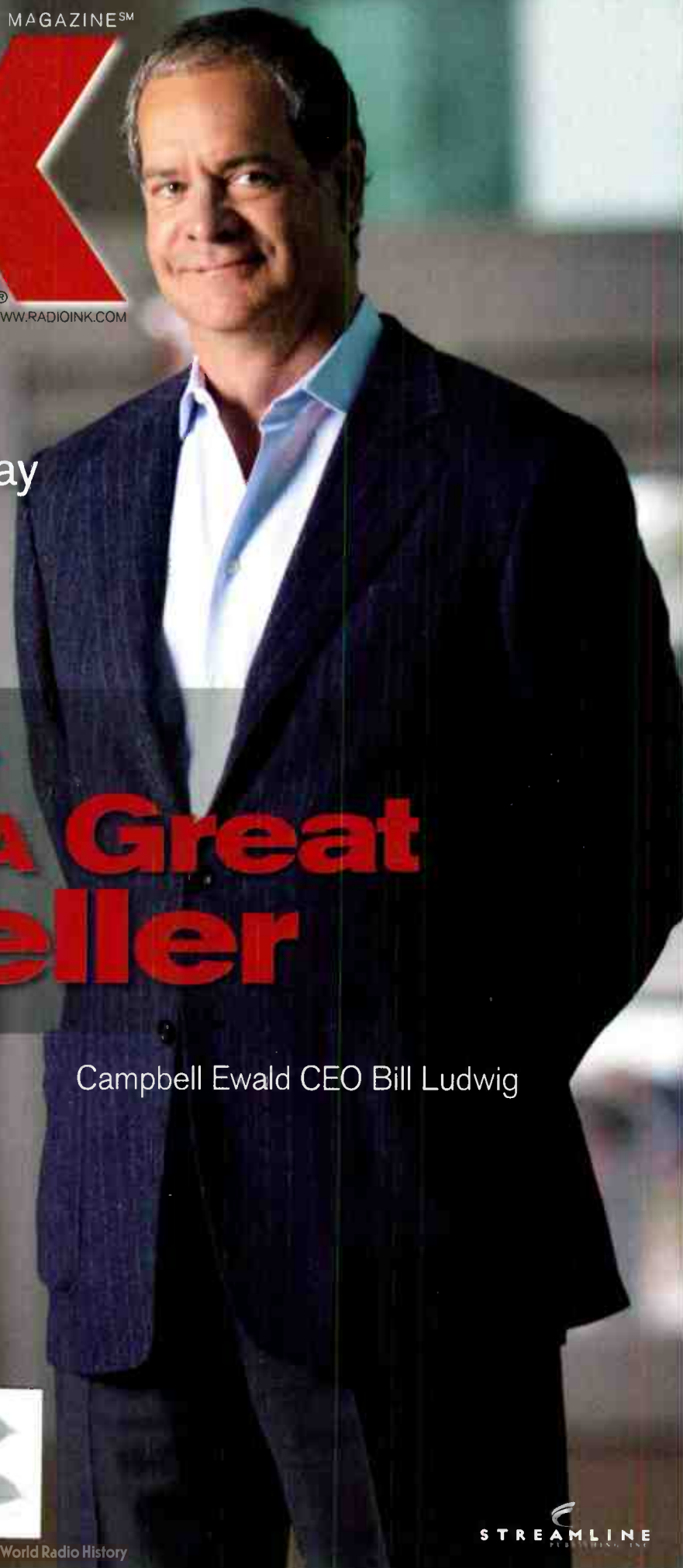


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RADIO INK

October 7, 2011 PUBLISHED BI WEEKLY

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Campbell Ewald CEO Bill Ludwig

Snatch Your Unfair Share of Political

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Jack Myers
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Michael Smerconish,
Dial Global-syndicated talk
show host



Eliot Spitzer,
Attorney, political
commentator, and former
Democratic politician



Shelly Palmer,
Host of NBC Universal's
Live Digital with Shelly
Palmer and United Stations
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Larry Kudlow,
CNBC anchor and Cumulus
Media-syndicated radio host

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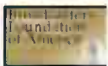
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Brutally Frank Sessions. Tough Questions.

AGENDA (Subject to change)

Tuesday, December 6, 2011
Harvard Club, New York

Continental Breakfast: 8:00-8:30 AM

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

B. Eric Rhoads, Chairman/Publisher, *Radio Ink*

Peter Smyth, Forecast '12 Co-Chair, Chairman/President/CEO, Greater Media

Jack Myers, Forecast '12 Co-Chair, Chairman, Media Advisory Group

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



8:45-9:30 AM

Opening Keynote – Michael Smerconish, Dial Global-syndicated talk show host and **Elot Spitzer**, Attorney, political commentator, and former Democratic politician



Session 1: 9:30-10:10 AM

Economic Forecasting: Revenue Expectations for 2012

Experts focus on economic predictions, the impact of the 2012 elections, how radio revenues will be affected, and the platforms and initiatives where those revenues are most likely to come from and grow.



Moderator: Peter Smyth, Chairman/CEO, Greater Media, Inc.

Mark Fratrik, VP, BIA/Kelsey Group

Mark Gray, President/Katz Radio Group

Jack Myers, Media Economist, Chairman/Media Advisory Group

Marci L. Ryvicker, Managing Director/Equity Research, Wells Fargo Securities, LLC

Break: 10:10-10:30 AM

Session 2: 10:30-11:10 AM

Prospects for Radio as an Investment in 2012: Wall Street or Main Street?

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



make or break a deal in today's environment?

Moderator: Drew Marcus, Founder & Managing Partner, Sugarloaf Rock Capital, LLC

Blair Faulstich, Managing Director/Providence Equity Capital

Jeff Kilrea, Managing Director, CIT Group

Anna Magliocco, Director/Head of Broadcast Coverage, Deutsche Bank

Session 3: 11:10 AM-11:50 PM

Close Up On Revenue Initiatives – Does Local Make 'Em Loyal? Or Is Bigger Better?

A close-up look at the myriad of revenue streams. Where is the greatest potential for growth, and what are the best ways to capitalize on it? Does national programming provide better quality and bigger returns? What is the role of digital? How does radio in the local marketplace compete – and/or take advantage of broader national resources as well as social media marketing platforms? These and other compelling issues are explored.



Moderator: John Gehron, COO, AccuRadio

Traug Keller, SVP, Production, Business Divisions/ESPN

Michael Weiss, President, Sales/CBS Radio



12:00-1:15 PM **Luncheon**

12:00-12:15 PM

Lifetime Leadership Award Presentation to Jerry Lee

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

Larry Kudlow, CNBC anchor and Cumulus Media-syndicated radio host

Session 4: 1:15-1:55 PM

Political Money: How to Maximize Radio's Potential for 2012 Dollars

The 2012 elections should be the most expensive in history. There will be more money on the table, and more competition for it by more media, than ever before. The impact of issues/potential money from Capitol Hill – and where the experts see it coming from – makes this a panel you can't afford to miss.



