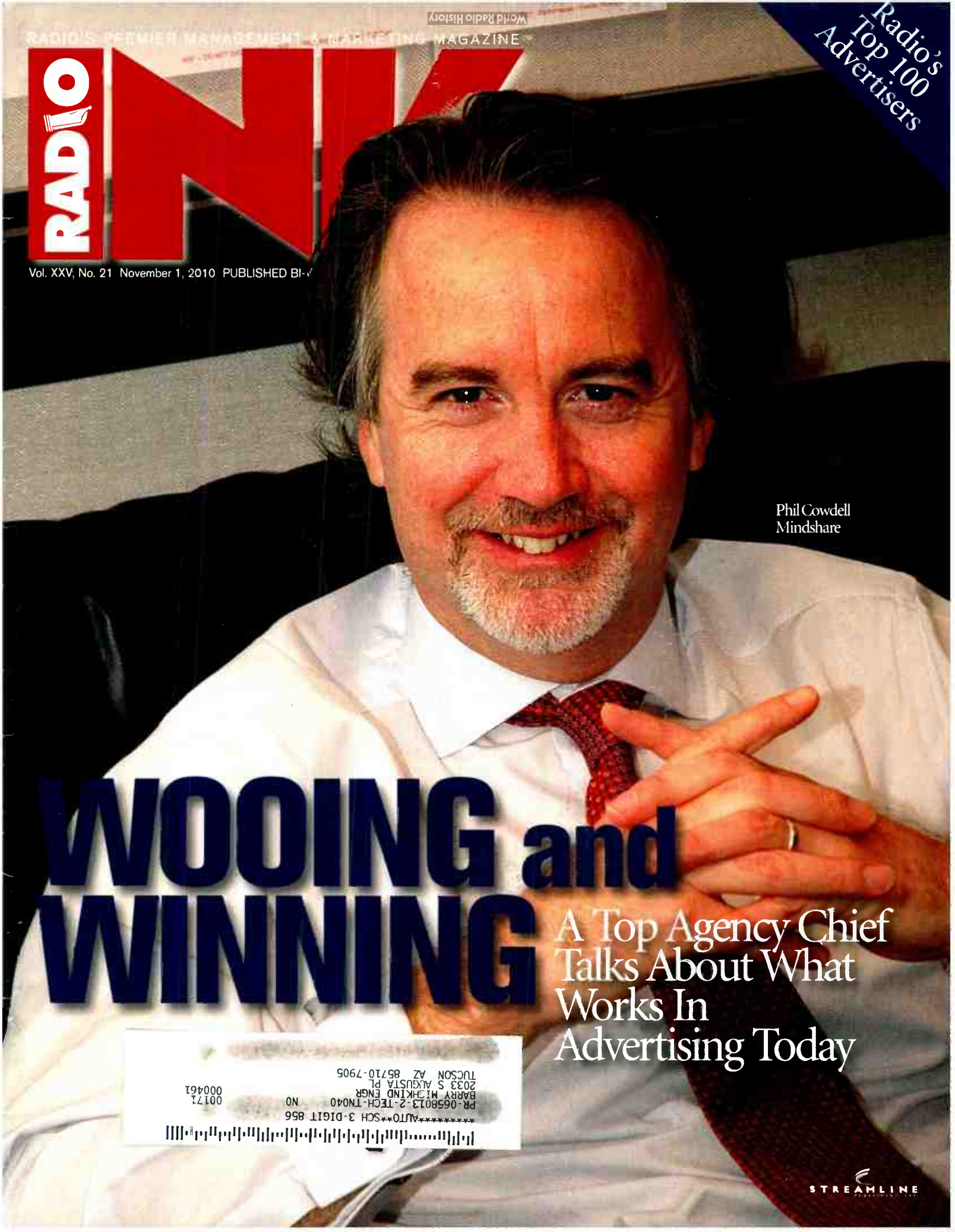


Radio's  
Top 100  
Advertisers

# RADIO NOW

Vol. XXV, No. 21 November 1, 2010 PUBLISHED BI-MONTHLY



Phil Cowdell  
Mindshare

## WOOLING and WINNING

A Top Agency Chief  
Talks About What  
Works In  
Advertising Today

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# FORECAST

# 2011

DECEMBER 7, 2010  
HARVARD CLUB, NEW YORK, NY

# Do You Know Where Radio Is Headed In 2011?

Join radio's top minds as they look toward the coming year for the radio business.

### KEYNOTE SPEAKERS



**Arianna Huffington**  
Co-founder and Editor-in-Chief of *The Huffington Post*



**Andrew Ross Sorkin**  
*NY Times* Financial Columnist & United Stations Nationally Syndicated Personality

Forecast has become radio's most well-attended financial conference. Fostered by a no-press policy that affords panelists the freedom to remark candidly about their thoughts on the radio business, session discussions are extremely frank and deeply informative. We expect this to be the strongest Forecast event to date. Seating is limited to 200, so we suggest that you book soon to guarantee a seat and capture the early registration price.



**Farid Suleman**  
Forecast '11 Co-Chair



**Marci Ryvicker**  
Forecast '11 Co-Chair

### Leadership Speak-Out



**Lew Dickey**  
Chairman/CEO  
Cumulus Media



**David Field**  
President/CEO  
Entercom  
Communications



**Dan Mason**  
President/CEO  
CBS Radio



**Jeff Smulyan**  
Chairman/CEO  
Emmis  
Communications



**Peter Smyth**  
President/CEO  
Greater Media



**Farid Suleman**  
CEO  
Citadel  
Broadcasting



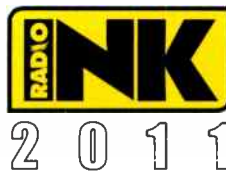
**Charles Warfield**  
President/COO  
ICBC Broadcast  
Holdings



MEDIA VENTURE PARTNERS



# Brutally Frank Sessions. Tough Questions.



# FORECAST

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

## AGENDA\*

Tuesday, December 7, 2010  
Harvard Club, New York

**Continental Breakfast:** 8:00-8:30 AM

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



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



8:45-9:25 AM  
**Opening Keynote**

Andrew Ross Sorkin,  
*New York Times* Chief  
Acquisitions/Mergers Reporter  
& United Stations Radio Networks: host of  
*Business Brief With Andrew Ross Sorkin*

Sponsored by  
The Nielsen Company

Session 1: 9:25-10:10 AM

**Economic Forecasting:  
Revenue Expectations for 2011**

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



Moderator: **Marci Ryvicker**, Director/Equity Research, Wells Fargo Securities  
**Bishop Cheen**, Senior Analyst, Wells Fargo Securities  
**Jack Myers**, Media Economist, Myers Publishing  
**Stu Olds**, CEO, Katz Media Group  
**Robin Flynn**, Senior VP, Kagan Media Appraisals: Senior Analyst/ Assoc. Director, SNLKagan

Session 2: 10:30-11:15 AM

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

A panel of leading bankers and equity investors considers the near- and long-term future of the

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



Moderator: **Lee Westerfield**, Managing Director, BMO Capital Markets  
**Carl Thoma**, Managing Partner, Thoma Bravo, LLC  
**Drew Marcus**, Managing Director, Sugarloaf Rock Capital

Session 3: 11:15 AM-12:00 PM

**Large-Scale Ideas & Innovations**

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



Moderator: **Elliot Evers**, Managing Director, Media Venture Partners  
**Jay Meyers**, President/ CEO, Broadcast Management & Technology  
**Gary Rozynek**, President/CEO, Maverick Media  
**Brian McNeill**, Managing General Partner, Alta Communications



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

*Huffington Post* co-founder and  
Editor-in-Chief Arianna Huffington

Session 4: 1:15-2:00 PM

**The Impact Of Syndication And National  
Programs On Station Rating And  
Revenue Opportunities**

This panel explores the impact and opportunities of national and syndicated programs on station bottom lines. What kind of audience, especially in terms of demos and ratings, do syndicators expect to deliver in the year ahead that will enhance local stations' revenue opportunities? Will Stern pop back up on the terrestrial side of radio? Who will fill the Dr. Laura gap? Could the possibility of performance royalties enhance the growth aspects of talk — and syndicated programming? What's the bottom line from the program providers who help shape so many station on-air lineups today?

