this sector, that it becomes a trend. Once it becomes a trend, lots of people will jump in. Those are the two things that make me toss and turn at night.

**Are you going out to see CEOs one-on-one?**

Yes.

**Can you say who?**

No. I wish I had more time. I have about 20 more that I've had a conversation with that I said I am going to come see them, and they say, "Great." I am also seeing agency people at the very highest levels. I am also talking to people who have been in those positions before, helping me think things through, helping us look at what we can do as a company to break through, and also as an industry.

I think in terms of bringing money to the sector — I'm talking about the radio business — I am very proud of this business and very excited about the possibilities. I think we are wildly underappreciated. This is a really good industry, with really strong consumer relationships. I always think of advertising and remind myself that it is renting our consumer relationship to an unaffiliated third party. When you have it that broad, you begin to realize, first and foremost, we need a good consumer relationship. The good news is this industry has a really strong consumer relationship. Now it's just about finding people that will rent them.

**In January, iHeartRadio will no longer be commercial-free. Can you tell us what kind of ads you are going to be delivering and what the game plan is for generating revenue through iHeartRadio?**

Stay tuned as to whether it is in January or not. We do run ads. We run them on our radio streams. We don't run them on our custom stations. I think it's been a terrific opportunity for people to try it there, because the other people in the space are running ads on their custom radio streams. I think in terms of monetization, it's still early in the game.

Clearly, we will be running ads at a certain point. I think we are still experimenting on the best way to maximize the value of that customer relationship for an advertiser. I hear Pandora gets a lot of complaints about the ads. I noticed many of the ads sound like they are running at lower audio levels, which is probably not a great thing.

By the time they figure out what they are going to target, what it means is I keep getting AARP ads, which doesn't excite me. We are trying, in the process, to solve some of the issues people have with others that are running ads already. But the good news is, we have time and money. I think coming in on anything digital is still a small fraction of overall revenue. **INK**



# How Do You Recruit Salespeople?

Hiring keeper salespeople is one of the biggest challenges facing radio managers today. It's become very expensive to train sellers, so it's important to make each hire a successful one. And radio has become much more than selling air, with NTR, event marketing, and digital part of the product package radio now offered to advertisers. We found three very successful sales leaders and asked them: What is the most effective way you've found to recruit great salespeople?



**Karen L. Franke**  
Station Manager/Director of Sales  
Treasure & Space Coast Radio  
Vero Beach, FL

I have found 95 percent of my current sales team through referrals. These leads came from co-workers, family, friends, and clients. I am in a 365-day-a-year hiring mode, always looking for my next radio superstar. Generation Y loves working with their friends, and they will recommend the job to others. That, coupled with a great work environment, results in less turnover and a sales team of recruiters. I continually keep it well known that I have positions available for the right people by using Facebook, radio, e-mail, and networking events, in addition to telling anybody I meet.

Referrals from people you know tend to work out best. Nobody wants to be embarrassed by recommending a wrong hire. I got my last referral from my hair stylist, and it looks like he may be joining our team — so you never know!



**Paul Blake**  
VP/Sales  
Greater Media  
Philadelphia

There isn't just one "best way" to recruit salespeople. Recruitment is an everyday task, using many different assets to connect with people. It requires multiple touchpoints with many people to fill your talent bank.

However, one of the most effective ways we've recruited is through direct contact with our current clients. We ask them specific questions about salespeople they know. The questions help uncover specific traits and talent themes that are necessary for successful salespeople — courage, achievement, a good relater, focus, etc. In addition, one of the most innovative ways we've started recruiting is through social networking. By utilizing our network of contacts, we've been able to find talented and successful salespeople.

There are many ways to connect with people through social networking: status post, e-mail blast to all connections, individual message, a warm introduction to a prospect from your connections. We've found that recruiting salespeople who are happy in their current position brings our best prospects. There is a reason they are happy — because they are enjoying success. And we want them to enjoy that same success with us.



