

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE<sup>SM</sup>

# RADIO **INK**



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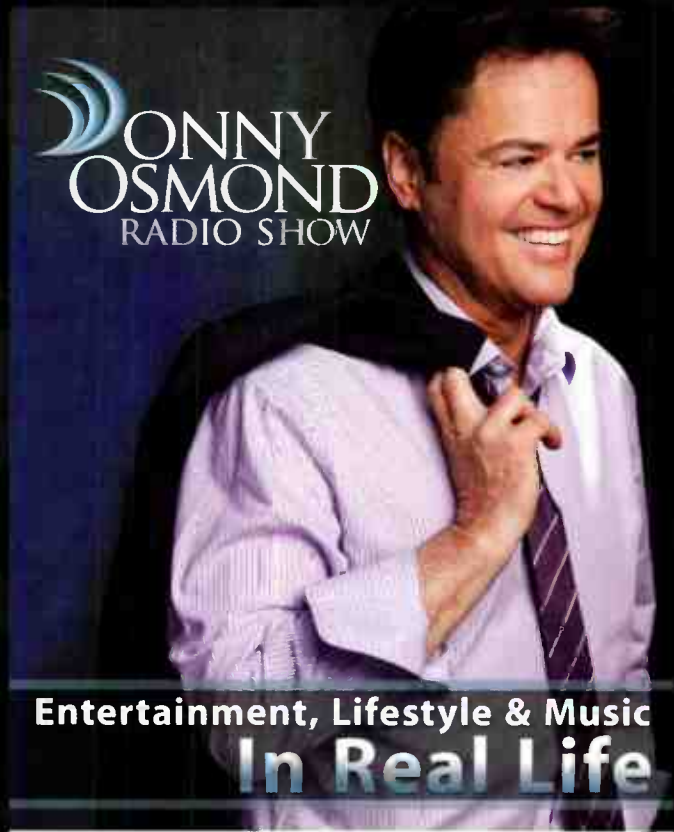
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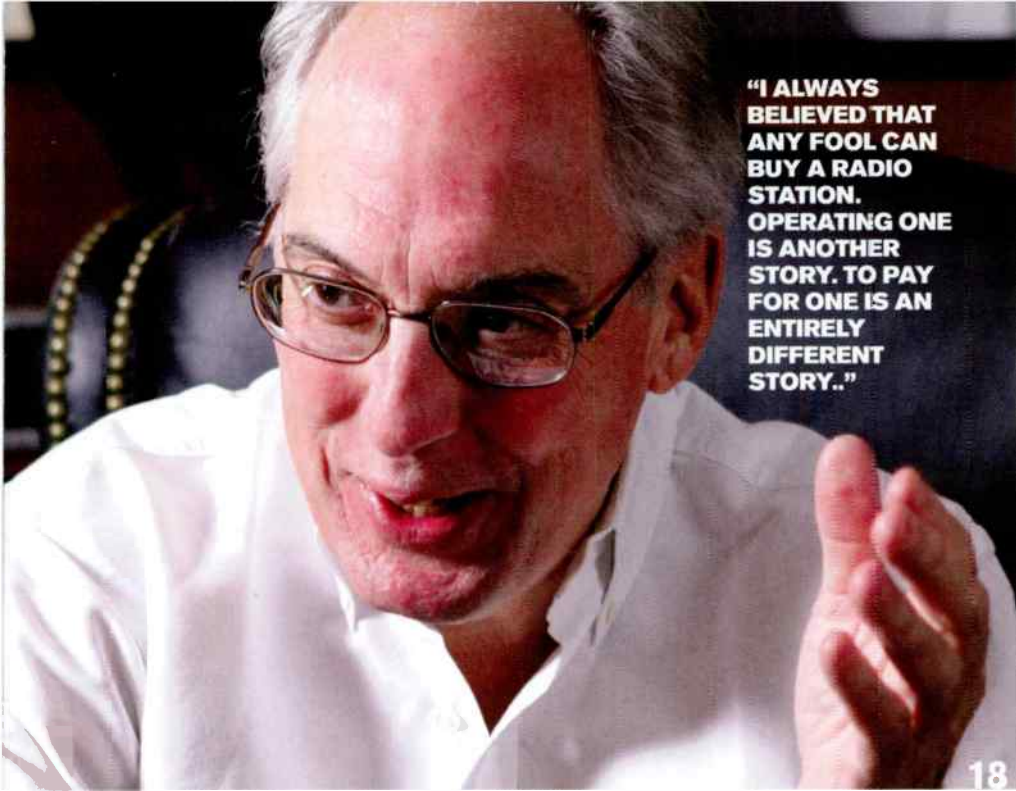
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**"I ALWAYS BELIEVED THAT ANY FOOL CAN BUY A RADIO STATION. OPERATING ONE IS ANOTHER STORY. TO PAY FOR ONE IS AN ENTIRELY DIFFERENT STORY.."**



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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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## FEEDBACK:

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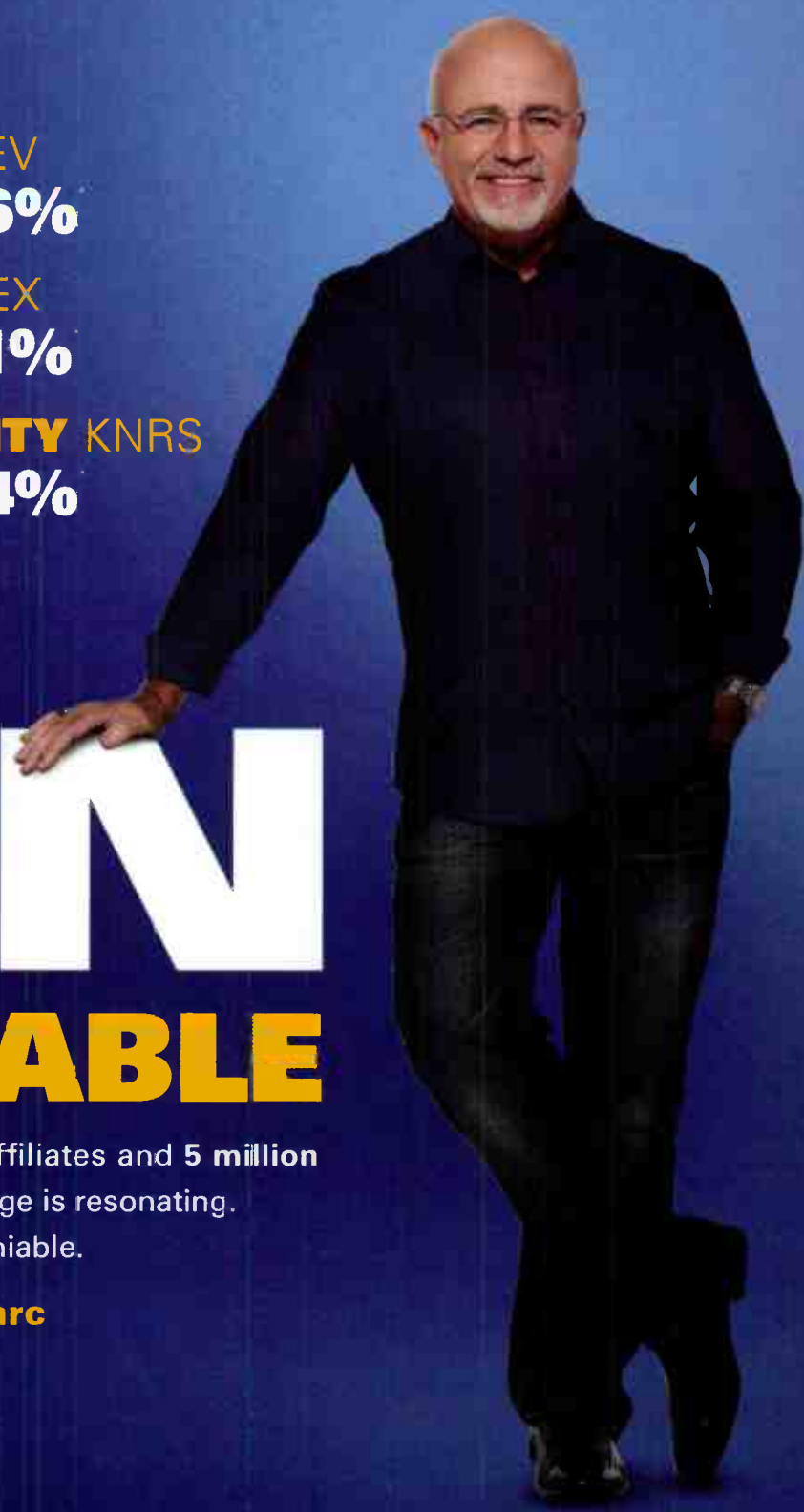
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# What Have You Done For Me Lately?

**TO REACH ME, WRITE:**

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It never dawned on me that I'd someday publish a magazine about radio, nor did it dawn on me that someday I'd be writing a message that celebrates the start of the 20th year for Radio Ink.

Like you, I'm a passionate radio geek. Like you, I love radio, love the business of radio, and love to watch how radio can impact the lives of listeners and advertisers. That passion began as a 14-year-old boy who got thrown into an airshift by accident. I clearly remember my first words on the air — which were accidental because the mic was on when it wasn't supposed to be. Later, on a better commercial station, when I was hired to run the Sunday-morning church tapes, I would practice over and over again for my one ID per hour. After all, I was on a station that mattered. I had fallen head over heels for radio, and the dream of being the voice coming out of the speakers. And like time-machine travel, I find myself here 42 years later — half of which has been spent doing a magazine for radio.

Though we all seem to have our own plans, I've found that those plans rarely work out the way we expect. I was in New York visiting a magazine publisher because my ads weren't working. Two hours later, I had met with the owner and shaken hands on a deal to buy the magazine. I published it for about three years and then, in 1992,



changed the name to Radio Ink. I guess God's purpose was bigger than my own. I never would have imagined myself creating a radio magazine for two decades of my life.

I never stopped to think about what I would say when my magazine hit 20 years old, and though I'd like to offer some profound words, I'll spare you the pain.

Over the course of the next 12 months, this magazine will celebrate its heritage with a look back over the industry, replaying some content from previous issues and some stories from the past 20 years. I'm not one to dwell on the past. The future is much more interesting. But coming this summer, at the actual date of our launch, we'll do a special anniversary issue. Maybe by then something profound will emerge.

Though the past offers good lessons, what matters most is "What have you done for me lately, Eric?" Therefore, rather than dwelling too much on the past, the majority of our content will always be devoted to doing what we love most: giving you ideas to improve your station, your people, and your bottom line. **INK**

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

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# 20 Years Of Radio Ink

In 2012, *Radio Ink* turns 20 years of age — Bill Clark of Shamrock Communications was our first cover subject, back in 1992. In each issue this year, *Radio Ink* will flash back through pages of previous issues to see what was going on and who said what along the way.

## WHAT THEY SAID IN RADIO INK....

### JUNE 7, 1993

Capital takes a long time to procure, and when you disappoint the capital markets, it dries up immediately. Coupled with the general economic decline in 1991, we ended up with an environment that was difficult for a lot of people. But it really didn't come as a surprise to us.

Bob Sillerman  
Chairman/CEO  
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### JUNE 20, 1995

I'm hoping the craziness of the '80s was an aberration, even if it did put a lot of good broadcasters out of business and ruined the lives of many people. Bankers and investors have a spreadsheet mentality, and what we've seen is an overcorrection.

Bob Fuller, President/CEO  
Fuller-Jeffrey Broadcasting

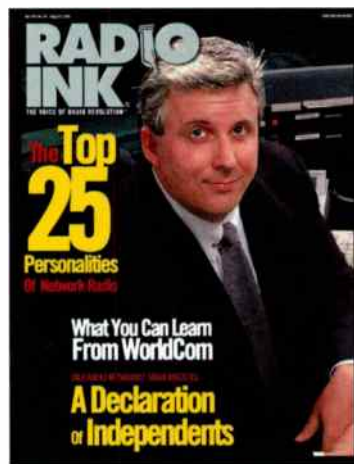
### JUNE 6, 1997

We've gone from an industry that was into self-actualization to an industry that's into self-aggrandizement — where bigger is better, and where bragging rights and ego are getting in the way of what used to be professionalism in radio broadcasting.

Ed Christian  
President/CEO  
Saga Communications



**In 1992, Val Maki was named *Radio Ink* Broadcaster of the Year.**



I started writing for *Radio Ink* before *Radio Ink* was



born — 250-plus articles and columns over the past two decades. With the editorial support of hundreds of knowledgeable contributors, RI continues to keep faith with its original mission: to be “The Pulse of Radio,” RI’s original name. When it comes to staying in touch with everything affecting and/or threatening the radio industry, we should all give thanks to its founder, Eric Rhoads. Congratulations, Eric, on the 20th anniversary of *Radio Ink*. Onward....

Dave “Giff” Gifford

### Fun Fact From The FCC

There have been six chairmen of the FCC since the beginning of *Radio Ink*

Julius Genachowski	2009-Present
Kevin J. Martin	March 2005-January 2009
Michael Powell	January 2001-March 2005
William Kennard	October 1997-January 2001
Reed Hundt	November 1993-November 1997
Alfred Sikes	August 1989-January 1993





# Radio's Elite Lack Vision

**W**e weren't allowed to choose our classes in school when we were young. The school chose the curriculum for us. In later years we were allowed to choose a few electives, and then finally, in college, we were allowed to select the subjects we wanted to study. But that established system of education, once tried and true, has stumbled in recent years.



Old Guard educators are trying to turn back time, blaming today's parents, criticizing students, whining about China, and being generally disgruntled. God help you if you suggest to an educator that their system might need a major overhaul, a re-think, a new incarnation. They shout, "We just need more money. We've got plenty of good ideas. We're experts. Just give us more money and let us do our jobs."

Society has changed. Shouldn't our methods of education change with it?

Stanford University professor Philip Zimbardo said recently, "There is a disaster recipe developing among boys in America dropping out of high school and college. And it's not simply poor performance. One of the problems is, a recent study shows, that by the time a boy is 21, he has spent at least 10,000 hours playing video games by himself, alone ... They live in a world they create. They're playing [*World of Warcraft* and these other games ... Their brains are being digitally rewired, which means they will never fit in a traditional classroom, which is analog: somebody talks at you without even nice pictures. Meaning it's boring. You control nothing ... Disaster. These kids will never fit into that. They have to be in a situation where they are controlling something. And school is set up where you control nothing."

And therein lies the true threat of Pandora: Pandora is willing to empower the listener. Old Guard radio is not. Radio is not limited by its technology. It is limited by a lack of vision and courage.

Can you think of ways your station might put elements of the listening experience into the hands of the listeners? If you can't think of ways to do it, Pandora will likely eat your lunch, kick your Cocker Spaniel, and take away your birthday. Not this year. Not next year. But someday.

Listeners have always been able to punch a button and select a different station. But today's listeners expect more influence, more involvement, more control. Will your station give it to them?

I hear your thoughts. You're saying, "Give me an example of what you're talking about."

Now hear my thoughts. I'm saying, "No, I'm not walking that road today. I've already been down it. If I suggest 10 different ways you might give more control to your

audience, you'll merely curl your lip 10 different ways and say, "That would never work."

I have a client in a major market. We've worked together for about six years. Our relationship began with my evaluating his media plan and his ad copy. I was shocked by what I saw. "John, your in-house media buyer is doing a remarkable job," I said. "You're spending your entire bud-

get on radio, and the schedules are a work of art. You've got 52 percent market reach 18+ with a weekly frequency of 3.9, and your cost per person/per year is below what I would have expected. I can't improve your media buying. But your copy is atrocious, cliché-ridden, and predictable. Let me change your message, and we'll double the size of your company within three years."

John had hired three different award-winning ad agencies during the previous three years, and none of them could improve his annual sales volume. John's company was flat, flat, flat. But it didn't have to be.

The company is now three times as big as it was the day John and I met. And John recently said to me, "Roy, how is it that no one in radio seems to understand how to use their tool?"

"What do you mean, John?"

"Well, when I go to the station to record the scripts you send me, they always read the scripts and tell me I'm making a horrible mistake. They offer to rewrite the scripts for me at no charge. They plead with me not to run the ads. They say the ads are hurting my image and that everyone is making fun of me."

"And that doesn't bother you?"

John shook his head sadly. "I've noticed over the years that the ads that alarmed them most were also the ads that produced the best results for me." John wasn't laughing. He was seriously troubled. "How can these people know so little about the thing they're selling?"

So no. I'm not going to suggest different ways you might put some control into the hands of your listeners. I'm bringing the problem to your attention simply because I don't want to see your lunch get eaten, your Cocker Spaniel kicked, or your birthday taken away.

I like you. I want you to win. I'm your biggest fan. Does it surprise you that I'm teaching radically different principles of ad writing today than I was teaching in 2003?

I'm listening to the sound of changing times.

Are you? **✖**

## QUICKREAD

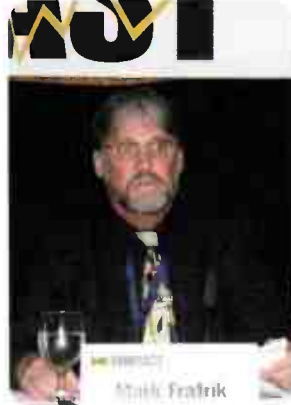
- Listeners expect to control their radio experience.
- Pandora is willing to empower the listener. Old Guard radio is not.
- How can your station put elements of the listening experience in the hands of your listeners?

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

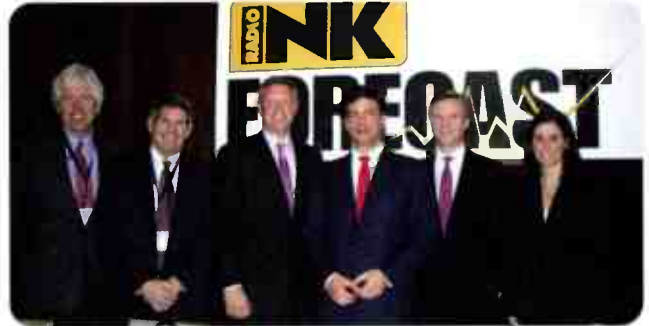
Radio Ink presented Forecast 2012 on December 6, 2011 at the beautiful Harvard Club in New York. Below are some images from the event, and from the cocktail reception held after the conference to honor *Radio Ink's* 40 Most Powerful People in Radio.



Forecast 2012 co-chair Greater Media Chairman/CEO Peter Smyth delivers his opening remarks.



BIA/Kelsey VP Mark Fratnik, on the "Economic Forecasting: Revenue Expectations for 2012" panel.



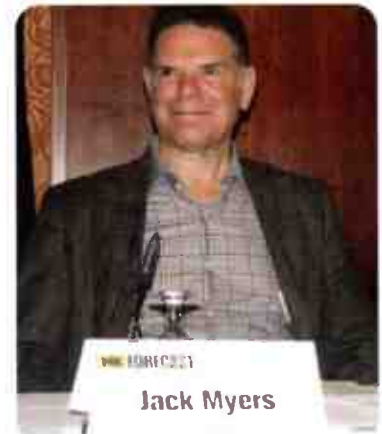
Leadership Speak-Out: (l-r) Greater Media Chairman/CEO and Forecast 2012 co-chair Peter Smyth, Emmis Communications Chairman/CEO Jeff Smulyan, Cox Media Group President Doug Franklin, Entercom Communications President/CEO David Field, and Cumulus Media Chairman/CEO Lew Dickey, with panel moderator Wells Fargo Securities Director/Equity Research Marci Ryvicker.



Thomas O'Neill of O'Neill & Associates moderates the Forecast panel "Political Money: How to Maximize Radio's Potential for 2012 Dollars."



Radio Ink EVP/Radio Deborah Parenti greets the audience at Forecast 2012.



Media Advisory Group Chairman and Forecast 2012 co-chair Jack Myers.



Eduardo Caballero with Media Advisory Group Chairman Jack Myers. Caballero, a pioneer in the Spanish-language radio rep business, will serve as Honorary Chair of *Radio Ink's* Hispanic Radio Conference in March 2012.



CNBC anchor and Cumulus Media syndicated personality Larry Kudlow keynotes Forecast 2012.



ESPN SVP/Production, Business Divisions Traug Keller at the "Close-up on Revenue Initiatives" panel.





Wells Fargo Securities Director/Equity Research Marci Ryvicker moderates Forecast's "Leadership Speak-Out" group heads' panel.



Former New York Gov. Eliot Spitzer (l) is interviewed at Forecast by Dial Global talk personality Michael Smerconish.



Radio Ink Publisher Eric Rhoads with Clear Channel Communications CEO Bob Pittman, who ranked number one on Radio Ink's 2011 list of the 40 Most Powerful People in Radio.



InterTech Media CEO Frank Murray shares a laugh with ESPN SVP/Production, Business Divisions Traug Keller at the "Top 40" reception, sponsored by InterTech, Forecast Platinum Sponsor.



Seen here are (l-r) Cumulus Media Chairman/CEO Lew Dickey and EVP/COO John Dickey, Radio Ink's Eric Rhoads, Cumulus EVP/COO Jon Pinch, and McVay Media President Mike McVay.



CBS Radio SVP/Sales Training Sheila Kirby, Local Focus Radio President Kay Olin, Greater Media VP/Corporate Communication Heidi Raphael, and Radio Ink EVP/Radio Deborah Parenti.



Radio Ink Publisher Eric Rhoads (l) with WBEB/Philadelphia owner Jerry Lee — recipient of Radio Ink's Lifetime Leadership Award — and United Stations Radio Networks Chairman/CEO Nick Verbitsky. USRN was the Forecast Bronze Sponsor.



Clear Channel Communications CEO Bob Pittman (l), digital media expert and USRN personality Shelly Palmer, and Emmis Communications Chairman/CEO Jeff Smulyan.



Local Focus President Kay Olin (l) with Greater Media VP/Corporate Communication Heidi Raphael and Radio Ink VP/Associate Publisher Lois Chooljian.



Radio Ink Publisher Eric Rhoads (l) with Eduardo Caballero, along with Francisco Montero of Fletcher, Heald & Hildreth, Forecast Gold Sponsor.



Radio Ink Publisher Eric Rhoads and Ken Williams, co-CEO of Dial Global, Forecast Silver Sponsor.



Radio Ink's Eric Rhoads with Talk Radio Network COO Bill Crawford.



# How To Have A Successful 2012

## QUICKREAD

- Don't wait to make sure your year gets off to a good start. Q1 planning should begin in August.
- Spend time in the field with your sellers.
- Seek out and hire sales superstars.
- Focus and specificity are keys to success.

**H**appy New Year, and welcome to 2012! Now that the budgets are locked in and the holidays are behind us, it is time to get back to work and make sure the first quarter meets and exceeds all expectations.

My very first sales manager always said about this time of year, "So goes first quarter, so goes the rest of the year!" He was right. This is a pivotal time, and if you get a jump on the year now, you can eliminate the need to desperately scramble to catch up in the many months to follow.

So, to help you kick off first quarter right, I am going to share some of the ways top-notch managers ensure a successful Q1.

**Don't wait until January to make sure you are off to a good start.** OK, this tip may be a bit late for this year, but it's early for next! Put a note in your calendar right now for August 2012 that will remind you that first quarter prep starts in August.

**Share your expectations with everyone.** The best managers realize it takes a team effort for the sales process to flow correctly, and the lone wolf salesperson doesn't work in today's world. It is just not enough anymore to get a client or prospect to say yes.

**Measure the work, not just the outcome.** Begin by setting clear expectations for the kind of work your team

must achieve, and then keep your eye on these key performance indicators. This will give you greater insight into how your team is doing and allow you to make adjustments as necessary.

**Get out in the field.** Go on as many appointments as possible with your salespeople. Although we are specifically focused on hitting first-quarter budget right now, developing your salespeople is the best way to guarantee long-term success and have many strong first quarters to come.

**Get specific.** Focus is one of the keys to success — make sure your salespeople have it. Help them to concentrate on a specific category, event, or key performance indicator, to give them a strong sense of direction.

**Eliminate all the distractions.** Too many ringing bells will frustrate your sellers and distract them from goal attainment. Once you have set the goals and narrowed their focus, don't get in the way by throwing more out there and taking them off track.

**Celebrate the victories.** Of course, this is a good idea all year round, but the activity slowdown from fourth quarter to first may bring morale down with it if you are not careful. Celebrate the successes as a way to motivate your people and increase activity.

**Meet with your salespeople one-on-one.** Don't rely solely on your sales meetings to communicate with your sellers. Schedule individual meetings with each person, every week. Use these focus meetings to share your expectations for 2012, listen to theirs, and develop their talents for sales. When you invest time in developing an individual's strengths, you can grow them 10 times!

**Hire superstars.** It all starts with talent, so make sure you tip the scales in your favor and claim an unfair advantage in first quarter. Remember Jim Collins' philosophy: "Good is the enemy of great." Greater talent gives you greater potential for success. Don't settle for hiring "good people."

**Show some urgency.** It's easy to fall into the trap of letting a week or so go by after the holidays before you regain full speed and get back to business. Without sacrificing strong execution, work to pick up the pace and move a little faster.

A successful first quarter doesn't just happen. You have to make it happen, and you have to start now. I have given you 10 ideas to kick off your new year right and set the pace. What are you going to do to ensure that your team has a successful first quarter? **INK**



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# 'Stupid And Cheerful'

With New Year's resolutions still fresh in mind, I asked clinical psychologist and longtime talk show host Dr. Joy Browne to tailor some of her on-air wisdom for her radio colleagues, on how to program a less stressed, more successful career in 2012.

## Could you offer a few thoughts on getting the New Year off to a good start?

First of all, you control the things you can control and let the rest go. Believe it or not, making your workspace, whether it is a cubby or office or studio, clean, neat, and comfortable can really help. A picture of a loved one, flowers, a particular award, or something that signals, to you and everybody else, that "This is my space."

Analyze your situation. If you always feel rushed, try getting into work a little early, or have your favorite tea on hand. It may seem superficial when everybody is driving you crazy, but you control the things that you can control. Make your own environment a welcoming, calm, personal space. Not only does it send a message to everyone else, but it sends one to you.

From a management standpoint, if you are asking someone to take on more work or saying there isn't going to be a bonus or, God forbid, laying people off, make it a little more human and a little less troublesome. Sometimes managers feel like the only way they can get through the difficulty is to kind of disassociate. That sends the wrong message, not only for the person you are dealing with directly, but it has a rippling effect, because people talk.

You don't have to be an enlightened manager when you are giving bonuses, vacations, and free dinners. Good managers are good managers when things are crummy, and they are still able to inspire people, to lead people, to motivate people. Managers need to control the things they can control as well, which is attitude. Catching people doing things right is easy to forget to do when the budget crunch is on.

## You frequently refer to a "stupid and cheerful" philosophy, especially regarding dealing with difficult people. How does that work in the office?

I am a great fan of "stupid and cheerful." If someone says something negative, instead of responding, "Oh my God, I can't believe you said that," turn it around. Try saying, "It's so helpful to have somebody give me feedback." If you just take the superficial approach to things that may be hurtful or insulting, it makes the other person do the heavy lifting. If they really want to criticize, they are going to have to do more work.

So if you respond to, "Gee, you look tired," with, "It's because I have too much to do here," you took on all of the work. If someone is trying to insult you, let them do the work. And if that wasn't their intention, a negative reply just might have cost you an ally. Keep your response neutral, simple, and "stupid"!

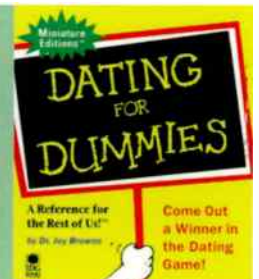
## Tell us about the worst manager you ever encountered.

Back in the early days, when I first got started, someone came into my studio and was smoking. I said, "You have to get out of here." He said, "I am your boss." I said,



### JOYFUL STATS

- Dr. Joy Browne has been helping people since 1978, and has been with the WOR Radio Network for 15 years.
- She has a Ph.D. from Northwestern University.
- She has authored the following books: *Dating for Dummies*, *The Nine Fantasies That Will Ruin Your Life*, *Dating Disasters*, *Getting Unstuck*, and *It's a Jungle Out There, Jane*.
- Find her on Facebook: <http://www.facebook.com/pages/Dr-Joy-Browne/>.
- Browne is ranked No. 10 on the *Talkers* list of the "25 Greatest Radio Talk Show Hosts of All Time."



"You can fire me, but you can't mess with me." It's true. Everyone always has the right to fire me. But they do not have the right to mess with me. They can't tell me what I can talk about.

I remember being in a meeting once, with someone saying I would have to read this spot, and I said, "Well, but it's a lie. Are you asking me to lie?" They said, "Define 'lie.'" If I had to write a book about my industry life, I would probably call it *Define "Lie" or "Hello, They Lied*. It's really a true story.

Again, I think it's a matter of being very clear on what I am willing to do and what I am not. I am not unpleasant about it. I am always willing to listen. There is part of me that always recognizes that I get to do what I am good at and love. Somebody sprinkled fairy dust on me. But if it goes away tomorrow, there is something else I can do.

Dr. Joy Browne airs on the WOR Radio Network. **INK**

Deborah Parenti is VP/GM of Radio Ink. E-mail: [deborah@radioink.com](mailto:deborah@radioink.com)



# Content Is King. Don't Be A Joker

## QUICKREAD

- Even in the new social media world, content is what keeps fans coming back for more.
- Set a content strategy that focuses on the listener, not what the station needs.
- Social media-intensive promotions, done right, can pay big dividends.

**C**ontent is king. It's what gets you new likes and followers on Facebook and Twitter, and it's what keeps existing fans coming back for more. To engage listeners and increase your station's online following, create a social media content strategy, and share your focus with your staff.

As you plan your strategy, make listeners your first priority. What do listeners want or expect from your station's social media efforts? To answer this question, measure your current efforts, and ask listeners directly.

Measure your current posts on Facebook using Facebook Insights or another third-party analytics application. Which posts receive the most exposure, the highest levels of engagement, and the highest "Talking about this" ratings? On Twitter, which posts get @replies or retweets? You can also ask your listeners for their opinions using Facebook questions or a poll on your website.

### Here are a few tips to help you craft your own content strategy:

- When promoting your social networks on air, use words that focus on the listener and not the station. (Think "What's in it for them?" not "What's in it for us?") Promote what the station's social media accounts have to offer the listeners instead of just requesting likes, which can sound desperate on the air.
  - Respond to listener questions. Listeners are more likely to ask a question on Facebook or Twitter than to call or e-mail the station. If you don't know the answer, find out.
  - Share concert announcements and music news. You are your listeners' source for music information.
  - Post information about station promotions and events. Include the basic details and a link to your website for more.
  - Post pictures and videos of in-studio celebrity interviews or performances, and post live from concerts. Create excitement about the interview or show by posting mobile uploads during the event.
  - Promote an upcoming guest by soliciting listener input on what you should ask during the interview. When you use their questions, tell the guest the question is from a listener via Facebook or Twitter.
  - Share what's happening behind the scenes. It's no secret that listeners love seeing what goes on off the air. Share stories, pictures, or videos to give them a peek backstage. It will make them feel like they're part of the show.
  - Integrate social media into your on-air topics. Get listeners who post entertaining comments on the air, or read their responses along with their name and the source.
  - Listen to what your listeners are talking about online. Fifty percent of conversation is listening, so make sure you pay attention to what is being said about your



brand. Twitter search is an easy way to keep tabs on conversation about your station or show.

- Plan a social media-intensive promotion. Use a third-party application to run the contest legally within the Facebook framework, or host the contest on your station website and promote it on your social networks.
- Use Facebook, Twitter, or even YouTube to share exclusive hints to a big on-air or text promotion.
- Plan a "Picture of the Day" campaign for Facebook and Twitter. Post a different picture of your staff as your profile picture each day. Tease the picture on the air.
- Conduct a "Fan of the Day" or "Fan of the Week" promotion highlighting an active online follower. Create a graphic that includes the fan's picture and interesting information about him or her. Mention the fan briefly on air to draw attention to the promotion and encourage others to join the online conversation.
- Conduct a scavenger hunt in your market for prizes. Use social media to post hints on your location. Post mobile uploads to Facebook and Twitter for a visual hint.
- Create an entertaining on-air segment or promotion around social media. Read a funny status update or a "Tweet of the Day." Include Twitter trends in your entertainment report. Plan topics like "Facebook Court" to help listeners decide if they should unfriend someone. **INK**

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



# Allstate In Good Hands With Radio

Insurance has become a major advertising category for the radio industry. According to Media Monitors, Geico, State Farm, and Progressive were three of the top 11 advertisers by spot count in 2010. Not too far behind was Allstate — and according to Katz Radio Group President Mark Gray, Allstate's creative is excellent, and its spending is on the rise.

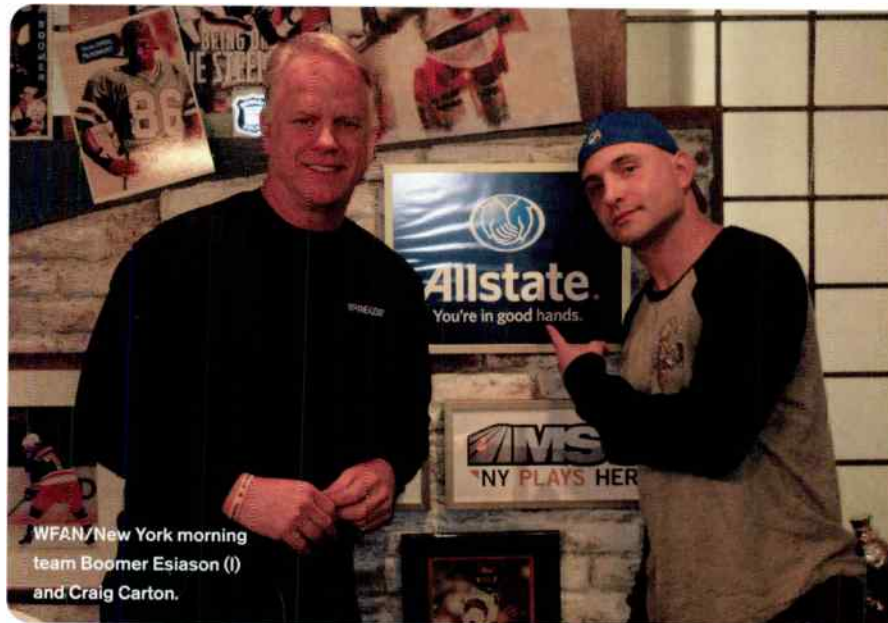
Allstate SVP/Marketing Lisa Cochran says the company is using a lot of radio, both national and local, across all markets and all formats. "We've increased our footprint in radio, and you're likely to see — I mean hear — the 'Good Hands' continue to reach out to radio listeners next year," Cochran says. "We don't specifically use one format over another; like most marketers, Allstate looks to whatever will best reach the demographics of our target consumer in each market. That, in fact, is the beauty of radio — you can get that targeted." Cochran says Allstate reaches 98 percent of the United States through national and local radio, and jokes, "I'd guess the remaining 2 percent of people must not be radio listeners."

As radio's leaders struggle to formulate a message to take to advertisers, perhaps this is something they can put on a postcard: Cochran says that from a media standpoint, radio is good business for Allstate. "It's efficient and effective," she says. "Radio allows you to target to just the person you want to reach. But it's more than that. If you do it right, radio has the power to engage like no other medium. At Allstate, we're dealing with an intangible product, and one that's both rational and emotional — protecting your stuff and protecting your future, putting things back together when things go wrong so you can go on living your life. We use radio as theater of the mind to create an emotional bond, as well as deliver timely, pertinent information."

It certainly doesn't hurt to have a client that understands how to use the power of radio, and Allstate goes way beyond buying spots. Allstate uses our medium in many different ways, according to Cochran — and matching what radio can provide with the goals of the client can do nothing but create a winning relationship.

"I think one of the most unique ways we use radio is our national weather and traffic sponsorship," Cochran says. "The 'Allstate Good Hands Route of the Day' gives listeners traffic and weather information they need to know, when they need to know it. Obviously, both traffic and weather are full of uncertainty, so Allstate's consistent, reliable presence lets us be there for listeners, just like we're there to protect our customers, day in and day out. It's a natural extension of what we do, and it helps increase consumers' awareness of Allstate."

Cochran has also identified an additional strength radio excels in: "It's quick, and can be very local and personal. For



WFAN/New York morning team Boomer Esiason (l) and Craig Carton.

example, Allstate relies on radio to get the message out about a storm or natural disaster instantly. We can activate radio messages on a moment's notice to get crucial information to our customers at a time when they need it most. Through the medium, we are able to keep our customers in 'Good Hands' by providing them detailed and useful information at a time in their lives that is fraught with uncertainty. Radio provides natural synergy for Allstate — we're talking protection while people are on the road. It is top-of-mind for them, so it's a good time to ask drivers if they are sure they are covered."

The creative thinking on the part of Allstate continues as the company drills down into specific markets and specific shows looking for ways to get the Allstate name on everything radio. In 2010, Allstate became the presenting sponsor of WFAN/New York's Boomer & Carton, the city's No. 1-rated morning sports talk show. The program, hosted by Boomer Esiason and Craig Carton, records live from WFAN's Allstate Studio and is also simulcast on the Madison Square Garden TV Network.

Have you held a sales meeting and specifically focused on how you can get more of your local insurance agents on your station? Have you packaged products you broadcast every day and pitched that to them? Have you asked a local insurance agent to come to one of your sales meetings to explain the fierce competition he faces and how you can help him succeed? **INK**



Allstate SVP/Marketing Lisa Cochran

# JOIN US



March 21 & 22, 2012 • Hyatt Regency Mission Bay, San Diego, CA



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# AGENDA

March 21, 2012

**8:00-12:30 Exhibit set-up**  
**1:00-2:30 Registration (Exhibit Area)**  
**2:30-2:40 Opening Remarks:**

*Eric Rhoads, Chairman/Publisher, Radio Ink*  
*Eduardo Caballero, Honorary Chair*  
*Deborah Parenti, EVP/Radio, Radio Ink*

**2:40-3:20 Keynote**

**3:20-4:00 Hispanics: Buy the Numbers**

The results of the 2010 census have been analyzed, and the ACS continues to provide continuous and comprehensive statistical data. What's the real impact of all this information on U.S. culture, particularly in areas of media consumption, programming focus, and, ultimately, advertising? What have been the implications for immigration, employment practices, and Hispanic radio's bottom line? And how will the 2012 elections recast these issues? This is a session you can't afford to miss.

**Moderator:** *Adam R. Jacobson, Founder, Adam R. Jacobson Editorial Services*

**4:00-4:40 Hispanic's "Three R's": Radio, Revenue, and Recession**

How does Hispanic radio position itself amid the added challenges facing the ad economy today? What's the key to keeping Hispanic radio on the buys, and what are the top five reasons Hispanic radio's sellers need to give clients and agencies to get their share of the pie in 2012? We'll hear from all sides – client, agency, and a station that is getting it right.

**Moderator:** *Barry Fischer, COO, McGavren Guild Media*

**4:40-5:10 Inside the Minds of Hispanic Radio's Top Programmers**

From interactive to morning show challenges, the hot issues facing Hispanic radio's programmers are explored by some of the best minds in the business. Spanish or English? How far should morning shows be allowed to go? What creative initiatives are smart PDs developing to overcome lack of staff and promotional budgets? And how are the PPM, new ratings resources, and sales pressures impacting decision-making on the product side today?

**5:10-5:20 Información Romper**

**5:20-6:00 "Medallas de Cortez" Awards Presentation**

Presentation of the third annual awards, the only ones dedicated solely to Hispanic radio. Who will this year's winners be? Who will receive the Lifetime Achievement Award? Don't miss this always moving ceremony.

**6:00-7:00 Cocktail Reception**

March 22, 2012

**8:00-8:45 Continental Breakfast**

**8:45-10:00 Why Hispanic Radio – Why Now? Finding Accounts That Will Advertise TODAY & TOMORROW!**

There are some account categories that know the importance of advertising in a down economy. This session will provide some one-on-one with clients who will "tell it like it is" and give

stations the opportunity to respond. Hear from the experts what it will take for their car dealer, mortgage, real estate, health care, employment agency, and other businesses to give you their business today and for the long term!

**Moderator:** *Phillip Woodie, President, Lotus Entravision Reps*

**10:00-10:15 Break**

**10:15-11:00 Sales, Sales, Sales**

Never has generating revenue been more difficult. And Hispanic radio is additionally challenged with the ongoing battle of pricing Hispanic radio off of general-market criteria. Where the dollars are — and how to get them — is crucial. We're calling on the best and brightest, sales gurus who will share with you how to identify, train, and motivate sellers who can bring home the bacon. And clients who will tell you how that training does, or doesn't, pay off when it's time to place those buys.

**Moderator:** *Angelica Balderas, NSM, Adelante Media Group*

**11:00-11:10 Información Romper**

**11:10-12:00 Measuring Hispanic Listening: Why Methodology Matters/How to Improve It**

Hispanic broadcasters continue to express concerns over the PPM and its impact on Hispanic radio. What have we learned so far?

**12:00-1:15 Lunch Keynote**

**1:15-2:20 Legal Linguistics**

If you manage any facet of Hispanic radio, you need to know how developments in Washington will affect your programming efforts, your sales, and, ultimately, your bottom line over the coming years. Our distinguished panel will explore rule changes under the new administration, the economy, the advertising market, digital, streaming, and copyright issues, as well as important points on handling debt in today's tight financing arena.

**Moderator:** *Francisco Montero, Attorney, Fletcher, Heald & Hildreth*

**2:20-2:30 Información Romper**

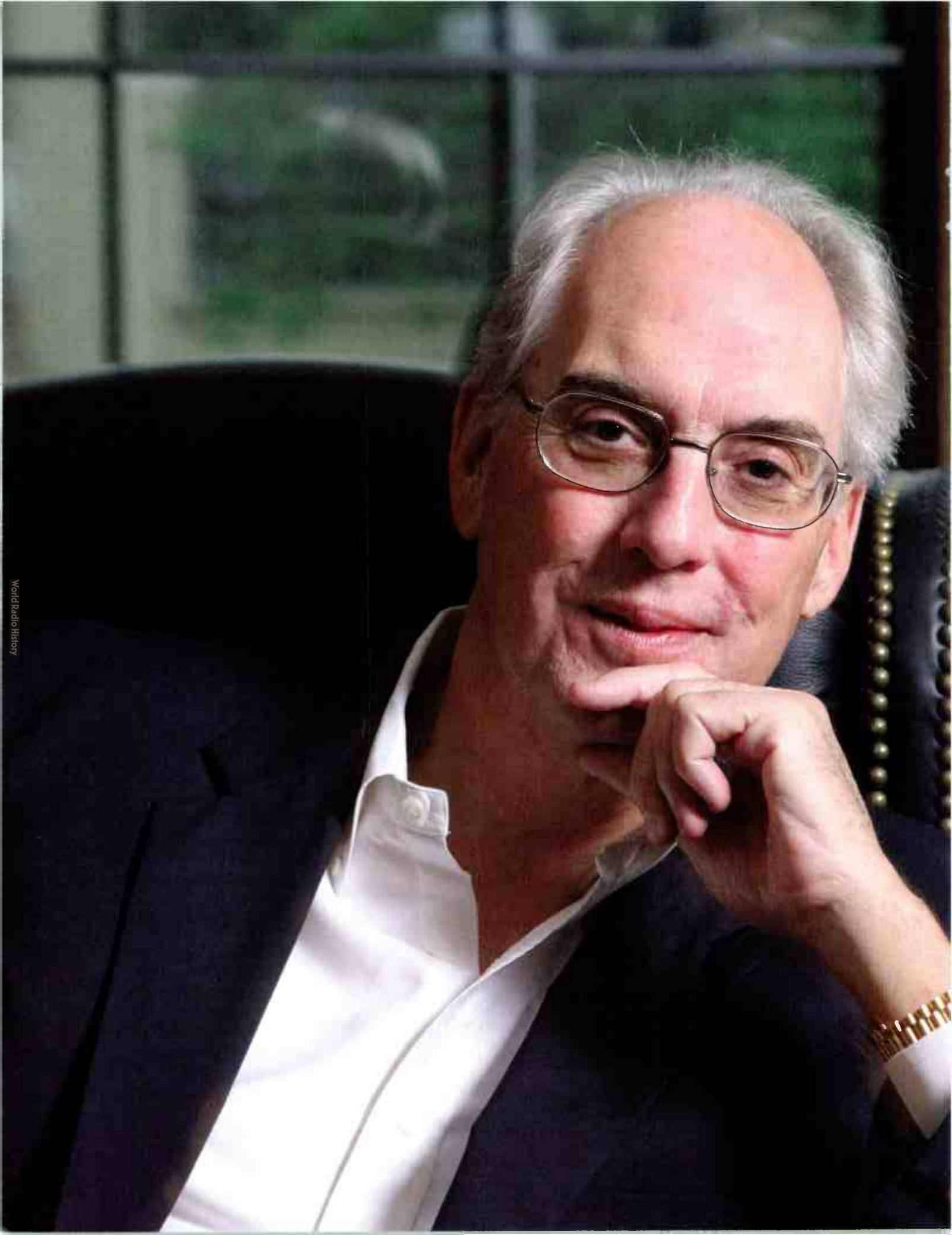
**2:30-3:15 Mobile, Interactive, and Internet Platforms for Hispanic Radio**

Traditional radio dollars are dwindling. How can Hispanic radio take prime advantage of technology and the Internet and garner dollars from these revenue streams? Which Hispanic radio stations are most successful in embracing new media? Are there differences in how Hispanic consumers use new media platforms? We'll spotlight the top players — top interactive buyers and initiatives -- and smart radio players that are taking the money off the table.

**3:15-4:00 Group Head SUPER SESSION Roundtable**

Hispanic Radio's leadership sounds off with their vision and outlook for the future of the industry. What they say is always a revelation and a window into what to expect tomorrow.

**4:00-4:10 Closing Remarks**





# RADIO EXECUTIVE OF THE Year

## SAGA COMMUNICATIONS CHAIRMAN, PRESIDENT, AND CEO ED CHRISTIAN

{ By Editor in Chief Ed Ryan }

*25 years ago*, Saga Communications started with stations in Columbus, OH; Norfolk; Milwaukee; and Rochester, NY. In 1992, the company went public. Today, Saga operates 61 FMs, 30 AMs, three state radio networks, two farm networks, five television stations, and four low-power TV stations in 26 small and medium markets. And Ed Christian has been at the helm since Day One.

Employees love to work for him. Communities love his radio stations. Shareholders love to invest in him. Saga SVP/Operations Warren Lada says, "Ed has been able to attract, hire, and retain some of the best broadcasters in the business. We have never once lost a GM to the competition, and many of our GMs have been with us for many years."

Saga board member Gary Stevens adds, "The company's success, its stock price, and, by extension, its return to investors, are validation of the concept that prudent management, strong leadership, and an unending passion for radio can produce an exemplary company. While every radio person dreams of owning something, Ed Christian actually did it. He is the personification of the American Dream."

What does Christian say is the key to his success? "Everything that you do and say has to be centered around the community."

Here is our interview with *Radio Ink's* 2011 Radio Executive of the Year, Saga Communications Chairman, President, and CEO Ed Christian.

### Give us the details on how you run Saga.

It really hasn't changed over the years. Growing up in this business, I always thought there were certain precepts that were important to make a radio station valuable to a community. It can be a very simple business if you want it to be. That is, if you do compelling radio, people will listen. If people listen, you can go out and sell

advertising with absolute assuredness that it will work as long as you have good, creative copy. If that happens, the merchant can advertise and get results. He's happy. He will repeat, and you will make money.

The whole premise starts with compelling radio. God knows there are a lot of awful radio stations out there, and people at those stations sit around and say, "Oh my God, we can't sell." I would suggest they analyze their product. If you look at the failure of any company, the failures have basically been because their products were not germane or relative or natural to what's going on in the marketplace.

You have to be able to reach the needs and sensitivities of the marketplace. You don't really need to be a general manager. You need to be an environmental behaviorist, and judge the pulse of the people. You have to find out what's important to them, what's necessary to them.

### What is the secret to producing compelling radio?

First off, everything that you do and say has to be centered around the community. It has to talk about the community. It amazes me how much television mentions local communities and local events on their newscasts, even in their commercial breaks, to try to involve the people and make them feel "This is really my TV station." Once you have that feeling that "the station belongs to me," perception becomes reality.

Let me give you an example. If you look back at the old days of the Real Don Steele, he had long outlived his usefulness and really wasn't a great morning talent. But the fact is, everybody listened to him just out of habit because he had always been there. You establish the thing in the community where you are what they expect. You are their go-to place. You are their destination. The whole radio station and everybody else there has to have the central philosophy of what



**WE CONGRATULATE ED FOR HIS MANY DECADES OF DEDICATION TO OUR RADIO BUSINESS AND HIS SIGNIFICANT CONTRIBUTIONS TO BETTERING OUR INDUSTRY. WE ALSO ADMIRE HIS DEVOTION TO SERVING LOCAL COMMUNITIES THROUGH HIS DEVELOPMENT OF RADIO STATIONS THAT BECOME INTIMATELY INTERTWINED IN THE DAILY LIVES OF THEIR LISTENERS.**

*Mark Gray  
President, Katz Radio Group*

we do is important. We are the ones who control the community.

**How has the economy impacted Saga?**

2009 was probably the most painful year I've lived in. I had really hoped by 2009 that it would get a bit easier. I thought, "I put in my years, now I can do other things." That just didn't happen. I found myself much more involved.

Sure, we lost some people in the company. Sure, there was some attrition. Certainly, I did ask the staff to take a 5 percent cut in pay. And they did. We've restored 3.75 percent of that so far. The last 1.25 percent will be coming shortly. We had to make certain adjustments.

It's like anything else. It has to be very skillfully done. The one thing we never did was tear at the fabric of our stations. We never altered it so anyone could tell there was a perceptible difference. That was paramount: How do you fix this without destroying it? So many times you can do that, and people will say, "It's different. It's not the same. The people aren't there. It doesn't tell me what I need to know. The news isn't there. I don't know any of the news people. The trusted people who told me what was happening in the community aren't there anymore."

You can't fool the people; they are pretty smart. What made it so important to them suddenly starts deconstructing in their minds. Then you've lost this capture you have of those P1s. They wander somewhere else, maybe in the hopes of finding something else. Maybe they come back to your station, but they are not going to have that loyalty. We are very cautious about that. We made sure that the staff was involved, that they were assertive, that there were no surprises. I don't believe in surprises. Nobody showed up on a Friday afternoon with envelopes. Everybody knew where everybody stood, what we were planning on doing.

Once again, it's communication with the people. It's communication with the staff. If you treat them like any of the modern companies do, you are part of it. We want you to know what's happening. Then you are going to have a much more easy place for people to work, where they want to work and they stick with you when times are tough.

**Explain the fascination investors have with Saga stock.**

I think part of it is we have very good shareholders who have stayed with us for a number of years. T. Rowe Price has been with us since the founding of the company.

**MY FAVORITE QUOTE FROM ED IS "SEND MONEY, NOT PROBLEMS," AND THAT HAS BEEN OUR CENTRAL OPERATING THEME SINCE WE STARTED THE COMPANY. WE HIRE SMART PEOPLE AND EMPOWER THEM TO DO THEIR BEST WORK. ED IS KNOWLEDGEABLE IN MANY AREAS, AND THAT MEANS WE CAN CUT TO THE CHASE IN OUR DECISIONMAKING. ONE OF OUR BEST ASSETS IS THAT WE DON'T HAVE A LOT OF LAYERS — WE ARE NIMBLE. ED HEADED AN EQUITY TEAM OF FIVE WHEN WE STARTED SAGA; NOW IT'S JUST ED AND ME FROM THE ORIGINAL CREW. WE HAVE BEEN THROUGH A LOT. WE CAN COMPLETE EACH OTHER'S SENTENCES. OF COURSE, THAT CAN BE A LITTLE SCARY AT TIMES.**

*Steve Goldstein  
EVP/Programming, Saga Communications*



**Dear GM**  
**Ever wonder why I spend so much with the competition and you don't get a dime? They send me to warm places, so you get the cold shoulder.**

Sincerely,  
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**FOR MY MONEY, RADIO INK'S BROADCASTER OF THE YEAR AWARD SHOULD GO TO ED CHRISTIAN EVERY YEAR, A BONA FIDE BROADCASTER WHO DOES BROADCASTING RIGHT! ED CENTERS HIS COMPANY AROUND ONE ALL-ENCOMPASSING PRINCIPLE: SAGA'S RADIO AND TV STATIONS AND NETWORKS ARE MANDATED (NO EXCEPTIONS!) TO BE INDISPENSABLE TO LISTENERS AND VIEWERS, INDISPENSABLE TO ADVERTISERS, AND INDISPENSABLE TO THE COMMUNITIES THEY SERVE. PERIOD.**

*Dave Gifford*

**NO GREAT BUSINESS WAS EVER BUILT ON A CONSENSUS. THE COMPANY IS LOADED WITH GREAT EMPLOYEES, BUT I HAVE WATCHED ED SET THE STRATEGIC DIRECTION FOR YEARS. HE HAS AN EXQUISITE SENSE OF WHAT WORKS, AND EVEN IN THE HEADY DAYS OF CONSOLIDATION, HE RESISTED THE TEMPTATION TO PAY BIG PRICES AS HE GREW SAGA. SOME PEOPLE DISPARAGED THAT STRATEGY, BUT IT HAS RESULTED IN A COMPANY WITH MORE TOP STATIONS, AS A PERCENTAGE OF TOTAL OWNED, AND THE LOWEST LEVERAGE RATIOS, OF ANYONE IN THE SECTOR.**

*Gary Stevens*

*Saga Communications Board*



Several Saga staffers spent a day at Central Michigan University, where Ed Christian is an adjunct professor. Pictured are (l-r) Saga Interactive Operations Manager Matt Nystrom, SVP/Operations Warren Lada, WSNY/Columbus, OH, GM Chris Forgy, Ed Christian, and CMU Director/School of Broadcasting and Cinematic Arts Peter Orlick.

Our largest shareholder is the Tisch Family. Their whole thing is they are an event buyer. Their philosophy is pretty simple: Sooner or later a point will occur. You will die, you will get hit by a truck, or you will decide to sell the company. Then it's worth a lot more because of the way it's put together.

A lot of people, when they set up their companies, went out and bought cauldrons of radio stations. It's like on Halloween, when you walk up to somebody's house and there is a big bowl of candy bars. You reach in and grab a handful. Sometimes you might get Snickers, sometimes you might get Almond Joy. Who knows what you grabbed, you just grabbed them all. We looked at each market and we looked at each opportunity. Some we had to buy to get others, but for the most part, they were all individually selected. That's how we put together Saga. There was a reason behind every acquisition. I always believed that any fool can buy a radio station. Operating one is another story. To pay for one is an entirely different story.

Our investors are in it for the long haul. None of them are short-term buyers. They are in it because of the fact that they are valued buyers. There is a difference today in the types of buyers of stations. There are those who are investing for a short period of time. They want to make some money, get out of the sector, and move on to something else. Then there are those who say, "This station is worth 6x, 7x, 8x cash flow; we can't get this kind of money in T-bonds, so we'll park our money here."

I make a point of visiting them once a year. We are very candid in terms of discussing our philosophy. With that honesty and trust you have with shareholders, they stay a long

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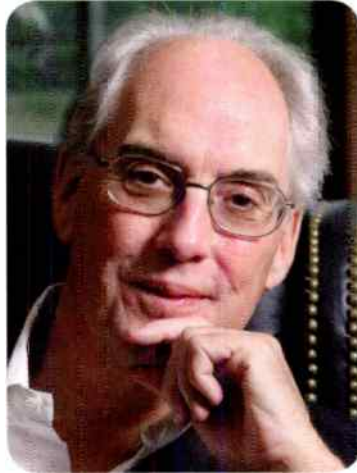
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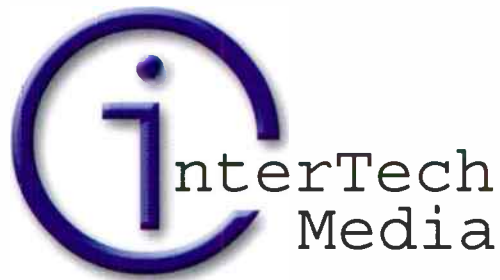
# Congratulations Ed Christian



## Radio Executive of the Year



InterTech Media is a proud supporter of Ed's vision and Saga Communications' digital and mobile strategies.





**ED TRULY UNDERSTANDS THE BUSINESS AND HOW TO COMPETE IN TODAY'S ENVIRONMENT. HE IS A REAL BROADCASTER. WHILE SO MANY ARE CUTTING THEIR WAY TO PROFITS, ED IS INVESTING IN PEOPLE, EQUIPMENT, AND PRODUCTS, AS WELL AS STAYING TRUE TO OUR ROOTS AS LOCAL BROADCASTERS. HE HAS BUILT A TEAM OF THE BEST IN THE INDUSTRY, AND THAT IS WHAT MAKES SAGA SO GREAT. WORKING FOR ED IS AN HONOR.**

*Wayne Leland  
VP/GM, Tidewater Communications*

time. They don't necessarily decide they are going to flee the first time somebody says, "Radio is over." They know that in the markets where we operate, we have developed relationships with our clients that can long survive the test of other impacts.

**Is it your opinion that investors in other radio companies are in it for the short term?**

Yeah, kind of. I don't think anybody's building anything long-term. Someday, if you want to do a wonderful issue, go back and list all the companies that were in business in the last 20 years and have gone away. It will scare the crap out of you.

**At a Saga manager's meeting, General Manager Jeff Pryor receives the coveted Viking Award, the company's highest honor.**



**Many people we spoke to leading up to this interview say Ed Christian is a "real broadcaster." What do they mean by that?**

God gives people certain gifts. He gave me a gift to love radio. My first paying job was at 16. It was at a radio station. I ran the board at FM stations in Detroit before there really were FM stations per se. I was an unusual college student at Ball State University, where David Letterman went. I went there to speak at the student radio station, and there was a sign from Letterman, who donated the studio to the university. It said, "Dedicated to all the C students who follow me."

I thought, that kind of says it, right there. I was a "C student" in broadcasting. But I've given back as well. I just finished 10 years as an adjunct professor at Central Michigan University. I would work with the kids because when I was growing up, there wasn't a single professional in the industry who took time to come to speak to us. They were too busy. They didn't have the time. College kids grew up in a vacuum of not really knowing what they were doing or where they were going or what the business was all about. I

Katz Radio Group  
**CONGRATULATES**  
The 2011 Radio Executive of the Year  
**ED CHRISTIAN**  
of Saga Communications

Katz recognizes Ed Christian for his deep commitment and long-standing dedication to serving the radio broadcasting industry.

**KATZ** | RADIO GROUP



**ED IS A PROFESSIONAL BROADCASTER FROM THE JUMP. ONE OF THE THINGS I NOTICE IS THE LEVEL OF TALENT ED IS ABLE TO ATTRACT IN THE SMALLER MARKETS. HE WAS ALWAYS KIND OF ONE RUNG ABOVE THE REST OF THE TALENT IN THE MARKET, WITH THE PEOPLE THAT COME TO WORK AT SAGA. I THINK A LOT OF IT HAS TO DO WITH THE FACT THAT ED GIVES HIS MANAGERS SUCH CLEAR EXPECTATIONS. HE'S TOUGH. HE EXPECTS A LOT, BUT ALSO GIVES A LOT BACK IN RETURN. HE LETS YOU RUN YOUR OPERATION LIKE A REAL BROADCASTER, NOT LIKE AN INVESTMENT BANKER.**

Chris Forgy

VP/GM, Columbus Radio Group



think that's wrong. There are really some bright kids that still want to go into radio. We hire them. They are fabulous. They do a great job for us.

We are in a lot of smaller markets by design. Some of them are unusual markets. We have a station in Yankton, SD — by the way, we don't sell any commercials in Yankton; the station covers seven states during the day. We have 3.5 full-time farm directors. From about 5:30 in the morning until 2:30 in the afternoon, it's all farming, all the time. Why? Because we are the daily newspaper for those communities. If that station went off the air tomorrow, it would make a meaningful difference in the lives of people.

We make a great deal of money. I would be embarrassed to tell you how much money we make there each year. So far, no bank has said, "I'm sorry, I can't take your money because it's from Yankton, SD."

**You have employees that have been with you a very long time.**

Let's make it akin to Broadway. To put on a Broadway show, it costs a lot of money. To recoup it, they put on bus-and-truck shows. Overnight, they'll put up the infrastructure. They know exactly where this grid goes, where the lights go, where the cable goes. Everybody has a detailed explanation of what their job must be in the 24-48 hours the show plays. Then they take it down and start all over again.

For the most part, that's what radio has become, bus-and-truck shows. They originate the show somewhere, they prototype it, then they send it out on the road. When you work at a bus-and-truck show, you are handed exactly what you must do, and if you deviate from it, you are gone. You are fired. That is a legitimate business model.

But we seem to think there are shows that people want to see that are creative, interesting, and enjoyable, that don't demand such detail, that can leave a lot to a local interpretation and local ability. A lot of young actors want to be in bus-and-truck shows; it's a line on their resume. We are not that way. We are more individualistic. We give the local house more of a creative advantage to do what they want to do with the show, to make it fit their needs.

Again, what's being done with the mega-companies is no different than America today. At McDonald's, they give you a manual on how long to cook the bun, the hamburger, everything. It's error-proof. There is not a lot of creativity. The only thing we have left is creativity. We lose that, and we are done.



**SAGA REPRESENTS THE PERFECT BLEND OF THAT GRASS-ROOTS, LOCAL, ENTREPRENEURIAL RADIO BROADCASTER, COMBINED WITH THE THINKING AND THE RESOURCES OF A LARGER, PUBLICLY HELD COMPANY. ED IS STILL A RADIO GUY THROUGH AND THROUGH. HE IS A BROADCASTER. HE STILL GETS EXCITED ABOUT A GOOD BLOOD DRIVE. AT THE SAME TIME, HE IS A BUSINESSMAN. HE ACTS LIKE A CEO. HE EXPECTS YOU TO RUN A PROFITABLE OPERATION, BUT BOY HE GETS EXCITED WHEN YOU CALL HIM AND TELL HIM YOU HAD A GOOD PROMOTION, OR YOU DID A GOOD SPEC SELL, OR YOU GOT THIS CLIENT ON BECAUSE YOU DID A GOOD AD FOR HIM. THAT'S WHAT MAKES HIM SPECIAL.**

Ray Garon

President, Manchester Radio Group

**You are big on mentoring.**

Let's push everybody. Let's push them to find something new, something different. Let's challenge them to be the one who invents, who discovers, who makes a change that makes a material difference. You only go through life once. You have a chance to make a difference, not to be just sheep. I want these people to feel the richness and the wonderfulness of radio and the texture of what it means and can mean to the community. That's how we try to get them in here.

**Talk about the industry as you see it today.**

It scares me. Nobody has put money into capital expenditures. Plants are falling down. We replace transmitters every 20 years. I think 20 years for a transmitter going 24 hours a day, seven days a week, 365 days a year is plenty of duty. Some companies are pushing it into the 30-year mark, even more. You have to feed the machine.

I think we are seeing a denigration in capital expenditures and the appearances of radio stations. You wouldn't go into a bank that had knotty pine walls and feel safe giving them your money. You wouldn't go into an insurance agency that had threadbare carpet and buy a policy. When someone walks into one of our radio stations, we want them to say, "Wow, these guys are pros. They know what they're doing." It's the simplest things.

We have a station that has a huge atrium that looks out at the elevators. One day we were standing in the hallway, and up comes a woman and her kids, contest winners. They walked in, and, like any other radio station, what happens? The receptionist goes into the little metal box and gives them their tickets and sends them on their way. You can see their lights go out. This was their station. They never made it past the front door.

Now, we have a program director who goes out and introduces himself. "While you are here, can I show you the radio station?" How long would that take? Three minutes, five minutes? That mom and those kids tell 10 of their friends. And what have you done? Not much. But what does it mean to that person? We are show business. So many people forget. That's one of the little elements of making this thing brilliant.

**What would you like to say to Saga employees?**

I am blessed. I am thankful. I am humbled. I am proud that you have chosen, on your own, to spend time with Saga. **INK**

# Rockin' Philly For 43 Years

Even the most casual radio rat has probably heard of WMMR. The powerhouse Philadelphia rocker has been going strong ever since it began experimenting with Led Zeppelin, the Jimi Hendrix Experience, Cream, and the Doors back in 1968. Pioneering DJ Dave Herman was at the wheel back then, and WMMR has remained true to that spirit for more than four decades now. Today's playlist features the likes of Foo Fighters, Green Day, Metallica, and Pearl Jam, mixed in with the best bands to emerge from those 40-plus years. Greater Media Chairman/CEO Peter Smyth says WMMR is the quintessential rock station in the United States today.

Smyth says he has to laugh when he reads articles ragging about rock radio. "The DNA that makes WMMR so successful is that you have outstanding leadership in John Fullam and Bill Weston, and superb talent," he says. "But it's more than just that. WMMR is ubiquitous with the city of Philadelphia. They are that city. They own that city. That's because they have a great over-the-air sound, a great online presence, a great on-site presence, a great digital presence. Put all of those different elements together, and you have a very successful brand. WMMR has transcended just being a radio station. And we will continue to invest in that property, in research, in music, in teaching and training, and in how people use our products in Philadelphia. The research you do has to be multi-dimensional. You can't just look at one aspect of it. You have to look at it in totality."

## Philly Love Song

VP/GM John Fullam has been with the station since April of 2004, and he says WMMR has had a love affair with the city of Philadelphia for 43 years, standing the test of time — and he points out that, like any strong relationship, it has to grow and evolve. "Today we are able to stay connected with our listeners in every imaginable way," says Fullam. "Tools like mobile, online/on-demand, and social media help that relationship to go deeper. To summarize our culture, it's high achievers working together and who love what they do, working toward a common goal. It's also commitment from the company to invest in resources and give the support necessary to win, and smart programming that connects with fans, can innovate, and stays focused on what is important."

WMMR PD Bill Weston talks about programming a successful station in a format some consider dead and gone. "If you have a long-branded set of call letters with a frequency that hasn't changed in 35 years, why would you throw that away?" he asks. "The rock format is in need of more exciting acts. Where are the next Foo Fighters coming from? There is still great music out there — have you heard the new Black Keys single? Artist development is partially radio's responsibility. It's always been cyclical. It'll come back around."

"Without revealing our 'secret sauce,' I can give you the main ingredients in our rock 'n' roll stew: a 43-year position as Philly's rock station. We have been playing a mix of familiar and new rock



WMMR morning personalities Preston & Steve at the station's annual blood drive.



music, presented by knowledgeable, local air talents, since the *White Album* was in the current bin. We have an amazing morning show. Preston and Steve have been killing it for clients and listeners going on six years now and behave as if were their first week on the job. We have a product-oriented, privately held company that provides the resources — research, marketing, and, most important, the leadership. Next off the cutting board and into the pot is a 30-year station veteran Pierre Robert, who still campaigns for office as Philadelphia's rock 'n' roll ambassador every day."

Consultant Fred Jacobs says Bill Weston and his team have done what few have been capable of doing: built on a great foundation and made the station even better through the PPM transition. "The addition of Preston and Steve to the already strong on-air lineup features the 'cume-urgent,' heavily local show that all great rock stations need," says Jacobs. "Then there's the guts and glue of the station — Pierre Robert — who is the epitome of what a rock jock should be. He works hard, he cares, and he bleeds MMR. Along with the rest of





Colorful WMMR personality Pierre Robert throws out the first pitch at a Phillies game.

the lineup — great jocks like Paul Jaxon, Matt Cord, Jacky Bam Bam — these guys are solid top to bottom.”

### Evolve And Survive

Lee Abrams consulted WMMR some years ago, and he says the station is an excellent example of effective evolution from its roots. “WMMR began as a free-form station, one that everyone claimed to listen to but that really never had significant numbers,” he says. “But, over time, they evolved to a more mass-appeal approach while many aspects of their hip heritage stayed intact. The best of both worlds — a cool image and history with a playlist that spoke to a larger audience. In fact, WMMR was always a shining example of balance, where an eccentric airstaff was balanced by a more scientific program director. But more importantly, they exuded a Philadelphia vibe, rather than a corporate one.”

WMMR is live and local all day long, and Weston says that’s one of the reasons the station is and has been so successful. “The warmth, spirit, connection with the community, all come from the human voice,” he says. “We are very fortunate to have a full-time overnight talent, Jacky Bam Bam. His fans would do anything for him. He provides a connection for this smaller — but no less important — audience, who are working or not sleeping in the overnight. And Jacky is an awesome fill-in talent for our 7-midnight talent. The part-timers get experience on the weekend and occasional overnight shifts during the week. It’s the way it has always worked — a built-in farm system.”



Sliding downhill in a tricked-out sled at the station’s annual Cardboard Classic.

To win and be successful, Fullam says, you need resources, people, and commitment: “Talented people full of passion and ideas are still our greatest assets, and we need more of them. That is true for Apple, and for most great companies. Music cycles always ebb and flow. At MMR, we are so fortunate to have talented veterans and young rising stars working toward the same goal, to keep MMR an integral part of the Philadelphia community, and make a personal and emotional connection with the listener that keeps us relevant.”

Having a heritage set of call letters is also comforting to local advertisers, and Sales Manager Jim Antes says it’s pretty cool when advertisers know all about the station. “If they don’t recognize the call letters, they will mention one of our personalities,” he says. “Most advertisers know WMMR, and if they don’t, it’s our job to get them to know us. Advertisers see that we are not just a business, we are a family — a family that takes care of its relatives. We consider our advertisers and our listeners an extension of our family. The various charity work that we do also helps integrate our advertisers into this work.”

### Keys To Commitment

In addition to being Philly’s rock station, MMR works hard to serve the community. “It has been very much a part of MMR in the past, and we are proud to be a part of events and community support all year long,” Fullam says. “Giving back to the community is a big part of the MMR culture, and the entire staff really gets involved.” A secondary positioner for MMR is “Putting Philly First.” Weston says the station is in the community so much because it’s expected of WMMR, and listeners want to participate.

MMR jocks are celebrities in the city of Philadelphia, out doing charity events almost every weekend. Recently the station was broadcasting live from a small city built in a parking lot to collect food for Preston & Steve’s Campout for Hunger. The event involved multiple semis, three forklifts, hundreds of volunteers, and thousands of listeners, all contributing. Weston says the sense of community, togetherness, and belonging was amazing, and notes, “Last year our listeners and sponsors filled over 20 semi trucks for Philly’s Food Bank.” MMR also supports local blood drives, the AIDS Walk, Alex Lemonade Stands, Bike-a-thons, and more — it goes on and on. As Fullam says, “Not only is it the collective numbers of listeners and potential listeners we meet through these events, it’s the quality of the environment during those exchanges that builds our brand with the community.” **DK**

# The Best Sales Of 2011

Advertising is the lifeblood of the radio industry, and with competition for the client's dollar the fiercest it's ever been, radio sellers have to be very nimble. Clients rightly expect a decent return on their investment, and are pushing salespeople for bigger and better ideas to make the cash register ring. With an uncooperative economy, salespeople have to be more creative if they want to make serious money, and today's radio sellers have more platforms than ever at their disposal — giving them, and the client, more ways to reach loyal listeners and convert them to customers. Relationships are important, but results rule the day. With those criteria in mind, here are six of the best sales of 2011, as told by radio sellers from all across the country.



## A Cell Phone And A Sale

**Lisa Norton** works for the Portland Radio Group (Saga), a seven-station cluster in the southern Maine area, and she's represented WPOR for 30 years. Her years of persistence in calling a resort paid off when she snapped a couple of pictures of a facility property (see above) with her cell phone.