Moderator: Thomas P. O'Neill III, Founder/CEO, O'Neill & Associates

Patrick McGee, VP/Political Sales & Strategy, Katz Media Group

Session 5: 1:55-2:40 PM

Digital Media Economics 2010-2020: What Radio Can Learn From the Internet Business Model!

What can the traditional radio business model learn from the Internet business model? What does radio, as a media business, need to look like by the end of the decade to enhance growth over the years to come? And what is the best business structure in today's envi-



ronment to ensure radio's future as an integral part of the expanded media world?

Moderator: Jack Myers, Media Economist & Chairman/Media Advisory Group

Mitch Davis, Co-Founder & CEO/Live Gamer

Tom Burgess, CEO/Clov'r Media

Jonny Kelt, CEO, Group Commerce

Break: 2:40-3:00 PM



3:00-3:15 PM

A View from Washington

Gordon Smith, President/CEO, NAB

Session 6: 3:20-4:00 PM

Case Study Live – The Role of Radio in American Express' "Shop Small" Movement



Moderator: Jeff Haley, President and CEO, RAB

Lou Paskalis, VP/Global Media, Content Development & Mobile Marketing, American Express

Khartoon Ohan, VP/Integrated Media, Clear Channel Connections



4:00-4:40 PM

Keynote – Shelly Palmer

Host of NBC Universal's Live Digital with Shelly Palmer and United Stations Radio Networks' Shelly Palmer Digital Living Daily.

Session 7: 4:40-5:30 PM

Leadership Speak-Out



Lew Dickey, Chairman/President/CEO, Cumulus Media

David Field, President/CEO, Entercom Communications Corp.

Doug Franklin, President, Cox Media Group

John Hogan, President/CEO, Clear Channel Radio

Jeff Smulyan, Chairman, Emmis Communications Corp.

Peter Smyth, Chairman/CEO, Greater Media, Inc.

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5:30 PM **Closing Remarks**

5:45 PM

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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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B. ERIC RHOADS
FROM OUR CHAIRMAN

Changing The Way The Affluent Listen To Radio

When someone tells me something has changed their life or changed the way they consume something, I tend to sit up and take notice. When my neighbor told me that his Sonos unit changed the way he uses radio, I wanted to know more and experience it for myself. Would it change the way I consume radio in my home? Would it be a game-changer?

For those unfamiliar with it, the Sonos system allows you to set up audio “listening zones” in your house and control them from your smartphone. You can set up as many zones as you wish, depending on the amount of equipment you want to purchase. For my experiment, I obtained a Sonos and set up zones in different parts of my home.

The system is simple. You get a controller box that plugs into your home WiFi router, and in each room you place a self-contained unit with speakers, then plug in the units and sync them with your system. Setup takes 10 minutes, tops. You can also get units to feed your stereo system, outdoor speakers, etc. Based on my experience, I’ll be buying more zones.

What’s cool about this device is that I can listen to music on any of the units (zones) in my house. If I place the system in party mode, it feeds all the units with the same content at the same volume, or I can have different content playing in every zone. My wife can listen to what she wants in one part of the house and I can listen in another part, all controlled by a smartphone or iPad.

The Sonos system lets me listen to my iTunes music library as well as loads of other music choices, including Pandora, iHeartRadio, Napster, Spotify, or Sirius XM (if you’re a subscriber). It also has a radio button that offers a “local radio” option, listing all the stations in the market that stream and, interestingly, locally based Internet radio as well. Our local newspaper happens to have its own Internet station, and that’s on the list along with several terrestrial stations — a local Internet station has equal distribution in the Sonos world.

I can also choose radio by location; I can pick a continent and listen to stations around the world, fed by TuneIn. I often find myself listening to NRJ in Paris, one of the best programmed stations on the planet. It’s fun to be able to listen globally as though it were local. My wife loves listening to KFOG, her favorite Bay Area station, which reminds her of when we lived there.

My neighbor was right: Sonos changed the way I use



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radio. In fact, it increased my in-home radio listening because it’s easy and convenient, and I can get audio in places I don’t have a radio. Just like my car, I have my preset favorites, but unlike my car radio, the presets in my Sonos are not all local stations. I have a couple of my favorite local stations, a few Internet-only stations I like, several stations in the States (I listen to favorite stations from cities I’ve lived or worked in), and a few favorites from around the world, like NRJ.

If you’re in radio, you need a Sonos in your home because you need to understand how it changes the face of radio. Though the masses won’t be adopting Sonos due to the high cost, your local clients and business owners will be. Yes, Sonos requires a significant investment — but my Best Buy representative said he is “installing them in almost every affluent household in town.”

How will your clients feel when they hit the “local” button and don’t find your station there? Sonos shows only local stations that are streaming. (Clear Channel stations are not listed, but must be accessed separately by opening iHeartRadio. That’s something Clear Channel should change.) For those of you not streaming your signal, this alone makes a great case for streaming — Sonos may be how your local business owners use radio in their homes, or it will be soon.

Sonos is a game-changer, and something everyone in radio needs to experience. As I’ve said before, your radio station must be distributed to every device where radio can be found. Over half of streaming listening is to local stations, and if you’re not streaming, your listeners will choose someone who is. **DRX**

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

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The Adventure of Selling

Eager anticipation, nervous trepidation, heart palpitation, and a tingling sensation are the smells and bells of adventure.

Paul Tournier was a 3-year-old orphan in Switzerland when Teddy Roosevelt became President of the United States. Paul grew up to become a doctor. He did a lot of thinking, and he wrote a few books.

Tournier was nearly 70 when he wrote *The Adventure of Living*. Tournier believed every human life is a never-ending search for adventure. Video games, movies, reality TV, online flirtations, romance novels, sporting events, and conspiracy theories are just different manifestations of our common need for adventure.

Radio ads can appeal to this need for adventure. Purchases made by consumers are often a form of adventure. Much of what we buy is bought to remind ourselves — and tell the world around us — who we are. But other times the purchase is less about the item and more about the hunt. Every collector understands this adventure of the hunt.

A student at Wizard Academy recently turned in a radio ad for me to edit. The client was one of those dreary “close-out” liquidators who will buy a truckload of left-over anything if they can get it cheap enough. This is the :60 I was given. I felt it was pretty good.

Spring and summer are the seasons when all your home improvement plans stop being ideas and start becoming a reality. Liquidation Warehouse is 17,000 square feet of home improvement reality. On average, our customers save 24 percent on everything from granite to kitchen sinks. We're able to save our customers so much because we buy in bulk. When we buy items in bulk, we save money, so you save money on everything, like marble travertine, ceramic and porcelain tile, slate, hardwood, toilets, vessel sinks, tools, automotive products, home decor, furniture, to name a few. We have higher-end products at mind-bendingly reduced prices. Any and everything you need to improve and upgrade your home, and it's all in stock. Seventeen thousand square feet of home improvement. Pallets and pallets and pallets of savings. Liquidation Warehouse, 105 112th Street South. Online at liquidation warehouse wa.com. Or call us at 583-9670.

These are the notes I returned to the student.

A. “17,000 square feet” doesn’t conjure as big an



image in the mind as “Warehouse” when the word is said with authority. Bark “Warehouse!”

B. “We buy in bulk” is a weak claim. All stores buy in bulk. The word “liquidation” is all the support you need to back up your claim of discounted prices.

C. Lose the phone number. If we can say “Liquidation Warehouse” with authority and repeat it often, the listener can easily obtain the phone number. Close the ad by naming the website, which should have the store location and phone number on the home page.

D. Clarity is the new creativity. Fewer words hit harder. Here’s the breathless :30 I made from your :60.

SARAH: Liquidation Warehouse.

ROY: You’ll save at least 24 percent on the cost of home improvement materials.

SARAH: Liquidation Warehouse.

ROY: Save even more on high-end, luxury materials.

SARAH: BIG discounts.

JACOB: Travertine

DEVIN: Marble

JACOB: Ceramic tile

DEVIN: Porcelain tile

Roy: Slate

JACOB: Hardwood floors

DEVIN: Vessel sinks

JACOB: Toi-LETS (Accent the second syllable strongly and this becomes a word flag that will be repeated by dozens of customers when they walk into the store.)

DEVIN: Tools

JACOB: Home decor

SARAH: And furniture

Roy: We even have things for your car.

SARAH: Liquidation Warehouse

Roy: Fine quality items at BIG discounts.

SARAH: Liquidation Warehouse. 105 112th Street South.

JACOB: It’s a treasure hunt.

SARAH: It’s an adventure.

ROY: Online, at liquidation warehouse wa.com.

Notice how this ad appeals to the shopper’s sense of adventure. We’re whispering to them between the lines, “You never know what you’re going to find.” **INK**

Roy H. Williams is president of Wizard of Ads Inc.

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How To Develop A Successful 2012 Revenue Plan

QUICKREAD

▪ When budget season comes, hoping for the old days to return isn't a useful strategy.

▪ A strong budget plan requires commitment and built-in accountability.

▪ Don't overlook the opportunities in training and tactics, or in trying things you haven't tried before.

Fall is here. Look around and you'll see carved pumpkins, lots of baking, and sales managers across the country sharpening their pencils to begin next year's budget planning.

Each of you will go about this a bit differently, since each of your companies will prescribe a budgeting process and formula that is the right fit for your distinct set of circumstances. But regardless of how you get there, as a sales manager, you know you will need to have a great revenue plan in place to achieve that final 2012 number.

I want to help you craft that winning plan. And my first rule of thumb for budget planning this year is: *Hoping that things will go back to the way they used to be is not a strategy you can count on.*

So, hoping for an economic turnaround aside, how do you build a successful revenue plan for 2012?

Here are seven key strategies for building your successful plan:

1. Build an actual plan. Don't just make a list of things you need to remember to do. Instead, commit to building a revenue plan you can use to hold yourself accountable. This means you will need to be highly specific and review your plan at least once a month to see how you are doing.

2. Focus. Examine all of your current capabilities to generate revenue. Chances are you will identify capabilities that are currently performing well but that have the potential to perform even better, if given more time and focus. You will probably also uncover some capabilities that take up a lot of time and don't produce a good return on that investment. Bring laser-sharp focus to your plan and commit to doing five things amazingly well, rather than 25 things that are just OK.

3. Talent. This is the first "T" in our proven success formula (Talent + Training + Tactics = Sales Performance), and it specifically addresses the unique strengths of your people. There is indisputable evidence that a sales organization can only be as strong as the people who comprise it, so this is the time to examine your team and confirm that you have the right talent on board to achieve success. Once you are certain you do, ask yourself:

▪ Do I have the right people working with the right accounts to maximize the effort?

▪ Do I have enough salespeople on my team to accomplish this plan?

4. Growth and training. No doubt your plan will include many strategies to grow revenue, but don't forget the importance of growing your people as well. The



second "T" of the performance formula, "Training," is a key component. Remember, if there is no room for growth here, your revenue plan will have to rely solely on market growth and economic recovery.

Examine each of your current salespeople and pay close attention to:

▪ Their talent (the potential they can achieve with training)

▪ Their skills (the abilities they have already realized)
With those pieces of the puzzle in place, you will be able to determine your opportunities for revenue improvement if you focus on skill development.

5. Talk with your best clients. Sit down with your best clients and ask them what they see in the year ahead and how you might better meet their needs under those conditions. If you ask open-ended business questions and do a lot of listening, you will hear ideas for strategies and tactics that belong in your plan.

6. Be open-minded. Remember, "More of the same gets you more of the same." Consider what else you could do, and take every opportunity to try something new. Would your team benefit from a new type of hire? A new capability? Maybe a new sales tactic? The key here is to step back from your current situation entirely and look at it with a new set of eyes.

7. Tactics are key. But you have to be careful and make sure your chosen tactics drive revenue while still supporting your overall sales strategy. Those that do will provide amazing lift, while tactics that challenge your overall strategy will serve only to frustrate your sales department and will fail to pay off.

If you will commit to using these seven ideas when building your 2012 revenue plan, you will find that you have put yourself in the best position for revenue success in the year ahead. **■**

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Snatch Your Unfair Share Of 2012 Political

With less than a year until the 2012 elections, the battle lines are being drawn and the messages crafted for what will no doubt be the most expensively waged campaign in this country's history. And an influx of "super PAC" money could add an even greater windfall to the dollars spent by candidates in the quest for votes.

To gear up for what's ahead, I asked Patrick McGee, vice president of political sales and strategy at Katz Media Group, for his insight into the election "spend cycle" and its impact on radio. McGee will also be joining Thomas O'Neill, former lieutenant governor of Massachusetts,

for a timely panel, "Political Money: How to Maximize Radio's Potential for 2012 Dollars," at Forecast 2012, set for December 6, 2011, at the Harvard Club in New York. (And if the name O'Neill rings a bell, it's because Thomas is the son of former Speaker of the House Thomas P. "Tip" O'Neill.) It promises to be part of an outstanding agenda. Hope to see you there!

What's the general outlook for political advertising in 2012?

It's going to be a big year. The battles for the House, Senate, and White House will take center stage. There are 11 states with gubernatorial races, 33 states with

U.S. Senate races, and all 435 U.S. House seats are up for re-election, in addition to hundreds of other state and local races. Of course, the major focus will be another hotly contested presidential election. Additional outside-interest spending is expected by various groups supporting or opposing the candidates and their agendas.

When will the season get into full swing?

I think we'll see a steady burn during the course of the year. We've got dozens of states with early presidential voting, and "Super Tuesday" is in the first quarter of next year. Other states will follow with their state and presidential primaries throughout the year, which will keep all of us fully engaged. However, the full impact of political spending is historically felt after Labor Day, as we head into the November general election. The "surge" is during that final October push to secure the win.

Where might the heaviest spending occur? How deep, in terms of markets, will it go?

That's the million-dollar question. We'll see heavy spending in states with competitive senatorial and

gubernatorial races, as well as certain markets with highly impactful congressional races. The presidential swing states will take shape after we have a nominee on the Republican ticket. So it's essentially too early to gauge the full extent of spending, but we can assume strong markets in states such as Arizona, Colorado, Florida, Michigan, Minnesota, Missouri, Nevada, New Hampshire, Ohio, Pennsylvania, and Virginia, and several other states that are also key in winning the 270 electoral votes needed to win the White House.

What will be the impact of PAC money?

All eyes are on the PAC and super PAC money for 2012. The Supreme Court's 2010 ruling in *Citizens United* changed the rules and paved the way for super PACS. Now they can raise unlimited amounts of money from a whole host of sources and only spend that on independent expenditures. I think we'll see a laundry list of PACs and super PACs organizing to influence the electorate. The PAC and super PAC money will exceed candidate expenditures.

What demographics and other criteria will be targeted for radio buys?

It really all depends on where the candidate or cause is polling. The majority of the business remains focused on the adult voter, 35 and older, but we've experienced deviations from that. I expect similar patterns in 2012, but again, it all depends on the candidate, the message, the polling, and the resources available to fight and win the race.

How will social media and digital platforms impact political advertising conceptually, as well as in placement decisions?

There's no doubt that digital and social media platforms will expand their footprint in this upcoming cycle. Candidates are able to respond to messaging quickly and communicate effectively within their networks. Consider that the iPad wasn't even on the market during the 2008 election cycle. That's pretty amazing.

Candidates and causes recognize the platform as an effective tool to engage supporters and their constituents. We're making tremendous progress bringing our clients' platforms to market and are starting to see great traction. **INK**



Patrick McGee

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Facebook Page Changes: Are People Talking About You?

Facebook has been busy making changes. While most of the latest additions to the Facebook framework affect the design and interaction of personal profiles, there is a new metric radio managers should be aware of, and new ways to measure your social media goals using Facebook Insights.

The “Talking About This” Metric

The new metric is called “Talking about this,” and it lives below the number of likes on your fan page. Defined by Facebook, the metric “indicates how many people are actually talking about your business to their friends.”

It’s important because it is a public measurement of your Facebook fan page’s engagement. Your listeners can see this and may decide whether to like your page based on this number, which represents the strength of your content and engagement. Radio stations will need to focus on social media content, because this new metric doesn’t care about big promotions designed to get likes.

Likes have been the focus of many recent radio marketing campaigns, similar to the strategies used by other brands active on Facebook. While the “Talking about this” metric will not directly affect your number of likes, it will shed some light on your Facebook activity, which may affect the number of future likes you receive. The higher the number, the more compelling your page’s content, and the more likely listeners are to like your page. So if your strategy ends at the big Facebook promotion, you may need to shift focus to your online content.

What exactly does Facebook measure to determine the “Talking about this” number? User-generated activity, including:

- Listeners’ posts to your page wall
- Listener likes, comments, or shares of your posts, videos, or pictures
- Listener mentions or shares
- Response to events
- Photo tagging

While this new statistic will be helpful in determining the engagement between your station or show and its Facebook fans, it isn’t the only thing you should be using to measure your progress.

Using Insights To Measure Engagement

Use the page metrics provided by Facebook Insights to determine which posts receive the most exposure, the highest level of engagement, and the highest “Talking



about this” rating. This will help you determine what types of content your audience responds to most. Do concert announcements, music and entertainment news, hot opinion topics, or contests and promotions get the most activity? Monitor your posts to determine what your listeners want from your brand.

In addition to measuring your likes (and unlikes) and the new metric “Talking about this,” you should be using Facebook Insights to monitor Friends of Fans and Weekly Total Reach.

Friends of Fans is the number of unique friends of your fans (including your fans themselves), and Weekly Total Reach is designed to assess how many people have seen any content associated with your page. These measure your total exposure, which isn’t limited to the listeners who comment or like posts. (There are plenty of social media voyeurs out there, so these stats shouldn’t be overlooked.)

You can attend webinars and read articles (even mine) all day long, but monitoring what works for your station or show is the best way to achieve your social media goals. Focus on content, and monitor your success, tracking what works and what doesn’t work for you.

If you’re new to using Facebook Insights, or want to read more on the recent changes to Insights, download the Facebook Page Insights Product Guide. You can find the link in your page’s Insights menu (imagine that!). 

QUICKREAD

- Facebook has introduced a new metric, “Talking about this,” with the potential to affect your likes.

- The metric measures user-generated activity related to your FB page.

- Facebook Insights is a key tool for measuring total exposure on FB, not just active fans.

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

Country Domination In MO

They were told they'd be broke in six months if they tried to put a country station on the air. But Zimmer Radio Group has been producing great local radio for a long time, and that was a challenge they couldn't refuse. KCLR (Clear 99), country format still intact, is now "legal," having just celebrated its 21st birthday. More than two decades after consultants insisted that a new country station would never make it in Columbia, MO, Clear 99 is stronger than ever. Sales are vibrant, ratings are great, and the Zimmer team has the station operating on all cylinders.

KCLR was a Marconi Award finalist in 2011 and has two ACM nominations, and as this issue was going to press, Clear 99 was named CMA Small Market Station of the Year and morning team Scotty Cox and Carissa Loethen's *Scotty & Carissa in the Morning* took CMA honors as Small Market Broadcast Personalities. Not bad for market number 238.

Zimmer co-owner Don Zimmer believes it all starts with the staff. "We have been fortunate enough to have great people on our team," he says. "We try to find people that share our values, the values of leadership and respect. I think, by managing those core values, we are able to attract good people who share those same values. They are passionate about our stations."

Market Manager Carla Leible has been with the company for 17 years, and she says finding people who mesh with Zimmer is key: "When hiring, we know the kind of qualities we want, and those are very important to us in the interview process. We check a lot of those things out. We are always looking for good people. We never just look for people when we need them. We are continually recruiting, and are always recruiting for the best."

"WE HAVE BEEN FORTUNATE ENOUGH TO HAVE GREAT PEOPLE ON OUR TEAM. WE TRY TO FIND PEOPLE THAT SHARE OUR VALUES, THE VALUES OF LEADERSHIP AND RESPECT." — Don Zimmer

After stunting with Christmas music over Labor Day weekend in 1990, the flip to country was made that Tuesday, and Clear 99 was born. The name "Clear" was chosen because at the time, CDs were still new to the radio listener. PD Teresa Davis talks about the early positioning — positioning the station still uses today.

"When we debuted, our imaging was 'Clearly the best country. Clear as a mountain stream,' because we played CDs," she explains. "A lot of the stations were still playing 8-tracks at that time. The biggest competitor was an AM country station. I just don't think the market was ever exposed



Station:	KCLR-FM (Clear 99)
Ownership:	Zimmer Radio Group
Management:	Market Manager Carla Leible, PD Teresa Davis
Market:	Columbia, MO





to a station that delivered the music in a contemporary, upbeat style, with fun contesting, people that were passionate about the music, and people that were passionate about the community the way Clear 99 was." Over 21 years, KCLR-FM has been number one 25-54 for 38 out of 41 books.

Along with their 2011 CMA Award, morning team Scotty and Carissa have been nominated for three ACM Awards and are nine-time winners of the Missouri Broadcasters Association award for DJ of the Year. Davis says the show "is not one of those crazy comedic morning shows that relies on bits." She goes on, "It's more of an event-driven morning show. It's topical, what's happening in the community. Scotty and Carissa are both extremely passionate about the music and our community."

Serving the community has been a big part of Clear's success. "For years we've been involved with our local food bank," Leible says. "It's recognized as one of the top food banks in the United States. Over the years we've done food drives and branding campaigns for them. Hundreds of thousands of dollars have been raised and hundreds of thousands pounds of food has been collected. When the food bank calls and says, 'The shelves are bare, we need food,' we put the word out, and our listeners always respond. We have real passionate listeners. Whatever we ask for, they tend to deliver tenfold.



Each year Clear 99 joins sister stations to host a free two-hour tailgate party for hundreds of fans at a University of Missouri, Columbia home game.

"We are also involved with our local children's hospital, raising money through the Children's Miracle Network. That money all stays local. In the last two years, Clear has helped raise almost half a million dollars."

"We have also been involved with local military. We spearhead a program called adopt a soldier. During the holidays, we encourage listeners to let us know about family members and friends who are serving overseas and what they might need. We pass that information along to our listeners and our listeners

send care packages overseas to the soldiers."

On the revenue side, even the recession of 2008 was nothing but a blip for KCLR. Leible says, "People say, 'recession,' and we say, 'What recession?' When everybody else was freaking out in 2008 and 2009, we stuck to the basics. We were out helping the clients. What's the most important thing in advertising? It's what you say and how many times you say it. Our revenues held. We are having good growth — last year, this year again. And we're already projecting good growth for next year." **INK**

Is your station setting the bar high?
Contact Ed Ryan: edryan@radioink.com

COVERSTORY
BILL LUDWIG



World Radio History

The Campbell Ewald Century

Bill Ludwig, CEO of the iconic agency,
has powerful advice for radio

{ By Editor-In-Chief Ed Ryan }

**"OUR JOB IS NOT MERELY TO ENTERTAIN OR THRILL OR SHOCK. IT IS TO INSPIRE CONFIDENCE, TO BUILD REPUTATION, TO SELL GOODS — TODAY, TOMORROW, AND OVER A PERIOD OF YEARS. IF WE DO NOT ACCOMPLISH THESE RESULTS, OUR ADVERTISING IS NOT GOOD ADVERTISING, NO MATTER HOW MUCH ATTENTION IT ATTRACTS OR HOW WIDELY IT IS DISCUSSED."
— CAMPBELL EWALD FOUNDER HENRY EWALD.**

Advertising agency Campbell Ewald is celebrating its 100th year. While other agencies have become scrap in the pile of outdated ideas, CE has for 10 decades succeeded at inspiring confidence, building reputations, and selling goods for its client partners. The agency has created such iconic TV ads as "Baseball, Hot Dogs, Apple Pie, and Chevrolet," and moving radio ads like OnStar's "Real Calls" spots.

Jenny Holiday, SVP/operations for Motor City Casino in Detroit, says of the casino's Campbell Ewald campaign, "I've never seen such clear and correlated results between an ad campaign and revenue growth in my 26 years in this business." Music to the ears of Henry Ewald.

Now with 800 employees, CE has offices in Detroit, Los Angeles, San Antonio, Miami, and Washington, DC, and is a part of the Interpublic Group. Current clients include Alltel Wireless, Carrier, Chicken of the Sea, General Motors, Ghirardelli, Kaiser Permanente, Olympic Paints and Stains, OnStar, the Environmental Protection Agency, the United States Mint, and the U.S. Postal Service.

Campbell Ewald CEO Bill Ludwig joined the company as a copywriter nearly 30 years ago, and today he's running the show at a time when sitting down and writing ads is only a small part of a what a large agency like CE does. Creating content in new and innovative ways plays a vital role in what successful agencies do these days. For example, CE client the U.S. Navy uses its wildly popular YouTube page to create content and push it out to potential recruits.

Ludwig is a big fan of radio. He uses radio. He knows how to use radio. He gets it. He also has some advice on

how radio — consistently stuck at 7 percent of the advertising pie — can improve its pitch.

The Campbell Ewald website says "Where inspired minds roam free." Is that the company catch phrase?

Well, we have a catch phrase that I did write: "Deeper insights, bigger ideas." I think if you can inspire people to deeper insights, that allows them to be liberated to explore the potential of the brand. We also give our employees, the people who practice their craft here at Campbell Ewald, the freedom to fail. That is, the freedom to go out there and explore, unburdened by an idea that just may not succeed. I think it's a tremendous right and liberty that they have here at Campbell Ewald. It enables people to craft bigger ideas on behalf of our clients.

Fear tends to kill creative inspiration. So many people who work in so-called "innovative" mediums or companies are under the threat that "This idea had to succeed, or it's a failure," or "You are a failure." I think we live in an industry, we work in an industry, in which you have to have the freedom to go out there and explore ideas, unburdened by the fear of failure. I think that's what we are talking about when we say, "Inspired minds roam free."

What is the makeup of a great ad creator?

I think the ability to see the extraordinary where others see ordinary. The ability to distill things down to simplicity out of complexity. The ability to be very, very passionate in what we do. I would rather teach a compelling, provocative, vibrant, bold, daring person the

craft of advertising than try to teach an advertising person how to be bold, compelling, and daring.

What are the elements of a creative ad?

It's different for each medium. Let me give you the broad strokes first. I would say the ability to captivate attention immediately, make a deep connection with the consumer. To be relevant to the consumers' lives. We call that the "quality of life insight." That's really the role that the brand or product plays in enhancing the quality of life in the target consumer.

Then, simplicity — I call it KISS: "Keep It Simple, Stupid." Because so much of our life is dealing with complexity, and I think impactful ideas are the ones that captivate us and connect with us and are very, very simple and easily understood.

What are some of the best radio ads CE has created?

I think, in its time, OnStar was probably the biggest and most successful campaign. It was the perfect demonstration of the product in context. It did so in a very compelling and emotional way, actual conversations between OnStar subscribers and the advisers. I would have to put that way up there.

I think some of our Kaiser Permanente work has been very



powerful. I think it reinvents the whole language in the health care category. It promotes the notion that health care isn't an industry, it's a cause, and that Kaiser Permanente is your advocate to enable you to enjoy your highest level of well-being, regardless of where you are in your life or your state of health. The U.S. Navy has had some very compelling radio ads, as has the United States Postal Service. We have a lot of local campaigns that I think have utilized radio effectively, as you can guess, because radio is such a great local medium.

What role does radio play in marketing to clients of Campbell Ewald?

It really depends on the client. Radio has served as a complement for an ongoing campaign as a natural extension to another medium like television or online efforts. We have done that effectively for [insurance and financial services provider] USAA, Kaiser Permanente, for Alltel, University of Michigan Health System, Motor City Casino. It can be a primary medium, as it was at one time for OnStar, or like the Motel 6 campaign in which they poured the vast majority of the media dollars into radio as a primary medium.

It's interesting, because for Kaiser Permanente, radio is one of the primary ways in which we communicate in the B-to-B campaign. You never really think of a business target for radio. We use it to drive reach to communicate to the business target. It supports the online and direct market initiatives, but it is a primary medium for Kaiser Permanente in the B-to-B space.

What are your feelings about radio? Does it work for your clients?

I come from a writing background, so radio has always been near and dear to my heart. The reason I think radio is such a great tool,

SUPERSERVING LOCAL CLIENTS

What Campbell Ewald did for Motor City Casino in Detroit is a textbook example of what can and should be done for every local client interested in growing its business — which adds up to 100 percent of the client base being called upon by radio salespeople.

Motor City Casino has been a client of Campbell Ewald since June of 2010. The casino had done a very big expansion because its research had found that people were willing to consider casinos as an entertainment option, if something other than gaming was offered. The problem? Nobody knew about the expansion.

Motor City SVP/Operations Jenny Holiday says, "CE came along with an unsolicited pitch, and they just nailed it. They did our entire re-branding campaign, which was grounded in our positioning of 'Escape within reach.'"

The new campaign's tagline: "A million miles away, right down the street."

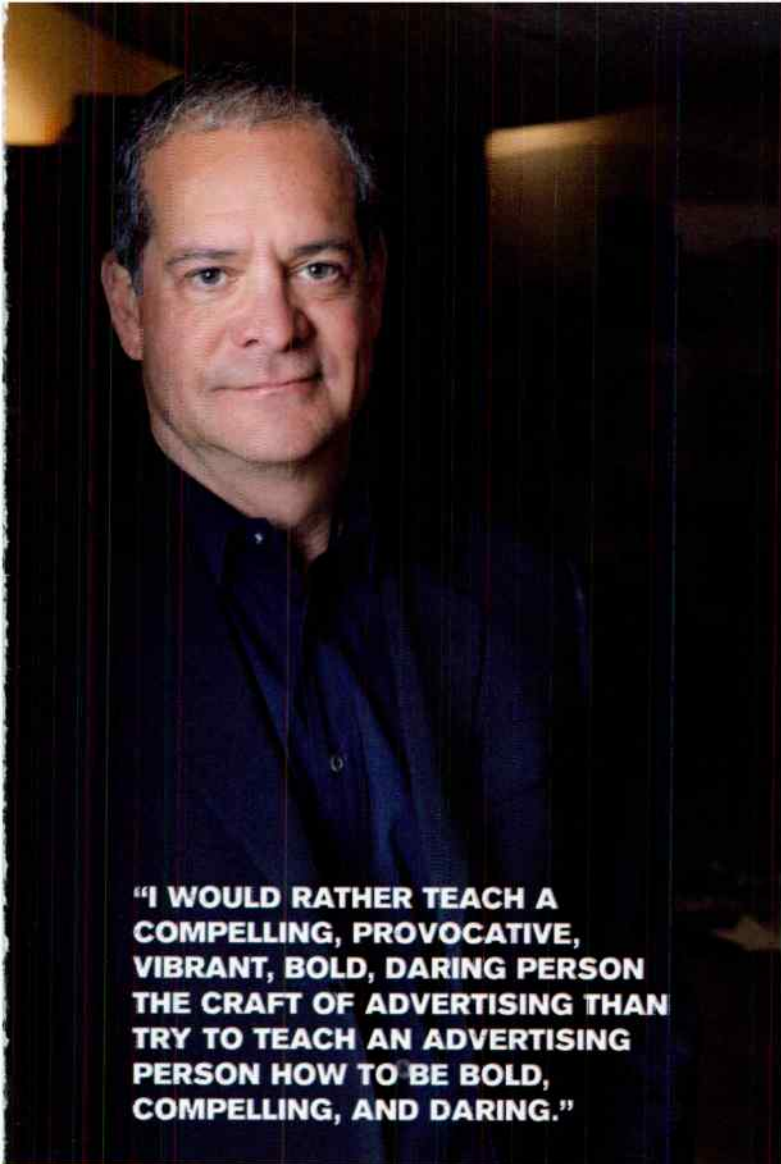
Says Holiday, "The TV and outdoor campaign had the same visual elements, which highlighted 'escapist activities,' with all the new amenities we had built, all within close proximity. Honestly, I wasn't sure how CE was going to translate the campaign to radio in a way that felt as complementary. But boy, did they nail it."

CE developed several radio spots that tied a particular suburb by drivetime to Motor City —

the constant reference to the suburbs was a clever way to point out that Motor City is locally owned and therefore locally knowledgeable, because in Detroit, local matters.

Holiday notes, "The end result totally reinforced the 'Escape within reach' concept while still echoing the elements of TV and outdoor. It was the most well coordinated multi-channel execution I've ever seen from an agency."

And the results have been outstanding. "Our market share was declining for a year straight before CE came on board," Holiday reports. "Literally, the month the campaign launched, that trend started to reverse. We are now in the Detroit gaming news regularly as the strongest growth property in the market for the last year. And the vast majority of growth has come from new business. There's no doubt about it. I've never seen such clear and correlated results between an ad campaign and revenue growth in my 26 years in this business. I can say unequivocally that CE's creative team has the best strategists I've ever had the pleasure of working with. They just got it. And the creative wasn't just beautiful, it was effective, which, at the end of the day, is all that matters."



"I WOULD RATHER TEACH A COMPELLING, PROVOCATIVE, VIBRANT, BOLD, DARING PERSON THE CRAFT OF ADVERTISING THAN TRY TO TEACH AN ADVERTISING PERSON HOW TO BE BOLD, COMPELLING, AND DARING."

and I love radio so much, is that I think radio can be the most powerful interactive medium out there. The sights, the sounds, the characters all come to life through and interact with your imagination. What a great force to unleash when you're trying to communicate with your target consumer.

Because you can make this powerful connection with the imagination, and this powerful connection with the target's senses and emotions, I think radio can be one of the most powerful ways to demonstrate the relevance of the product in the consumers' lives.

How do you like to use radio for your clients?

There are a lot of different ways you can use radio. Again, it depends on the client's campaign. Sometimes it's primary. Sometimes it's a complement. In media-speak, we use it to extend the reach and generate leads and drive in-store traffic for promotional purposes.

Radio can make a very personal connection; it's a very loyal medium. People have certain radio stations set on their dashboards. They are religiously listening to it on their drivetime and elsewhere.

How do you gauge results from radio for your clients?

Through tracking studies. If it's retail, you can look at same-store sales data. Channel attribution analysis. You can also use some custom research studies.

Radio reaches 93 percent of the population. Why isn't it used more?

I think radio could do a better job of communicating its effectiveness. I think it's a great story. I get inundated with the social media reps. I get inundated with NTR reps. I get inundated with newspaper reps, the television networks. But I don't think people understand the efficacy of radio in the mobile space, the digital space, and the social space, the ability to be a part of websites, streaming audio, mobile apps. There is a strong digital story for radio, and people need to understand that.

Automotive is radio's biggest category, but radio still gets only a small percentage of the ad dollars spent there.

Why?

Traditionally, many dealers have been dependent on television. They are becoming more and more dependent on search; that's a compelling medium for them. Again, radio needs to tell its story and aggressively promote its effectiveness and successes. When you consider its effectiveness in promotion, particularly local promotion, it should be a primary medium among dealers, and any retailer.

Is newspaper weaker than it once was?

You know, I don't think so. I think that its content can thrive and should thrive. I think the successful newspaper publications understand the channels in which their content can thrive in other mediums, or other channels, other platforms. I think there are other alternatives for the daily news.

Do you use radio's ability to stream?

Yes. If you look at our U.S. Navy client, that's a great innovative media story there. Our U.S. Navy client was one of the first marketers in the nations to embrace audio streaming. We have done so with our other clients as well, both online and mobile.

What do you think of Pandora? Have you purchased any advertising on that platform yet?

We think Pandora is great. We have used Pandora for a lot of programs for many clients. One example is our media efforts for Kaiser Permanente. We have customized playlists. I talked to you about Kaiser Permanente's positioning of "total health." We utilize that. We have music that puts you in a frame of mind to enjoy total health with serenity or exercise or whatever. We have extended it to Pandora's mobile app.

Are budgets shifting?

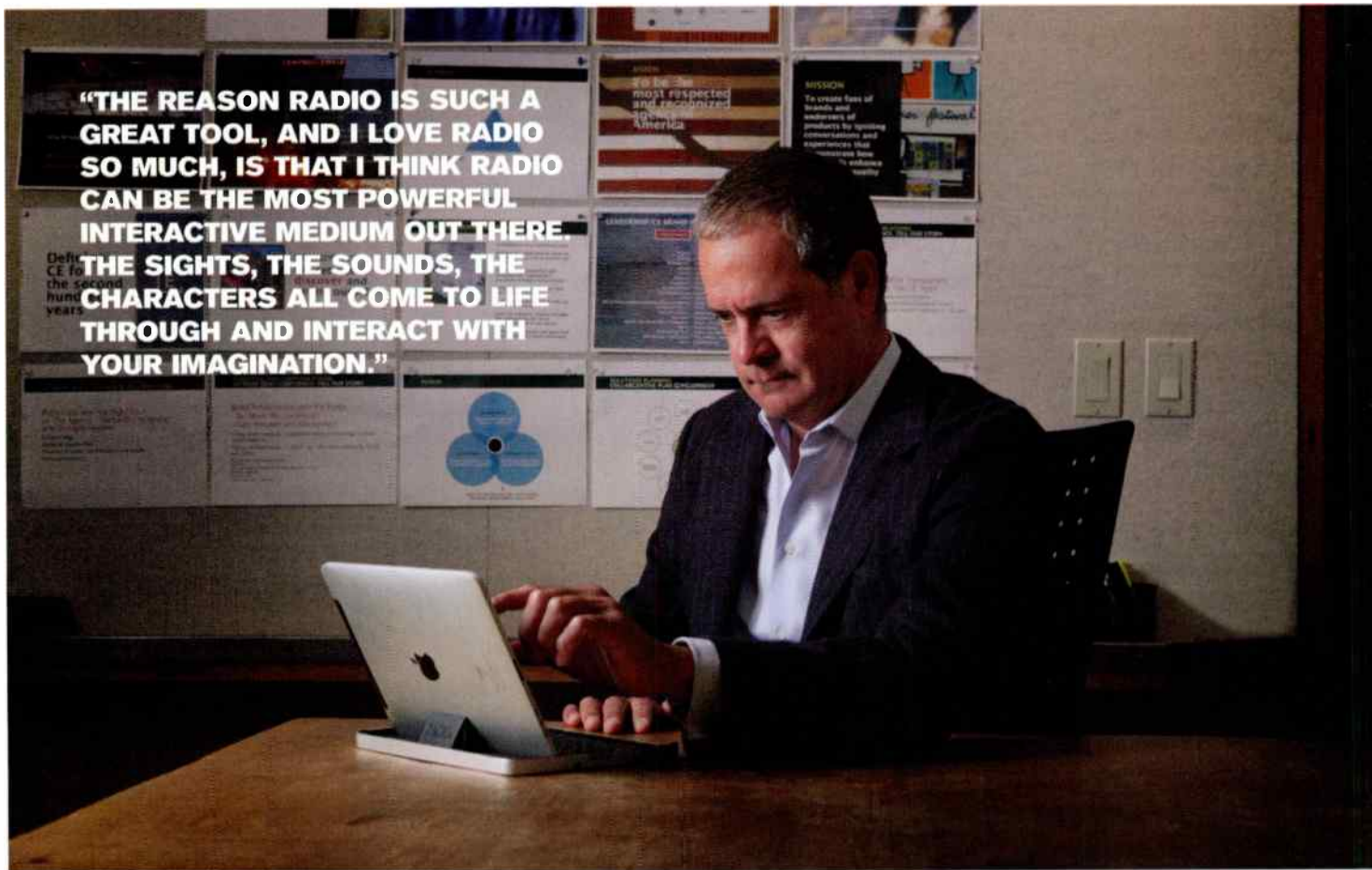
More and more, they are being shifted to search, to e-mail, to in-market digital.

Why is that?

It's very easy to measure. I think it's very targeted. It's very easy to measure, and very easy to engage the consumer to take action.

GREAT SPOTS

To listen to some of CE's great commercials, visit www.c-e.com/work/channels/radio.html. Digital subscribers, just tap the link.



What is your approach to an integrated media campaign?

We take a very different approach. CE was integrated before that was a catch phrase. We started as a direct marketing and publishing company and became an advertising agency. We were one of the first full service agencies to develop a social media group. We have a very robust group here.

With our digital space, we are in the top 20 agencies out there. If you broke out our revenue on CRM, we'd be in the top 10. We have a great depth of services as well as breadth of services here. Our approach is really to focus on content. When we have an assignment, whether it's a new client or a new assignment from an existing client, we immediately sit down and develop a content strategy.

Then we apply integrated content development. That is, we take all the different channels, if you will, that we have to create content for, produce content for, and really understand how we are going to populate those channels. We are very different. It comes from clients like the U.S. Navy, in which we are into gaming and events and big social campaigns.

Navy is one of the most popular YouTube channels out there — on any given day, it's one of the most popular channels out there. It was one of the first marketers to have a branded YouTube channel. It's because of our approach to integrated content development. We don't really focus on creating ads.

We focus on creating content that engages consumers across multiple forms of cross-channel communication. We look at that content in the context in which it resides. Radio has always been an amazing medium to get very innovative in creating the content that lives in the context of the radio medium.

What can radio do better?

As I said, I am a passionate fan of radio. I have been a writer all my life, and radio is a writer's medium. The answer is to understand the effectiveness of radio. Radio is not as sexy as it once was. It certainly not as sexy as some of the new media technologies. I think the reason is, if you understand the new media world, content is king.

If you think of radio, radio is the same as it ever was. The radio formats have not changed within my lifetime, and I am over 40 years old. You still have the same couple of morning show guys yukking it up, then kicking into rock at 10 a.m. You have the same conservative call-ins battling for reach against the liberal call-ins, and the same smooth jazz. You think of the power of radio, and you look at what's popular in other forms of media, you think, "Why not reality radio shows?" *American Idol* would be just as powerful on radio as it is on television, maybe more powerful. Certainly *The Voice*. They invent all these sets and devices for the judges on *The Voice* so the judges can't watch the performers. Radio already does that. You could use your mobile device to vote which was the best voice. You could use OnStar.

There are multiple ways in which radio could create great reality shows. I think of the power of radio to use our mind's eye to create a vivid imagination. Why not National Geographic Radio or Discovery Radio? I could hear the sounds of nature. Imagine if you had David Attenborough describing the environment or the ecosystem, or the habitat, or the fauna that is there. I would understand that.

Why not game shows on radio? The only one I am aware of is NPR's *Wait, Wait, Don't Tell Me*. Where are the commercial radio game shows? **DK**





Dial Global is pleased to announce the successful close of its merger with Westwood One.



DIALGLOBAL

Dial Global's networks have more than 200 programs, services and digital applications distributed to over 7,000 radio stations.

On behalf of its employees and shareholders, **Dial Global** would like to thank its customers for their long-standing and continued support.

Dial Global is a NASDAQ-listed company traded under the ticker symbol "DIAL."



Florida Shoe Chain Steps Out With Radio

The Peltz name has been known in the Florida shoe business since 1957. With four stores already operating successfully, Gary Peltz just added a fifth store, in South Sarasota. Peltz markets his business with radio, billboards, direct mail, and digital.

Peltz says he started using radio about two years ago to reach a new market, and because he likes radio's flexibility. "You can change your commercials very quickly and inexpensively," he says. "It's practically free if you don't use talent, whereas with television, you can't change commercials easily. The moment we advertise on radio — if the buy is done right — we get people saying, 'We heard you on the radio.'"

Peltz continues, "When buying radio, you have to negotiate.

You have to get a good deal to get the frequency. I try to keep in mind, as I compare radio station to radio station, that I make sure that just because this station has more demand doesn't mean I'm going to pay more at a cost per thousand. You can look at any metric you want — I just try to make sure it all stays in alignment."

What does Peltz expect from the radio reps he sees? "First of all, don't come in with a presentation and a partner from another radio station to try to sell the other station," he says. "In my opinion, whether it's Clear Channel or CBS or whoever, I want one rep for all five stations. One rep is perfect for me.

"As a general rule, if you want separate reps for each radio station, that's fine, but if a business has a good relationship with a rep, I would listen to what that client wants. If the client wants Jack to be his salesperson because he loves Jack, then, by golly, what does CBS or Clear Channel care?"

"Another thing I think they can do is make the client feel like they are working for the client as much as they are working for the radio station. They need to make clients feel comfortable. I think very few people do that."

A Fresh Idea

Peltz also has an innovative digital idea that he believes would sell more shoes, and benefit radio as well, but he says nobody in radio wants to hear about it. "Our Web business is very strong," he says. "And radio stations give away unsold inventory every single day. What I would like to do is come up with a Web address where consumers can buy my products, and the radio stations can share in that revenue, similar to Amazon.com or eBay.

"Here's an example. Using that unsold inventory, they tell listeners to go to CBSRadio.com and check out the fantastic deals. They check out the shoes, they click on Peltz Shoes at CBSRadio.com, we sell shoes, and we pay the



station a commission. I think there is a lot of money to be had there. They could promote a special website, someone goes to that website, they click it and buy shoes, and we pay them 10-15 percent commission, like they do with Amazon or eBay. It's a proven success model with those companies."

Peltz continues, "If I'm putting my products on Google or PriceGrabber or ShopZilla, why can't I put my products on a radio website? If people go there and there are 10 preferred shoe stores — because you can't put every shoe store in the country on there — every time we get a sale, they get a commission.

"But this is not in radio's model. They don't want to modify their business model. Their business model is, Peltz Shoes advertises, we charge Peltz Shoes money. So there's a finite budget. They come to me and say, 'How much is your budget?' My budget is \$5,000 or \$10,000, or whatever the number is — and at the end of the month they have all this unsold inventory."

Thanks to Linda McKnight, Sr. Marketing Consultant for Clear Channel/Sarasota, for introducing us to Gary Peltz. **INK**

Client: **Peltz Shoes**

Location: **Five locations in Florida**

Open since: **1957**

Owner: **Gary Peltz**

www.peltzshoes.com

BLAST From The PAST

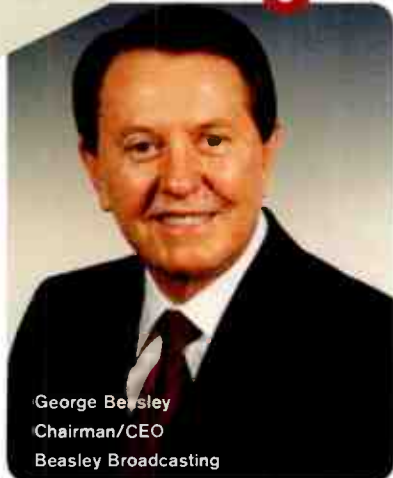


STYLIN'

Recently, Dick Biondi was voted best DJ of the 1960s by readers of *Radio Ink*. Here's Biondi sporting fashionable eye-glasses and a corduroy jacket as he preps for his show on WCFL in 1967. Biondi can still be heard in Chicago on WLS-FM.

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 Blast 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.

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