

Vol. 201, No. 15

# RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE

## PLUS:

The Seven Sins Of  
PowerPoint Presentations

A Streetfighter's Advice  
For Sales Managers

Connecting Your Creative  
To The Internet

A close-up portrait of Sean Hannity, a man with dark hair, wearing a dark blue button-down shirt. He is looking slightly to the right with a slight smile. The background is a blurred blue and white.

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## HANNITY GAINS SPRING '05 to SPRING '06

Market	Affiliates	Demo	Spring 2005	Spring 2006	Change
New York	WABC	P 12+	3.1	3.6	16.1%
Washington, DC	WMAL	P 12+	2.7	4.3	59.3%
Las Vegas	KXNT	P 12+	4.1	5.1	24.4%
Milwaukee	WISN	P 12+	3.2	3.9	21.9%
Orlando	WDBO	P 12+	6.9	7.2	4.3%
Columbus	WTVN	P 12+	4.9	8.2	67.3%
Hartford	WTIC	P 12+	10.9	13.1	20.2%
Monmouth-Ocean, NJ	WABC	P 12+	5.1	6.5	27.5%
Tucson	KNST	P 12+	3.6	6.3	75.0%
Ft. Myers	WINK	P 12+	4.0	8.6	115.0%
Toledo	WSPD	P 12+	3.9	5.4	38.5%
Morristown, NJ	WABC	P 12+	5.1	8.6	68.6%
Newburgh- Middletown, NY	WABC	P 12+	3.4	5.7	103.6%
Camden, NJ	WABC	P 12+	5.7	9.3	78.8%

Source: Arbitron Metro Spring 2005 vs. Spring 2006, Persons 12+ AQH Share

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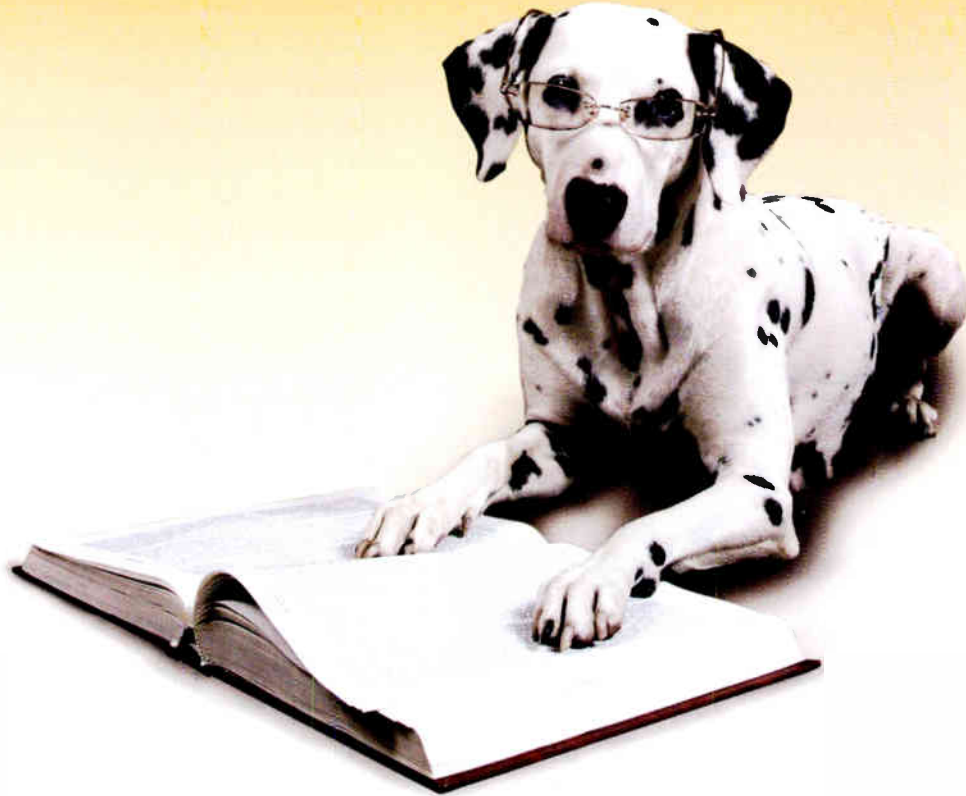
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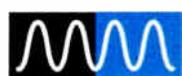




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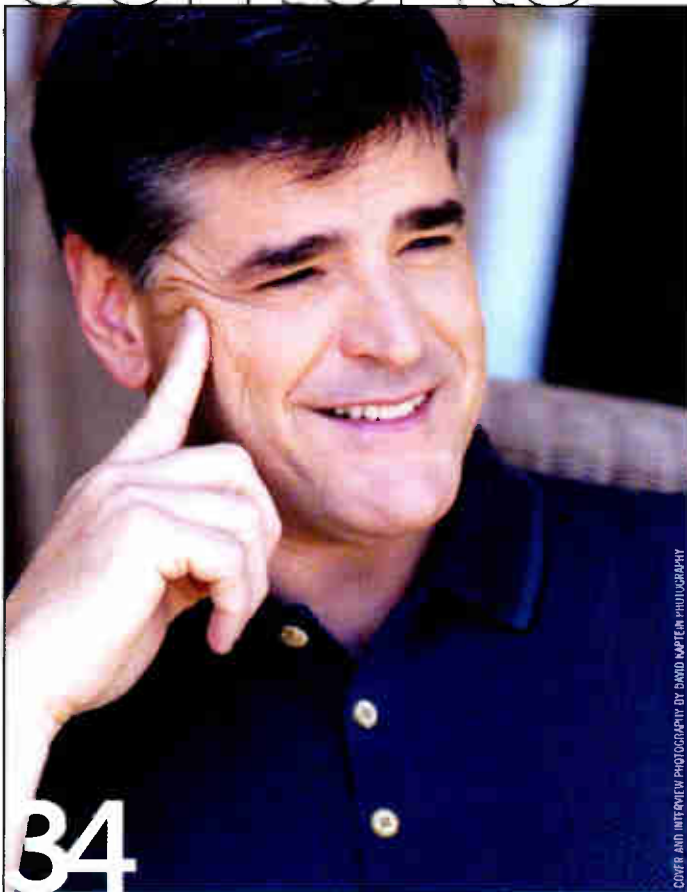
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COVER AND INTERVIEW PHOTOGRAPHY BY DAVID MARTEN PHOTOGRAPHY

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## SEAN HANNITY'S BRIGHT OUTLOOK FOR TALK RADIO

After five years in network syndication, Sean Hannity has emerged as one of the premier voices in conservative Talk. Since his September 10, 2001, national debut, Hannity's show has served as a timeline for the events that have taken place since the terrorist attacks of September 11, 2001, and he's shared with listeners his unique views on what the country has been through, and where it's going. He marks his fifth year in syndication with a hopeful outlook for what lies ahead both for the country and Talk Radio.

### IDEA TICKER

**36,675**

...the number of useable ideas in *Radio Ink* to date

### Coming Next Issue:

• Fall Talk Radio

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## 26 State Broadcasters' Associations: Radio's Local Advocates

With the NAB Radio Show once again upon us, *Radio Ink* felt the moment was right to ask state broadcasters' associations about what issues are confronting radio stations in their states, and what these associations are doing to help.

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Correction: The Aug. 7 issue of *Radio Ink* mistakenly listed the release date for Bill Press' book, *How the Republicans Stole Christmas*, as October 2006. The book was published in October 2005.

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

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# **BEYOND Ratings Dominant In Charlotte! Check Out These 6-10AM Numbers!**

	<u>Fall 05</u>	<u>Winter 06</u>	<u>Spring 06</u>
12+	5.6 (4th)	7.2 (#1)	7.6 (#1 Again!)
18-34	10.6 (#1)	13.5 (#1 Yet Again)	15.3 (#1 Seeing A Pattern?)
18-49	8.1 (#1)	9.9 (#1 Yup, Again)	10.8 (#1 And Climbing)
25-54	7.3 (#1)	8.5 (#1 Surprised?)	8.9 (#1 This Is Fun!)

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### THE NAB RADIO SHOW

## The BE HD Radio Seminar @ The NAB Radio Show

BE's FREE HD Radio Seminar is a must-attend event for managers, programmers, engineers and all radio decision-makers.

The seminar will be divided into three sessions on HD Radio conversion—attend one or all three!

- HD Radio**
- Processes, Pitfalls, Strategies and Successes
  - Technical Planning and Realization
  - Nuts and Bolts Technical Issues

The seminar will be held twice and is for stations planning HD Radio conversion as well as those already there.

**Primary Session:**  
 Tuesday, September 19  
 Hilton Anatole Miro Room  
 from 2pm until 5pm

**Second Chance Session:**  
 Wednesday, September 20  
 Hilton Anatole Travertine Room  
 from 2pm until 5pm

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## Small Town Radio by the Minute

Bill Struyk has done some serious time in small town radio. He's been the General Manager of WGHN AM/FM in Grand Haven, Mich., for 23 years. That's almost 24 million minutes total between the two stations, each one filled with program content of one sort or another.

Along the stretch of the Lake Michigan shore line, WGHN "The Rhythm of the Lakeshore" is the community's source for fishing reports, local traffic and news, school sports, and entertainment. Except for a handyman show that is piped in on Saturdays and a few other national syndications, most of the programming that comes across 92.1 MHz and 1370 kHz is homegrown. Struyk & Co., and a BE AudioVAULT digital media system.

"We're the last of the old-fashioned, one AM and one FM operations. We're a treasure. We're still here for one reason, computerization," says Struyk.

That WGHN has survived, even thrived, is saying a lot. With the closest Arbitron market 30 miles away in Grand Rapids, agency boys here are rare. And, local merchants with deep pockets are even rarer. For Struyk, the business of radio is all about cost containment and maximizing output.

"We have to do the same, if not a better job than we did 20 years ago but with half the resources," he says. WGHN AM/FM simulcasts a soft Adult Contemporary playlist of about 1,200 songs stored and rotated on BE AudioVAULT. The AM/FM combo runs heavy local news and information in the morning, a noon-hour of news and local news and information again during the evening.

Despite the heavy demand on its studios for local content, WGHN staff size has remained steady at less than ten people compared to 13 two decades ago. How does Struyk do it?

He put in a BE AudioVAULT digital media system more than 15 years ago, and over the years, has built upon this platform to increase operational efficiencies at the same rate as computerization as a whole—without imposing a huge learning curve on his staff. "Everything is assimilated into the AudioVAULT, and that's really helped us get a handle on payroll," says Struyk.

Today, the AudioVAULT is networked throughout WGHN's studios, assuming double-duty as both on-air music schedule and production support. **BE**



Bill Struyk, General Manager WGHN AM/FM in Grand Haven, Mich., pictured here with the BE AudioVAULT, his favorite digital media system.



Bruce Beasley, President of Beasley Broadcast Group, Inc.

## BE Interview

### Beasley Going for Triple Play

using BE Streaming, BE Multicasting and BE Messagecasting

The group known for turning under-performing stations into money-makers over the past four decades is now turning its full attention, and all 42 of its stations, on the opportunities that are currently before terrestrial radio.

Within the next 60 days, all Beasley Broadcast stations will begin streaming program content on the Internet using BE SoniXstream, and those not already broadcasting text or multicasting a second digital program channel will begin preparations to do so using BE HD Radio technology and BE Messagecasting products.

President/Chief Operating Officer, Bruce Beasley, took a few minutes out of his busy schedule to talk to us about these new developments, and the state of the industry in general.

**BE:** Any one of these—streaming, multicasting or broadcasting text—is a huge undertaking for any group. But all three? You're essentially redefining radio.

**BB:** Absolutely. Terrestrial radio seems to be in a transitional state right now, and these technological opportunities are going to be important as we continue to develop that relationship with the consumer.

**BE:** How so?

**BB:** For example, the different types of music and niche programming that we can put on our second HD channels will deliver something to the consumer that they don't have today. It gives them additional choices, and it's free! Likewise, the listeners we can't reach over the air now are reachable through streaming. And, as far as the text messaging goes, this aligns with what we're trying to accomplish on the air, not only the "now playing" artist and title information but also promotional and service opportunities. We're working with BE on all three of these because they each benefit the listener.

(continued page 3)



## SoniXstream: Listen While We Work

They duck into office buildings in the morning and reemerge eight hours later after a daylong radio blackout. Ah yes, the elusive listener.

How can radio penetrate the workplace and reach today's listener all day, every day? The desktop computer could hold the key to office listening, where demographics may vary well favor advertiser revenue.

A survey by Arbitron and Edison Research indicates that the overwhelming majority of Web radio listeners are station P1's, or those prime advertising targets who claim a particular station as their favorite.



(continued page 3)

## in this issue:

- The Radio Experience helps New Orleans stay alert.
- HD Radio in mid-sized markets? Far from impossible!
- BE's HD Radio Seminar @ The NAB Radio Show is a must-attend event for radio decision-makers... and it's free.
- Get more of the BE gear you need with our *All the Good Stuff Promotion*.

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## SONIXSTREAM, Continued from page 1

This may be especially true for Country, Adult Contemporary, and Urban listeners, who are demographically concentrated in office environments ideally suited to live program streams. The typical office computer is hooked up to the outside via a broadband link capable of carrying full-fidelity audio.



## How Streaming Works...

Operationally, MIX 101.5 WRAL-FM feeds music from a BE AudioVAULT digital media system to BE's Data Center over a broadband link, where the program is distributed to individual listeners over the Internet. BE's SoniXstream handles all the connectivity, formatting and ad insertion functions, including stripping the on-air spots from the stream to avoid AFTRA talent fees on ads originally intended for radio broadcast. As a turnkey package, SoniXstream also handles all listener per song reporting for music rights fees as required by law. **BE**

"We can't say for certainty, but it's a reasonable assumption that because these people spend long periods of time online, many of them are P1's," comments Ned "Tack" Attayek, IT and Web manager with MIX 101.5 WRAL-FM, Raleigh, N.C., which is streaming its AC programming live using BE's turnkey SoniXstream system and BE Data Center services.



MIX 101.5 WRAL-FM streaming logs show sustained listening, presumably due to in-office listening by its targeted demographic of 25- to 54-year-olds, predominately women.

MIX 101.5 started streaming its main program consistently two years ago. It recently added another stream to carry its HD2 channel, a long-form version of its regular format with the addition of local and regional artists. "Streaming is a significant form of brand extension," sums up Attayek. **BE**

## New Orleans' WWL on Full Alert with BE Messagecasting



WWL in the wake of Hurricane Katrina

It's Hurricane season once again and WWL 105.3 FM in New Orleans is on full alert, this time with a new tool capability that will give local listeners yet another information lifeline should disaster strike.

WWL 105.3 FM, which is owned and operated by Entercom, is using the Messagecasting from The Radio Experience to broadcast emergency text messages along with regular audio announcements. As FAS activities from the weather bureau occur and evacuation updates from civil authorities develop, relevant text messages scroll across the face of RDS text-enabled receivers as a critical source of information. That's the kind of thing that really makes local radio useful. While FAS tends to be used for warning about transitory events like tornadoes, explosions and civil emergencies, putting the FAS text up on WWL-FM's RDS display gives us a

way to communicate with the community 24/7, even with the radio's volume turned down," says Joe Polter, Director of Engineering for Entercom's New Orleans stations.

FAS/RDS testing is a new function of TRE Message Manager, which Entercom originally installed on WWL 105.3 FM to manage song title and artist text. In the wake of Hurricane Katrina, BE added an upgrade to the system based on emergency triggers and EAS codes established by authorities. Test readouts of these messages automatically appear on the face of HD Radio or RDS tuners in place of the song title and artist name during an emergency.

With this new function available in all TRE Message Manager customers, WWL 105.3 FM is able to notify listeners of shelter locations and update the public on safety issues and health conditions.

WWL-FM is the designated Louisiana LP1 and FAS Primary Entry Point (PEP) for the Southeastern region of the state. Listeners here haven't forgotten how WWL provided comfort and information as Hurricane Katrina slammed the Gulf Coast last year, unleashing a torrent of water and setting off a series of events that proved catastrophic to the city and its residents. New Orleans' oldest radio station continued coverage throughout the ordeal, despite the lack of power and telephone communication, and was recognized with nine regional Edward R. Murrow awards for its coverage and reporting during the hurricane. **BE**

## HD Radio Meets The Apprentice

It would make a great episode of *The Apprentice*. Imagine that Donald Trump helicopters in to meet the latest cadre of young business savants, who have been given an impossible assignment.

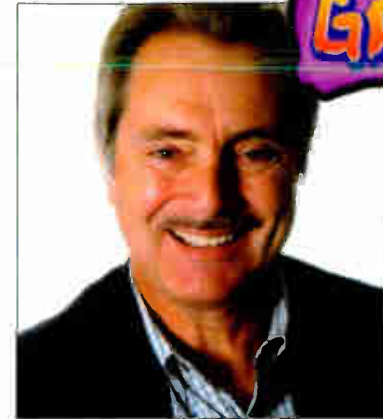
Develop a 15-year business plan for radio.

The year is 1995, and the candidates are aware that in-band, on-channel (IBOC) is in the offing, but no one knows when it will be available, much less what it costs and how it will be used. Meanwhile, our apprentice hopefuls have payroll to meet and listeners to entertain, all the while aware that they'll need to compete against new entertainment platforms such as mobile phones, the Internet and satellite.

Seem familiar? Just about every broadcaster has imagined this episode, or one like it. A few have even lived it, and actually developed a business plan that is now starting to run its course. "Back in 1995 we put our Alvin Toffler hats on and asked ourselves where we'd be 10, 15 years from now. We had some general ideas, but we knew for certain that we had to invest in the hardware and the software, especially the content development for a younger listener," says Peter Booker, President/CEO of Delmarva Broadcasting Co., which owns and operates 11 radio stations serving Delaware, eastern Maryland, and southern New Jersey.

Delmarva Broadcasting started with an Internet plan in 1995, and soon after began Internet broadcasting a format for 20-something listeners that it continues today with the help of a BE SoniXstream system. When IBOC, now HD Radio, gained traction, Booker wasted no time in forming a rollout strategy that put HD Radio on the map initially at WSTW 93.7 FM in Wilmington and WAFL Eagle 97.7 FM in Milford, with WXCX 103.7 FM in Havre de Grace to follow by year-end. Most of the group's remaining five FMs will be converted to digital by late 2007.

It's an aggressive rollout plan for any station group, especially a small group owner. But like many progressive broadcasters, Booker believes HD Radio is necessary to capture today's more media-savvy, younger listeners. The next few years, he says, are critical launch points for radio to engage the 20- to 30-something listener.



Delmarva Broadcasting's new Graffiti Radio program for its HD Radio multicast channel is developed for young adults, by young adults. It offers a new listening experience with music that is typically heard on the Web and listeners as DJs.

Peter Booker, President/CEO  
Delmarva Broadcasting Co.

Besides, he adds, stations can convert to digital and still continue with their usual broadcasts, a plan that is made all the more doable because of the affordable HD Radio conversion options offered by Broadcast Electronics. For some of its stations, Delmarva Broadcasting is able to keep existing infrastructure and add only the digital components needed for HD Radio. For others, the group is replacing aged infrastructure with a combined digital and analog BE transmitter at an overall cost savings, depending on the depreciation lifecycle of existing transmission equipment.

Regardless of HD Radio configuration, all Delmarva stations using BE HD Radio systems will have a clear upgrade path to multicasting, Messagecasting and other new digital services emerging from HD Radio. In fact, at the first hint of HD Radio multicasting, Delmarva began developing a second program channel aimed at young adults. Graffiti Radio, as the format is called, was developed exclusively by non-programmers who are themselves under 30, and will begin broadcasting on Delmarva HD2 channels in the coming months.

What's next? "I see brand sponsored program channels, traffic alerts, even the possibility of listeners buying songs that we've played. We have a whole new platform here, a departure from the norm, and it's just the beginning," comments Booker.

Donald Trump would be pleased. **BE**

## BEASLEY TRIPLE PLAY, Continued from page 1

**BE:** You have been very active in the HD Radio Alliance as a key member. What have you learned so far about formats for those additional HD Radio channels?

**BB:** We're trying to stay away from competing directly with established formats because we want to be able to deliver new programming that's not otherwise on the air. In some cases, we try to line up the second program with what we're airing on the main channel. Our Gretchen Wilson (HD2) channel is a really good example of how we've been able to align a new format with the main Country format on WKIS 99.9 (Miami). We're also getting a lot of good reviews on our dance format on Power 96 in Miami. We're working with a company in London to program this all-dance music station. All of this will hopefully benefit the consumer, and if it benefits the consumer, then it'll be well worth the time and investment.

**BE:** I can certainly see how this will benefit the consumer. Will it also affect investor relations for radio?

**BB:** I think the investment community is waiting to see how radio will be able to grow at a reasonable rate. And, I think these opportunities will give radio additional revenue opportunities beyond the normal, day-to-day business. We're very committed to that. It's all about finding new avenues that can create revenue. **BE**



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# Do You Know Where Radio Is Headed In 2007?

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

## WHO ATTENDS?

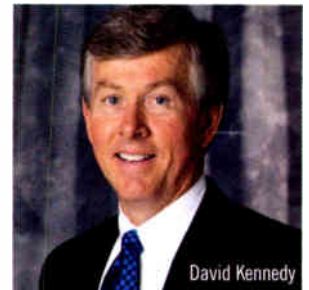
- Group Heads and Group CFOs
- Station Owners and Buyers
- Group Executives (COO, CFO)
- Regional Radio Executives
- Network Executives
- National Radio Reps
- Bankers
- Radio Investors
- Investment Bankers
- Brokers
- Money Managers
- Wall Street Analysts
- Major Cluster Managers
- Industry Vendors
- National Advertisers

Forecast '07 co-chairmen David Kennedy, former president and CEO of Susquehanna Media, and Bishop Cheen, Wachovia Securities Director-Fixed Income, have developed sessions that will feature insights from top radio industry figures on the challenges facing radio in the year ahead.

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.

**For reservations and a complete agenda, visit [www.radioink.com/forecast](http://www.radioink.com/forecast). For information call 561-655-8778.**



David Kennedy



Bishop Cheen





## A Beacon Of Culture

One of radio's strengths has always been its ability to reflect cultural trends. In the past, we've reflected trends by playing the hits of certain generations and sub-cultures, and creating music stations whose formats reflected the mindset of those generations.

Today's youth download and listen to music on MP3 players or computers. They've never known a world without computers, e-mail, and instant messaging. They rely on websites and blogs for information, and are accustomed to self-programming all of their media choices — music, news, video, and streaming audio.

The 25-34 demographic is transitioning from old media to new media. The demo comprises 25-year-olds fully immersed in Internet culture and 34-year-olds who combine some old media with some new. Today's 12-24 demo has no recollection of old media. To them, we're antiques. This sea change will have a dramatic impact on radio, TV, and print media usage — and revenue — and it will happen at light speed. Face it, radio is old media. There is no doubt we can adapt and regain relevance, but will we?

I'm very pro-radio, but I'm concerned that radio's reinvention under these circumstances will be more difficult. It seems radio is stuck in the mindset of "we've

always had threats from CB radios, cassettes, cell phones, and CDs. This is no different." But it is different. It's a cultural revolution. As new demographics with no loyalty to old media become advertisers' primary buying targets, radio faces its biggest-ever challenge: a generation that isn't addicted to radio, listens less, and isn't satisfied with the music that is "pushed" on them. The battle will not be won by offering more music, more format choices, or even fewer commercials. It will be won by becoming a beacon of culture.

Stations that reflect culture will likely be a hybrid of eclectic music and talk radio with cultural reflection. This hasn't yet been invented, but it could change radio, and make it relevant to this generation of Internet babies.

How do we do this? Hire young, tech-savvy people who grew up immersed in Internet culture, and let them reinvent. Allow them to try insane ideas you instinctively know won't work. Experiment. Following the core principles that have worked for decades, or even the last decade, is risky. For the first time, cultural changes involve a major shift in media choices and a new self-selection model, which could spell the end of "mass" hits and tight playlists.

MTV abandoned the playlist business,

and reinvented itself through culturally reflective, non-music programming. What about radio? Music formats continue to attract listeners, but TSL is declining. It's difficult to anticipate the long-term impact of self-programming through iPod listening, podcasting, and Internet-based selection on portable audio, video players, and cell phones. Instead of pushing buttons on the car radio, listeners are pushing buttons on thousands of choices based on what's important to them at that moment. Is the ability to predict what people want to hear even possible anymore?

Radio will be comfortable continuing "as is" because things don't yet appear to have changed much. But mark my words: There will be a point when things actually seem to be getting better, and then — like flipping a light switch — listening and advertising will be significantly eroded. We must not let that happen. Isn't it smarter to experiment now while we still have come? Rebuilding once audiences are diminished would be much more difficult. ☒

*Eric*

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Men 18-49 **7.2** Share

Men 25-54 **5.7** Share

\*According to Spring Arbitron, Ranked First for English

# RADIO'S 100<sup>TH</sup> ANNIVERSARY

Throughout 2006, *Radio Ink* will be celebrating the 100th anniversary of the invention of radio.

## Breaking New Ground

Trying Something New Pays Off ... For Most

### DEFINING MOMENT — “W A BEATLE C”:

From the moment the Beatles arrived in New York, WMCA, WABC, and WINS battled tooth and nail for every exclusive. While Murray the K of WINS proclaimed himself the “Fifth Beatle,” WABC had the advantage, and WABC became almost synonymous with The Beatles. The ABC flagship played special “W A Beatle C” jingles every time a Beatles record was played, and Program Director Rick Sklar ran everything from Beatles look-a-like events to “Name Your Favorite Beatle” contests.

During one of the band’s visits in 1964, they holed up at the Delmonico Hotel. WABC set up a remote studio in the suite above the band’s — giving them great access to the lads from Liverpool — and thousands of teenagers gathered outside the hotel listening to WABC on their transistor radios.

### PERSON WHO MADE A DIFFERENCE — CATHERINE HUGHES:

Catherine Hughes began her career in radio in 1969 at KOWH-Omaha. In 1972, she took a position with the Howard University School of Communications, which led her to the general sales manager post at university-owned WHUR-FM-Washington. By 1975, she was the station’s general manager.

In 1979, Hughes and then-husband Dewey Hughes decided to buy DC’s WOL. But it wasn’t all smooth sailing from there; Catherine and Dewey divorced, and while she managed to buy Dewey’s stake in the station, financial struggles forced Catherine and her son from her first marriage, Alfred Liggins, to live at the station.

While Hughes pushed for a Talk format for WOL, her financial backers wanted music. A compromise was reached: Hughes hosted a morning talk show, and the station played music the rest of the day. But Hughes’ instincts were right — her brand of talk aimed at an African American audience struck a chord, and connected with listeners. An all-Talk format was adopted, and the struggling station found success by carving out a unique niche. Hughes slowly began buying more stations, and Radio One was born.

The company went public in 1999, and Hughes became the first African American woman to head a firm publicly traded on a U.S. stock exchange. She has been chairperson and secretary of Radio One since 1980, and was CEO from 1980 to 1997, when she handed over the reins to Liggins.



### ENTERTAINER WHO DEFINED RADIO — DICK CLARK:

Dick Clark brought radio to television with *American Bandstand*, the first network TV series devoted to rock, roll and pop, and the longest-running musical show in television history.

Born in Mt. Vernon, NY, in 1929, Clark’s radio career started at WRUN-AM in Rome, NY, owned by his uncle and run by his father.

In 1952, he landed a gig at WFIL in Philadelphia. Local deejay Bob Horn had started

*Bandstand*, a music-focused TV show that was popular with high school kids. In 1955, Clark filled in while Horn was on vacation, and took over as permanent host in 1956. Acquired by ABC, the show became *American Bandstand*, which Clark hosted until 1989.

Today, Clark hosts the weekly *Rock Roll & Remember*, now in its third decade on network radio.



Dick Clark (l) and Nick Verbitsky, chairman and CEO of USRN, which syndicates *Rock Roll & Remember*

**MOVIE DEFINED BY RADIO — AUTO FOCUS:** Most of us know Bob Crane as Colonel Robert Hogan of *Hogan’s Heroes*, the wacky WWII POW with a sly grin and a scheme up his sleeve. But his sunny personality hid a dark life that was profiled in the movie *Auto Focus*, which highlighted Crane’s intense sexual compulsions and interest in producing amateur pornography.

Before his TV stardom, Crane was a huge radio star, hosting a popular morning show on KNX in LA. Early scenes in the movie show Greg Kinnear as Crane clowning around on-air in a studio complete with his drum set. On his show, he interviewed the likes of Bob Hope, Frank Sinatra, Marilyn Monroe, and Mary Tyler Moore.

His Hollywood success gave him access to a glamorous world with a dark side, which he aggressively explored, and which many believe led to his untimely death at 49. Of his lifestyle, Crane once said: “I don’t smoke, I don’t drink. Two out of three ain’t bad.”



Bob Crane started his radio career at WLEA during the 1950s.



By Jim Crossan, news editor, Radio Ink



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## New RAB Leader Brings Multi-Media Credentials

In a letter sent to RAB board members, RAB Chair and Buckley Radio COO Joseph M. Bilotta cited the diverse background new RAB President and CEO Jeff Haley brings to the table as one key factor that contributed to his selection as Gary Fries' replacement.

Bilotta, who chaired the review committee that chose Haley, said, "Jeff brings a long and impressive track record in sales and sales management within the media industry. He also brings a clear understanding of, and expertise in, multiple media platforms, including digital media, that is critical to the RAB role. And having managed across a large and highly



complex media company with a multitude of key influencers, Jeff has demonstrated a strong capacity for working with different constituencies with sometimes competing agendas. Jeff's strong qualifications, while not directly in radio, afford him the opportunity to bring to the RAB an intimate knowledge of the broad advertising, marketing, and digital media space and its impact on both advertisers and broadcasters."

Bilotta added, "Building upon the outstanding foundation we have, now is the time for new beginnings. Now is the time to positively embrace the RAB and benefit from all that it can be as a forward-thinking organization committed to serving its various constituencies, the advertisers we serve and solicit, and the membership we represent."

Haley, the former senior vice president for global marketing at Time Warner, took over from Fries on September 18.

## ARBITRON INSTALLS FIRST HOUSEHOLDS FOR PHILLY PPM ROLLOUT

Arbitron has begun installing its Portable People Meter radio audience measurement system among Philadelphia-area consumers. The company is recruiting a panel of 2,040 consumers (age 6 and older) to carry the devices. The first release of Philly-area PPM radio ratings will take place after the completion of an audit report by the Media Rating Council and a review of the audit report findings with the MRC radio committee. The MRC audit process in Philadelphia currently is under way.

Arbitron has signed PPM contracts with four broadcasters who own a combined 14 radio stations in the market. Those companies are Beasley Broadcast Group, CBS Radio, Greater Media, and WBEB-FM.

"No other system has yet to even begin to demonstrate all that we've shown the radio industry about the advantages of electronic audience measurement," said Arbitron President of Sales and Marketing **Pierre Bouvard**. "We've also released a comprehensive suite of training materials and tools that the industry can use to better manage the transition to electronic measurement."

## AOL REVAMPS ITS ONLINE MUSIC SERVICE

**America Online** has revamped its **AOL Music Now** music download service, adding videos, streaming radio, and additional user features. The service currently offers 2.5 million audio tracks and thousands of music videos. Audio tracks can be purchased individually for 99 cents, while music videos cost \$1.99 each. The service offers unlimited downloads at a monthly rate of \$9.95, or \$14.95 for the ability to transfer songs to compatible portable music players.

Amit Shafir, president of AOL Music Now, said, "The previous service was very simple in its construct, with the main goal of allowing people to listen to unlimited music on demand. The new service has a lot more features to it. It's completely redesigned."

Among the new features are more than 200 AOL radio stations, several XM Satellite Radio channels, and tools that allow users to browse the playlists of other subscribers.

## BRIDGE STUDY EXAMINES RADIO LISTENERS' MP3 PLAYERS

According to a recent **Bridge Ratings** consumer study, the number of songs stored on MP3 players varies by the amount of weekly radio listening reported by survey participants. According to the study, the average weekly radio listening of the 2,900 persons surveyed between 12- and 64-years-old is 34 hours per week. This includes listening to terrestrial, satellite, and Internet radio. Listeners who spend less than the average 34 hours a week with radio of any kind tend to have more songs on their digital music players; light users of radio average 410 songs, and average or heavier consumers of radio average 289 songs. The study also found that 67 percent of radio consumers age 12 and older have no interest in using their cell phones to listen to audio tracks.



# JOHN TESH #1 in San Francisco



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## No Privacy For Emmis

Chairman/CEO Jeff Smulyan Explains Why  
He Withdrew Emmis Privatization Offer

By Joe Howard, Editor-In-Chief

When Emmis Communications Chairman/CEO Jeff Smulyan in May submitted a \$567 million offer to acquire all of the company's outstanding shares and take Emmis private, industry observers theorized that the move could signal a shift for radio companies away from the public markets. But after three months of negotiations with the independent panel charged with reviewing his offer reached an impasse, Smulyan last month withdrew his offer.

At the time, Smulyan attributed the decision not only to the stalled negotiations, but also to a decline in broadcasting sector valuations, a downturn in the financing markets, and increased marketplace competition. While those reasons still hold true, Smulyan believes that the expectations of what he calls a "different character" of investor damaged not only his privatization effort, but the expectations some on Wall Street have for the radio business.

"Shareholders — especially hedge funds — are going to negotiate in the press," Smulyan told *Radio Ink*, recalling the claims of some large investors who charged publicly that Smulyan's \$15.25 per share offer price was too low. "If you look at how these things are done, whatever your number is, and whatever your premium is, they're going to want more. I understand that. Legally, I can't tell you if we altered our offer. There's been speculation that we probably raised our offer, but I won't comment on that."

Smulyan does note, however, that the expectations of these investors don't lend themselves to promoting the long-term health of the radio business. "A lot of hedge funds have populated the industry, and there's more of a short-term nature," Smulyan says. "I don't know whether or not that bodes well for going private, but it's challenging because most people aren't as focused on long-term as you'd like. This industry faces some long-term challenges that aren't going to be solved day to day,

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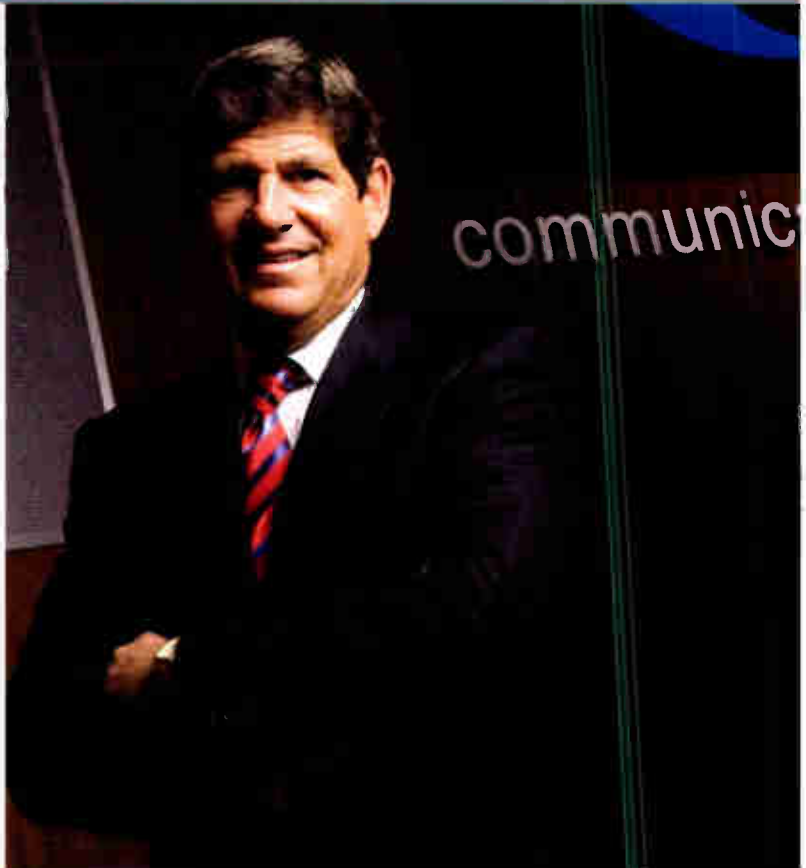
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SHOW

# From The Editor

week to week, or quarter to quarter, and I think that's an issue for all of us."

He also had strong words for those who've alleged that some of Emmis' recent decisions were aimed at driving down the company's stock value. "That's just scurrilous, and that's the word I want to use," he says. "This is the game that people will play in negotiations. I've run this company both publicly and privately for 25 years, and I've never known a day when I or any one of our people didn't work as hard as possible. Nobody has ever tanked the stock, and nobody has ever tanked performance. It's just not our nature. For their own purposes, people will make statements like that. I'm not sure I know who made the statements — I think it was a couple of the hedge funds — but I think it's an outrage. Our people work hard every day, and most of the managers I know in this company are working 60-70 hour weeks, sometimes more. Forget about me; it's a disservice to our people." He adds, "This is based on people with different agendas who don't know anything about the industry, and don't care to know anything about our industry."

Despite his outrage at these allegations, Smulyan acknowledges the challenge of weighing his long-term goals for the company against the short-term interests of some shareholders. "There are always balances; you have an obligation to your shareholders, but you also have an obligation to manage the business the best way you know how. What you learn is that the interests of long-term shareholders conflict with the interests of short-term shareholders. But I think we come out on the side of the long-term shareholders every time. We've never been believers in quick fixes. We've got to do what makes sense for the long-term basis of the business. We hope that shareholders understand that. We have to deal with the structural issues in the industry, and that's what we're going to do here, whether we're public or private."



Smulyan says he's not looking to take another run at acquiring the company, but cautions that down the road anything could happen. "You never say never to anything in life, but right now our intent is to run this as best as we can under the guidelines we have as a public company," he says, noting that staying under the glare of the public market won't affect his company's ability to operate effectively. "It's a challenge, but it's manageable. We've managed it for 12 years." He adds, "We have the resources to do just about anything; we've got a lot of flexibility around here." ☒

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World Radio History



## Radio R & D?

### Reward Your Employees For Their Great Ideas

If radio hopes to move with strength into the future, it must embrace research and development. But not the narrow and skewed R & D we've used in recent years. Please, no more of that. To paraphrase Andrew Lang, radio has been using research like a drunk man uses a lamppost — for support rather than illumination.

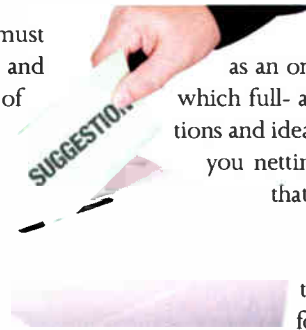
Yes, the crowd under the streetlight knows best what ought to be changed, but the preconceptions of our researchers give them the perspective of the drunk. The world looks different from the gritty sidewalk than it does from the carpeted boardroom. Fearful of findings that don't support executive leanings, radio's researchers have become yes men who ask the same old questions:

- **What are the revolutionary formats that would win audiences back from iPods?**
- **How can we make commercials palatable to the public?**
- **What is the reality of the Hispanic market potential, and how is it accessible to Anglo advertisers?**
- **Should we be doing something different in overnights?**
- **Why don't agencies think more highly of radio? (And please, I beg you, don't tell me again that it's because they make more money producing ads for print and TV.)**
- **How can we take grocery store dollars from newspaper?**
- **How can we take new car dollars from TV?**
- **How can we get at the truth?**

It's easier than you think.

Most corporate communications come from the top down, but the message that matters most is the one that travels from the bottom up. Have you provided a path for that important message to travel?

Are you encouraging and collecting the suggestions of your people?



It can start with something as simple as an online suggestion box, an e-mail address to which full- and part-time staff can send their observations and ideas. Do you have such a suggestion box? Are you netting the wisdom from that ocean of talent that lies on the other end of your payroll?

Probably not.

We rarely improve things until they're measured. Do you have a method for measuring the number and quality of suggestions you get from your employees? Do you reward good ideas by shining the spotlight of company-wide recognition? A co-worker's smiling photograph in a newsletter — holding a check they can take to their family — will inspire other employees to start digging for the gold that lies underground.

How many diggers do you currently employ? Have they been doing any digging lately?

The search for good ideas is like any other treasure hunt. There's got to be a reward for finding the treasure.

Smart companies attach a financial reward program to the employee suggestion box. If the company uses your money-saving suggestion, management will calculate how much money it will save in one year and give you a bonus check for a portion of those savings.

But radio isn't in need of money-saving. It's in need of audience-building. Does radio management have the humility, openmindedness, and wit to create ways to reward audience-building? To reward money-making? The stick of discipline rarely moves the donkey. It's the carrot dangling from the end of that stick that drives the strong beast forward.

Where would you like the strong beast to take you? I suggest you try holding a carrot in that direction. The donkey isn't nearly as dumb as you think.

If you think you may want to launch such a plan, be sure the employee is thanked for the effort, even when the idea isn't used. And never fail to give a brief explanation as to why the idea was passed over. Do this, and you'll see that even when an idea isn't used, that employee will continue to submit new ideas.

The combination of (1) a reward and (2) an immediate response from management and (3) regular spotlighting of good suggestions will make your employees feel tied to the company's success.

Hey, I'm not making this stuff up. Smart companies have been doing these things for years. ☺

Roy H. Williams, president of Wizard of Ads Inc., may be reached at [Roy@WizardofAds.com](mailto:Roy@WizardofAds.com).

**QUICKREAD™**

- Are you encouraging and collecting the suggestions of your people?
- Do you reward good ideas by shining the spotlight of company-wide recognition?
- Be sure the employee is thanked for the effort, even when the idea isn't used.
- The combination of reward, immediate response from management, and regular spotlighting of good suggestions will make your employees feel tied to the company's success.





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## Getting The Word Out About HD Radio

The HD Digital Radio Alliance Creates Campaigns Aimed At Educating Specific Listeners About Digital Radio

Arguably, the main gripe the radio industry has about converting to HD Radio — aside from cost — is the limited number of HD Radio receivers currently on the market. While more digital radio receivers are hitting shelves every day, many station owners are hesitant to take on the expense and effort of converting until more listeners have embraced HD Radio. While HD Digital Radio Alliance members have signed on hundreds of HD2 side-channels, this chicken-and-egg problem will likely persist until consumers become more aware of what's available on those side channels.

To understand better just what consumers know — and don't know — about HD Radio, the Alliance recently conducted an intensive branding study, and spoke to listeners about digital radio. Those interviews led to the creation of a branding strategy and messaging — which the Alliance encourages stations to use — aimed at informing listeners about HD Radio.

Using the tagline, "HD Radio: Discover It," some of these campaigns are already in use on analog main stations. Listed below are examples of different language the promos use depending on the listeners they're trying to reach.

For promos aimed at adult listeners:

- Discover what's between the stations.
- Between your favorite stations on the radio, there's now a hidden, unexpected world that's waiting for you to explore.
- Explore new music that you've never heard before; new, more interesting talk and new, expanded news that goes deeper without paying a monthly subscription fee.

Using the same tagline, the messaging aimed at younger listeners takes a more casual slant:

- Explore the radio underground between the stations.
- There's a new, free, independent space between the stations

on your radio dial — a place where bright, electrifying things are happening and new exciting sounds are on the air.

- Discover stuff you never heard before without paying a monthly subscription fee. New people, new talent, new up-and-coming groups, new music you will be the first to hear.
- Explore entirely new radio experiences. New genres. New music from abroad. New kinds of programs that you've never listened to before — and new experimental formats no one, anywhere, has ever heard before.

Since audiophiles are obvious front-line candidates to seek out HD Radio receivers, the Alliance has crafted messaging aimed squarely at them:

- Find a whole new spectrum of unmatched fidelity and flawless sound between the stations.
- Discover the highest quality sound you've ever heard on radio. It's waiting in between the stations on your dial, and it's free.
- Enjoy a brand new kind of radio that lets you in and opens up a brilliant range of every kind of music, talk, and news.
- Experience not only better-sounding music, but more music period. Much more music than has ever been available on radio before.
- The "HD" in HD Radio is for "high definition." That means the kind of perfect, crystal-clear sound that you get from digital equipment.

Early adopters of new technology are another group specifically being targeted through tailored messages:

- Tune into something no one's ever heard before between the stations.
- Discover a whole new band of radio that's hidden in







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between the stations on the dial. Enter the exclusive world of HD Radio without paying a monthly subscription fee.

- Be the first to have the latest, most sophisticated gear — and use this new equipment to hear things that no one's ever listened to.
- Experiment with programs that you've never tried before. New types of music, new music from overseas, new formats no one's ever tried on radio, new voices from new personalities.

The Alliance is also taking aim at AM radio listeners with promos touting the improved sound quality digital technology brings to that band.

- HD Radio brings amazing sound improvement to AM stations for free. Listen to your favorite AM station in sound quality you have only gotten, up to now, on the FM band.
- No hiss, no pop, no fade, no static, no distortion. AM radio finally sounds like you always wanted. Discover dramatic new sound quality for AM stations with HD Radio.
- Hear it to believe it. Experience AM radio in a way you never experienced it before. Get crystal-clear music, sports, and talk in perfect sound quality with an HD Radio receiver.

Last, in an effort to help out retailers, the Alliance has also created promos that highlight the names of stores that sell HD Radio receivers.

- Between the stations on your radio there's a whole new world of music, talk, and news you've never heard before — and it's free. To check it out, go to retailer XYZ and experience it yourself.
- The stations that you listen to today will have twice as much programming. Go to retailer XYZ to experience HD Radio's exciting new content for your local market
- In between the stations, you'll also discover radio you've never experienced before. Go to retailer XYZ and hear it!
- HD Radio is free like radio should be. Once you have a new HD Radio, you too can discover the amazing digital sound and the stations between the stations.

The details of this campaign are part of a slick brochure that the Alliance is distributing at the NAB Radio Show. The pamphlet also details resources provided by HD Radio developer iBiquity, including information on HDRadioUniversity.com, which has information to help retail salespeople better understand the technology, and HDRadioPlaybook.com, which helps stations navigate the transition to digital.

The brochure also features marketing ideas from the Alliance, and a list of resources found at its website, HDRadioAlliance.com. 📧

For more information about this and other HD Digital Radio Alliance initiatives, contact Diane Warren at [diane@hdradioalliance.com](mailto:diane@hdradioalliance.com).

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## State Broadcasters' Associations: Radio's Local Advocates

### State Associations Discuss Challenges, Issues Confronting Their Members

With all of the big-picture challenges confronting the radio industry — slowed revenue growth, competition from new media, an uncertain regulatory environment — it's easy to forget that stations must also address issues unique to their own regions and states. Around the country, state broadcasters' associations play a vital role in working on behalf of broadcasters to ensure that their voices are heard and their interests protected.

To spotlight some of those regional issues, *Radio Ink* asked state broadcasters to participate in a roundtable discussion on legislative and local issues, as well as HD Radio adoption. Many thanks to Whit Adamson, Mark Allen, Ann Arnold, Art Brooks, Robert D. Fisher, Suzanne Goucher, Don Hicks, Harriet J. Lange, Christine H. Merritt, Louise "Lou" Munson, Al Noyes, Jere L. Pigue, Joe Reilly, Phil Roberts, Connie Searles, Stan Statham, Karole L. White, and Shani White for their participation.

#### **RADIO INK: What are the major legislative issues facing broadcasters in your state?**

**Goucher:** A sales tax on advertising is always a concern, and we need to fight it every few years due to the shortened institutional memory of our term-limited legislature. We will work very hard next year to ensure that our manufacturing exemption on broadcast equipment takes effect as scheduled on July 1, 2007. It was originally scheduled to go into effect in 2003, in time for the DTV transition, but was delayed in the midst of state budget shortfalls. We will continue to work on strengthening our state's freedom of access laws, and will participate in an omnibus review of current FOI/FOA exemptions. We have a very activist legislature whose members don't always understand the meaning of "unconstitutional," so we are always on the lookout for legislation that includes programming mandates, advertising restrictions, and the like.

**Statham:** Regulators are increasingly turning to commercial advertising as a means to

communicate disclosures to consumers. These disclosures cover a variety of situations, including interest rates on auto loans, side effects of prescription drugs, and the top political donors behind ballot propositions. Regulators feel that disclosures should be placed as close to the initial marketing message as possible, so consumers will have information they need to make informed decisions. As a result, time (or space) for the disclosure is often mandated to be within the commercial. A push by radical consumer groups to force multiple disclosures into mobile telephone advertising threatened to cut radio out of the lucrative telecommunications market. The California Broadcasters Association worked with the wireless industry and state public utilities commission to defeat



Stan Statham  
President/CEO.  
California Broadcasters Association

**Art Brooks**  
President/CEO  
Arizona Broadcasters Association

**Stan Statham**  
President/CEO.  
California Broadcasters Association

**Jere L. Pigue**  
President  
Georgia Association of Broadcasters

**Connie Searles**  
President  
Idaho Broadcasters

**Harriet J. Lange**  
President/Executive Director  
Kansas Association of Broadcasters

**Louise "Lou" Munson**  
President/CEO  
Louisiana Association of Broadcasters

**Suzanne Goucher**  
President/CEO  
Maine Association of Broadcasters

**Karole L. White**  
President/CEO  
Michigan Association of Broadcasters

**Don Hicks**  
President/CEO  
Missouri Broadcasters Association

**Robert D. Fisher**  
President/CEO  
Nevada Broadcasters Association

**Phil Roberts**  
President  
New Jersey Broadcasters Association

**Joe Reilly**  
President  
New York State Broadcasters Association

**Christine H. Merritt**  
Executive Vice President  
Ohio Association of Broadcasters

**Shani White**  
Executive Director  
South Carolina Broadcasters Association

**Whit Adamson**  
President  
Tennessee Association of Broadcasters

**Ann Arnold**  
President  
Texas Association of Broadcasters

**Al Noyes**  
Executive Director  
Vermont Association of Broadcasters

**Mark Allen**  
President/CEO  
Washington State Association of Broadcasters





**Rick Buckley**  
Owner/President  
Buckley Broadcasting Corporation

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# Special Report

the legislation, and develop regulations to protect this vital revenue source.

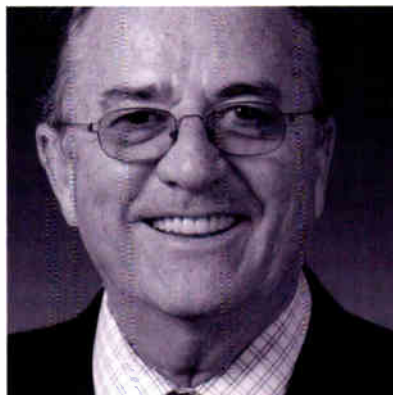
In California, ballot proposition disclosure requirements are of particular concern to radio because they must be vocalized. These same disclosures on television can be placed on the screen while the announcer is saying something else, or other visual messages are being presented. Most consultants prefer to buy television ad time because it doesn't require a full copy commitment to the disclosure. We introduced legislation to move the lengthy donor disclosures required in a ballot proposition radio ad to an 800 number and website. In addition, we did statewide voter surveys to determine audience attitudes toward these disclosures. Most academic studies find that disclosures are of little perceived benefit to the ad viewer/listener. Recall is generally low and consumers tend to tune out when the marketing message ends and the legal jargon begins.

**Fisher:** After being in my position for a dozen years, I am convinced that everything old becomes new again. We continue to face the same issues year after year. In Nevada, we are fortunate to have outstanding congressional leadership who give us access, who want to know about our issues and concerns, and who take the time to communicate with our radio broadcasters, either by phone or e-mail. From outrageous indecency fines to media ownership, our legislative plate remains full.

**S. White:** Under South Carolina law, broadcasters are exempt from paying sales tax on the



Shani White  
Executive Director  
South Carolina Broadcasters Association



Joe Reilly  
President  
New York State Broadcasters Association

purchase of technical equipment and electricity, just as manufacturers are exempt from taxation on the raw materials of the products they produce. Each year the legislature considers imposing a sales tax on broadcasters, and SCBA defeats the effort by explaining that the tax is proposed for an industry that provides more value in public service activities than the tax would raise.

**Roberts:** There are two. The first is taxes and their effect on advertising. So far, New Jersey does not have an ad tax. The second is homeland security. The state can't seem to get its act together as far as homeland security is concerned, and this has a major negative effect on broadcasters.

**Reilly:** To strengthen existing laws against pirate radio operators; to permit AM stations to utilize FM translators; to open New York's courts to radio/TV coverage.

**Allen:** As radio and television stations convert to digital broadcasting, the analog equipment they have been using becomes obsolete. The association is working with the Washington State Department of Revenue to accelerate the depreciation of analog equipment to ensure that stations are paying property tax only on equipment that is in use, and that the value assessed to that equipment by county assessors is uniform throughout the state.

A court decision in late 2005 held that political talk show programming could

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constitute an in-kind campaign contribution. The association funded an amicus brief on behalf of the station involved in a direct appeal to the Washington State Supreme Court, arguing that such a holding was outside the authority of the state public disclosure law and a violation of the First Amendment. The Supreme Court's decision is pending, but if it is adverse to broadcasters, we will have legislation introduced in 2007 to reverse it.

We have spent major effort on enacting a statutory reporter's shield law. Current law, based on court cases, provides only a qualified privilege for confidential source identity and no express protection for a reporter's work product (out takes, notes, other records).

**Lange:** Taxes are always a concern at the state level. When state coffers become depleted lawmakers look for ways to increase revenue, so broadening the tax base is always on the table for consideration. We must remain vigilant. Over the past few years we've seen consideration given to broadening the tax base to include professional services and advertising. Because of a broad-based coalition of professions and the advertising community, proponents of a professional services sales tax, to date, have not been successful. We were also successful in defeating a change in the way broadcast and communications towers are defined for property tax purposes, saving broadcasters significant dollars in their property tax bills.

**Noyes:** Vermont's main legislative issues involve difficulty in obtaining permits for broadcast towers. We still have concerns about competition from satellite radio and low-power AM and FM.

**Hicks:** Our biggest state issue is taxation. Beginning in 1997, we began to aggressively pursue tax relief for our state's broadcasters. In 1999, we obtained sales and use tax relief for the purchase of digital equipment for both television and radio stations. In 2005, we gained additional property tax relief for television stations and obtained very favorable tax tables for radio broadcasters. Last year, we began work to secure a general sales and use tax exemption for state broadcasters.

We have also blocked several legislative proposals, including one that would have made non-compete agreements illegal, one that would have limited the access of reporters to certain agricultural research facilities, and another that would have required broadcast engineers to obtain a state license to continue to call themselves engineers and perform their usual duties. We also obtained relief for broadcasters from our state's burdensome auto advertising disclosure regulations.

**K. White:** In Michigan, we have been supporting one piece of legislation that would allow telecom companies to receive a

statewide franchise to begin advanced video services. The Michigan legislation is attractive to broadcasters because it requires must-carry or retransmission consent for all television and radio broadcasters' signals, including extra digital channels. Another provision prohibits any signal degradation by the companies. As expected, the legislation is facing stiff opposition from cable companies and municipal governments.

**Pigue:** A bill was introduced and passed by the Georgia House — but was fortunately stopped in the Georgia Senate — that would have permitted any economic development agency in the state to make deals behind closed doors without the taxpayer having any right of input before the deal was done. This prevents news organizations from being able to see and disclose this information until after the fact.

**Arnold:** The revised Texas franchise tax includes a back-door tax on advertising because it does not allow businesses to deduct advertising expenses from gross revenues when calculating their tax liability. Those expenses, including advertising, become subject to the tax. We are building a coalition with several other trade associations to press state lawmakers next spring to remove the back-door ad tax. The tax changes were adopted earlier this year and take effect in 2008.

Thirty-two states and the District of Columbia have some kind of reporters' Shield Law. Texas needs legislation to protect the free flow of information by making sure whistleblowers' confidentiality can be protected. Without a law to allow whistleblowers to remain confidential, the public will never learn of many scandals and abuses by government officials and corporate executives.

Texas broadcasters are also the primary defenders of the Texas Public Information Act. Many Texas lawmakers routinely attempt to restrict the public's access to information on how the government is spending taxpayer dollars and serving the public interest. We assemble a task force of media law experts and open government advocates that meets each week of the legislative session, reviews thousands of bills that would impact open government, sets priorities, and organizes testimony for legislative hearings and other lobbying efforts.

**Adamson:** Among major issues in the Tennessee State House is a bill to restrict non-compete contracts particular only to our industry.

**RI: What issues are broadcasters in your state facing as a whole?**

**K. White:** Our major concern is the state's economy. Michigan has been described as being in a "single-state



Harriet J. Lange  
President/Executive Director  
Kansas Association of Broadcasters



Ann Arnold  
President  
Texas Association of Broadcasters

# Special Report

recession" as manufacturing jobs decrease and unemployment figures trend well above national averages. This puts a damper on businesses and their spending on advertising. Our members have responded by being more creative and flexible in working with their clients. Not all the news is negative; some parts of the state depend more heavily on tourism or agriculture instead of the auto industry, so their local economies are doing relatively well.

**Merritt:** In 2006, we lobbied our congressional delegation regarding the federal indecency legislation that ultimately was enacted. We have also lobbied members of our congressional delegation to co-sponsor legislation to codify satellite radio as a national service and prohibit satellite radio from airing local content. Additionally, we educate our delegation regarding the harmful effects of removing the third adjacent channel interference protections for full-power FM stations. Most recently, we encouraged member stations to file comments with the FCC regarding proposals to allow AM stations to use FM repeaters.

We also lobby the Ohio General Assembly on issues impacting the broadcast industry specifically — such as tax assessments, public records access, and non-compete clauses.

**Fisher:** The NBA addresses the needs of a physically diverse, large, mountainous state. The issues throughout rural Nevada are different than the concerns that we hear from stations in Reno or Las Vegas. Of highest priority across the board is the need for qualified engineers and effective account executives. In the tough, competitive world of free, over-the-air radio, localism and community service is the heart and soul of Nevada radio. As Nevada's "voice of homeland security," we work very hard at creating a seamless Emergency Alert System throughout the state.

**Brooks:** Arizona radio stations face dangerous business issues pertaining to tower site locations and fee structures on public land. This is mainly a western states issue in which mountaintop sites on leased Forest Service or local public land is used for such sites. We are sensitive to any attempt by these agencies to raise site fees unfairly. Although not new, these issues are a reality of doing business, and our job is to ensure fairness in the way site fees are negotiated and maintained.

**Adamson:** The FAA has recently proposed changes to its rules governing aeronautical review of proposed tower facilities. This



Christine H. Merritt  
Executive Vice President  
Ohio Association of Broadcasters



Whit Adamson  
President  
Tennessee Association of Broadcasters



Robert D. Fisher  
President/CEO  
Nevada Broadcasters Association

could be very costly and time consuming if stations don't move against the new review.

We have also encouraged the FCC to adopt a waiver policy for any AM broadcaster seeking to rebroadcast its signal over an FM translator. We outlined parameters for this in a petition filed in the FCC's ongoing proceeding that proposed changes in the FM translator rules.

**Searles:** Our broadcasters face the same issues as those in every other state: preserving their ability to operate a profitable business in the face of extensive government regulation, while continuing to honor their public service privileges.

**Munson:** While radio and television stations in southern Louisiana rebuild their facilities following the hurricanes of last year, they must adapt to great change due to diminished advertising revenue streams and a smaller population/audience.

**Statham:** California has an incredible Emergency Alert System that is constantly expanding to include warnings through Internet, satellite, and cell phone technologies. Despite all the new technology, radio remains the backbone of local warnings. However, the radio EAS message is only as good as its human input. With so many local government jurisdictions, constant personnel training is required to ensure that alerts are accurate, timely, and only interrupt a radio broadcast when absolutely necessary. Unfortunately, this training is often neglected, and some formal mechanism is required to ensure that money is available to address the constant employee turnover in local emergency management.

The multitude of local governments in the state also poses a problem for radio news personnel trying to cover breaking stories. Until last year, stations could rely on a credential issued by the California Highway Patrol to certify their journalist status to local law enforcement. However, the CHP has discontinued their credential due to liability and other concerns. We stepped in, and began issuing statewide media credentials that are recognized by all the law enforcement groups in the state.

The challenging geography of California has long been a source of frustration for AM radio members dealing with the degradation of their nighttime signal. We support efforts to allow AM stations to utilize FM transmitters to ensure continuous coverage in their markets during overnight hours. These AM stations





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\*According to Talkers Magazine



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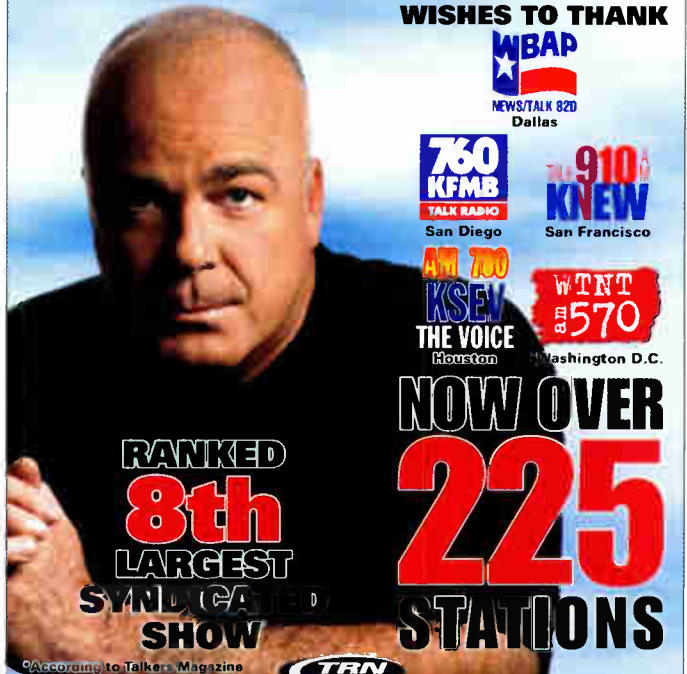
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# Special Report

serve as a lifeline of news and emergency information for diverse populations in many areas of our state.

**Lange:** We've been successful in passing sales tax relief (in 1998) and property tax relief (in 2006) on digital equipment purchases. During the 2006 Kansas legislative session, we passed legislation that provides for a 99 percent credit on a radio station's personal property tax bill for digital equipment acquired before July 1, 2006. For purchases after June 30, all equipment will be 100 percent exempt from personal property taxes. We were part of a larger effort by the business community to pass legislation exempting from property tax all business machinery and equipment acquired after June 30, 2006.

Over-regulation resulting in burdensome paperwork is an especially expensive and difficult issue for small-market, independent broadcasters. Huge fines for alleged indecent broadcasts are also a frightening prospect for Kansas broadcasters. With no clear guidelines about what is "indecent," the possibility that an utterance from a disgruntled on-air employee, member of the public, or network feed could result in a \$325,000 fine is inherently unfair.

**Pigue:** This being an election year, staying in compliance with all the rules and regulations pertaining to running political advertising and providing access to candidates.

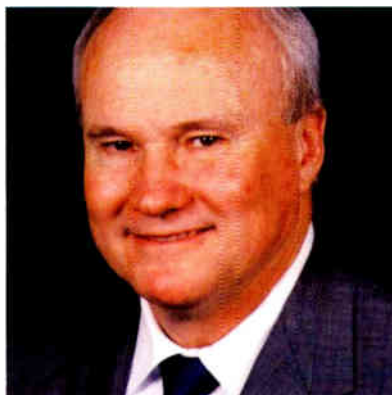
Also, updating and improving our Emergency Alert System; getting our stations better prepared for catastrophic events; implementing a new service to assist law enforcement officials in finding or apprehending individuals defined in a new state law.

**Arnold:** Emergency communications. The FCC's EAS system has been in place in one form or another for more than 50 years. It is a lifeline to citizens in a time of crisis, although authorities do not take advantage of EAS' incredible ability to alert the vast majority of the public. EAS warnings broadcast on radio and TV can reach more people simultaneously than any other technology available today. There are proposals in Washington to spend billions of dollars to make America's warning system more high-tech. That money could be better spent educating local, county, and state officials about the current system, and the tremendous communications tool available to them at every radio and TV station and most cable operations in the nation. Broadcasters understand it. The FCC requires it. Now we just have to put it to work. We are working with local emergency management officials throughout the state to develop local emergency communications committees, establish local EAS plans, and educate local officials how to use the system and work with broadcasters during crises.

**Hicks:** The general economic downturn is the major issue. We



Suzanne Goucher  
President/CEO  
Maine Association of Broadcasters



Don Hicks  
President/CEO  
Missouri Broadcasters Association

are helping our stations by providing increased access to staff training through our Total Training Network, which provides online access to over 300 courses, each divided into 15-20-minute segments with a test at the end of each segment. We also provide training through our annual convention and traveling seminars.

EAS continues to be a problem. We have worked with our state to obtain grant money that will be used to build a state emergency response infrastructure that addresses and satisfies the needs of all constituents.

The opportunities presented by online advertising are also a major issue. The lack of a dependable business model and pricing matrix for this new area has impeded its growth for broadcasters, especially when considered against newspaper competitors. Because of the problems arising from the RIAA and other digital copyright disputes, broadcasters were delayed getting into this business, which gave newspapers a head start. As a whole, we are where they were about two years ago.

**Reilly:** To retain advertising from lawyers on radio/TV; to stop the ad drain from radio/TV; to create new non-traditional revenue ad sources; to promote radio's dominance as the local outlet for news and information.

**Allen:** Assimilating new content delivery paths. Like everyone in the industry, Washington broadcasters are running to keep up with the latest technology developments that will allow them to reach listeners in more ways. Is it possible, in the next 10-20 years, that the main content delivery mechanism for radio and television will not be via the public's airwaves, but via the station's website by WiFi, WiMAX, or the next generation of ubiquitous, super-high speed wireless connectivity?

The association and a number of its members are involved in building solid relationships between the broadcasting industry and emergency management personnel so that in times of disaster, the emergency management community will view broadcasters as partners in first response. We have been involved in a major emergency-preparedness/response exercise, and continue to provide input and consultation on ways that broadcasters can be seen as resources in an emergency.

Shoreline management issues continue to hamper AM radio stations when they seek to build or relocate a transmitter site and tower. The association is involved with the redevelopment of a prototype Shoreline Master Program in one county that has stymied an AM station in its attempt to upgrade. That county's work is likely to be adopted by counties throughout the state, and we are working closely with the station to direct the best outcome for AM stations throughout Washington.



**RI: What is your association doing to help stations in your state with the conversion to HD Radio?**

**Munson:** During the 2005 legislative session, we were successful in obtaining a one-time-only/first-purchase sales tax exemption on specific equipment radio stations must purchase in order to transition to digital. Despite the absence of a federal mandate for radio, strong grass-roots lobbying was instrumental in our success.

**Merritt:** As radio stations work toward their conversion to HD Radio, we are developing a session at our annual engineering conference designed to provide managers with tools and information they can use in making decisions about equipment, programming, and sales related to HD. Our board will evaluate other opportunities to support radio stations in this transition in its planning for 2007.

**Fisher:** Our board of directors has outlined an on-air public awareness campaign for both HD Radio and HDTV, projected to begin during the first quarter of 2007. We also have membership meetings scheduled after the elections this fall, in Reno and Las Vegas, where we will seek feedback from our stations on how we can better assist them with the conversion.

**K. White:** Our engineering hotline constantly fields calls from owners and engineers planning to go to HD Radio. They are seeking information about technical considerations, costs, and potential problems. We also feature HD Radio developments on our website. Our Radio Issues Committee has asked us to do a survey to learn the unique features being aired on HD Radio secondary channels. We funded a research project by Michigan State University that featured a section about HD Radio to ascertain if Michigan listeners would be interested in some of the features HD provides.

**S. White:** Recognizing that the conversion to HD is a top priority for our industry, in January we established an HD Committee with representatives from radio and TV. Our 2006 winter convention featured an HD Radio 101 session where representatives from iBiquity provided an introduction to HD from the engineering, sales, programming, and promotion perspectives. We conducted a survey of all South Carolina radio stations to assess their conversion plans. We continually point members to resources where they can learn more about HD Radio through our e-newsletter and website. Our HD committee is planning an awareness campaign to educate the public about HD television and radio that will include radio and TV spots and appearances by broadcasters at local speakers bureaus.

**Roberts:** We are promoting HD Radio, both to the consumers in the state and to the stations and their employees.



Karole L. White  
President/CEO  
Michigan Association of Broadcasters



Phil Roberts  
President  
New Jersey Broadcasters Association

**Lange:** For radio broadcasters, determining when to go digital, and how to pay for it with no near-term prospect for recovering their investment, is an issue.

**Noyes:** We've had very little concern expressed or requests for help in HD Radio conversion.

**Adamson:** The transition for radio to hybrid digital is just beginning for both large- and community-market stations in Tennessee. To help ease the expense of transition, we are seeking a special depreciation approval and lower property tax treatment for certain analog and digital radio equipment, similar to the successful savings that were approved in Tennessee for our television stations that transitioned from analog to digital.

**Arnold:** Many of the radio sessions at our 53rd annual convention and trade show in August focused on HD Radio issues for both managers and engineers. HD Digital Radio Alliance CEO Peter Ferrara met with broadcasters to discuss the issue, while manufacturers from Broadcast Electronics, Continental Electronics, and Harris Broadcast were on hand to cover the technical and planning issues for medium- and small-market stations.

**Goucher:** As a small-market state, Maine will probably be slower out of the gate with HD Radio than other areas of the country. We have held sessions for our members with iBiquity to help them start thinking their way through the transition.

**Statham:** We are working with a major public relations firm to develop a public awareness campaign aimed at highlighting the benefits of HD and helping drive consumer demand.

**Brooks:** We pass on as much information on HD as we can get, and will be holding HD workshops for our member stations in the near future.

**Reilly:** We are increasing awareness through seminars and panel sessions.

**Hicks:** Our informal survey indicates a range of response among our members to HD2. While some are moving quickly, the majority have not begun to implement this new service. The reason most often given for the delay is economic. However, the uncertainty of the ROI is also a contributing factor. Our role has been one of fact-finding; we are looking for ways to help our members develop business models that will maximize the potential revenues from this new service. ☐

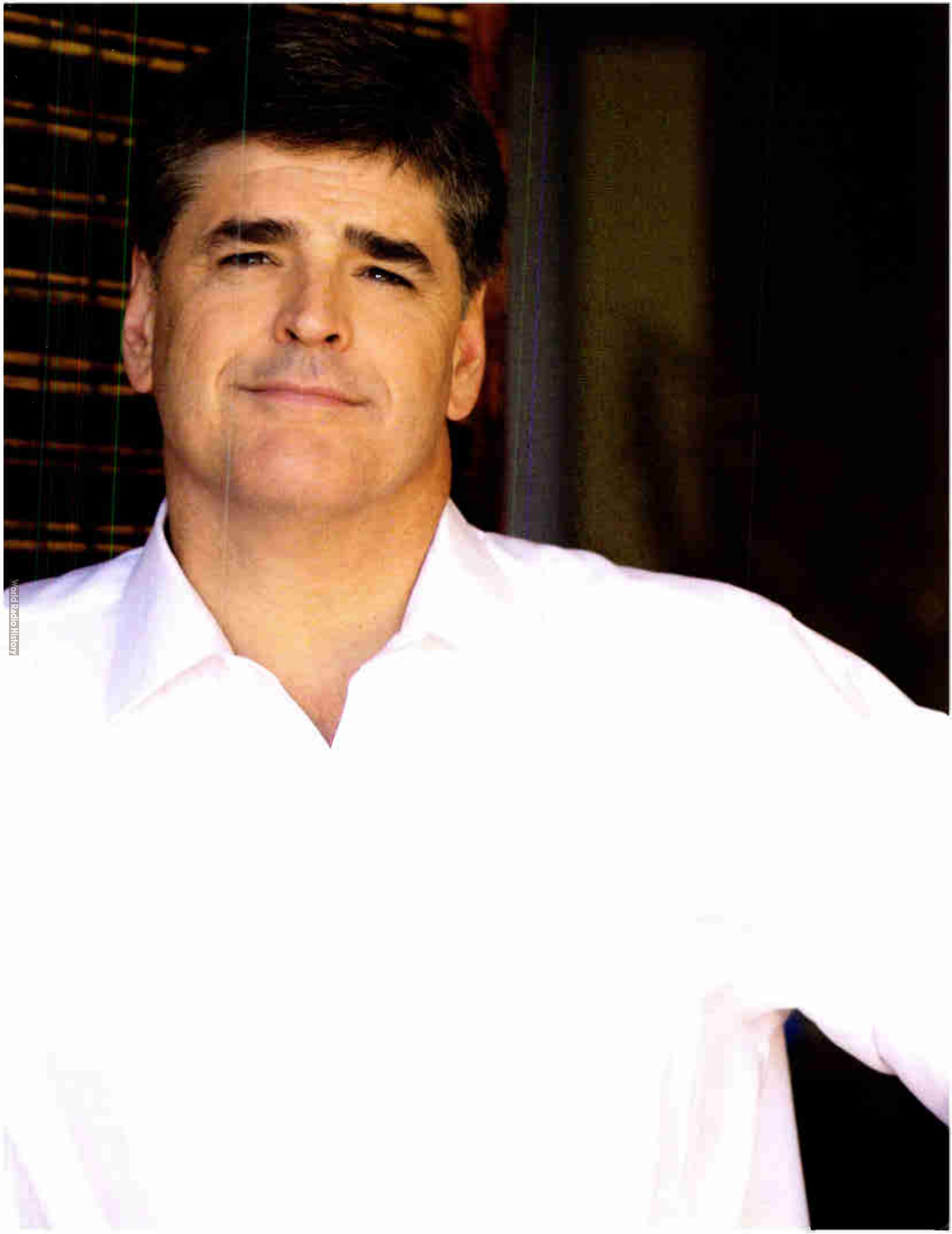
# Sean Hannity: “You Ain’t Seen Nothing Yet”

After Five Years In Syndication, Hannity Believes Talk Radio’s Best Days Lie Ahead

By Joe Howard, Editor-In-Chief

**T**he lifespan of his syndicated *Sean Hannity Show* follows the timeline of one of the most challenging five years in our nation’s history — the New York-based show went national on September 10, 2001. The very next day, the terrorist attacks in New York and Washington rocked the world, nearly prevented Hannity from doing his second national radio show, and set the country on a difficult new path. Along the way, Hannity has tackled the most important issues facing the nation — and the world — with a style and commitment that has drawn legions of fans in a fairly short amount of time. As he marks his fifth anniversary, *Radio Ink* talks with Hannity about guiding his show through those early, challenging days, what he’s learned, and why he thinks Talk radio’s best days are yet to come.





## COVER STORY: Sean Hannity

**RADIO INK:** On September 10, 2006, you marked five years in syndication with ABC Radio Network. Your national show launched at a crucial moment in our nation's history. Talk about what's happened in these first five years in syndication.

**SEAN HANNITY:** We syndicated the program on September 10, 2001, and we all know what happened the next day. Look at the news cycle just in the past five years. It's been an amazing time, some of the toughest times we've faced. But for the Talk radio industry, it's been an opportunity to rise to the occasion and deliver to our audience what they want, need, and expect. It seems like yesterday we started; it doesn't feel like five years.

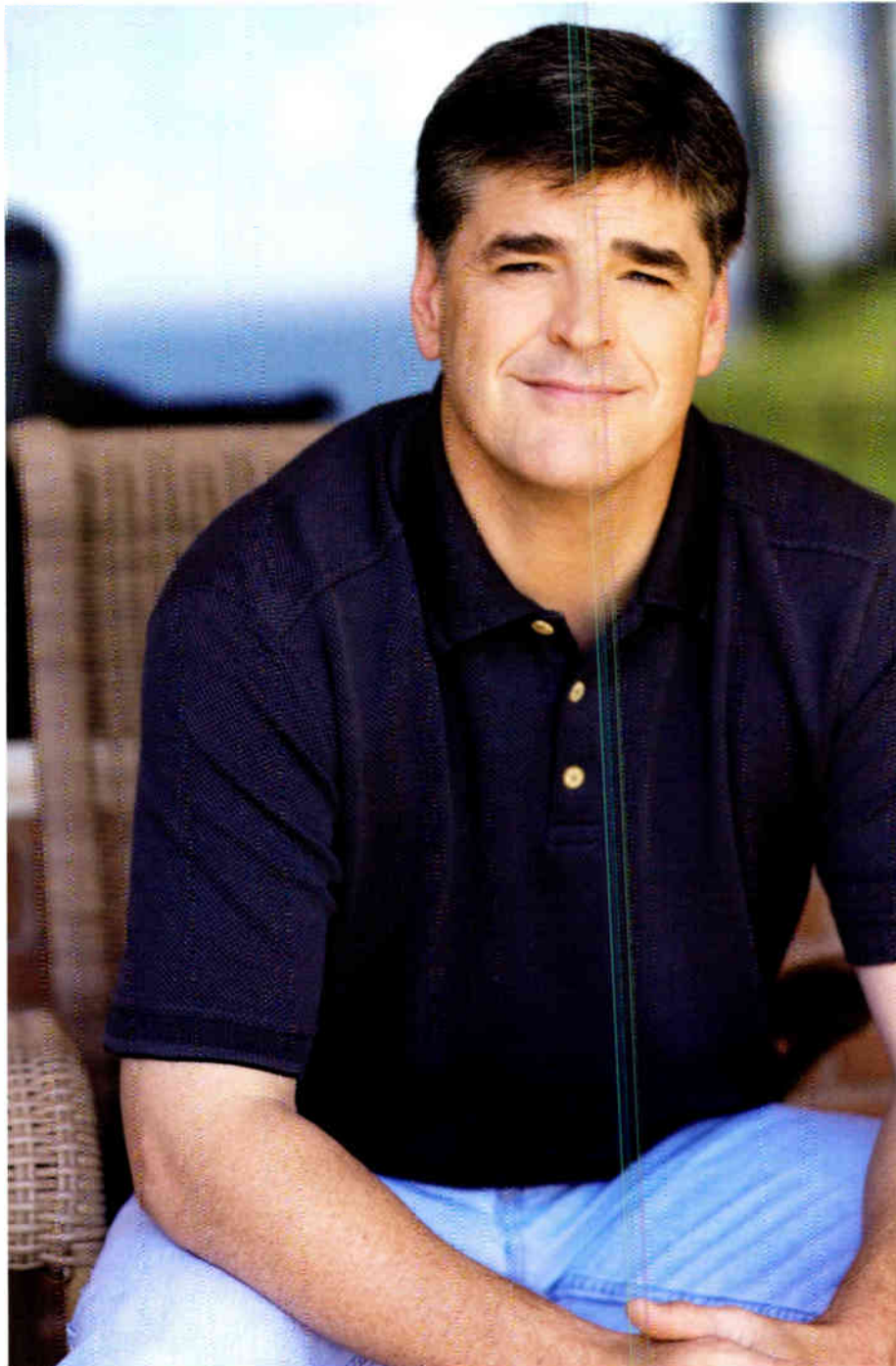
What was really fun, going through this growth phase, was getting wonderful affiliates to sign on board. We added call letter after call letter — that was surprising and fun. I guess everyone has their own insecurity; you don't ever expect to be successful, and you always think you're doing your last show. It was a really strong, pleasant surprise to have ratings success on a lot of these stations, building the show and watching the growth emerge. If you work hard to deliver a very unique product, and you see the benefit of it, that's fun.

**RI:** There must have been months of planning leading up to the debut of your national launch, and then 24 hours after the first show, the world changed. How did that affect your show?

**SH:** My life and my program changed in one day. We couldn't get into the city to do our second day of the national program. We were lucky because the station out in Long Island was extremely helpful. They had Opie and Anthony in the next studio, and I was in the studio adjacent to that. I think they had a couple of other stations that they kept on the air with a shoestring and a Dixie cup, but they managed to pull it off, and we got on the air that day. Literally, our life changed from that point on — the focus of the show, what it was about. We went from discussing the attacks and figuring out what happened to what we have to do and what we will do. Since then, we've covered the beginning of the Afghanistan war, the Iraqi war and all the politics associated with it, a couple of elections, Terry Schiavo, Hurricane Katrina, and presidential conventions. It's been one heck of a news cycle.

**RI:** What's your take on the current state of political Talk Radio?

**SH:** My feeling about political talk is that the best is about to happen. I foresee the single biggest growth period that Talk radio has ever had. You ain't seen nothing yet, the best is yet to come. I think the challenges for radio are in music, and the opportunities are in news, information, talk, and personality radio.



**RI:** What is driving your bullish outlook?

**SH:** It's a combination of things. Number one is the political storm brewing for the 2008 election, with Hillary Clinton. Couple that with events around the world. Since 9/11, I've used the phrase often: World War III. We see WWII emerging before our eyes. We see what's happening in the Middle East and North Korea, and what's happening with Al Qaeda. We're still fighting in Iraq. With Islamic fascism, we're watching the emergence of a similar situation to what we saw in Nazi Germany. The events will drive people to seek out News/Talk information in greater numbers than they ever have.

Radio's first major phase of growth was Rush Limbaugh syndicating in 1988, when we only had a couple of hundred Talk stations. Now, he's the Babe Ruth of our industry. He's the highest-rated, he's the best on the air today, and I think he will lead the way in this new phase of growth. We're both on



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**WSJI Cherry Hill, NJ \$2.5 M**

**WIKL-FM Greencastle, IN - \$2 M**

**WCVG-AM Cincinnati, OH - \$1.9 M**

**WYNG Evansville, IN \$ \$1.5 M**

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World Radio History



## COVER STORY: Sean Hannity

WPGP-Pittsburgh, and from the day we went on the air, it was instantaneous growth. We could say Rush saved the AM band; he became such a force and a personality that entire stations flipped, jobs were created, and new formats were developed. It was an unprecedented period of growth. If the AM band was saved by Talk radio, the FM band will be enhanced by it. You'll see more personality as Talk radio takes over the FM band, which means more opportunities than ever before.

### RI: How are you going to handle this next phase?

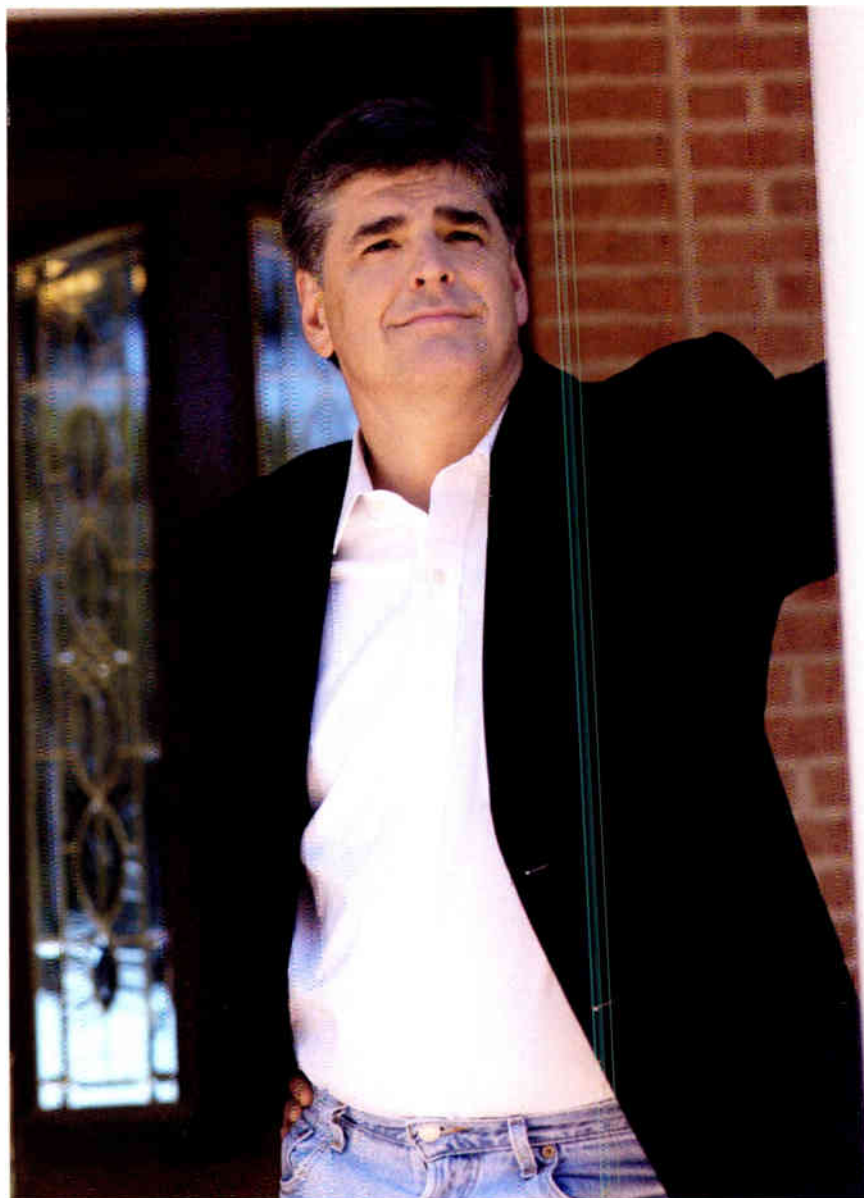
**SH:** I've thought a lot about it, and the answer is simple: Go on the air every day, committed to do the single best show I can do. Here's my formula: Do a really good show about the really important issues that impact peoples' lives — provide the biggest guests, the biggest names, the best perspective, the best debates, and a point of view that I don't think you'll find elsewhere. We're there to inform and entertain. Honestly, I work harder now than I ever have on the program.

### RI: What's the biggest challenge in putting together a daily three-hour show?

**SH:** The biggest challenge every day is sticking to my discipline regimen, not getting distracted by sales or affiliate calls, keeping my focus on doing the show, and keeping my eye on that ball. Obviously, you have to put aside time for business, affiliates, production, meetings with advertisers, but I try not to allow it to take away from show prep time.

### RI: What's the biggest reward of doing your radio show?

**SH:** As a kid, I was dying to get a radio show, dying to be behind a microphone. I have never lost



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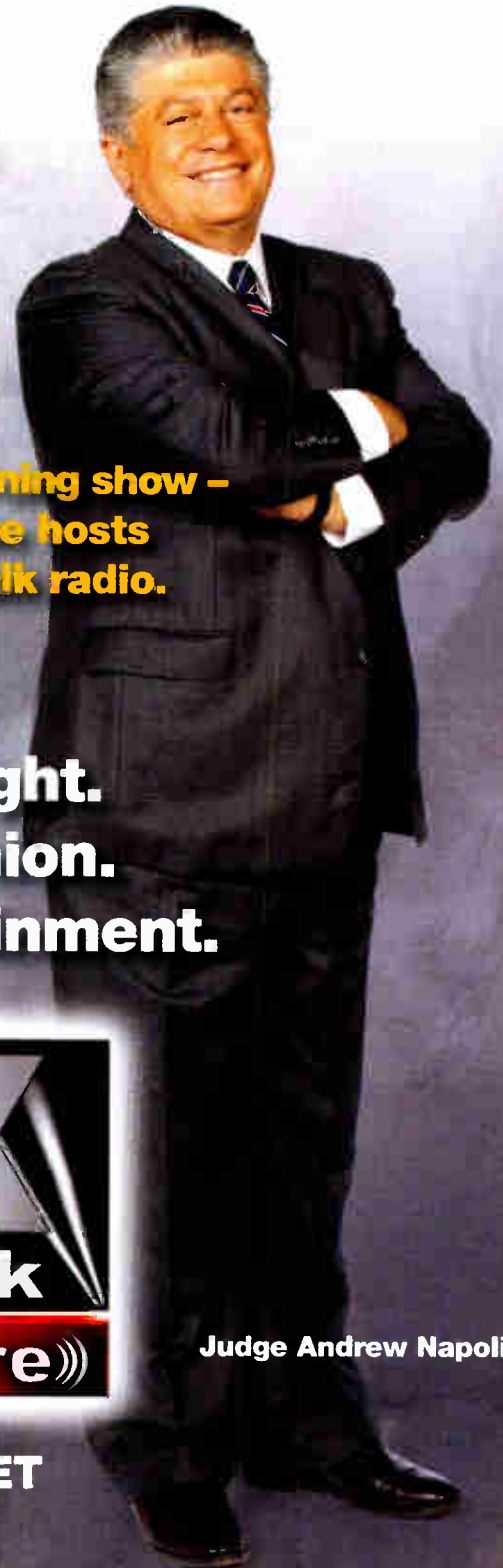
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## COVER STORY: Sean Hannity

that feeling. I'm as excited about being on the air as I was the first day I tried it. I enjoy everything that has been associated with this; putting the show together, interviewing people, getting my points of view out there, talking to the people in this nation, and traveling around the country.

### RI: How is Talk radio better today than it was five years ago?

SH: What's better is the diversity of hosts. We're getting older and more seasoned, more life-experienced. A lot of young guys come up to me and say they want to host a Talk radio program. I started my first show in California when I was 27, but I didn't have the depth or the life experience to bring enough to the microphone to really be compelling. But now I've lived through my 20s, and struggled, and had to drop out of school a few times to pay for college. I started my own business, I worked in construction for years, I've lived in six different states. Along the way, I got the maturity and the life experience that is relatable to people in their daily lives.

### RI: What makes a Talk radio show successful?

SH: Everyone's got to find their own way, their own niche, their own identity. The more people do that, the stronger the format will be. Hosts have to identify how they want to entertain people. I think there's going to be a ton of emerging Talk formats that are very different than the News and Information format. We must remember that we're there to serve our audience first and foremost, and that our

obligation is to them. In my case, we focus on giving the best, most comprehensive news information. It's comprehensive, it's all encompassing. I'm obligated to tell them what I really think, and give them the truth as I see it. That will always emerge as successful.

### RI: What's on the horizon for Talk radio

SH: I think you'll see more diversification as part of this growth period that I'm talking about. You'll see formats emerge at stations that tend to be a little bit more conservative, or have some varying views, or lean libertarian, irreverent, liberal. You'll see stations emerging to cater to that format, and they'll do very, very well. Instead of one or two talk stations in a market, you're going to start seeing four and five.



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## COVER STORY: Sean Hannity

**RI: Speaking of different views, Progressive Talk has emerged on your watch...**

**SH:** If the Democrats ever got back into power, there is no doubt that their goal would be to bring back the Fairness Doctrine. That's a great danger. In that sense, Progressive Talk plays a significant role, and I think it would help prevent that from happening. One of the reasons for Talk radio's success is that it provided an alternative viewpoint from the mainstream media. People don't understand why Talk is so successful. Why is Rush successful? He is really bright, insightful, funny, and entertaining — but he also gives the point of view you don't get in the mainstream media. I don't hear that on the left, I just hear a lot of angry Bush-hating stuff.

### Instead of one or two Talk stations in a market, you're going to start seeing four or five.

**RI: Does radio have an image problem?**

**SH:** I don't think so. Everyone has predicted the death of radio whenever there has been the emergence of new technology. It never happened, and I don't think it will ever happen. We have to be ready to compete and adjust to the new and emerging competition in whatever form it comes. As radio becomes more technologically advanced and more interactive, they'll find ways to compete in ways nobody ever dreamed of. One of the ways they will compete is by adjusting their formats and being more personality- and talk-oriented.

**RI: Has the emergence of publicly traded radio companies had some effect? Does pressure to deliver profits every three months somehow affect programming?**

**SH:** It's a business, and you have to pay the light bill. Those companies have certain financial obligations to their investors,

but I think that encourages them to be leaner and meaner, to deliver a better product, and to be more competitive.

**RI: Has the radio industry taken an unfair beating on Wall Street?**

**SH:** I think so. I also think there have been tough times in advertising for the past few years. But those things are cyclical, and I foresee a turnaround that people don't anticipate. Sometimes peoples' expectations get a little out of control. For example, if you have a very aggressive plan that says radio revenue growth will be 15 percent in a particular given year and it is only up 6 or 7 percent, somehow people look at that as a loss.

We must focus on the product we are delivering to our customers, and work with advertisers to ensure they get the

results they expect and want — or exceed their expectations so they become lifelong partners. We have been myopic in terms of the traditional revenue sources we bring into radio. The Talk example is when Rush brought in a Breathe Right or a Snapple. It wasn't a traditional source of revenue for radio, but it was a phenomenal success story that was the result of a very loyal audience that Rush brought to the table. We've got to find emerging companies and partner with them, and show them how radio could help build their business, bring them to critical mass. We'll expand the pie of revenue for radio. We've got to look beyond the traditional way of thinking and expand where we can take it. On our show, we have partners that have been with the show almost the entire five years; new ones are coming on board, and others are waiting to get on board. I always try to under-promise and over-deliver on expectations. I want every one of my listeners to try a Ruth's Chris steak, and

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## COVER STORY: Sean Hannity

a lot of managers around the country they say there is not a day that goes by where a whole bunch of people don't come into Ruth's Chris and say "Sean Hannity sent me."

### RI: Let's turn to current events. How is the war on terror is going? Is it a winnable fight?

SH: It's winnable, but it's very different from any war we've ever fought before, and it will not be over soon — maybe even in my lifetime. It will be an ongoing effort, because we're not going after a single state or nation. We won't get to a point where we'll get unconditional surrender. And there's the possibility of the emergence of sympathizers and others that will assist in their sick efforts. It will be very difficult to win the war outright, but I believe in time it will be won.

Look at all the challenges now. Hezbollah, for example, is getting 100 million dollars in funding from Iran, and they have a functioning outlet of supply coming through Damascus and Syria. Hamas wants to obliterate Israel. Iranian president Mahmoud Ahmadinejad wants to annihilate Israel. What's frightening to me is that the extremist element that is killing Muslims, Christians, and Jews and wants to wipe Israel off the map is a much bigger movement than people are recognizing. People have put their heads in the sand. They don't realize the danger — if the extremists ever got weapons of mass destruction, it could be a great threat to civilization itself.

### RI: What can the United States do about it?

SH: I think America needs to follow the Reagan model. People ask me on the air if I'm a Republican or a conservative, do I differ from the administration? I differ all the time. I consider myself an independent voice, or a Reagan conservative. If you recall, the former Soviet Union had thousands of nuclear weapons pointed directly at American cities, and their rockets were capable of reaching the United States. Reagan took the position that we will have peace, but from a position of strength; that we'll trust the Soviets, but only after we verify what they say is true. He immediately sought out to lessen what he called the gap of vulnerability. He built up our military and sought to modernize our weaponry in Europe. He was criticized extensively throughout the world for doing it, but he said he would pursue strategic defense.

So, following the Reagan model, you deal with this from a position of strength, like President Bush did. You identify the axis of evil, which he's done, and then you actively seek to make the world a safer place. You follow the principle that somebody must stand up to evil in our time.

During WWII, for too long people were unwilling to look at the Nazi ideology and efforts for what they were. It is hard to fathom, but murder and rape and torture in Rwanda, the Sudan, the Congo, and elsewhere, has happened under the watchful eye of the United Nations. It is hard to imagine 6-10 million Jews slaughtered in Germany, but it happened. The more recent example of evil in our time is 9/11.

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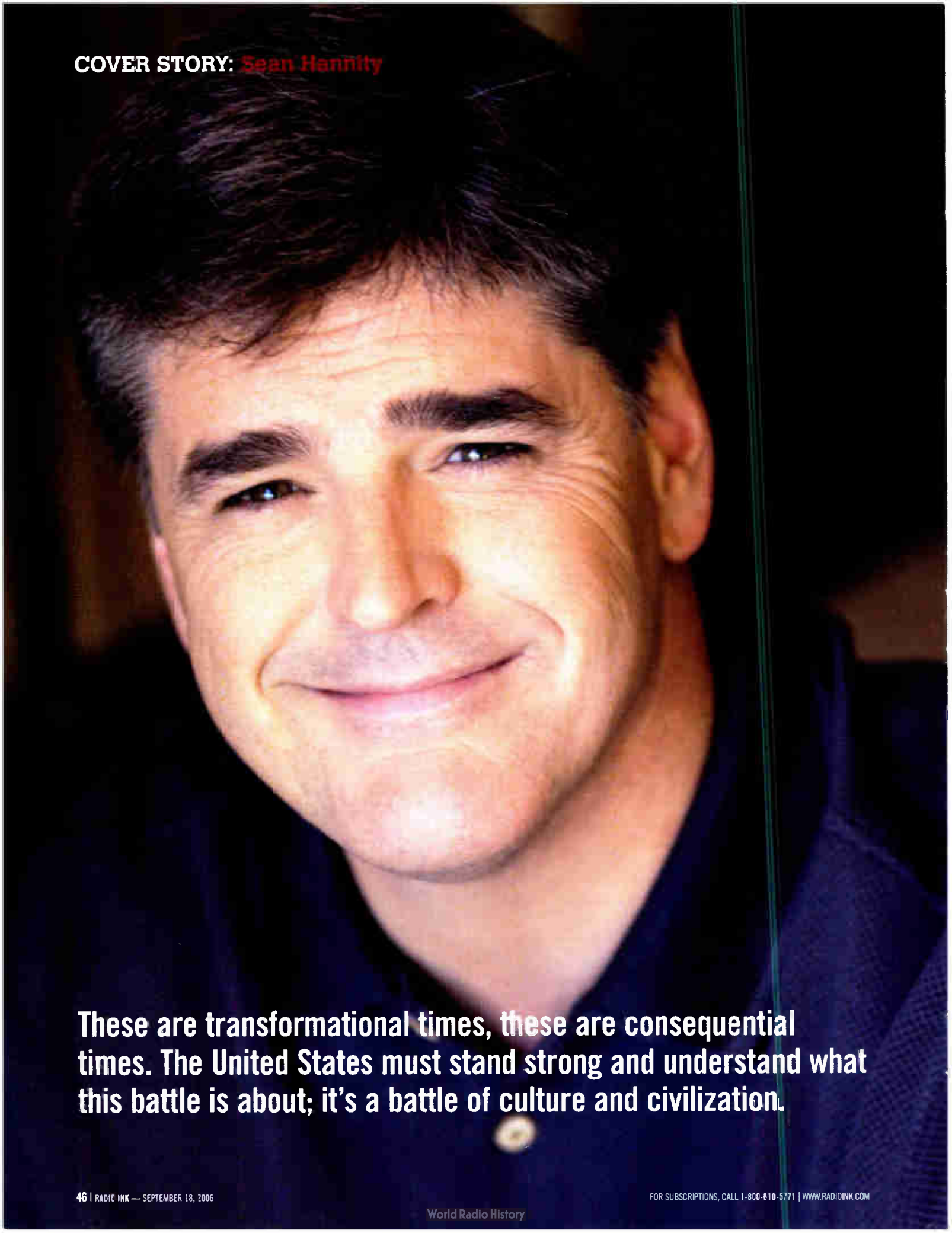
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**COVER STORY:** Sean Hannity

**These are transformational times, these are consequential times. The United States must stand strong and understand what this battle is about; it's a battle of culture and civilization.**



**RI: Meanwhile, the debate continues about when Iraq can be turned back over to the Iraqi people. What is the realistic prediction for that?**

**SH:** It's hard to say. None of this goes as smoothly as anyone plans or wants. A lot of good has happened. