

RADIO INK

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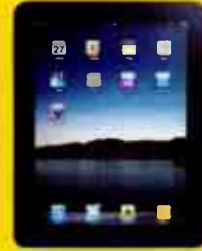
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Agenda:

Thursday, June 3

1:15-1:30 p.m.

Opening Remarks

B. Eric Rhoads, Publisher/CEO, Radio Ink

1:30-2:20 p.m.

Keynote TBA

2:20-2:55 p.m.

How Social Has Changed Media

Moderator: Zach Braiker, CEO, refine+focus

2:55-3:30 p.m.

The Competitive Landscape And The Convergence Of Your Digital Assets

Moderator: Rockie Thomas, Director/Local Digital Sales and Strategy, Tribune Broadcasting

3:30-3:40 p.m.

Presentation

3:40-4 p.m.

The Future According To Mark Ramsey

Mark Ramsey, President, Mark Ramsey Media and Radio Intelligence U.S.

4:00-4:35 p.m.

Mastering Mobile Media

Moderator: Steve Levy, Director/Head, Radio Vertical, Vibes Media

4:35-5:10 p.m.

Tablet: Super Media Platform Or Hype?

5:10-5:55 p.m.

Clicking The Ruby Slippers: Why Business Can't Ignore Social Media

Jeffrey Eisenberg, two-time *New York Times* best-selling author and Internet marketing pioneer, explains the magic formula behind social media success

5:55-6:30 p.m.

Giving Advertisers The Digital Products They Want

Moderator: Jeff Haley, President/CEO, Radio Advertising Bureau

6:30-7:30 p.m.

Cocktail Reception
Sponsored by Vibes

Friday, June 4

7:15-8 a.m.
Continental Breakfast

Sponsored by Triton Digital

8-8:35 a.m.

Looking Forward: A Two Part Session
Daniel Anstandig, President, McVay New Media presents "Power Brief On the Future," a peek into radio's near future, followed by "Evolution of



Music Consumers."
Moderator: Daniel Anstandig, President, McVay New Media

8:35-9:10 a.m.

Sales 2.0: What can you do to use your digital assets and social media tools to increase sales, serve customers, and gain revenues and advertisers never before available?



Moderator: Gregg Murray, President, Greenbrier Media, Website Blueprint and iRadioSales

9:10-9:30 a.m.

Interactive Revenues: Who's Doing The Best And How They're Doing It



Moderator: Gordon Borrell, CEO, Borrell Associates

9:30-10:05 a.m.

Found Money: Leverage Your Existing Digital Assets And Audiences To Find Instant Revenues



Moderator: Ruth Presslaff, President, Presslaff Interactive Revenues

10:05-10:25 a.m.

Break

Sponsored by STW

10:25-11:00 a.m.

The State Of Online Audio
Moderator: Kurt Hanson, CEO/ AccuRadio, Publisher/RAIN



11:00-12:00 p.m.

Michael Drew "Pendulum"

12:00-1:10 p.m.

Lunch

1:10 p.m.-1:45 p.m.

Experiments Gone Right: Station executives review their successes, and tell you how you can put these innovations in place today.

1:45-2:20 p.m.

Building New Brand Platforms From Existing Assets



Moderator: Brian Glicklich, Co-President, Sound Mind

2:20-2:40 p.m.

Break

Sponsored by HipCricket

2:40-3:15 p.m.

Hyperlocal: Buzz Or BS?

3:15-3:50 p.m.

Sites Magnified: What Is A Great Website?



Moderator: Charles Andrew Whatley, President, MediaBridge One; Consultant, MediaSpan Online

3:50-4:40 p.m.

Rob Curley, Las Vegas Sun Vultures Awaiting The Kill Newspapers are dying, and television is next. What about radio?



How to take advantage of changing conditions and what to expect.

4:40 p.m.

Closing Remarks

*Times subject to change. Program may run longer than scheduled.

Agenda information available at www.radioink.com/convergence or call 561.655.8778.

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I think radio wants everything to be "set it and forget it" kind of technology, but what you're trying to do with digital is the same thing you try to do with radio: Figure out the elements of content that need to be created to build an audience. — Mike Agovino

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Our Mission: Radio Ink's role is profitability of complete radio management to be more successful by providing timely information, media-based news, inspiration, and education in a quick, easy to read, polished, fun radio environment.

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Radio Ink's

RADIO TECH SUMMIT

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New platforms mean new audiences. Keeping radio relevant in today's media environment is a constant challenge. *Radio Ink's* RadioTech Summit presents new media's best and brightest technologists to keep you on top of the latest trends.

This conference will cover both the technical and business aspects of new radio technology in a way that stimulates better understanding of each sector by engineers and managers alike. It's a unique opportunity for radio managers and their technical teams to convene in a single forum that charts a coherent course toward future growth.

AGENDA

Sessions subject to change; speakers to be announced.

Wednesday, June 2

Opening Remarks

Skip Pizzi, Technology Editor,
Radio Ink

Getting Radio Signals To Where the Audiences Are

Where radio needs to be to reach tomorrow's audiences, and how to get it there.

The Digital Power Boost

Experts provide technical and regulatory guidance on raising IBOC power.

Improving Radio's Online Presence

How to integrate station systems to provide a powerful local radio presence.

Remapping the Spectrum

Accommodating upcoming spectrum changes and other RF threats ahead.

Rewiring the Studio

Learn how new technologies like A&P increase cost-effectiveness and productivity.

Revamping the EAS

What's in store for the next generation of U.S. emergency alerting.

Retooling the DTV Channel

Audio-only services on ATSC Mobile/Handheld TV may be coming.

Networking Time

Reconvene at the bar in the Hyatt Santa Clara with attendees and presenters.

Thursday, June 3

Dashboard Professional

Cars are becoming rolling broadband devices. How do stations sustain their mobile presence?

There's a Session for That

Learn the latest on mobile "apps" and what role they can play in your services' future.

Tagging is IT

Find out how it works and what's next in this potentially lucrative tech-sector.

Enabling Convergence: RadioDNS

Hear how this technique allows radio stations to provide a new level of enhanced services.

The Radio EPG Project

Learn the latest about radio electronic program guides, and what's on the way.

Culture Change in Media Organizations

How to best incorporate new technologies into the corporate culture of radio broadcasting.

And more, to be announced...

Detailed agenda information available at
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The Power Of Kids

“Daddy, I listen to Magic 102.7,” said my 8-year-old daughter the other day. “I can sing it — listen,” and she sang the jingle. My wife and I looked at each other. Where would she have heard the station? She explained that they play it on the school bus every day. Now, of course, we need to tune in to hear what our kids are listening to. Maybe it will hook us. It makes me wonder if that station created an incentive for all the school bus drivers in town. My guess is that it was coincidence.

A few days later, at a school assembly, the principal announced the winners of the Google logo design contest. Every kid at school was given a Google sheet to color and design for a chance to win a local award, then be entered to compete in city, regional, state, then national competitions.

In fact, our kids are being exposed to lots of brands in schools, through programs like Kraft Healthy Living and incentive plans requiring kids to gather product box tops or Campbell’s soup labels to reward their school.

Remember the Pepsi Generation? While Coke always marketed to its target audience, Pepsi marketed to future users who had not yet established brand preference. That strategy, which was launched in the 1960s and carried forward for decades, kept Pepsi neck-and-neck with Coke’s market share. Pepsi was thinking long-term. Coke was living in the present.

Marketing to kids is nothing new. My kids prefer McDonald’s because it has better toys. They grew up singing “Old McDonald Had a Farm” and as soon as they could talk they wanted to stop at “Old McDonald’s.”

Remember the Spuds MacKenzie controversy, in which Anheuser-Busch was charged with pitching the dog to children? Or the talking frogs? Some say that the cartoon-like camel on the cigarettes package was designed to appeal to kids. When I was a kid, the fireman’s insurance fund would do fire safety classes and give us a red plastic fire hat.

I once programmed a station in Fresno that became number one in one book. This may sound odd, but in addition to our content, we won by doing a free dance for every elementary, middle, and high school in town before and during rating periods. Every kid took home something with our call letters on it. We believed kids were the link to getting moms to listen.

Though my critics may challenge the vulgar idea of marketing to kids, I think radio needs to concentrate more on the future and not just the present. Radio today seems to be focusing on keeping the audiences we have, but not putting any effort into future listeners. As kids are seduced by video games, the Internet, iPods, and iPhones, we need to cement their radio habit at an early age. We can’t assume they’ll just start listening when they become adults. If radio is simply a baby boomer medium, it will die with that generation.

What are you doing now to lay the groundwork for future generations? **INK**

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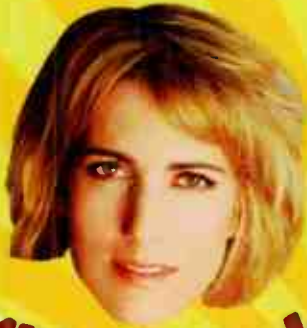
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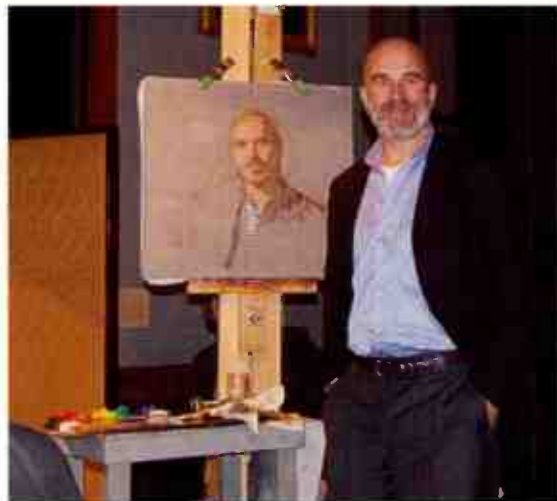
Rusty Humphries



Mancow

Internationally renowned painter Nelson Shanks conducts a portrait demonstration with nationally syndicated talk show host Michael Smerconish at Studio Incamminati in Philadelphia.

Photo: L K Lewis



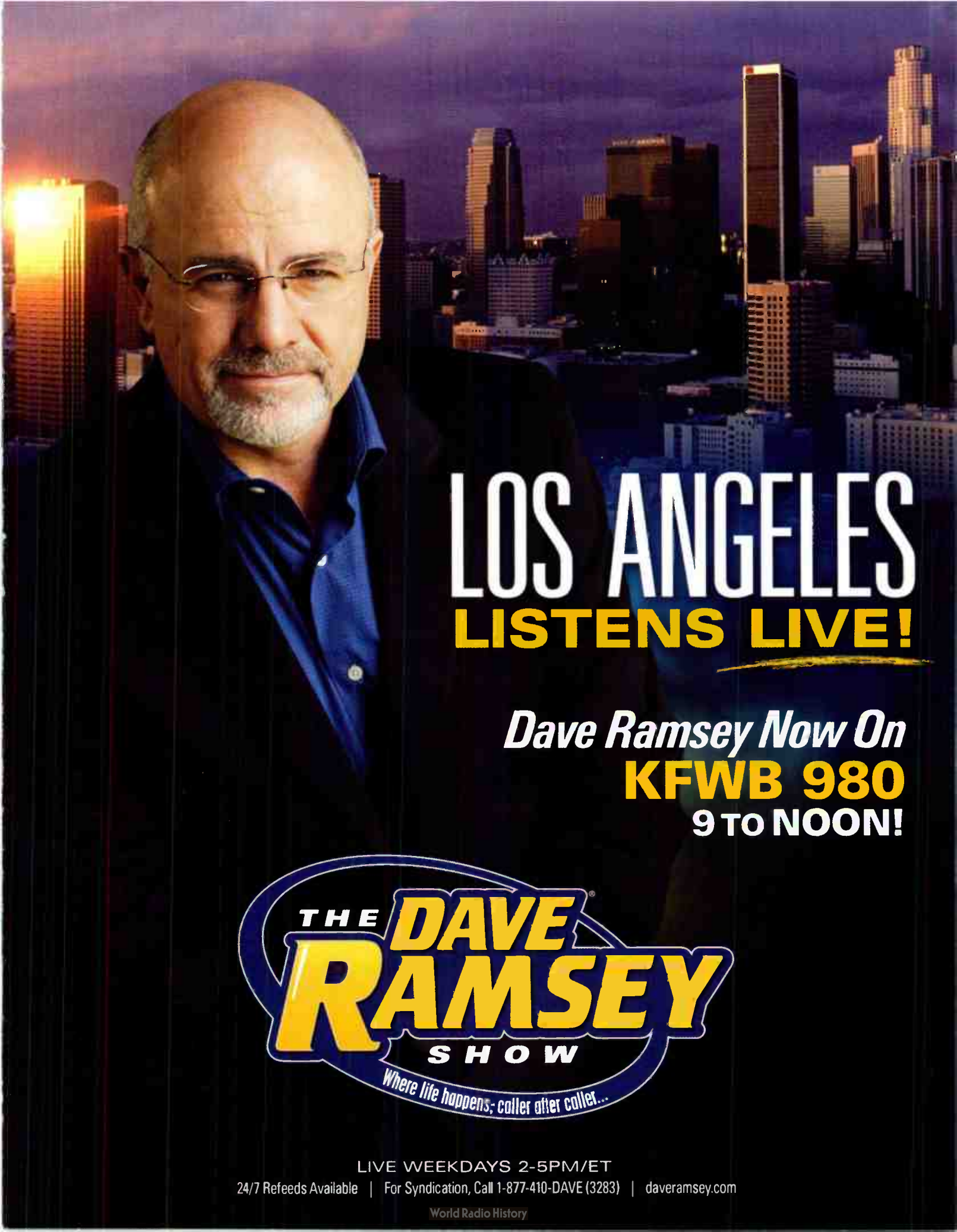
ABC News Radio Correspondent Steven Portnoy reports from the Kennedy Space Center during the launch of the Space Shuttle Discovery.



Long-time Emmis Communications employee Matt White traveled to Indianapolis to speak at the Final Four Butler University basketball game. A 1989 Butler graduate, White was diagnosed with ALS 10 years ago. He is pictured with his wife, Shartrina, and Dick Vitale.

WEMI/WEMY Christian Family Radio personality Terri Burnett helps organize the more than \$200,000 worth of personal hygiene items and cleaning products collected as part of the 18th annual Help for the Homeless campaign.





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Combine Two Ingredients For Explosive Ads



Relevance and credibility are the gunpowder and matches of advertising.

Relevance is a glowing promise that can ignite the flame of desire.

Credibility is quiet power: Details. Facts. Proof.

Without the gunpowder of credibility, the flame of relevance is empty, glittering hype; fluffy and without substance. We see a hollow promise, the brief light of a match in the darkness, and then the darkness returns.

Without a flame of relevance, the gunpowder of credibility is the answer to a question no one was asking. Credibility sans relevance is cold, heavy, and dry. We are bored by it.

But add the glowing flame of relevance to the dry gunpowder of credibility and

BOOM. You get everyone's attention.

BOOM. Folks come running from every direction.

BOOM. The world is on fire. Lights. Sirens. News cameras. Helicopters.

BOOM. Every banker wants to be your friend.

Want to hear something really strange? Writers who understand relevance are generally allergic to credibility. They speak ever to emotion, never willing to satisfy our hunger for details and proof. They say, "We have great prices!" and we say, "Name one." They say, "The lowest prices! Guaranteed!" and we say, "What are the terms of this guarantee, exactly? What happens if I find a lower price? Do I get the advertised item for free or do you make excuses, apologize, and expect me to walk away satisfied? Guarantee, my ass."

Writers who understand credibility seem allergic to emotional relevance. They hate hyperbole and never want to be accused of it. "We have been in business since 1953. We are part of the community. We believe in honesty and in making a fair profit. When other stores say 'half price,' you should always ask, 'half of what?' We don't play those mark-it-up-to-mark-it-down pricing games like the other stores. We are experts. You can trust us. Our staff has 170 years of combined experience. And yes, we're every bit as boring as we sound."

You realize I'm talking about more than just ad writing, don't you?

Relevance with credibility is also the perfect sales presentation:

RELEVANCE:

Begin by speaking to the advertiser's felt need. Don't assume that you know what it is, and don't assume the advertiser will tell you the truth if you ask. You find an advertiser's felt need by watching and hearing what occupies his mind.

What does your advertiser talk about? What seems to be his current frustration, fixation, obsession? Which examples does he use when trying to make a point? Speak to those things. They are relevant.

CREDIBILITY: Always quote a disinterested, authoritative third party to prove your point. This can be a book, a magazine feature, a news story, a university study, or another client. But always remember, credibility means little until relevance has been established.

Step 1: Light the match of relevance.

Step 2: Touch it to credibility. And make sure it's a powder keg and not just a firecracker. The pop-pop-pop of firecracker credibility is like the yap-yap-yap of Grandma's annoying little Pekingese dog.

The person who combines relevance with credibility can change the world.

Relevance with credibility is the solution to public education. Our current educational system offers credible information that has little relevance to the lives of today's students.

Relevance with credibility is the answer for the church. Credibility is truth. Relevance is emotion. Truth without emotion is the ruling of a judge. No one is attracted to a courtroom. Emotion without truth is a cult.

Church attendance is dwindling in America because ministers, like ad writers, usually lean too far to one side and away from the other.

Without relevance and credibility, there can be no **BOOM.**

Salespeople, ad writers, teachers, trainers, and ministers, ask yourselves continually, "Does what I'm about to say have relevance? Will it speak to the hearts of my audience? Will they be moved?" And then ask, "Is my message credible? Are my promises supported by evidence without loopholes? Will the audience have confidence in what I'm saying?"

Relevance plus credibility:

BOOM. BOOM.

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



Gone Fishin' — For New Revenue Streams

In keeping with this issue's focus on formats, I took to the great outdoors in search of programs providing fresh revenue streams for stations today, especially on the weekend. What I learned is that there's a lot more to outdoor programs than just where to find great bass fishing.

What topics does your show cover?

Jim Ferguson: We cover hunting, fishing, backpacking, outdoor cooking, kayaking, birding, and destinations. While we bill ourselves as an outdoor program, we're really an entertainment program. Our interaction with the guests and product reviews add a lot of humor.

Jim Slinsky: Hunting, fishing, trapping, and shooting are a mainstay. I also venture often into farming, ranching, clean air and water, private property rights, global warming, the Endangered Species Act, and other topics. My guests provide the information and I provide the entertainment.

Dan Small: We cover hunting, fishing, camping, boating, outdoor cooking, conservation, environmental issues, equipment reviews, destinations, and more. Our show is primarily informational, but we occasionally feature humorous segments. Our listeners tell us that my sidekick "Hardwater" Jeff Kelm and I are very entertaining.

Who would be a typical guest?

JS: Ted Nugent has been on my show a number of times, and I've interviewed Rep. Ron Paul as well. I have interviewed state reps, governors, the director of the U.S. Fish and Wildlife Service, book authors, video producers, outdoor writers, researchers, wildlife and fisheries biologists, and Cato Institute scholars.

JF: Comedians like Jeff Foxworthy, Larry the Cable Guy, Bill Engvall, and Dennis Miller; country music artists Charlie Daniels, Tracy Lawrence, Travis Tritt, Mark Chesnutt; Ted Nugent; Govs. Kathleen Sebelius, Sonny Perdue, Mike Huckabee, and Tim Pawlenty; athletes Sugar Ray Leonard, Larry Csonka, Jay Novacek; and at least 500 other celebrities.

DS: Ted Nugent, Babe Winkelman, Al Lindner, Bill Dance, Ted Takasaki, to name a few, have been guests. We have also interviewed well known authors and addressed Second Amendment issues.

One focus of our show is a segment we call "No Child Left Inside," in which we talk to people working with kids in the outdoors or kids themselves. We recently spoke with twin 12-year-old brothers Jared and Jacob Stankowski, who call themselves the Musky Brothers. They have written an article on getting kids into musky fishing that will appear in the June/July issue of *Musky Hunter* magazine, and they hope someday to have their own TV show. Their enthusiasm is infectious, and they already have several industry sponsors.

How has the audience evolved through the years?

JF: Our average listener is 18-60, high school plus two additional years of education, with incomes averaging \$62,000. They fish an average of 48.4 days a year; 85 percent own pickups, 10 percent SUVs, and 5 percent crossover vehicles. They camp an average of 18.6 days a year. It doesn't make any difference whether you're pulling wrenches for your local GM dealer or are a bank president — if you're an outdoorsman, chances are you listen to us. Our program has evolved in the last nine years. Our guests are spot-on and we keep focused on editorial that keeps our listeners' attention.

DS: Our flagship, WISN, is the top station in the Milwaukee market among men 25-54, and most of our listeners fit this demo. A survey indicates that 95 percent-plus of our listeners fish, 70 percent-plus hunt, and 83 percent camp; 67 percent own a pickup truck and 55 percent own an SUV. We do have a lot of women listeners, as measured by the number of women who respond to our weekly giveaways. I don't know if our audience has evolved, but it certainly has grown. We have nearly doubled our ratings on WISN in the past year, and we recently added a second Internet site that streams, archives, and podcasts our show, and one that streams our show twice daily.

JS: If you care about the outdoors, if you are a sportsman or sportswoman, and if the politics behind the outdoor issues intrigue you, then you would probably be interested in my show.

Is there a typical format that works best with your program?

DS: Our best fit is talk radio, although we also air on several music stations. The most unusual is probably the Internet radio station theradiofactory.com.

JS: There is nothing unique about my syndication. My approach is quite conventional. I am aired on AM and FM talk stations across the country.

JF: The formats run from rock, AC, country, and classic country to talk. We get a large response via e-mail from rock stations. I don't know if it's the Ted Nugent effect, but I would have thought it would have been country all the way. We're a great weekend program for making stations money. We're not your typical "Joe and Bubba go to Montana to Hunt Woolly Mammoths." **DK**



Dan Small
Host/Producer
Outdoors Radio



Jim Ferguson
Host
Great American Outdoor
Trails Radio Magazine



Jim Slinsky
Host/Producer
Outdoor Talk Network

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Blogging Tips To Turbo-Charge Your Content

Radio stations that post blogs by popular on-air personalities tend to attract more website traffic, hold visitors online longer, and achieve valuable local online sponsorships. If you are developing blogs at your station, here are some best practices to consider:

1. A blog is the perfect place to create quality content that addresses your listeners' concerns and questions. When you're in contact with your audience (during live remotes, concerts, phone calls to the studio, Facebook, Twitter, etc.), listen to what they're asking you. You're a spokesperson for your station, and you can address their feedback efficiently through your blog. Listening is key when prospecting for blogging ideas. Keep your ears open, just as you do for daily show prep. You never know where that next idea or bit may come from.
2. Engage your listeners everywhere they congregate. Again, think Facebook, MySpace, Twitter, your fan pages. Use your Twitter status to promote your blog. Link your Facebook status and Twitter feed, and promote your blog on Facebook, too.
3. Turn questions from your listeners into keyword-rich content on your blog. When people Google similar content (Super Bowl, Saints, Apple's iPad, Susan Boyle, etc.), they'll find your blog post, which will give you the opportunity to connect with them. This will expand your audience beyond the terrestrial radio realm.



4. Creating unique content beyond what you're covering on your daily show will add another reason to go to your website. Think of it as actively engaging your listeners on a channel where they can join in the conversation with you. We call it "3D radio." Choose a topic, then seek their advice and thoughts.
5. Don't rehash the super-obvious or what you've already covered on the air. The online space has to offer something that listeners can't get anywhere else. Be original, expand your ideas, and your fans will come to hear what you have to say. Most radio talent just repurpose their on-air content, offering nothing new to the listeners' experience.
6. Video is the hottest form of online engagement (and growing), and you don't have to be a pro to use a Flip camera. Have that camera ready when you go to a backstage party. When you blog after the show, give a review, talk about what you did, and, "Here's a quick video of my off-the-cuff interview with Bono on his way to the bathroom." Watch that blog go viral!
7. Be creative when naming your blog. Think about how the name will look and feel. Once the blog gets noticed, you want any organic Google search to

FIND YOUR VOICE

This is critical, and it only comes with practice. Are you funny? Do things happen to you that don't seem to happen to others — always at the wrong place and the wrong time?

Things seem to just happen to Jon, and, as a morning drive jock, his strong point is that he can relate those anecdotes to his audience, both on air and online. Save some stories for your blog!

As you do with your on-air formatting, make an appointment with your listeners and keep it. Would you do a ticket giveaway at random without telling fans when to listen? Would you run a special interview or mini-concert without promoting the show? Of course not — and that's how you should think about a focused blog program.

Make blogging part of your daily prep process; your audience will know when and where to get your fresh perspectives on their crazy world. Consistency and authenticity (remember, humor is only one approach, and it's not easy) will make your blog stand out from the rest. Don't fake it. If you're having a bad day, work that in to the day's topic.

have your blog's name pop up first. Check Google to see if anyone else is already has a name similar to the one you're considering. If so, tweak the name a bit so yours has a better chance of hitting the top of the search!

8. Update the blog before and after your airshift, and remind the audience to check your blog while you're on air. It's all about creative content, so make sure you have something to say. Invite listeners to comment after you've written your piece — their comments can provide great fodder that you can expand upon the next day.
9. Nothing new to say today? How about updating (check those listener e-mails and comments) a previous post with some new information? This technique allows you to reengage your audience on something that was hot a week or so ago. Refer to a comment or two that came in on that previous piece and ask for more opinions. It shows that you're actively engaging your audience in a two-way conversation. If you're sincere, you will connect your brand in a bigger way while franchising your audience for the future.
10. Don't worry about length, think about quality! Just as you wouldn't ramble on the air, make your writing crisp, tight, and focused. Some of the best blog posts (Seth Godin, anyone?) are one paragraph. One major afternoon talent who

blogs daily uses a cutting-edge style (think gonzo journalism, or Hunter S. Thompson on steroids), and he can make compelling reading in less than a paragraph. He has even done his blog in verse (check out whjy.com and look for the Geoff Charles page).

11. The author's golden rule: Write what you know, and have fun doing it.
12. Write daily! The more you write, the more you will develop your craft. **INK**

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SUGGESTED BLOGGING SITES

Learn from some of the best, and get a little inspiration along the way. Check some of these blogs to get a feel for texture, tone, voice, and approach:

- Mark Cuban — blogmaverick.com
- Matt Mullenweg — ma.tt
- Seth Godin — sethgodin.typepad.com
- The KEXP Station Blog — blog.kexp.org/blog/

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What Biz R U In?

RADIO IS NOW CHALLENGED TO SEEM HIP AND RELEVANT AMONG THE YOUNGER GENERATION OF DIGITAL NATIVES.

Some days it feels like while radio was sleeping, the digital media era ushered in a whole new language and culture around it. The earth seemingly changed beneath radio's feet in short order. Like the boomer generation that will always speak digital with an accent, radio is now challenged to seem hip and relevant among the younger generation of digital natives.

This is not just about programming — it affects the fundamental business model and corporate processes of the radio enterprise. Consider that traditional radio is a service that both produces and delivers content to listeners. Those two functions have been almost seamlessly integrated from radio's earliest days.

Today, however, the digital media context treats those two functions as almost completely separate. Most contemporary competitors to radio are in one of those businesses or the other — they are content creators or delivery services — not both.

This puts radio stations in a unique and enviable position, with a foot in both camps. But to properly compete in this space, a radio broadcaster must acknowledge this duality, and operate appropriately against competitors in each sector.

In other words, one division of the radio station should act like a content company, while the other acts as a delivery operator. Your traditional service still uses both components, but new business can flow from each sector operating independently, and from partnering with other entities for mutual benefit.

For example, in online radio, the radio station is a content creator that partners with a third-party Internet host (and the rest of the Internet as a whole) to deliver the service. Conversely, for datacasting, the radio station is a wireless transmission company that services other parties to deliver their data. These are just the most obvious applications, with which many stations are already engaged, but the concept can and will

be extended as time goes on. As the digital transition progresses, this divergence will become increasingly important. Ultimately, it may even make good business sense to actually split into two companies, but the radio station should start thinking like it already is that way today.

Where The Action Is

This is why some stations are already hiring or reorganizing current staff to fill positions like chief content officer and VP for business development.

It's also why several years ago the BBC began spinning off

its delivery components to commercial operators — some newly formed solely to take over this function. The BBC thereafter became almost a pure content creator (at least for domestic U.K. services), and the multiple companies that took over the delivery services have themselves since changed hands, split, or merged, and undertaken other business processes common among telecom-type delivery operators.

While that process may not ever apply to the U.S. model, it shows how radical a change could be warranted as the traditional broadcast business makes its way through the new media environment. The legacy broadcaster can still hold supreme value as a content company, even while its delivery services become commoditized or otherwise marginalized. And under an optimally aggregated structure, even those delivery services may retain ongoing value, or at least provide good leverage for a transition to other related and profitable business.

Shields Up!

A lot of ink has been spilled lately over how new media platforms are making radio irrelevant. While this may be partially true, note that it is primarily so only on the delivery side of the business. The content of most radio stations is still quite relevant, and will likely remain so. Acknowledging this distinction throughout the structure of the operation will help provide the corporate agility required to weather the onslaught of new media competition.

This process will remain fluid, but broadcasters must acknowledge that they are already businesses deep into a transitional period. Creating a structure that is built to flexibly adapt to the changes that will continue to come along is critical to survival, and the sooner this work begins, the better.

It is natural to think of today's conditions as a temporary inconvenience, like a period of turbulence on a long flight. In fact, radio is now flying through a permanent hurricane, and the turbulence we're feeling is likely to become the new status quo. Better get used to it, and put on another seat belt.

Finally, heed the words of Sun Tzu, the sixth-century Chinese general and author of *The Art of War*, who said:

If you know your enemies and know yourself, you can win a hundred battles without a single loss.

If you only know yourself, but not your opponent, you may win or may lose.

If you know neither yourself nor your enemy, you will always endanger yourself.

Apply this advice to your enterprise, and start by understanding what your business actually does when viewed through the lens of the digital media marketplace. **▶▶▶**

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Top 40: Past, Present, And Future

Few formats have both the rich history and continuing vitality of Top 40. The format of Gordon McLendon, Todd Storz, Bill Drake, Rick Sklar, Paul Drew, and Mike Joseph has survived its long and colorful history intact and is now stronger than ever.

What links a radio station like WABC or KHJ of the 1970s to WHTZ or KIIS today is that each station played the top pop hits. The Everly Brothers, the Beatles, Jackson 5, Elton John, Bee Gees, Madonna, and Lady Gaga have little in common — except that each has become extremely popular after being embraced by Top 40 radio.

The Roller Coaster Of The 1990s

Top 40's fate is inexorably tied to the fortunes of pop music. When the music is hot, so is the format. During times when music tastes are shifting, Top 40 suffers.

In 1989, there were 1,022 U.S. Top 40 stations. The top artists were Madonna, Michael Jackson, and U2. From that high, the number of stations plunged, reaching a low of 374 in 1996 playing artists like Bone Thugs-n-Harmony and 2Pac.

Most formats show cyclical strength. For example, from its 1990s cyclical high to low, country lost 17 percent of its stations. Top 40's roller coaster ride has been even more dramatic. In only seven years, 63 percent of Top 40 stations had abandoned the format. Through the 1980s, few markets had fewer than two Top 40s, and large markets had even more. But the 1990s implosion left most markets with a single Top 40 station.

That dramatic loss might have been fatal to any other format, but Top 40 is a different animal. After years of decline, the format is growing again. Since its low in 1996, the number of stations carrying the format has grown 39 percent, and there is every reason to expect continued growth, thanks to a multi-cultural mix of music with broad appeal. The Top 40 rocket today is fueled by artists like Lady Gaga, Kesha, and Black Eyed Peas.

The broad and growing popularity of Top 40 music has emboldened new competition that the format hasn't seen in many decades. Today that trend is reversing. In two recent high-profile examples, CBS Radio launched Amp in Los Angeles and Now in New York, creating the first head-to-head CHR battles in markets number one and two in two decades.

The expanding appeal of today's pop helped fuel the growth, but other factors are at work. The transition from Arbitron's diary-based measurement to PPM-based measurement has helped the format. PPM favors stations with large cumes, and Top 40's strength has always been cume. The format might not have great TSL, but it can often boast one of the highest cumes in a market. That's

why most Top 40 stations look better in PPM.

The passive, drive-by listening that PPM picks up also tends to give Top 40 better demographics than the format has with diaries. The last few diary-based books New York's WHTZ had on average about 30 percent of its AQH coming from listeners over age 35. Today, as measured by PPM, 44 percent of the station's AQH comes from listeners over 35, a nearly 50 percent improvement in saleable numbers.

The Future Of Top 40

Successful stations are reluctant to tamper with success, so they tend to continue doing what has worked in the past, but Top 40 listeners are a moving target. The term "creative destruction" was coined in a different context, but it aptly describes what keeps a Top 40 station on top — constantly reinventing itself, pursuing continual change, not continuity.

This phenomenon has implications not only for Top 40's music, but also its marketing and positioning. A Top 40 station without active Twitter and Facebook accounts is missing one of the most effective ways to keep in touch. A staff member should be put in charge of social network accounts and post what's happening at the station several times a day.

- What did the morning show do today?
- What new contest is starting soon?
- What artists are coming to town? Are there promotional tie-ins?
- What's going on around town that the station is tied in to?

Top 40 also faces the challenge of Internet radio. Adapting a morning show to today's listener will keep audiences engaged. A compelling Top 40 morning show will:

- Prepare tirelessly. Every bit needs to be a home run.
- Be timely and local.
- Make every bit shorter and to the point.
- Talk about the listener, not yourself.
- Make sure there's a payoff for listening. What's in it for the listener?

Top 40 has ridden the roller coaster of success and failure since its very beginning, and is stronger than ever. Its tumultuous past has well prepared it to win in this new digital age. **INK**



Richard Harker is president of Harker Research. E-mail: richard@harkerresearch.com

Setting The Format

Any radio format or any radio show is going to be a tough sell to someone. The needs of every potential affiliate and advertiser are different, and any decision maker will have objections and concerns before they're ready to commit.

We asked some executives to get specific for us about how they handle objections and make the case for their products, and in these candid comments, they tell us how the deals get done.



Andrea Barone
Director of Sales
WRXP-FM
Emmis Communications/
New York

What is the biggest challenge you face?

Andrea Barone: Critics of hip hop have always seemed to be fixated on negativity, not the positivity the art form brings. This clouds and complicates the potential for more ambitious marketing campaigns that could bring a rich trove of valuable consumers. The more conservative potential clients view the medium as a sort of subculture, and its listeners are undervalued as a legitimate consumer base. This is based in part on the presumption that hip hop consumers are predominantly urban dwellers with no disposable income. In fact, the culture, while predominantly representing youth, is as diverse as the tri-state region's population and reflects very closely its demographic and psychographic trends.

Also, some conservative advertisers haven't fully realized the staying power of the format, nor the incredible influence and spending power it brings — despite its overwhelming representation in all things current, and at the Grammy Awards every year. Potential clients fail to account for the legitimacy hip hop has earned in a run that spans more than three decades.

How do you position your format to potential clients?

AB: Hip hop as a cultural movement has evolved into a mainstream style with crossover appeal that makes it a universal language among diverse populations. It is a powerful agent of socialization in the lives of young people and a tool that provides a platform for an agenda. The culture continues to influence the lifestyle and buying decisions of younger consumers. Hip hop provides connectivity with one of the hardest-to-reach segments — 15-34-year-olds.

How do you overcome objections?

AB: We use credible format-specific demographic and psychographic data to demonstrate the significance and value of the hip hop consumer. But more important is the

sharing of program success stories and results generated from key client programs to overcome objections and open new dialogue.

Our on-air talent have been some of the most powerful voices in the hip hop community since the 1990s, and the longevity of these icons has empowered them in the marketplace. Their influence has not been overlooked by key advertisers like Ford, McDonald's, MetroPCS, AT&T, Burger King, Adidas, Popeyes, T-Mobile, the New York City Department of Health, Salvation Army, and many others who have attributed their success to the endorsement power of these hip hop icons.

Potential advertisers can't ignore the tremendous impact the culture has had on almost every aspect of our society. The earliest hip hop enthusiasts are now reaching middle age, as will this generation of fans. It is important for potential advertisers to realize they are courting the future socio-economic majority of consumers right now. With the iconic popularity of hip hop among young fans, what better medium through which to reach a brand-new consumer base?



Julie Talbott
President, Content and
Affiliate Relations
Premiere Radio Networks

How do you position your shows to potential affiliates in this tough economy?

Julie Talbott: Regardless of the economic climate, great programming is great programming in any format, whether it's produced nationally or locally.

How do you overcome objections?

JT: We listen carefully to what people are tuning in to around the country. Whether it's Elvis Duran for Top 40 or Nikki Sixx in active rock, we strive to bring the highest-quality talent to these listeners. When you believe you have the best product and that the audience is ready for the talent nationwide, it's easier to overcome objections.

What is the biggest challenge you face?

JT: The biggest challenge is getting the necessary time in front of the busy radio folks who make the decisions.

How do you position your shows to potential affiliates in this tough economy?



Kerry Fink
Executive Vice President
Christian FM Radio
Networks

majority of their listening population

Kerry Fink: Christian FM is a top-rated 24/7 contemporary Christian music format syndicated coast-to-coast to both commercial and noncomm stations. We deliver a very attractive and financially lucrative demographic that fits well side by side with other formats in a group's market cluster. The U.S. Census reports that there are over 305 million people in the U.S. with a median personal income of \$21,587, and a June 2009 ABC News poll tells that more than eight of 10 citizens — 83 percent — identify themselves as Christians. Do the math: Groups who choose Christian FM for their market find it calculates to a tremendous financial advantage and a popular choice with the

How do you overcome objections?

KF: We explain to prospective stations that contemporary Christian music is a great untapped niche in the adult contemporary market — a superb way to help a cluster deliver women 18-40 audiences in the marketplace. The more mainstream formats continue to be plagued with listener burnout from safe playlists, the more attractive a successful niche format, whose music has not suffered from overexposure, is for radio stations.

What is the biggest challenge you face?

KF: In a tougher economy, all stations try to reconcile needs normally at opposite ends of the spectrum: 1. maximizing localism as a means to generate as much relevance in a tighter advertising marketplace while 2. minimizing the fixed costs that high-quality programming demands. We syndicate on the Dial Global Local STORQ platform, giving the station manager total control and superb localism over the on-air product while offering all the cost advantages of traditional satellite network feeds.

How do you position the country format to potential clients?

Matt Smith: When we do a good job of sticking to the fundamentals of our business — proper targeting, meaningful messages, and high frequency — we get results for advertisers. We have a passionate and loyal audience. TSL is high, tune-out is low. Our P1 and exclusive audience numbers are strong. Advertisers who understand and take advantage of the station's credibility and connection with the audience see a strong ROI time and time again.

What is the biggest challenge you face?

MS: Philadelphia has a reputation for being tough. We have to be on our A-game every day to overcome the biggest challenge of selling country in the northeast: The most prolific radio format in America is actually a niche format in Philly. Some of our most common objections revolve around generalized stereotypes and assumptions. It's a bit ridiculous, but it's a real objection we face on the streets daily.

How do you overcome objections?

MS: There are lots of different ways to overcome objections based on stereotypes. Most of the time they are just statements based on feelings, nothing concrete. You need to break down the objection into a specific issue.

Good questions help with mining this information. Is it an income issue? Is it a lifestyle issue? Is it a demographic issue? Do you personally not like country music? "Why?" is always a great follow-up question because it gets the prospect talking and sharing thoughts and opinions. Only after you understand exactly what the prospect is objecting to can you overcome it.

Overcome feelings with facts. Beat stereotypes with statistics and research. Use a detailed success story from a similar type of business that illustrates a specific challenge and details the results of the campaign. Keep a go-to list of key clients that you can use as a reference for those really stubborn prospects. Sometimes hearing from a third party will swiftly minimize major concerns and lower the barrier to getting a deal done.

1. Sell the station's strengths over and over and over again. Frequency works.
2. Overcome specific objections with specific success stories, qualitative information, and research.
3. Sell with passion — confidence and enthusiasm conquers.
4. Work hard and stay at it if you really believe that your radio station can help a prospect's business grow. Most average account executives give up just before the deal gets signed.



Matt Smith
Director of Sales
WXTU-FM, WRDW-FM,
WJBR-FM
Beasley Broadcast Group/
Philadelphia

THERE ARE LOTS OF WAYS TO OVERCOME OBJECTIONS BASED ON STEREOTYPES. GOOD QUESTIONS HELP WITH MINING THIS INFORMATION. IS IT AN INCOME ISSUE? IS IT A LIFESTYLE ISSUE? IS IT A DEMOGRAPHIC ISSUE? DO YOU PERSONALLY NOT LIKE COUNTRY MUSIC? — Matt Smith



Triton Trio

Triton And Dial Global Reach Into Nearly Every Aspect Of The Industry

{ By Editor-In-Chief Brida Connolly }

Triton Media Group has a knack for getting its name in the news, whether that's with acquisitions (Jones Media Group in 2008 being perhaps the highest-profile buy, and with more recent purchases of Radio Companion and Ando Media) or with a near-constant stream of new products from Triton or operating division Dial Global. Triton Digital's name is on products including database marketing, local search, mobile marketing, and online video, while Dial Global has talk shows (Ed Schultz and Michael Smerconish are on the roster), 24/7 formats, and sales representation in the catalog.

It's a high-energy approach that reflects — as you'll see in these Q&As with Triton President/CEO Neal Schore and COO Mike Agovino and Dial Global co-President Ken Williams — a real optimism about the radio industry and the future.

TRITON MEDIA GROUP PRESIDENT/CEO NEAL SCHORE

>> How would you like people to think of Triton Media Group?

Triton Media Group is the leading provider of content, technology, and monetization services to the audio industry. We service terrestrial radio broadcasters, Internet-only broadcasters, and podcasting networks — we really superserve the audio channel through content services and technology.

>> Since founding the company, has it met, surpassed, or changed from your original vision?

I think it's spot-on to our original mission, but has morphed into a much more substantial offering as the industry has grown to understand how powerful digital is for the individual radio station brands. Through our radio networks we provide great programming and services with cutting-edge technology that not only opens new revenue streams, but also reaches out and captures the audience.

>> To be focused in those two areas is a little unusual. What does that give you that other companies don't have?

One of our unique benefits is the way we've used technology to become a digital infrastructure for the industry. We focus less on how to be unique and more on what the correct solution package is. A lot of

broadcasters have great radio stations or heritage radio stations or compelling content. We help them converge it from on air to online.

>> Can anything online be called tried-and-true at this point?

What's tried-and-true is that radio stations have incredible brands, and the listeners are shifting listening habits — albeit not dramatically — to access those brands through multiple channels. We're helping them deliver that brand through alternative channels.

As a result, there are new revenue streams and more one-to-one engagement with the listener. The radio station listener is typically anonymous, unless they show up at a remote or they're in some sort of database. We're creating a whole user experience, both with the core P1 listeners as well as a much broader base of listeners who can access that brand through IP-delivered mechanisms.

>> What do you look for in a potential partner or acquisition?

We've acquired companies we believe are foundational to the core digital offerings and the over-the-air part. We merged Dial Global and Jones and created the leading network-radio company in the country. Our business model is unique in that we have a mixture of content that we syndicate for ourselves and content we syndicate for independent producers. We've always been very focused on independent producers — it's the lifeblood of our radio networks, and we distribute and monetize inventory for some of the greatest producers in the country.

On the digital side, we started off with more partnerships and then shifted to an acquisition model because we found it required integration in order to provide our clients with the end-to-end solution they demanded. We do have some partners today, including Vmix, AirKast, Slipstream, and Jelli, and those partnerships are separate from some of the invested assets we have like TuneGenie and StreamTheWorld. Although we don't own those companies, we are large shareholders.

>> Part of the vision statement on the Triton website is that radio must win a battle for relevance among a lot of new competition. How do you think that's going?

It's going great. I don't discount the power of the radio station brand, ever, and although IP-delivered content is broad in scope, people's affinity to their radio station is very personal, and I don't see that changing anytime soon. With the economic uptick, I'm expecting re-investment in content, so that connectivity to the listeners is continually reinvigorated.

Although there are different places to receive content now, I think the opportunity for radio is as strong today as it's ever been.

>> Even in the light of something new every minute?

Specifically because it's new every minute. Unlike other industries that really don't have options to reinvent themselves, radio has the specific option to deliver that brand through IP mechanisms

and have side channels that are programmed with creative mechanisms like Jelli, which we syndicate and we sell. So Jelli could be widely distributed and wind up enhancing the experience, where other industries don't have that same opportunity. So I think that with creativity and technology, there's never been a better time to be in radio.

>> That's a bit of a provocative statement, especially given the last year.

Well, we put our money where our mouth is. We're invested heavily in it. Everything we've done digitally — all the acquisitions, the strategic partnerships, the services we've linked together — is to provide radio broadcasters with outlets of engagement and monetization for their audience. And where we're seeing great success with all of our clients is through our tools.

Certain broadcasters aren't doing anything, and they are the ones getting hurt — not just from a spot-recovery standpoint, but the audiences and the listening habits of those audiences are shifting. So if they're not prepared to accommodate those shifts and to still maintain the power of the brand, that's where I see people losing. But that's not as an industry — that would be an operational point.

>> So digital is at the "can't afford not to" stage?

It is definitely at the "can't afford not to" stage.



Dial Global co-President Ken Williams

>> What are the strongest areas of the industry now, and what's been hit hardest?

The downturn from last year really didn't have that much effect on us in terms of affiliating programs or services. Stations still needed what they typically need. Like any other business that operates in the advertising space, there was an effect, obviously, on revenues, but that was pretty much across the board. Fortunately, we were in a good part of the radio space; the network radio portion, I think, was down least for the year.

Dial Global has always been a sales-oriented company. I don't mean ad sales, necessarily, although that's part of it, and I don't mean affiliate sales, although that's part of it as well. It's more of a philosophical way we manage and approach our business. And where that leads us is to the customer, and what the customer needs.

The difference between Dial Global and many other companies is that the types of programming and services we do are a direct result of what the marketplace is telling us. We're there to serve programmers. We're not there to tell them what they're lacking, necessarily. All our products are direct results of a lot of investigating in the market and a lot of feedback from our customers.

>> What are you hearing from those customers?

In a traditional type of format, with the exception of a few liners here and there, it sounds local when you're in the market it serves, but it tends to serve smaller markets. We started to hear operators telling us, "We would love to be able to utilize your programming, because it sounds really good, in larger markets or on stations that have larger audiences. But we are reluctant to do that, because we feel that those stations need to be a little more localized than the traditional 24/7 format product."

So we created Dial Global Local, which is a way for an operator to alleviate 95 percent of their programming expenses but retain total control. They can pick the jocks, they can design the



clock any way they want to, the playlist of the station can be exactly what they want it to be. It's a very sophisticated content management system.

With the downsizing in radio, a lot of really talented jocks are not employed anymore. One of the beauties of Dial Global's DG Local product is that we can employ these people, and they can be on the air on several different stations — clearly not at the same time — but they voice their parts, with all kinds of localization that's provided by the local operator. Everything is very up-to-the-minute, everything is very localized, yet these jocks are all across the country. We're able to tap in to that talent pool and use it to the benefit of hundreds of radio operators.

Everybody doesn't have to be Rush Limbaugh or somebody ultra-famous because of television, like Ryan Seacrest. That's not necessary. What's necessary is for people to have really high-level radio skills and talent for that. If they deliver that, the ratings will come.

>> Are you always talking with your affiliates? What's the feedback mechanism?

We engage in constant dialogue with our customers. It's not just about, "Hey, tell us what you want now," or, "Got any good ideas?" or, "Do you have a radio talent that you think is really hot in a daypart?" It's based on "How are things going at the station?" or "What things are working well for you, and what things aren't working well for you?"

We reach out regularly, making sure not only that every product they're taking from us is working to their liking, but also to find out what's going well and what else they are looking for or might have need for.

That type of customer service is extraordinarily important, because that's what helps you develop new programs and new services, and it also helps you stay very close with your customer.

>> Is the "station in a box" perception, of a format being beamed in from the satellite, still out there?

I don't really think that "station in a box" perception is really there anymore, and a lot of that has to do with the technology.

It's not really a "satellite-delivered format," the satellite is just part of a chain in a delivery system that is 100 percent addressable by station. You can serve different content to different stations — that might be a piece of split copy from an advertiser, and it always includes custom liners. There are a lot of programming elements that are served to stations on an individual basis, but the station is still running what would be considered a 24/7 format in the classic sense.

I'm talking to a lot of corporate programming executives at the group level, and this is going to help them operate their businesses more efficiently. They're going to have great ratings and retain the great sound of their radio stations, and it's going to be a very positive thing for talent who have found themselves downsized or whatever. It's a win-win for everybody.

>> What do you see ahead for the industry?

With the rebound in the economy in general, and the rebound in the advertising market, I think there's a subtle shift that's benefiting radio. Advertisers are coming back to, "OK, let's look at our sales data, and see, we had a little dip here. What were we using when we were at our peak?"

Advertisers and marketers and agencies and everybody else involved in the budget decisions are realizing that radio's audience is not going away. It delivers messages in a very impactful way.

TRITON MEDIA GROUP COO MIKE AGOVINO

>> How do you think radio is doing on the digital and tech side? Do they get it?

Slow and steady progress would be the best description. I think radio wants everything to be “set it and forget it” kind of technology, but what you’re trying to do with digital is the same thing you try to do with radio: Figure out the elements of content that need to be created to build an audience. It’s no different online — you’re trying to build an audience — and that’s not something that just happens because you acquire a certain technology or services from a company like Triton.

WE FOCUS LESS ON HOW TO BE UNIQUE AND MORE ON WHAT THE CORRECT SOLUTION PACKAGE IS. A LOT OF BROADCASTERS HAVE GREAT RADIO STATIONS OR HERITAGE RADIO STATIONS OR COMPELLING CONTENT. WE HELP THEM CONVERGE IT FROM ON AIR TO ONLINE.

Radio has in the past two years much more aggressively retained the tools of engagement, but not every company or station has done so well executing on the actual build of that audience after acquiring those tools.

>> Is there resistance? Have they just not got the right people yet?

A lot of headcount has been taken out across the country, so there aren’t people in every building whose compensation is dependent on digital performance. There aren’t companies that are actively monitoring all of the key performance indicators — unique visitors to the site, depth of visit, monthly pageview counts, uniques on the other end of a stream, or average active sessions on their streams — or even necessarily the revenue the way you would want it.

Measurement improves performance, and if people aren’t holding those in the field accountable to the delivery of a set of goals, there isn’t a set of goals. Those who genuinely do get it — who have continued to make an investment in it, who use the microphone effectively to promote their digital businesses and have dedicated content folks to keep them fresh and unique — are doing dramatically better than the ones who aren’t.

We’ve got some clients doing as much as 5 percent of their overall revenue with our database product, Triton Loyalty, and other clients doing next to nothing revenue-wise, and delivering not so meaningful a set of metrics on the database side. It’s execution, it’s understanding what the technology gives you the potential to do, and then reflecting that understanding in how you utilize the database.

The database is part of every single thing the radio station does promotionally. If you’re not doing that, then you just don’t get the power of one-to-one marketing or the database. And that’s a shame at this point in radio’s evolution.

>> Do the people who aren’t getting the results understand why, or do they tend to come back and say, “This just didn’t work.”

They come back and say, “This just didn’t work.” Last year was such

a tough year that a lot of people contracted their focus down to survival level. In 2010, with the business conditions improving, there are a lot of people re-engaging and saying, “Let’s hit the reset button and take a fresh look at things, because I’m economically in a different position. I believe I can execute on it now. I’ve actually added some staff to help support this.”

We’re doing everything we can to provide the training — resource centers online, blogs, webinars — to get people to understand the right way to utilize these tools. But it’s tough. You plan a webinar and promote it aggressively and then 150 or 200 people across the industry actually attend. We’ll continue to do them every week, even if it was half of that number. But gosh, at this point in the industry’s evolution, there ought to be a thousand-plus people on every one of those calls.

>> What’s the coolest thing that’s just starting, or hasn’t happened yet?

There’s a lot happening with the rapid scaling of broadband-enabled handsets and either the syncing of those products into the automobile or the actual delivery of WiFi and Wimax in the automobile.

This has to be the year that radio companies activate a mobile strategy. And those experiences are a lot more than just delivering an app to the iPhone and BlackBerry app stores where people are able to stream your station. It’s becoming a much more engaging experience, linking mashups of artist data, song lyrics, album art, bios, and the ability to buy music and merchandise — and to have a much richer and more relevant advertising experience as well.

Today’s technology allows us to get to know our listeners, and for them to get to know us better, for us to invite them into the conversation — to do everything from helping pick the music we play to offering us insights into their likes and dislikes, including those about the community they live in and different advertisers in the market, etc. The bottom line is, it significantly improves the relationship the brand has with the audience. Those are things that radio companies haven’t focused enough on in recent years.

The other day I looked at the Bonneville story about WTOP in Washington during the snowstorms, sacrificing \$140,000 of on-air advertising in order to keep to their service to the community during that time. How many other companies in radio would have cared more about protecting the \$140,000 vs. growing the station’s image as the place to turn to when something happens in the community that you have to know about?

I thought that was a great statement about putting the brand above the immediate need for advertising dollars. They’ll make that money back twentyfold in the enhancement of that brand with the audience because of the way they handled that. I think the one-to-one opportunity is a similar thing. It’s an opportunity to make that bond between your audience and your brand that much closer, and there are not enough people taking advantage of it. **►►**



MAN ON THE STREET
CBS News reporter Dallas Townsend sports a 1970s-style man bag.

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the John Tesh Radio Show

#1 AT NIGHT AGAIN IN SEATTLE

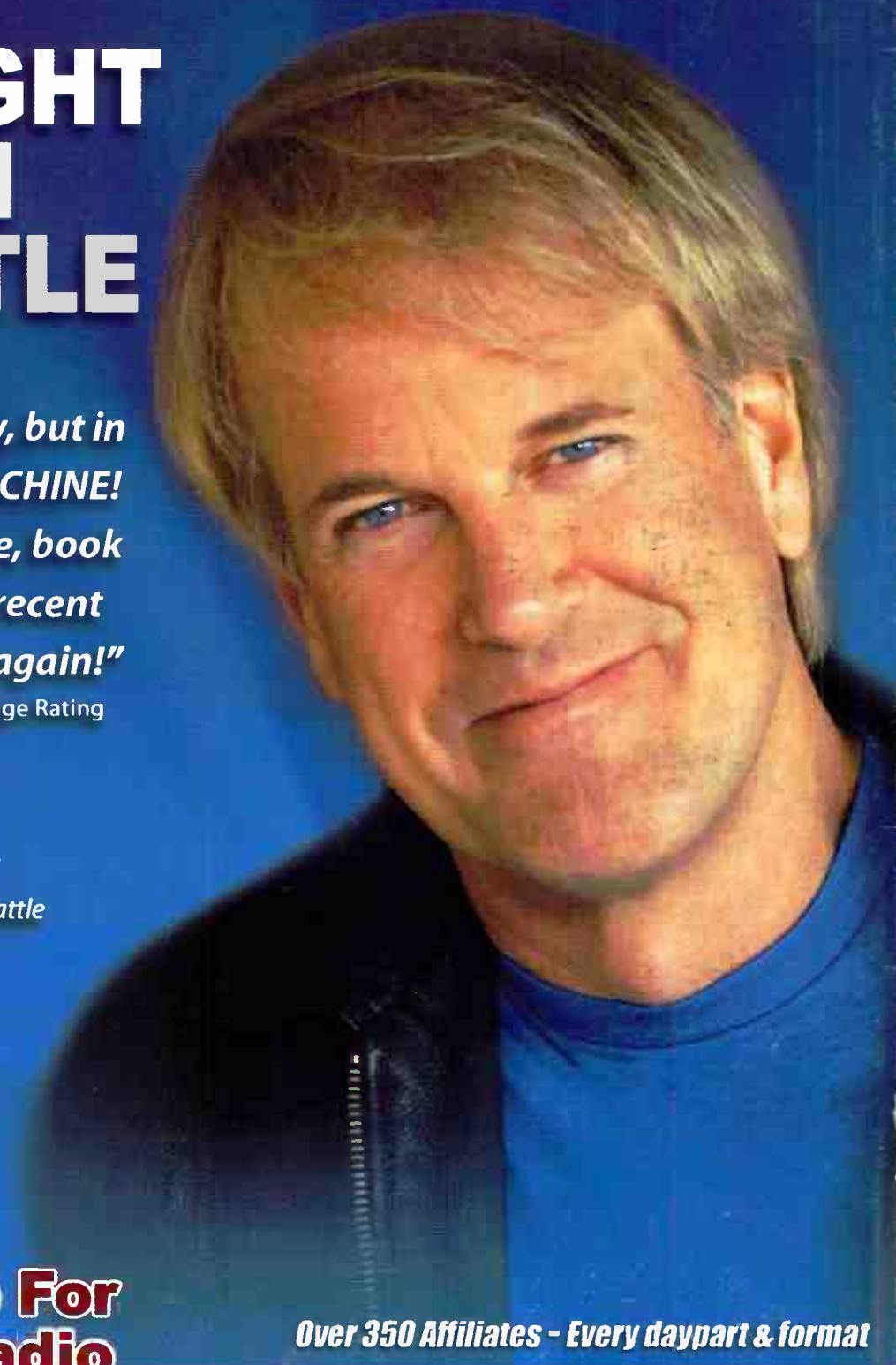
"Tesh rocked in the diary, but in PPM he is a RATINGS MACHINE! He owns nights in Seattle, book after book! In our most recent PPM, Tesh is #1 W25-54 again!"

Feb 2010 - #1 (tied) Women 25-54 Average Rating

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