Moderator: **John Gehron**, COO, AccuRadio



**Mark Masters**, President/CEO, Talk Radio Network (TRN)  
**Julie Talbott**, President/Content & Affiliate Relations, Premiere Radio Network  
**John Rosso**, President, Citadel Media  
**Charles Steinhauer**, President of Operations, Dial Global

Session 5: 2:00-2:45 PM

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

TBA (To Be Announced)

Session 6: 3:00-3:45 PM

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

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



Moderator: **David Goodman**, President, CBS Interactive Music Group  
**Joe Crump**, Senior VP/Strategy & Planning, Razorfish  
**Fred Wilson**, Managing Partner, Union Square Ventures

3:45-4:05 PM **Lifetime Leadership  
Award Presentation to Ed McLaughlin**

Session 7: 4:05-5:20 PM

**Leadership Speak-Out**

Radio's top executives offer their frank and honest visions and expectations for the coming year, along with their current thoughts on PRA, in this annual forum.

5:20-5:30 PM **Closing Remarks**

5:30 PM

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

\* Agenda subject to change

## TO REGISTER

Call 561-655-8778 or go to [www.RadioInk.com/Forecast](http://www.RadioInk.com/Forecast).

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





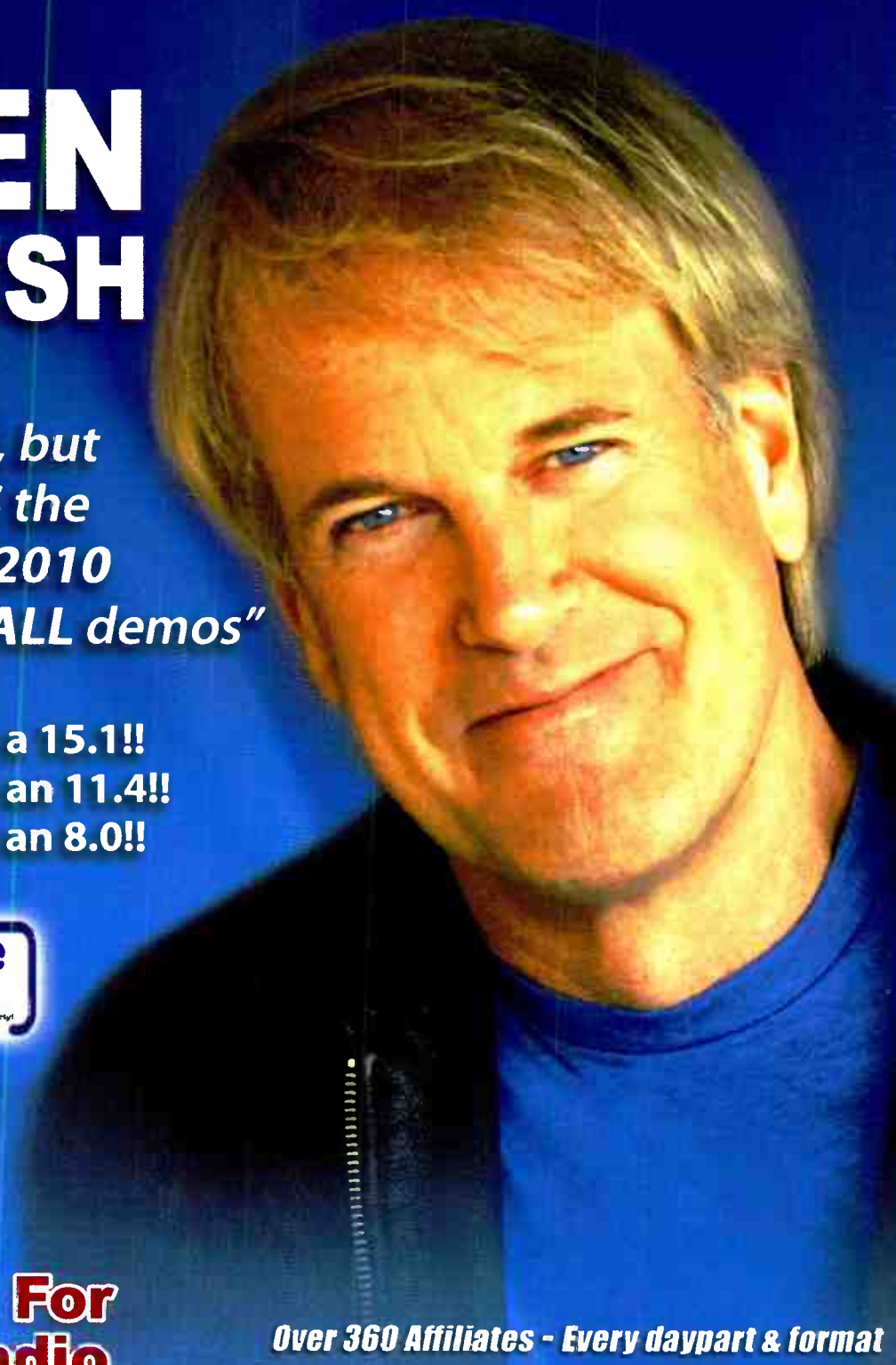
# the John Tesh Radio Show

## WOMEN LOVE TESH

*"John Tesh politely, but firmly MASSACRES the competition in our 2010 Nielsen ratings in ALL demos"*

Women 25-54 - #1 with a 15.1!!  
Persons 25-54 - #1 with an 11.4!!  
Persons 12+ - #1 with an 8.0!!

**Curt Hansen**  
Operations Manager  
Cumulus New York / Connecticut



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888-548-8637 or 516-829-0964 scott@meyers.net



**B.ERICRHODS**  
FROM OUR CHAIRMAN

# Why Radio Doesn't Work

## A Letter To Advertisers

**C**hances are, you won't have the guts to share this with local business owners and potential advertisers. A few of you will take the opportunity, but most won't want to ruffle any feathers. Heaven forbid you do anything that might upset a good thing. Right? But I highly recommend it.

Dear Business Owner,

You don't know me, but I own a radio-industry trade magazine called *Radio Ink*. My job is to help industry professionals raise the bar of excellence. Sometimes I have to tick them off to get their attention, because change typically comes when people are a little uncomfortable.

What I'm about to say will make most radio people angry.

### **Radio does not work.**

There, I said it.

Have you ever been contacted by a radio salesperson and told them, "I've tried radio and it doesn't work"? You're right. Very rarely will a salesperson approach someone who doesn't advertise on the radio and hear, "I've tried radio advertising, it worked great, but I'm not advertising there anymore."

So what's the problem? Why doesn't radio work?

The first problem is that most people selling radio either don't know how to make radio work — or they do know, but they don't have the courage to tell you it isn't working because you're doing it wrong.

No one wants to make an enemy out of a client, but quality clients want to know if they're doing something wrong.

You probably know how to run your business better than anyone in town, but you've learned advertising by trial and error. If I were entering your industry, you could clearly see the mistakes I'm about to make and could save me a lot of problems. Most likely, I wouldn't listen and I would

lose a lot of money. The same is true for radio. It fails because most people think they know what works, and most people selling radio don't have the guts to tell them they're wrong.

Here's the bottom line: Most — I repeat, **MOST** — businesses only think they understand how radio works. Radio is a killer medium for moving products and for building brands, but it works best by using the combination of two critical elements:

**1. Great creative.** Yeah, you think it's great. You might even be doing your own spots because some gutless media rep didn't tell you how foolish most clients sound when they do their own spots.

I'm guessing there are words in your ads like "best service, best quality," or, my all-time favorite, "for all your \_\_\_\_\_ (insert your category) needs." Stop it. These are empty words, meaningless drivel. You don't hear Apple saying, "For all your computing needs!" Most people use logic in advertising, but logic rarely works unless you're promoting a sale item. Use emotion for your radio spots, and people will line up at your doors.

**2. Most advertisers don't run enough ads daily and for long enough periods, and most reps won't tell you because they're afraid of making you mad.** When you say, "I'll try it and see if it works," and then it fails, they accept it. But if your doctor said to take an antibiotic, you wouldn't say, "I'll try it to see if it works." You would take the whole prescription.

Advertising is no different. Campaigns that run over long periods of time with about five spots per day work best. You'll grow slowly and reap bigger benefits. Much bigger.