"I like it when people don't want to do the same old, same old," Norton says. "This particular resort has seven locations, two in New Hampshire. I had been trying for a couple of years to find something we could have a discussion about. I was at the resort for a weekend in the fall, and they happen to have an indoor water park, with an indoor water slide. So I took pictures on my phone and sent them to [the client] on a Sunday. He saw the pictures that night and said, 'Wow, you really have gone above and beyond to get the job done.' The next day, he said, 'Let's see what we can try to do here.'"

"When we got together, he said, 'We're looking to do something in the November-through-February window. We want to target

moms and kids who want to get away, because this is an outlet shopping area and the resort has an indoor water park area, where kids could play in the pool while moms go shopping.'

"We did some brainstorming at the station and offered to partner them with a *Sesame Street Live* promotion that would be in Portland in December, while *Disney on Ice* is coming to town in February. Because the resort does so much with families, it was a perfect match. We came up with a campaign that included on-air, online, and on-site components — a schedule, and online registrations to win tickets. The promotion included *Sesame Street* coloring books with an insert coupon from the resort that were given away at the *Sesame Street Live* show. We'll do the same for *Disney on Ice*.

"I think what clinched the sale was that I went over there. It showed my client, 'Look, I get it. I know exactly what you're trying to promote.' I think it's one thing to go on the client's website. In that case, I went a little bit above and beyond."



## The YOUilities Challenge

**Trish Knaus** sells for Clear Channel in Colorado Springs, Colorado. Using a play on words and the power of radio, Knaus integrated on-air, digital, and social media to hit a home run for a longtime client.

"With what's going on with the economy, you have to look at things differently and think outside the box," Knaus says. "This needs to happen with every industry. Utility rates have gone up over the years, so it's important for Colorado Springs Utilities to continually educate customers. We were able to help from a promotional angle, rather than just advertising. When the client developed the 'YOUilities Challenge' concept, they wanted to create an interactive contest that educated customers on water and energy conservation. They also wanted to talk about renewable energy and safety. We were tasked with finding a way to support and implement a contest that would encourage customers to



participate in conservation tasks to lower consumption, which would also lower their utility bills and help them save money.

"A utility company is typically not going to have a lot of Facebook or Twitter users. It's just not that type of industry. We used that to our medium's advantage. For the recruitment phase, we asked listeners to submit two-minute water- and energy-conservation videos and to post them right on the client's Facebook page. Five finalists were then chosen for the YOUilities Challenge. These finalists were responsible for creating different short videos of themselves conserving energy, and then getting friends, family, and the public to vote for them over a specified period. In the end, the winners of the YOUilities Challenge won a two-month lease or mortgage payment from a local home builder. In summary, the client received the awareness they were looking for and achieved their objective of educating customers, as well as getting their Facebook and social media numbers up, using real, everyday customers to bring light to the importance of conserving energy."

**Meshell Giblin** has been selling for Radio One in Cincinnati for more than eight years, and has been in the media business for over 30 years. Her creative use of Radio One's BlackPlanet.com and diligent prospecting for new revenue opportunities has turned up tremendous results.

Giblin says her success starts with "knowing as much as I possibly can about the listeners." She goes on, "That doesn't necessarily mean listening to your radio station 24 hours a day, it means having a really good understanding of who that core listener is and what is motivating and important to them.

"I have always been a nontraditional opportunity seller. It's not just about advertising anymore, it's about being relevant to your client — what can you bring to the table to help their business? That opportunity can be related to brand introduction, employee recruitment, cause-related marketing, or a volunteer initiative with a company's business force.

"When Radio One launched Interactive One, I saw it as another great opportunity to be relevant to clients on an entirely different level, while at the same time solidifying how we communicate successfully for our advertisers to our core audience. I researched the top five interactive agencies in our region because I wanted to learn from them on how they engage their clients from an interactive standpoint — why they do what they do, whether it's creative, placement, how they integrate interactive to on-air, events, social media, all of it.

"Through a couple of those agency conversations and general market research, I came upon the Michelle Obama national fitness



initiative to combat childhood obesity. Coincidentally, one of the agencies I reached out to was awarded the local execution of that initiative. This aligned perfectly with our radio group and our Interactive One group of sites. The agency received pilot funding, so we did a 90-day rollout with a promise of the potential of a large-scale grant if we were able to hit certain objectives.

"We developed a true partnership with the agency, working hard to ensure the 90-day rollout's success. In fact, the 90-day rollout was so successful that when the request for proposals was made, the agency specifically requested a combination of our on-air and online assets. It wasn't 'We want to do digital,' or 'We want to do online.' It was, 'We want to use Radio One Cincinnati and BlackPlanet.com.' The 90-day on-air campaign included creative that matched each of our three stations, with the health challenges that most closely aligned with the demo of that radio station. We also used our Interactive One sites, including Blackplanet.com. For the long-term annual campaign proposal, it not only included on-air and online engagement, but in-studio interviews and developing event initiatives in the grant-designated communities. We created a BlackPlanet.com online community for people to become ambassadors of this initiative, whether they worked with their schools or their churches to help engage people in the awareness of exercise, proper nutrition, and smoking cessation."

## Sitting On The Job

When sports is a big part of what you do and a client focuses on sports, then if you come up with a really big idea, there's a chance you'll score a really big sale. That's exactly what **Matt Cowper** of Greater Media did when he came up with a brilliant idea for Xfinity in Philly.

"Knowing that sports is a very large focus for Xfinity, they tasked us to come up with a fully integrated program utilizing our sports property," Cowper says. "Recognizing we have the top sports brand in Philadelphia [with WPEN-FM (97.5 the Fanatic)], they asked us to put together a program that would tie the Xfinity brand with our brand, utilizing various media components. We looked for ways to reach the listener with a unique Xfinity experience. We came up with a new twist on a naming-rights platform, integrating the concept of studio naming rights into the on-air personalities so it had a natural feel for Xfinity.

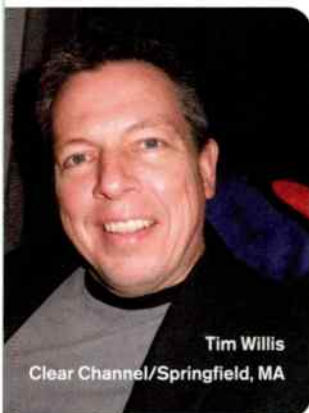
"We had the designer who built the studio fully integrate Xfinity into the design. We wanted everyone — athletes, coaches, commentators, anyone who came into the studio — to see the integration and feel as though these are the Xfinity studios. We had him professionally design the studio, top to bottom, with Xfinity in mind. For the listener, we came up with the 'Xfinity VIP' listener experience. Listeners would have a chance to go online and win the Xfinity experience, which included coming into our studios and sitting with



their favorite talk show host and maybe even a pro athlete. They would get to sit in the official Xfinity entertainment chair.

"Throughout the year, all of the professional athletes, coaches, commentators, anybody of notoriety that came into our studios would autograph that chair. At the end of the year, we auction off the chair and give the proceeds to the charity of Xfinity's choice.

"Then we went back to the interactive side, where we had live on-air video footage of a feed from the Xfinity studios at 975TheFanatic.com. We also had the corner peel, the first impression on the website created for Xfinity. There were a lot of layers — the streaming component, the video component, jocks doing video pre-rolls. It was totally integrated from top to bottom in terms of engaging the listeners and using the benefits of our brand to parlay the client's message."



**Tim Willis**  
Clear Channel/Springfield, MA

## Santa Sells In Mass

**Tim Willis** of Clear Channel/Springfield, MA, has been selling radio for 30 years, and he's been very agile in embracing change and incorporating new technology into how he sells.

"Yankee Candle Village is a well established complex of stores in South Deerfield, MA," says Willis. "The way this type of sale came about can be attributed to the evolution of radio.

"For this particular program, called 'Santa's Arrival,' I worked with Yankee Candle Village and incorporated their own Santa Claus, who is always at Santa's workshop. We went up to Yankee Candle Village and worked with the YCV media staff to videotape a mini production with

Santa and some of our morning personalities. The video invited listeners to 'Santa's Arrival,' where Santa arrives by helicopter, while also telling people about a money-saving coupon to be used at YCV during the holidays. All listeners have to do is enter the keywords 'Santa Coupon' on each of the stations' websites for a downloadable coupon. This video was then posted on our website, with graphics about Santa's arrival, and listeners were also driven to the website by the announcers and e-blasts."

"What Yankee Candle Village appreciates about this approach was the fact that it was a true multifaceted campaign, involving not only radio, but video, e-mail, and coupons — and bottom-line results! It truly was an all-encompassing campaign."

## Becoming A Believer

When you are persistent, eventually the client will understand that radio has power. **Jennifer Bragwell** is a senior account executive for Big River Broadcasting in Florence, AL. In her case, it took two years, but she stuck with it, and she now has a client for life.

"McDaniel Window and Door is a big believer in newspaper," Bragwell says. "They had never been a big believer in radio. The owner would look at me and say, 'I'm sorry, we're not interested.' I'd been calling on him for about two years before we convinced him of the power of radio. He started by participating in special things that we did from time to time. Then we convinced him to do live call-ins. I told him, 'It's your words. It's a big audience out there. You have the opportunity to tell people your message wherever they are,' versus print, where if they have time to read it, that's OK, but the majority of people don't.

"I asked him, 'Do you read the paper on a daily basis?' Even though he's not on a major thoroughfare, I asked him to look outside at all the people passing in front of his store every day. I said, 'You can tell them about your business while they are in their cars and their newspaper is lying at home. Let us show you how much more effective your business can be with radio.'

"The schedule was not what most would consider a 'big sale,' but the result is that he is now a believer in radio. He began tracking his revenue for the six-week period when he used our radio stations consistently, to see if it was working. During that period of time, that little family-owned business did about \$30,000 worth of business. For him, that was huge. Now he tells people radio is the way to go. 'It has such power,' he says. And it makes us feel good about radio, when people look at us and say, 'You were right. Radio really works.' It's about building a relationship and gaining trust, and convincing them that they will see a return for their dollars."



**Jennifer Bragwell**  
Big River Broadcasting/Florence, AL



**PERRY MARSHALL IN PITTSBURGH, PA**

We believe this picture is from WEPP in Pittsburgh, where Marshall landed his first job in Top 40 radio. Marshall, who passed away in November of 2011, worked at KDKA from 1974 until his retirement in 1988. Thanks to Perry's daughter Robin for sending in this photo.



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