**Taja M. Graham**  
General Sales Manager  
Emmis Communications  
Indianapolis

I don't know about how successful it is, but it certainly takes the stress off if you are ever needing to consider hiring to have a talent bank already in place. I try to be proactive in meeting with talented professionals from various backgrounds on a routine basis. I also recommend meeting various levels of talent. You are never certain at what level you may need a new recruit.

This has to be a long-term commitment on your part — very similar to what we ask of our professionals in keeping their sales funnels full.

Being very honest and open upon initial contact is important to avoid confusion about timeline expectations on either party's part. You may not have a need at the moment, but you want to develop a rapport. However, if the recruit is that rare gem, you may consider how you can fit them into your current structure. **INK**

# Rocking Seattle For 40 Years



Just about every high-profile talent who's ever been on radio in Seattle has passed through the studios of Entercom's KISW-FM. This year, "Seattle's Rock Station" turns the big four-oh. To be in a single format for 40 years, you not only have to have a great product, you have to produce results for advertisers. And KISW does both very well, while also excelling at community involvement. Entercom/Seattle VP/GM Jack Hutchison says of that involvement, "If we do not make it as important as everything else we do, then shame on us. We couldn't survive without our community of listeners. In this age of dumbed-down, music-box radio, KISW continues to show what true community involvement can do."

Hutchison has been at the helm of KISW for about two years now and says the station is on a fantastic roll: "Everything is clicking on all cylinders. We have a very unique blend of talk shows mixed with fantastic rock music that our listeners love. The station is probably one of the best-imagined stations I have ever heard. From top to bottom, we live and breathe this brand, and it shows when you tune it in. Nothing is overlooked. Every piece of imaging and presentation is thought through and thoroughly vetted."

That's high praise coming from someone who's been in the radio industry for 33 years, 13 of those with Entercom.

And — you may be surprised at this — even the commercials are evaluated against the brand. The team at KISW not only wants to be sure advertisers are running the best-sounding commercials, but to make certain they maximize results using the brand the team has built with listeners.

Jennifer Wisbey is KISW's GSM, and she says advertisers appreciate the fact that the station does business just a little differently. "We run everything through a filter to ensure it works on the station and will get the results desired," she says. "We're not afraid to tell a client no, but always come back with a concept that will move the needle with our consumers."

The station is led off by *The BJ Shea Morning Experience*, on the air in the market for a dozen years. That show is complemented by *The Men's Room*, which month after month is the top afternoon attraction in Seattle. KISW is consistently number one with men and with adults 18-34, 18-49, and 25-54. Hutchison says of his people, "I'm working with absolute professionals, and I don't need to get in their way. I consider

KISW morning team *The BJ Shea Radio Experience*. Clockwise from top left: Steve The Producer, BJ Shea, Topshelf, Mono Nick, Vicky Barcelona, and The Reverend Enfuego.







KISW afternoon show *The Men's Room* (l-r): Steve "The Thrill" Hill, Thee Ted Smith, Ben The Psycho Muppet, and Miles.



KISW regularly raises funds for Fisher House, which provides housing for military families when a member is hospitalized.

myself privileged to be a part of the team.”

Entercom/Seattle VP/Programming Dave Richards says, “At our deepest roots, KISW is a rock station with 40 years of heritage. But we are more a male entertainment station. With two talk shows, and compelling and entertaining personalities in middays and nights, we are a vibrant, urgent, local entertainment package in Seattle. The people on the air and off the air are bound together. We have a common goal and a shared vision.

“It’s also a fraternal group of players who support each other. Everyone knows who the audience is, what they expect from us, and how we are going to entertain them. It’s a little like *Sons of Anarchy*, without the guns.”

Still, selling a rock format is not always easy. “There are a lot of negative connotations about the quality of the audience,” says Wisbey. “At its core, there is a perception from most marketers that men are less attractive as a target than women. And it really goes beyond the outdated research that indicates women make the majority of purchases in groceries or furniture. It truly is a perception that is driven by the way men are portrayed in popular culture as irre-

sponsible, meatheaded buffoons — think *Family Guy*, *Two and a Half Men*, and *The Simpsons*.

“The end result is that many buyers see a male-dominated station as not viable for adult business. So we’ve spent a good deal of time repositioning the role that men play in the household as a father, a husband, and a purchaser. Beyond that we point out that when a station is 70 percent male, it means it is 30 percent female. We deliver 200,000 women weekly who can’t be reached on the AC stations.”

At the end of the day, says Wisbey, KISW produces results. “A lot of that has to do with the way that we interact with our audience,” she points out. “We have 11 primetime jocks! From BJ to Ryan Castle to *The Men's Room*, we have personalities that engage our audience. So our effort is to find unconventional ways to convert that engagement with the station to interaction with the client’s brand. We’ll use endorsements, entitlements to core features in each show, experiential assets, and digital integration to create an experience no other music station in the market can.”

Richardson notes that between the shows, having a successful station means more than simply flipping on the music switch. “You have to know the city you live in, and what your listener expects from you,” he says. “Great rock stations, or any format for that matter, can be very different from one part of the country to another. Style, era, coalition of sound, and texture all play a role. So does heritage in a market.”

Hutchison agrees: “The talent is what brings together the sound of KISW. They all work very hard to provide the very best shows each day. I always see them here well before and well after their shows. They not only deliver a great on-air product, but work as hard at providing an incredible website with really rich content. They’re passionate about their work, and it shows every day.

“Just as important, they are backed up by an incredible support team who really work their asses off to make sure nothing but the best comes out of the speakers and makes it to the website. They all love what they do, and, as important, they hold each other accountable for keeping the product the very best. In addition, they have fantastic leadership from Dave Richards, Marketing Director Brian Thorpe, and Jen Wisbey.”

Hutchison continues, “The team at KISW is very big on community events, and the longevity of the staff fuels the relationships with local listeners. KISW continues to have many community events each year, ranging from its famous concerts like [summer show] *Pain in the Grass* to *Holiday Hangover Ball* and *Rock Girl Gala*, and *The BJ Shea Comedy Riot*.

“We are most proud of our contributions back to the community. ‘Rock Out Hunger’ has raised over 120,000 pounds of food, and continues to be Washington state’s biggest one-day food-collection event. Our most recent endeavor is our beer, a specially produced *Men's Room Original Red*, brewed by a local brewer here in Seattle. We have raised over \$150,000 to date for the Fisher House, a very special organization that provides housing for military families during hospitalization for an illness or injury. As an example, you can now find *Men's Room Original Red* in more than 1,600 locations all over the state of Washington. That would not happen if there were not passionate fans supporting and interacting with KISW daily.” **INK**

Send a note to Jack Hutchison at [jhutchison@entercom.com](mailto:jhutchison@entercom.com)  
Check out KISW on the web at [www.kisw.com](http://www.kisw.com)



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# The Annual Radio Ink Book Of Lists

It's become a tradition at *Radio Ink*: In the last issue of the year, our *Book of Lists* offers a rundown, or in some cases a countdown, of the year just past, with lists of top billers, largest radio deals, and more. But this time we're doing it a little differently: A number of leading industry figures have given us their predictions and prognostications, to go along with the story told by the stats. Take a look at what they have to say — some of it may surprise you!

## List Of 2012 Prognostications

### What will be the biggest surprise in the radio industry in 2012?

More industry cooperation on major projects. Wall Street and Madison Avenue will discover radio is not dead, and Pandora and Sirius XM will tell us that profitability is "just around the corner."

### Do you think we will see any large-scale radio station transactions in 2012?

Yes, there will be more activity in the industry.

### What will be the biggest technological breakthrough for radio in 2012?

I'm a bit biased here, but I'm convinced the HD Radio app we are developing for smartphones and, later, auto dashboards will be an incredible game-changer.



Emmis Communications  
Chairman and CEO John Smulyan

**What is your prediction for the economy for 2012?** With one caveat — that Europe doesn't disintegrate — the U.S. economy will slowly improve, with GDP up 3 percent.

**If the word "flat" was the catchword for the radio economy in 2011, what will be the catchword in 2012?** Up percent, same as GDP.

### Who will win the Republican nomination and the 2012 presidential election?

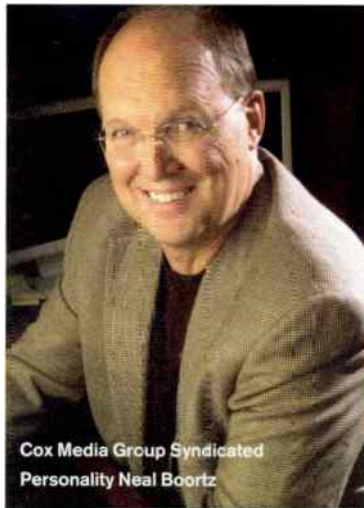
Mitt Romney and Barack Obama.

**Who will win the Super Bowl?** Green Bay, and a great game in Indianapolis!

**What team will Andrew Luck wind up playing on?** Indianapolis, where he will spend several years learning under Peyton Manning.

**Who will win the NCAA national championship?** North Carolina.

**Give us a surprise prediction on any topic.** Herman Cain and Rick Perry will end up doing a talk show together on radio.



Cox Media Group Syndicated  
Personality Neal Boortz

**NEAL BOORTZ'S  
2012 POLITICAL  
PREDICTIONS**

**Who will be the top three Republican candidates?** Mitt Romney, Newt Gingrich, and Rick Perry.

**Who will be the Republican nominee?** Mitt Romney.



U.S. Senator  
Marco Rubio

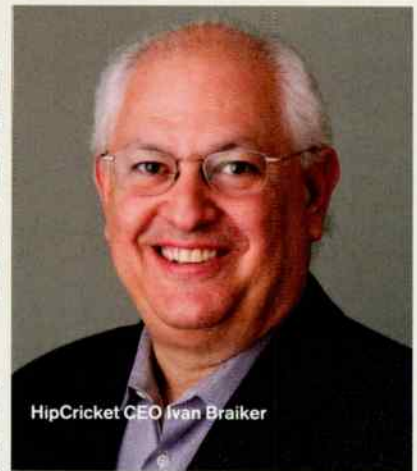
**Who will be the Republican VP pick?** Marco Rubio.

**Who will win the election?** Romney/Rubio.

**What will be the biggest political surprise of 2012?** The push for a viable third party in light of Congressional inaction.

**2012 MOBILE PREDICTIONS**

By Ivan Braiker



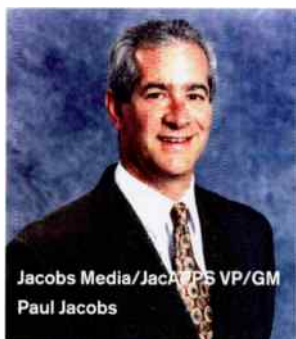
HipCricket CEO Ivan Braiker

1. Applications helped mobile content go mainstream. Everyone wanted an app, and everybody received one. From the smartest smartphone to text-message apps in India, apps have defined mobile in 2010 and 2011, with Apple, Google, and nearly everyone else hedging their bets this way. Expect the app bubble to deflate in 2012 as the mobile Web makes its comeback with HTML5.

2. This holiday season could be one of the biggest mobile commerce events yet, with more people turning to their smartphones or tablets to buy gifts this year than ever before. EBay has already seen a ton of traffic from mobile phone usage and is expecting even more this holiday season. This trend will continue in 2012.

3. Hispanic will define the next great U.S. mobile service. According to Forrester, 55 percent of Hispanics are "SuperConnecteds" — these are the most sophisticated users of mobile phones who access the Internet at least weekly and do multiple advanced activities monthly or more often (versus 34 percent of non-Hispanics). In 2012 Hispanic will help define the mobile Web, and mobile will be a great platform to reach this audience.

4. Personalization and privacy will increase the effectiveness and credibility of mobile marketing. As technology continues to evolve, mobile marketing will become increasingly personalized and relevant. The increased adoption of permission-based marketing, along with the introduction of regulations, will help overcome the perception that mobile advertising is nothing but spam. Mobile will be the only truly conversational and measurable medium that can lead to an actual, real-time increase in business-to-consumer transactions.



Jacobs Media/Jacobs PS VP/GM  
Paul Jacobs

**Five App Trends To Watch For In 2012**

By Paul Jacobs

1. **Multiple apps per station.** Single-function apps will emerge — sports stations will have apps that provide scores, CHR stations will have apps just for music and lifestyle information. Stations will create apps for ski conditions or surf reports.

2. **Sharing, sharing, sharing.** The smartphone is the center of people's digital universe. Content comes in, but also will go out. Station apps will enable full sharing

of a station's content, be totally integrated with social networks, etc.

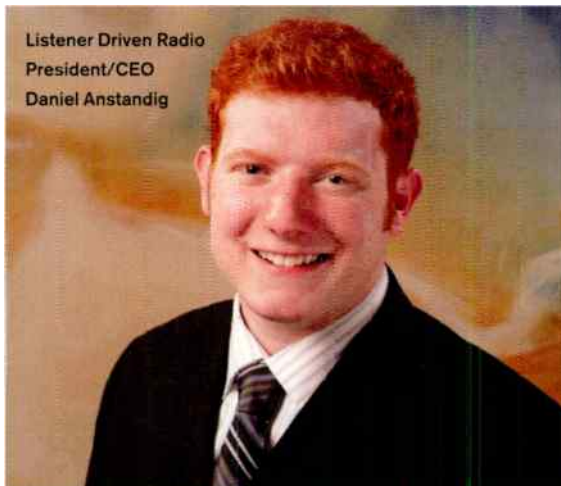
3. **Lifegroup shopping experience.** Stations will provide Groupon-like platforms targeted specifically at their audience. Rock stations will provide a scalable discount program for bars, concerts, sporting activities. AC stations will provide female-specific offers. Something that Groupon can't do.

4. **Advertising solutions.** Stations have already begun providing solutions for advertisers via sponsored content inside of apps, and many are considering providing apps as part of their digital solutions package.

5. **Geolocation shopping.** Imagine walking by a coffee shop and a station's app fires off a push message with a coupon for that store. It will be the death of the 60-second spot, but a new, scalable revenue platform will emerge.







Listener Driven Radio  
President/CEO  
Daniel Anstandig

## EIGHT TECH IDEAS TO WATCH FOR IN 2012

By Daniel Anstandig

- 1. Dayparting of digital ads, similar to the strategic dayparting traditional media has done for generations.** Digital marketers are already dayparting many ads. Watch for this to go from a "special order" to a normal expectation in 2012.
- 2. Testing of the legal boundaries around media outlets "owning" the Twitter and Facebook pages of popular personalities will happen in 2012.** Already there have been a number of lawsuits surrounding employees "taking their followers with them." We will certainly hear more about this topic in boardrooms soon.
- 3. Optimization of e-mail communication.** Google's gmail (and its enthusiastic users) have made huge strides in their development of time-saving filtering and e-mail management tools. Watch for new development in the world of e-mail management this year.
- 4. Social media will become a key metric of success for personalities, shows, and brands.** The number of followers, fans, and, most importantly, the amount of Web traffic generated on owned-and-operated sites from social sites.
- 5. Content hives will emerge at radio and television stations that are serious about their digital future.** That is to say that stations will create "hubs" where groups of people can create and moderate content for their sites and social assets.
- 6. Crowdfunding will continue to grow for radio.** Services will continue to be developed that allow listeners to influence radio station programming in real time. Watch for developments in this space on mobile and outside of music radio too.
- 7. Authentic identity of Internet users will become a bold topic in most digital agencies.** It will become more important in the digital space that users are authenticated against their true identity.
- 8. Social competition will continue to emerge.** While Facebook will most certainly continue as the leading brand in the social space in 2012, new competition (besides Google+) will emerge in 2012.

## Five Programming Predictions For 2012

By Alan Burns



Burns & Associates  
CEO Alan Burns

- 1. Some companies will follow Clear Channel into more centralized programming structures. Those with less debt and who compete with the majors will focus on and highlight more live local service.**
- 2. News and talk will continue to explode on FM.**
- 3. Sentiment will increase for offering some level of performance royalty in return for reduced music streaming rates.**
- 4. The industry will continue to need a massive, coordinated effort at the top to sell radio, rather than specific radio stations, to the advertising community.**
- 5. Someone will outsource all programming and air talent to India; all the jocks will be named Bobby.**

## TOP 10 RADIO DEALS OF 2011

Price	Buyer	Seller	Stations
\$2.4 billion	Cumulus	Citadel	229
\$740 million	Cumulus	Cumulus Media Partners	34
\$505 million	Hubbard Broadcasting	Bonneville International	17
\$198 million	Merlin Media	Emmis	3
\$119 million	Millennium Radio Holdings	Millennium Radio Group	11
\$23.46 million	Media Americas Corp.	Peter Davidson	2
\$16 million	Riviera Broadcasting	Riviera Broadcast	2
\$15.8 million	WRMF-FM LLC	PBB Licenses LLC	1
\$11 million	Townsquare Media	Double O Radio	26
\$9 million	Entercom	Aloha Trust	1

Source: BIA/Kelsey

## Top 10 Radio Groups By Revenue

Rank	Group	2010 Revenue
1.	Clear Channel Communications	\$2.5 billion
2.	CBS Radio	\$1.4 billion
3.	Cumulus Media	\$1 billion
4.	Entercom	\$415 million
5.	Cox Radio Inc.	\$385 million
6.	Univision	\$334 million
7.	Radio One Inc.	\$238 million
8.	Emmis Communications	\$185 million
9.	Hubbard Radio	\$177 million
10.	Salem Communications Corp.	\$170 million



Source: BIA/Kelsey

## TOP BILLING RADIO STATIONS OF 2010

Station/Market	Format	Billed	Owner
WTOP/Washington (9)	News	\$57.2 million	Bonneville International
KIIS-FM/Los Angeles (2)	Top 40	\$43 million	Clear Channel
WCBS-AM/New York (1)	News	\$49 million	CBS Radio
KFI-AM/Los Angeles (2)	News/Talk	\$45 million	Clear Channel
WLTW-FM/New York (1)	AC	\$44.3 million	Clear Channel
WHTZ-FM/New York (1)	Top 40	\$43 million	Clear Channel
WBBM-AM/Chicago (3)	News	\$42.5 million	CBS Radio
WINS-AM/New York (1)	News	\$41 million	CBS Radio
WFAN-AM/New York (1)	Sports	\$40.5 million	CBS Radio
KROQ-FM/Los Angeles (2)	Alternative	\$39 million	CBS Radio

Source: BIA/Kelsey



## TOP-PAID RADIO PERSONALITIES

Forbes magazine ranked these well known personalities in their 2011 list of most powerful celebrities. Income comes from radio and other sources.

Howard Stern	Sirius XM	\$76 million
Rush Limbaugh	Premiere Radio Networks	\$64 million
Ryan Seacrest	Premiere Radio Networks	\$61 million
Glenn Beck	Premiere Radio Networks	\$40 million



## TOP 10 NEWS/TALK RADIO HOSTS OF 2011

According to *Talkers* magazine:

1. Rush Limbaugh
2. Sean Hannity
3. Michael Savage
4. Glenn Beck
5. Mark Levin
6. Dave Ramsey
7. Neal Boortz
8. Laura Ingraham
9. Mike Gallagher
10. Jerry Doyle

## Top 10 Talk Radio Stories Of 2011

According to *Talkers* magazine:

1. 2012 presidential race
2. Economic crisis
3. Occupy Wall Street movement
4. Arab Spring
5. Health care reform
6. Public worker unions battle
7. Iran nuclear weapons program
8. Deaths of Osama bin Laden and Moammar Qaddafi
9. Penn State scandal
10. Talk media blamed for Arizona shootings

For more information about talk radio's year in review, visit [www.Talkers.com](http://www.Talkers.com).

## Top 5 Fox Sports Radio Promotions Of 2011

By Alexa Konstand

### 5. 20 Trips in 20 Days with the Loose Cannons

Fox Sports Radio and the Loose Cannons teamed up with the Outrigger Reef on the Beach to provide listeners with 20 chances to win the ultimate spring getaway — a Waikiki weekend for two this May on the Hawaiian island of Oahu.

### 4. Christmas in July with Petros & Money

Petros & Money welcomed hundreds of fans to the new downtown L.A. Hooters for a "Christmas in July" event that included a live broadcast, a visit from "Big Game" James Worthy, and a prize giveaway.

### 3. 20 TVs in 20 Days with Dan Patrick

The *Dan Patrick Show* gave away 20 42-inch Westinghouse Digital LED HDTV's from the middle of February until the middle of March. Thousands of applicants entered the contest daily by listening for Fritz's "Mock Headlines" and then entering them on DanPatrick.com.

### 2. Petros & Money's Crappy Holiday Gift Swap

Bring a gift, get a gift was the premise for KLAC-AM/Fox Sports L.A.'s Inaugural "Petros & Money Crappy Holiday Gift Swap." Over 700 listeners packed Spaghettini Grill and Lounge in Seal Beach, CA to enjoy a live broadcast with Petros & Money, as well as live music and a buffet dinner.

### 1. Paralyzed Veterans of America Radiothon



AM570 FOX Sports LA raised nearly \$100,000 during the fourth annual Paralyzed Veterans of America live radiothon and online auction. Celebrity participants included NFL Hall of Famer Eric Dickerson, Lakers legend James Worthy, NHL Hall of Famer and L.A. Kings President Luc Robitaille, model and TV personality Leeann Tweeden, L.A. Lakers guard Shannon Brown, and comedian Adam Carolla.



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Broadcaster helps radio traffic reporters easily construct a report using the real-time, robust traffic content. With the touch of a few buttons, the traffic reporter has access to real-time traffic data via flow data powered by Radiate Media and the Departments of Transportation, as well as probe data and an additional layer of precise, high-speed information. Incident and event data is provided by our fully-staffed operations centers and includes 24/7 technical support.

#### ► **CommuteVantage™ - Solutions for Television**

CommuteVantage provides television affiliates with a customizable real-time traffic data delivery system - graphics can be updated live on-the-air. Options include 2D and 3D maps, enhanced in-car view, integrated video, incident reporting and gadgets for travel times, overviews, compass and mass transit.

#### ► **TrafficOne® - Solutions for Web & Mobile**

TrafficOne provides broadcasters pre-configured, white label web and app solutions, enabling the seamless integration of mapping, routing, search, commute management, sponsored and valuable content, and multiple alerting platforms including HTML email, text email, voice phone call and SMS text message.

#### ► **Radiate Media Digital Solutions:**

- » RadiatePublisher™ - Digital Publishing & Content Management System (CMS)
- » Radiate MarketPlace - Business Directory Connects Local Businesses with Local Customers
- » RadiateLocal™ - Online Local Advertising Platform



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**MRS. MACARTHUR ... CAN YOU HEAR ME NOW?** "I have the entire unit here, and we're ready to sing 'Happy Birthday' to the General!" In this picture from the 1940s, an unnamed NBC radio exec appears with Armed Forces Radio personnel.

**SEARCH YOUR ARCHIVES** Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say mature?) photographs of people, stations, or promotions to use on our 31st page. All photos will be returned, but please LABEL them with identifying captions, including a return address and contact name. Mail to: Editor, *Radio Ink*, 1901 S. Congress Ave., Ste. 118, Boynton Beach, FL 33426.



# Radio isn't getting its fair share.

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