That's why radio doesn't work. Most people use it wrong. Use it right, and people will beat a path to your door. **INK**

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

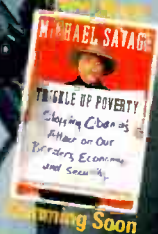
### To reach me, write:

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West Palm Beach, FL 33409  
Phone: 561-655-8778  
Fax: 561-655-6164  
eric@radioink.com  
facebook.com/eric.rhoads  
twitter.com/ericrhoads

# The Michael Savage Show

NOW OVER **300** STATIONS

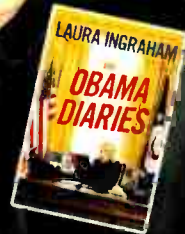
Ranked **3rd** Largest Syndicated Show



# The LAURA INGRAHAM Show

NOW OVER **300** STATIONS

Ranked **5th** Largest Syndicated Show

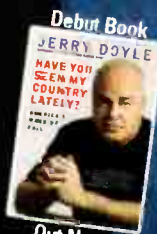


#1 New York Times Best Seller

# The JERRY DOYLE Show

NOW OVER **215** STATIONS

Ranked **8th** Largest Syndicated Show



Out Now



Talk Radio Network Entertainment

# AMERICA'S MORNING NEWS



John McCain Co-Anchor

The Scoop Starts Here.

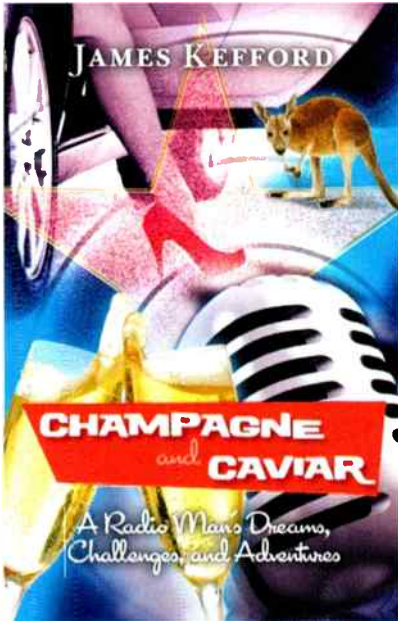
THE FASTEST GROWING MORNING SYNDICATED TALK SHOW ON RADIO



Talk Radio Network

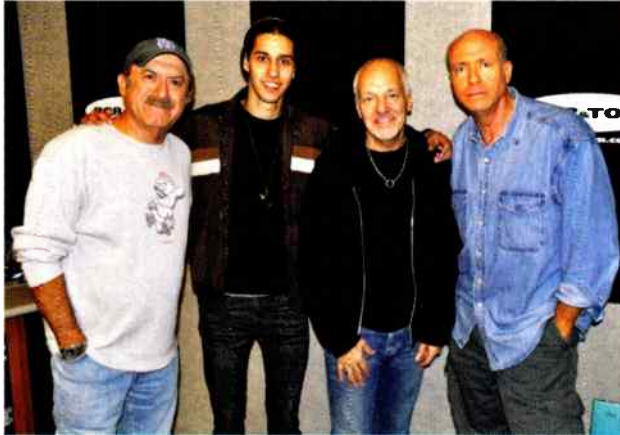
www.talkradionetwork.com

888-383-3733



## Radio Dreams

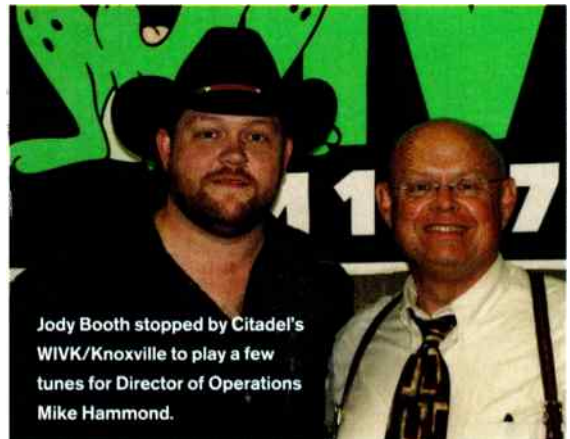
*Champagne and Caviar: A Radio Man's Dreams, Challenges and Adventures* by James Kefford tells the story of a kid from a small Pennsylvania town who follows his dream of a career in radio broadcasting and eventually takes his grass-roots radio experience to Los Angeles to lead radio syndication company Drake-Chenault. Author Kefford worked alongside Bill Drake and later moved to Australia, where he shifted from entertainment to community-based banking. *Champagne and Caviar* will appeal to radio fans and entertainment historians alike, and proceeds from the sale of the book will benefit the Broadcasters Foundation.



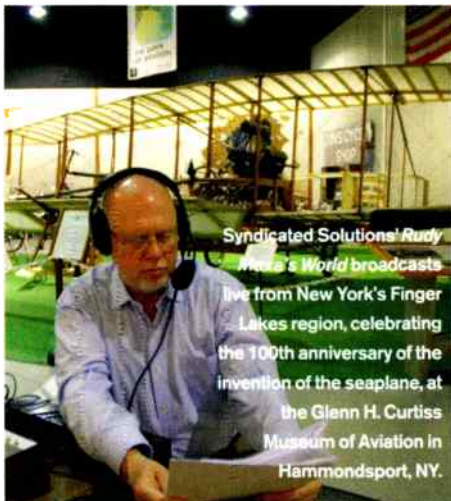
Bob Kevoian (l) and Tom Griswold (r) of Premiere Radio Networks' *Bob & Tom Show* recently welcomed Grammy Award-winning artist Peter Frampton and his son Julian to their Indianapolis studio.



Soccer legend and W Radio 690 AM broadcaster Jorge Campos participated in the fourth annual charity golf tournament organized by the Chivas USA Fundación Chivas de Corazón, which provides educational, athletic, and recreational opportunities for youth in the greater Los Angeles area: (l-r) Jorge Campos, Troy Mullins, Gustavo Campo, and Don Lavender.



Jody Booth stopped by Citadel's WIVK/Knoxville to play a few tunes for Director of Operations Mike Hammond.



Syndicated Solutions' Rudy Mesa's *World* broadcasts live from New York's Finger Lakes region, celebrating the 100th anniversary of the invention of the seaplane, at the Glenn H. Curtiss Museum of Aviation in Hammondsport, NY.



Emmis Communications' WQHT host Angie Martinez, Geraldo Rivera, and Salem Communications' WNYM host Curtis Sliwa.

The New York Market Radio Association hosted the "Rated R" event during Advertising Week: (below) RAB President/CEO Jeff Haley, Unilever's Rachel Hudesman, Moët Hennessy's Kelly Walton, Haworth Marketing + Media's Heather Kruse, and Translation's Steve Stoute.







**GREG FOSTER**  
PROGRAM DIRECTOR  
KNRS SALT LAKE CITY

"Dave's show helps us achieve the two R's...ratings and revenue. The show is entertaining and attracts a large, loyal audience. Plus, it brings new clients to our station."

**ROB NISH**  
PROMOTIONS DIRECTOR  
KNRS SALT LAKE CITY

"People are passionate about Dave Ramsey. And that means passion for 105.7 KNRS. Passion equals ratings and ratings equal sales."

# DAVE'S SHOW HELPS US ACHIEVE THE TWO R'S... RATINGS AND REVENUE



LIVE WEEKDAYS 2-5PM/ET

24/7 Refeeds Available | For Syndication, Call 877.410.DAVE (3283) | [daveramsey.com](http://daveramsey.com)

World Radio History



# Three Ads: One Bad, Two Good

Ads are (1.) category-focused, (2.) product-focused, or (3.) client-focused.

The good thing about category-focused ads is that they're portable; anyone in the category can use them. The bad thing about category-focused ads is that they don't distinguish you from your competitors, because anyone in the category can use them. I've been told there are some good category-focused ads out there, but I've never encountered one personally.

Here's an example of a category-focused script for TV or radio. Prepare to be underwhelmed. It's really a very bad ad:

**MALE ONE:** I used to hate going to the dentist, but then a friend told me about Dr. \_\_\_\_\_, *the gentle dentist with the healing touch.*

**FEMALE ONE:** I love Dr. \_\_\_\_\_. I wouldn't go anywhere else.

**FEMALE TWO:** So you recommend Dr. \_\_\_\_\_?

**MALE:** No question about it.

**FEMALE ONE:** Absolutely! He's *the gentle dentist with the healing touch.*

**FEMALE TWO:** I've had some bad experiences at the dentist's office. Dentists scare me.

**FEMALE ONE:** Not Dr. \_\_\_\_\_. He (she) is truly concerned about his (her) patients. He (she) *really cares.* And his (her) friendly staff will even fill out your insurance papers for you.

**FEMALE TWO:** Does he (she) charge extra for that?

**MALE:** No! It's a free service that Dr. \_\_\_\_\_ extends to all his (her) patients.

**FEMALE ONE:** I'd be willing to pay *twice as much* to go to Dr. \_\_\_\_\_ because he (she) has *the healing touch*, but he (she) doesn't charge a penny more than those other dentists!

**FEMALE TWO:** I'm convinced! Do you have Dr. \_\_\_\_\_'s number handy?

**MALE:** I have an appointment card here in my wallet. [short pause] Dr. \_\_\_\_\_'s number is XXX-XXXX.

**FEMALE TWO:** Was that XXX-XXXX?

**MALE:** Yes, XXX-XXXX.

**ANNOUNCER:** Dr. \_\_\_\_\_. *The gentle dentist with the healing touch.* Call today for your appointment. XXX-XXXX

**FEMALE ONE:** XXX-XXXX. *The gentle dentist...*

**MALE:** ... *with the healing touch.*

I'll bet you're glad that's over, right?

Like category-focused ads, product-focused ads are portable. Anyone who sells the product can use the ad. But unlike category-focused ads, product-focused ads can be hugely effective.

Are your flower beds lifeless? Fruits and vegetables suffering? This summer has been hell on Idaho gardens. But I'm going to help you resurrect it as the **Garden of Eden**. This is John Crook of Town and Country Gardens and I've found a miracle I want to share. It's called **Save-A-Tree**, but don't let that name fool you — **Save-A-Tree** was invented by a **gardening genius** who knows all about plants, but next to nothing about marketing. Flowers spring back to life and look beautiful again, fruits grow **sweet and ripe** and

**luscious**, and vegetables get bigger and tastier than you've ever had before. And it's all natural, so it's almost impossible to burn your plants with it. Our customers are **raving** about Save-A-Tree because it **works**. Don't give up on those plants! Give 'em the gift of new life. Save-A-Tree is available *exclusively* at Town and Country Gardens. It's truly a miracle in a bottle.

*(jingle: "Town and Country Gardens / Bringing beautiful things — to LIFE")*

Across from the Budweiser plant south of Idaho Falls, and at the corner of Oak and Hyde in Pocatello.

My newest employee, Jacob Harrison, wrote that ad for John Crook when John donated \$500 to help finish the tower at Wizard Academy. John just e-mailed to let us know what happened: He invested exactly \$750 running Jacob's Save-A-Tree ad on the radio in August. Gross profit dollars from Save-A-Tree sales in August 2009: **\$933**. Gross profit dollars from Save-A-Tree sales in August 2010: **\$3,099**.

**BOTTOM LINE:** John paid for the product, paid for the advertising, and put \$1,416 dollars in his pocket. Product-focused ads can be wonderful, but you have to have an exceptional product. Save-A-Tree is an exceptional product.

Client-specific ads are powerful, but they're never portable. They're also the hardest ads to write:

When I was 7 years old, I held my father's head in my hands as he took his last breath and died. A thing like that stays with you. It helps you understand that relationships — *people* — are what life's all about. **You gotta tell 'em you lov e'em.** This is J.R. Dunn. So now you know why I became a jeweler. Fine jewelry is one of the ways we tell people we love 'em. When I got older and fell head over heels for Ann Marie, the love of my life, I didn't have enough money to buy her an engagement ring. She married me anyway. Go figure. But I can promise you *this*: If you're thinking of getting engaged to the love of your life, come to J.R. Dunn Jewelers in Lighthouse Point. No one in Florida, no one in *America*, is going to give you a better engagement ring for your money than me. One of the great joys of my life is to make it possible for guys to give the woman they love the diamond she deserves. There was nobody there for me when I needed an engagement ring. But I **promise** I'll be **there for you**.

*END OF AD — no location tag. We don't want to "commercialize" the message.*

Every word of that ad is true. You've never met Jim Dunn, but you feel like you know him a little, right? And you know he wants to help you. And you know why.

Client-specific ads are difficult to write, because it takes a long time to dig out what you need from the client.

Writing great ads is easy when you have something to say. What does your client have to say? Can you, will you, dig it out of them? **INK**



# Words Of Wisdom

“Don’t Take No From A Person Who Can’t Say Yes”

This issue’s cover story with Phil Cowdell was initiated by one of radio’s greatest cheerleaders, Bill Burton. Bill began his love affair with the industry as Eastman Radio’s “tiger in chief,” and has continued spreading the news as Detroit Radio Advertising Group president for 17 years.

I met Bill when I was a promotion director for WING in Dayton many years ago. As he did for legions of others, he became my mentor and friend — and when I’m looking for inspiration, all I have to do is pick up the phone and listen.

During those frequent calls I’ve learned some important Burton philosophies: Never forget the basics, never give up, and never be afraid to go to the top.

**How do you get past today’s electronic gatekeepers — voicemail and e-mail delete keys? Any advice on how to stand out and get people to respond?**

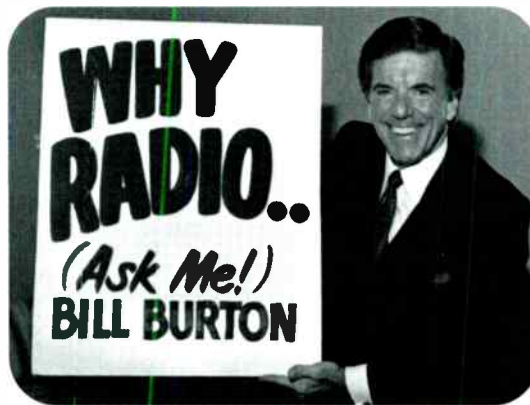
**Bill Burton:** It really has never changed — what is very important is PERSEVERANCE. Whatever it takes, e-mail, phone calls, knocking on the door — never give up. Actually, the obstacles they put in front of us give me the opportunity to persevere and get through when most people would stop. My beginning relationship with MindShare Leader Phil Cowdell was that no one was able to see him, so when I made the breakthrough, not only was he exposed to radio, but we became good friends.

Even with obstacles like voicemail and e-mail, it’s a matter of mind — an imaginative mind — over matter. Leave a message that says more than “checking in” or “did you get my e-mail?” Ask the client about his family, the dog, something that personalizes him to you. Same with e-mails. Add your photo, show your personality. Let him know you are interested in him, not just the buy he represents.

The golden rule is still golden, and we need to treat people with respect. I treat every receptionist and assistant as if they are chairman of the board.

**When you do get that invaluable face time, what’s the key to making the most of it? What’s the trick to getting asked back?**

**BB:** Always walk in with an idea. You can always come up with one, even if it’s old or reinvented. Walk through the



door with enthusiasm, a smile on your face, and an idea to move the product, and you will always be welcomed.

**PEOPLE LOVE ENTHUSIASTIC PEOPLE!** Negativity never sells. Even if your idea is a little shabby, if you have enthusiasm and excitement, you have their attention.

In the process, never waste anyone’s time — be quick and to the point.

**What is the smartest piece of advice you were ever given — and who gave it?**

**BB:** My first boss, Harry Valentine of Minnesota Mining and Manufacturing, said to me, “Don’t take no from a person who can’t say yes.”

Always, whenever humanly possible, go as high on the totem pole as possible. Most people stop at the bottom, and that is obviously why they never go any further. One of the keys of going to the penthouse is that you are treated much better when you get back down on the ground floor.

**THE AVERAGE SALESPERSON MAKES THREE CALLS AND QUILTS, AND THE AVERAGE SALE IS MADE AFTER THE THIRD CALL.**

**There are a lot of naysayers who believe radio is no longer exciting. Why do you continue to be so positive about the medium? What words of inspiration can you share with new or seasoned, even perhaps jaded, reps?**

**BB:** The key to success is perseverance. Never give up. The golden rule I live by is, “The average salesperson makes three calls and quits, and the average sale is made after the third call.”

Those who believe radio is dead or no longer exciting live in a vacuum. Radio has the ability to open the doors to all new media and social media. Radio is a new medium; it provides new news, new music, and up-to-date time and temperature. Radio unequivocally remains a great sales vehicle. **DK**

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



# Who's The Tallest Of The Pygmies?

When It Comes To Digital, Radio Is Asking All The Wrong Questions

Locally spent online advertising will surpass \$14 billion this year. Very few people in the radio industry believe that — yet it's above \$1 million in every single market but one (Helena, MT) and above \$50 million in midsize markets like Knoxville, Wichita, and Wilkes-Barre. They just don't see it. And just when they seem to be close to accepting the numbers and perhaps venturing into the digital jungle, they ask the dreaded question: "What other radio stations are doing well?"

The problem is, a lot of people in the radio industry are trying to navigate the prickly jungle in traditional radio industry garb: short-sleeve Hawaiian shirts and board shorts.

amount of revenue from its digital operations (less than 3 percent of total radio revenues are from digital sales, compared with twice that for TV stations, five times that for newspapers, and eight times that for Yellow Pages companies).

And he's is right on the money when he tries to steer stations in the right direction.

"Instead," Jacobs continues, "the question ought to be, 'What do consumers want and how do we put ourselves in a position to provide it for them?' That's what Apple does. They anticipate and even lead consumers' needs."

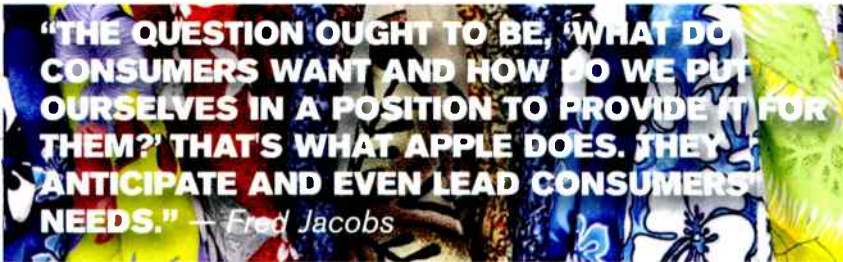
"A corporate radio exec and I had a conversation where he attempted to put me on the spot, asking the same question, 'Who's making money online?' As long as radio looks at the world of digital through its traditional old-media model lens, the future, the potential, and survival will be that much further away."

The fact is, there aren't many radio operators doing all that well in terms of generating Internet revenues, compared with all other media companies doing the same thing. So to ask, "What other radio stations are doing well?" is asking who might be the tallest of the pygmies.

There are plenty of companies — pure-play Internet operators like [www.toledo.com](http://www.toledo.com) or [www.neworleans.com](http://www.neworleans.com) — that are doing well, and plenty of others that are generating millions or even tens of millions of dollars from Internet sales.

After years of trying to deliver this message to the radio industry, I'm becoming less optimistic that it will be able to do what its radio predecessors did 60 years ago when they heartily seized the new medium of the day — television — and transformed their companies into far more valuable entities. **INK**

Gordon Borrell is CEO of Borrell Associates. E-mail: [gborrell@borrellassociates.com](mailto:gborrell@borrellassociates.com)



A friend and leading radio consultant recently nailed the problem when he talked about how the industry filters Internet initiatives by asking that one little question: "Who's making money at it?"

"The question is flawed," said Fred Jacobs of Jacobs Media, "because radio operators continue to view digital through their traditional ROI prism. 'When it can show a profit, we'll start doing it' is exactly the logic that will enable pureplay digital content companies like Pandora to flourish."

Jacobs is right. The time for waiting is long gone, and the proof that the radio industry is far, far behind is seen in the numbers. The industry is getting an almost indiscernible

## MOBILE AND SOCIAL DOMINATING LOCAL SEARCH

About 45% of consumers don't have a specific business in mind when conducting a local search online. They have products and services in mind, but they are not sure where to make the purchase, according to a study released this week from 15miles, the local, mobile, and social marketing arm of TMP Directional Marketing.

On the other hand, 56% of social and 60% of mobile users are more likely to search with specific businesses in mind because they are already outside the home looking for a nearby business to fill a need. The study points to a lack of sophisticated search functions in social networks for the differences.

This year's Local Search Usage Study, which identifies the power of local, mobile, and social search among consumers, says that 70% of survey respondents view search engines, online Yellow Pages, or social networks as their primary sources of local business information.

Search engine queries continued to increase at a strong rate, with 9% year-over-year growth. Non-search engine queries such as Facebook and craigslist rose 22%, off a smaller base, to capture more than one-third of

total query volume. This also impacts local: Of the 9% of local business searchers who use social networks, 93% said they use Facebook to find information on local business.

The study also examines how to make sense of consumers' changing behaviors across various media types, and what impact search trends have on the bottom line. By measuring consumer behavior and the impact on decisions, the study reveals insights that are necessary to influence marketers' search strategies. Key factors include:

**Trend 1: Online search is the preferred method for information about local businesses, with 70% of consumers citing online sites as their primary source.**

**Trend 2: Search engines are most popular, but they are not growing as fast as other media.**

**Trend 3: Local searchers are more apt to buy.**

**Trend 4: Businesses must develop a comprehensive search presence with essential information.**

**Trend 5: To develop a complete search presence, local businesses must consider every avenue.**

**Trend 6: Print is declining, but it still holds value for today's consumers as a secondary source.**

**Trend 7: With emerging media on the rise, a diverse media mix must now include social and mobile marketing.**

Source: *Online Media Daily*, 10/03/10

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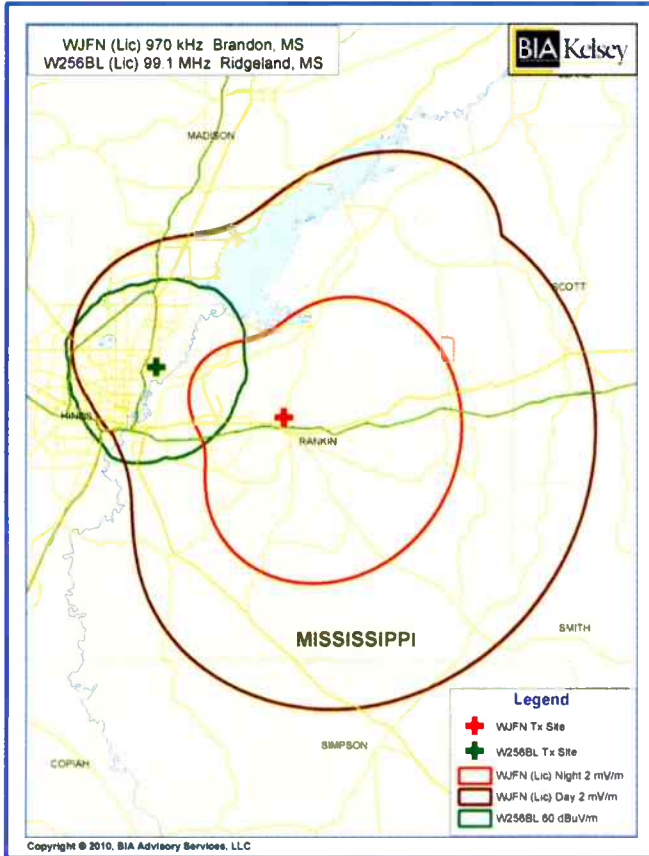
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# Translator Renaissance

## FM Translators Have Recently Become Hot Properties



**D**ue to recent rule and policy changes, FM translators have taken on new importance and value to broadcasters. First, the Commission authorized the use of FM translators for same-market repeating of qualifying AM broadcasts. So far, about 400 AM stations have taken advantage of this, and in some cases significant audience coverage improvements have resulted — particularly for nighttime signals (see map).

Of course, the benefits of adding FM translators to AM stations are both quantitative and qualitative. Beyond simply extending or filling in coverage, getting an FM dial position — however low-powered — can be a major boon to an AM station's presence in its market, particularly for younger audiences who rarely venture to the AM band. Moreover, the improved building penetration and signal-to-noise of an FM signal are beneficial even if the translator's signal doesn't add any new coverage area to the AM station's original service area.

### Translator Multi-casts

Policy changes that took place in 2009 also allow FM-IBOC stations that operate translators to select either their main signal or one of their multi-cast channels as programming for any translator. This was a significant departure from earlier conditions, in which the content broadcast by all translators had to be identical (or nearly so)

Map shows an FM translator used by an AM station in Brandon, MS (just outside Jackson), to substantially increase its nighttime audience. Brown contour shows the AM station's daytime coverage, which reaches a population of 264,416. This drops to 57,253 at night, as indicated by the red contour. FM translator coverage (green contour) restores the combined nighttime coverage to 212,042.

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## WHAT SEEMED TO BE A RELATIVELY SLEEPY COMPONENT OF THE INDUSTRY HAS SUDDENLY TAKEN ON HEIGHTENED IMPORTANCE.

to that of the parent station. After multi-casting was enabled by FM-IBOC, the Commission extended the spirit of this regulation to include any of the multiple streams of content that a translator's parent station was airing, via analog or digital means.

There are over 50 FM stations known to be airing multi-cast signals on their translators to date, with some reporting substantial improvement in audience response to their formerly digital-only multi-cast signals. One example in a major market is public-radio news/talker WAMU, Washington, DC, which broadcasts its HD2 bluegrass service on a translator that covers part of the city's western suburbs.

### Industry response

Testimony to the increasing importance of translators is BIA/Kelsey's recent announcement that it has added the nearly 6,000 FM translators currently in use to its Media Access Pro database of U.S. radio broadcast facilities. The new listings include information on which parent station operates the translator, and what format it carries, in the case of FM multi-cast retransmission.

At present, Arbitron does not include translators in its reports of diary-rated markets, although the company will provide translator data under special conditions, if a broadcaster orders such analysis. It is unclear if this policy will change in the future, or if translators can be reported separately in PPM markets, but the latter is at least technically possible.

Another area of interest is how this expanded application of translators may affect future LPFM regulation. Under current rules, translators are secondary services to full-power FM stations, but

they are co-equal facilities to LPFMs. So a new LPFM cannot currently displace an existing translator, whereas a new or modified full-power FM can do so.

LPFM proponents would like to see this arrangement changed, and this debate is behind the current fight that's holding up a pending (since 2003) translator auction's applications. LPFM supporters are concerned that granting any more FM translator applications will permanently occupy spectrum that could otherwise be used for LPFMs.

Meanwhile, there is a bill before Congress on changing LPFM regulations, which may include a measure that alters this prioritization, perhaps placing LPFMs at a higher status than translators. At the moment, it is uncertain whether LPFMs will achieve a primary status over translators, but if such a change were enacted, it is likely to only apply to future translator allocations (and perhaps to pending ones), and is not likely to affect existing, licensed translator operations.

So what seemed a few short years ago to be a relatively sleepy component of the industry has suddenly taken on heightened importance. It will likely continue to increase its profile, as AM, FM-IBOC, and LPFM constituencies all press their respective agendas toward expanded use or restriction of FM translators. **INK**

Thanks to Mark Fratrick of BIA/Kelsey and John Garziglia of Womble Carlyle Sandridge & Rice for their help with this article.

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# Truth In Advertising

**F**or this advertiser-focused issue of *Radio Ink*, we spoke with The Martin Agency president Mike Hughes, who served as co-chief judge for the RAB's Radio Mercury Awards this year.

## >What are the challenges and benefits of radio?

**Mike Hughes:** The most fundamental challenge in creating great radio campaigns is the same challenge we face in all media — developing a relevant idea that's interesting and compelling for our audience. Then the big practical question is how to attract and hold on to a listener once you get his or her attention. We've conditioned listeners to tune out anything that sounds like a commercial.

## >Where do you get inspiration?

From people, art, reading. For radio, I also like to see what people are choosing to download these days.

## >How do you research and test creative? How can radio stations replicate that kind of feedback?

The only reliable research is real-world testing. Run the spot and see what people really do. Don't trust what they tell you in copy-testing.

## >Where is the fine line between doing something really creative and funny and connecting with the emotional reason people will buy your product?

You should always start with the most powerful and truthful selling argument you can devise. The idea should spring out of the place where that argument and your target audience's listeners overlap. Then, be as interesting (funny, dramatic, serious, entertaining, helpful, etc.) as you can be with your execution.

## >How do you ensure that the idea as you see in it your head gets translated to a successful commercial?

I look for the person with the best ear for radio I can find — and get that person to help me with casting, production, editing, etc. Radio production should be taken extremely seriously. (It's actually more fun when you take it seriously.)

## >What's your secret to hooking up with the right talent? How can smaller stations accomplish the same on a limited budget?

Take all limitations into consideration when developing a concept. Don't try to write a script that requires Bill Murray to read it, when all you've got for talent is the morning DJ. Instead, do something great that doesn't require a big budget. Some of the best radio commercials of all time have been a single amateur speaking into a microphone. (Some of the worst, of course, have done the same thing.)

## >What pitfalls would you tell station production teams to avoid?

Remember that your audience has a pretty sophisticated sense of what's true, what's funny, etc. They've watched the best performers in the world on TV and listened to them on the radio. Obvious gags just don't work any more. Dig beneath the surface.

## >To what do you attribute the success of your most effective campaign?

Whenever I've been associated with anything effective, it's been effective because it was true. Truth is still the best arbiter of quality advertising. **INK**



Mike Hughes  
President  
The Martin Agency

Woody Bernstein is managing editor of *Radio Ink*.  
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### AD TREND: SPOTS, AGENCIES TARGET SINGLES

Never-married people 25-34 now outnumber married people in the same age range 46% to 45%, *Advertising Age* reports, and marketers are taking notice, with more ads featuring singles and companies such as Coldwell Banker and Norwegian Cruise Line making special efforts to reach them.

In 2009, singles of all ages spent a higher share of income on alcoholic beverages, clothing, shoes, and tobacco products compared with other households, but less on housekeeping supplies and insurance, according to the Bureau of Labor Statistics.

Still, several ad agencies contacted by *Ad Age* said they don't have a dedicated unit studying the single market. One reason is that some goods — such as beauty products — are marketed the same no matter the consumer's living situation.

Coldwell Banker is "aggressively targeting singles," with a YouTube

real estate channel designed specifically to reach singles ages 25-34, and it's working on an iPad application that will also prominently feature video. Coldwell Banker CMO Michael Fischer told *Ad Age*, "You can't ignore the single buyer because they make up such a big portion of our target market."

Norwegian Cruise Line, meanwhile, is now offering single-occupancy rooms instead of charging single travelers a double-occupancy rate. Additionally, restaurants are offering communal tables that allow mingling, and dating sites, which of course target singles, are seeing subscriptions surge.

To reflect the trend, advertising is increasingly portraying and targeting the single consumer, with commercials by McDonald's and Bud Light, among others, portraying single people in a positive light.

Source: *Advertising Age*, 10/11/2010



# Radio's Top 100 Advertisers

Ranking	Account Name	Play Count
1	Geico	1,744,052
2	The Home Depot	1,537,974
3	McDonald's	975,109
4	Verizon	959,907
5	HD Digital Radio Alliance	892,743
6	AutoZone	722,713
7	Wal-Mart	558,389
8	AT&T	549,206
9	Safelite AutoGlass	489,675
10	Subway	442,379
11	Ford Lincoln Mercury	424,127
12	Progressive	421,436
13	Rosetta Stone	397,931
14	Kohl's	394,054
15	Macy's	375,200
16	U.S. Census Bureau	370,408
17	Chase	366,458
18	Toyota	360,333
19	U.S. Dept Of Health & Human Services	356,497
20	Wendy's	350,404
21	Midas	337,745
22	RegionalHelpWanted.com	332,586
23	OnStar	325,616
24	Netflix	310,483
25	State Farm	309,012
26	Proactiv Solution	291,717
27	Shane Co.	284,831
28	Beta Prostate	282,046
29	Honda	273,399
30	Chevrolet	268,189
31	Lowe's	266,042
32	Army National Guard	265,777
33	Taco Bell	255,379
34	Kroger	251,536

Ranking	Account Name	Play Count
35	Farmers	248,829
36	CreditAnswers	245,441
37	American Express	244,841
38	U.S. Department Of Transportation	240,298
39	Burger King	235,101
40	John Cummata Wealth Building Pgms.	227,357
41	Panera Bread	224,505
42	PetSmart	220,771
43	Rite Aid	216,104
44	AT&T U-verse	215,865
45	Cricet	215,761
46	Sears	214,808
47	O'Reilly - CSK - Murray's	212,938
48	Walgreens	210,178
49	AT&T Internet Services	204,036
50	Sam's Club	201,533
51	TurboTax	199,409
52	JCPenney	197,661
53	Fox Television Network	196,119
54	Advil	192,494
55	Hydrolyze	192,090
56	RightSize	189,056
57	Chrysler - Jeep - Dodge	188,347
58	Nissan	187,124
59	H&R Block	185,737
60	Ace Hardware	179,498
61	Hydroxatone	178,763
62	Consumer Debt Advocate	178,271
63	New York Mint	176,795
64	Yahoo!	175,902
65	Prolixus	175,431
66	Sensa	172,875
67	Discover	169,321
68	Wells Fargo	168,911

Ranking	Account Name	Play Count
69	Consumer Resource Network	165,798
70	Cupid.com	163,048
71	Time Warner Bundle	158,404
72	Bud Light	152,576
73	Motel 6	152,575
74	Comcast Bundle	151,943
75	Visa	151,777
76	MetroPCS	151,166
77	NBC Television Network	149,678
78	SafeAuto Insurance Company	146,397
79	Lexus	143,839
80	National Association Of Realtors	143,253
81	Credit Card Relief	142,474
82	Wells Fargo Home Mortgage	142,015
83	Scotts	140,194
84	Amberen	137,606
85	RAM	136,821
86	ESPN	136,468
87	Safeway	131,742
88	DC Labs	130,514
89	Menards	128,174
90	Morgan & Morgan	127,188
91	Constant Contact	126,542
92	Budweiser	125,252
93	Celtrix	124,943
94	Mattress Firm	124,706
95	DeVry University	123,386
96	Mercedes-Benz	121,781
97	Matrix Direct	121,427
98	Trojan	121,249
99	PNC	121,125
100	Identity Guard	116,436

Source: MediaMonitors, January-October 2010

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# MINDSHARE

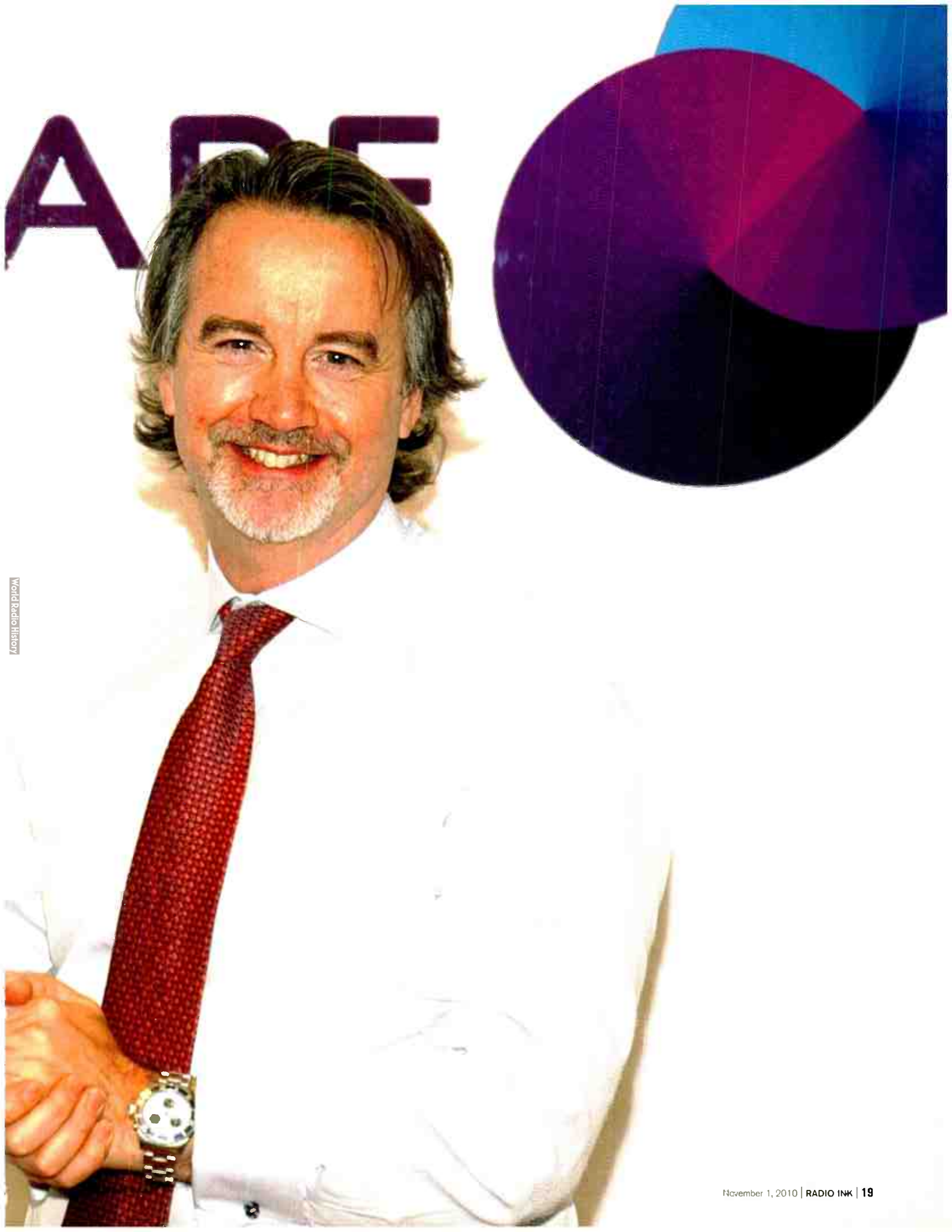
## Honesty Is The Best Policy

Among agency big dogs, Mindshare North America is a really big dog: Its client list includes Ford Motor Co., Volvo, Motorola, IBM, American Express, and Unilever.

And it's all headed up — as of last year — by CEO Phil Cowdell, who speaks candidly with *Radio Ink* about the changing state of the ad industry and what today's better-informed advertisers and consumers need and expect. But here's the part that should really get your attention: Cowdell doesn't see a clear place for radio in today's approach to marketing.

{ By Editor-In-Chief Brida Connolly }





World Radio History

## I TALK ABOUT “WOONG.” FOR CONSUMERS, IT’S LIKE, “I’M NOT THAT EASY. YOU’RE NOT GOING TO GET ME ON ONE MARTINI. YOU’VE GOT TO WORK A LITTLE HARDER.”

### >> What’s been the biggest change in client expectations during your time in the business?

I think the biggest change is moving from having a strategic view of whether media can shape their business objectives or whether we just wait to be told how many GRPs to buy.

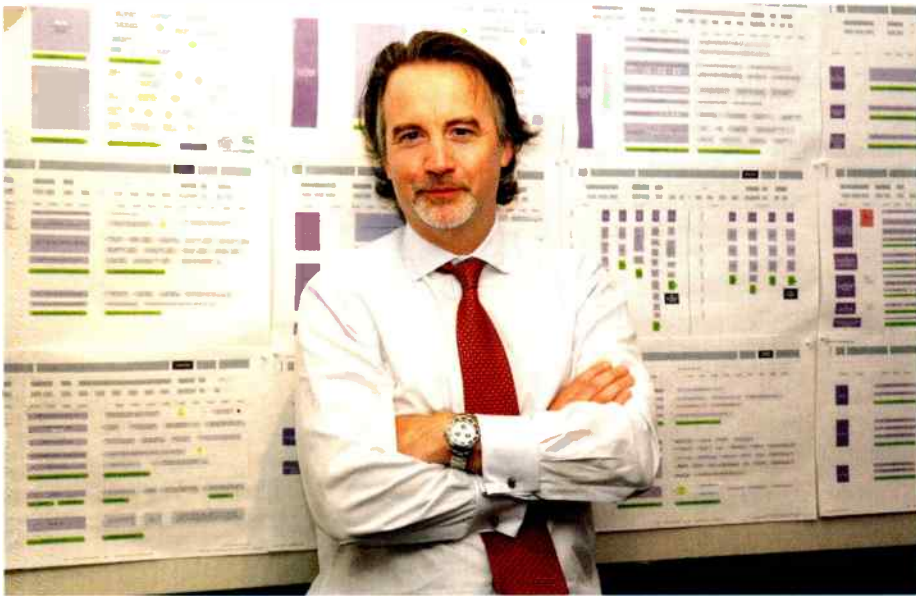
I’m glad to say in nearly all cases, it’s moved to having that conversation earlier: “What’s the job to be done, and can media impact it?” In some cases, it can’t, and at that stage you have to sort out other issues. Then media comes later.

Our focus is: What’s the job to be done, and can media make a difference to your business? That has to be the starting point.

### >> Are clients better informed than they’ve been in the past?

Oh, absolutely. Yes.

### >> What’s a question you might be asked now that you wouldn’t have been five or 10 years ago?



“Should I have a tweet?” was a question I was asked this week (laughs). I definitely wasn’t asked that before.

People ask about the new thing, and the biggest question for us is understanding whether that new thing is a fad or a substantial change. I think Second Life was a thing that had to be in marketing, planning — now can anybody even remember what it was? And now everyone’s gotta have a Facebook page and everybody’s gotta tweet all the time.

The biggest challenge is differentiating a substantive change in consumer behavior vs. the short-term fad or the shiny bauble.

### >> So, looking at it right now, is Facebook for real? Will it last?

(Laughs.) It may or may not, but something that allows people to connect will. I think it’s less about the brand and more about the

behavior. So if you can distill down what the behavior is, as opposed to the current offering, that’s a better way of looking at it. Definitely, it’s the behavior.

### >> Are there new changes and challenges in terms of how advertisers relate to consumers, or are the principles basically the same?

I think the fundamental change is that consumers know more now than they ever could have known, and for bad products, there’s nowhere to hide. With a better-informed consumer, all the messaging has to be true and in line with that delivery. It makes us more accountable to the customer.

I remember Unilever Chairman Niall FitzGerald used to say, “Every day, a billion people buy one of our products. And if tomorrow 10 percent less buy it, we’ve failed them.”

The primary metric for him was, the consumer can use the product every day. The challenge is making sure you know what the right thing is to do every time, and how to frame it. But consumers are smarter and better-informed every time, and so we have to be more truthful, more honest, and better able to help them rather than push things at them.

The anecdote I talk about often is a bit like dating. You meet a girl in a bar, and if you walk straight up and say, “Hi, you busy tomorrow? Shall we get married?” you’re probably going to get a drink in your face or a slap.

If you sit and start talking, and you introduce yourself, and you find common ground, and then you have a dialogue, and then you start sharing some experiences, and then you agree to chat again tomorrow, and then a couple of days later, you go for coffee, and then a few days later, you agree to a movie, and a week later, you go out to dinner, and you hold hands in the park — you’re on your way to a relationship.

It’s that idea of, “Hello, do you want to get married tomorrow?” versus “Hey, shall we start talking

and finding common interests and see if we enjoy each other’s company?” And then we start on that journey.

That’s the consumer journey, the way the brands have to think much more about engaging with consumers today.

I talk about “woong.” For consumers, it’s like, “I’m not that easy. You’re not going to get me on one martini. You’ve got to work a little harder.” When I talked about brand marketing, one client said to me, “Yeah, you’re right, we don’t woo very well.”

I’m a great believer in this metaphor of wooing: going through the stages to understand someone, engage them, find common ground, and build a conversation and experience together.

I think that’s how brands need to and should be engaging with their consumers.

**>> Who's doing a good job?**

(Laughs.) I would say, of course, all of our clients. I'd make the point to say that if anyone thinks they're doing the best job, then they're delusional. There's room for improvement.

It's less a question of saying who's doing the best job than saying who's looking to still do a better job.

All of us and all of them have to be hungry to keep evaluating in a better way. I've done a couple of workshops with Edward De Bono, and he's fabulous. A maxim you hear all the time from him is: "If you couldn't do what you always did, how would you do it?" Because if you don't explore the other ways, how can you validate that the choice you're making is the right one?

As Prof. Jerry Wind of the Wharton School talks about, don't get trapped in your mental model of what you expect it to be. Liberate yourself to try to find what it might be. And then, if you explore all those other options, and they point back to doing what you were going to do, you know you're going in the right direction. But invariably, they'll point you to a better direction.

**>> How does radio fit into this new way of building a brand and a relationship?**

I think radio is both blessed and cursed. It's got a fabulous legacy, and it's already on most media plans. The thing radio has that's a great bonus is it's a human voice. Whether it's spoken or sung, radio is a voice, and we're animals who are sociable by nature, therefore we

want to connect. Everything we're seeing with Facebook and Twitter shows that we want to connect, we want to exchange. So the unique power of radio is its way of connecting the human voice.

I think radio's challenge is that it isn't interactive enough, beyond the call shows and which track to play in the next half-hour. It struggles, from an advertising commercial point of view, with being able to have a mechanism for a follow-up or interaction with an advertiser. You can't clip a coupon, you can't click on the icon, you can't take the hyperlink to the website.

For any messaging now that's relevant and interesting, consumers expect that they can click or do something directly off the ad, to go and find out more, inquire more, share it with a friend. I don't know how radio does that, to be honest. That's where I see the real challenge.

**>> Many radio people would respond with: Radio drives traffic to websites.**

Yeah. In the old way of doing anything to get you to go somewhere else to do something. By definition, there's still a physical separation from when I hear the ad driving in my car to remembering it well enough to be able to log on at home or in the office and do it. Every time there's a gap between the message and the follow-on action — the greater the gap, the greater the likelihood of losing X percent of the people on that journey.

We're also in that world of instant gratification, where there's an expectation that if I see it now, I should be able to connect to it now.

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# SHARE



Not transcribe it down, wait until later, and then go do it on another device. It drives awareness, it drives traffic, and it tells you if something is happening. That role of being able to say, "Click, do, show, interact, engage," is a component that all media wants to have, and radio's got to find a way to be able to do that.

**>> Radio positions itself as cross-platform, with various digital offerings — but are they plausible yet in that regard? Are they doing a good job of delivering the measurable results you're looking for??**

I think it's still a stretch. There's innovation going on, and obviously some teams are more progressive than others, but radio is still, in most cases, constrained by being around the wireless device. If there was a revolution, radio would be more about, "We're the people in the music and voice business," versus "We're the people in the wireless business."

In my car, where I've got a choice — I've got a USB plugged in with music, I've got my iPod, I've got my 4G phone, I've got Bluetooth — I don't listen to a lot of radio. Before, when it was the only thing in my car, I was a captive audience, and a lot of people in radio still talk about that captive audience for drive time for the daily commute.

People are counted in the same way. Like when they're at home, what used to be the TV set in the evening is now a Web-enabled TV set, and I'm sitting looking at YouTube on the TV in the lounge, rather than tonight's *CSI* at its normal time of broadcast.

So that changed from the physical device into the consumer interacting with content through which it goes to that device. Device-centric is old world. Facilitating a connection to content is new world.

I don't know how the radio industry thinks — whether it's constrained by the device, or whether it's more about connecting people with voice and music.

**>> With so many competing media, which consumers are still difficult to reach and engage, and how do you approach them?**

I think nearly all consumers, across all demographics and ethnic groups, are becoming increasingly less easy to engage with, just because they have a choice, and they have the ability to exclude. Clearly the early adopters are the hardest ones to get to, and the conservative majority is still the easiest, but the trend is across all of them. People have more choice. I was brought up in England, where there were only three TV channels, and only one of them carried commercial messages.

The appointment to view was pretty clear then: The family parked around the TV and watched it. In my car, I could listen to the radio. Expansion of choice by definition is a declining ability to reach audience, which means you've got to be relevant. The more relevant you are, the more connected you are, the more opportunity you have of building and retaining an audience and their loyalty.

There's got to be a radio station that I would rather listen to than my iPod, but at the moment, I don't know what station that is. So how do I get to explore and find a station that I'd rather listen to than listen to my iPod? I think that's a real challenge for people now who don't have radio as part of their day-to-day consumer habits.

**>> Working with industry people, agency people, advertising people, what really bugs you? What's a pet peeve?**

(Laughs.) I suppose one answer is, nothing much, otherwise I should've stopped doing it by now. Nothing really bugs me. Life is too short, and you have to choose things that you enjoy. That would be my sort of contrarian answer.

The thing that probably bugs me most is narrow-mindedness. I've read *The Long Walk to Freedom* and I'm reading *Invictus* about Mandela, but there's *15 Lessons on Mandela*, which was written by Rick Stengel. I didn't realize Mandela is godfather to one of his sons. And he's written this really interesting book on the time he spent with Mandela.

This guy ends up being incarcerated and abused and in prison for decades, separated from his family. His friends and colleagues are abused, murdered, or forced to leave their homeland, and then he has the opportunity to meet with his jailers and the government of the oppressive power. And what does he do? He smiles, welcomes them, and offers them a cup of tea. If anybody's got the human capacity to reach out and go beyond all the legacy of personal vindictiveness and challenges, etc., to try and reach out and break through to the other side to find a common goal, that humbles all of us.

And the pettiness in this industry, rather than people reaching out and saying, "How can I do the right thing?" There's a lesson in there for all of us who think doing what we do is incredibly important and we can be aggressive and boorish about it. Let's remember the humanity of what we do and always reach out to the other person. Be respectful.

We want every medium to succeed. As a media agency, there's no incentive or encouragement for us to see one die, whether it's magazines or radio or anything else — or to see one become preeminent. We want to have a very wide-open, competitive market, where consumers have plenty of engaging opportunities and great choices.

The art of our job is to blend and combine those to be the most effective ways of telling the stories of our clients. I think sometimes people might think of agencies, "Oh, it's all about the new, shiny thing of digital," and radio is old world. No, we want everything to be strong, competitive, compelling, and engaging. Then we have more opportunities and more ways of combining that to tell our clients' stories. That's why I want to make that point. Don't have a chip on your shoulder. **■**

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**From The PAST**



**W J W**

**WGAR**



**LET'S GET READY TO RUMBLE!**  
**William O'Neil (l) of WGAR/Cleveland welcomes new competitor John Patt of WJW at a WGAR remote before WJW's 1930s debut.**

**SEARCH YOUR ARCHIVES.** Put 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: Managing Editor Wendy Bernstein, *Radio Ink*, 2090 Palm Beach Lakes Blvd., Ste. 300, West Palm Beach, FL 33409. Photo courtesy of Library of American Broadcasting.



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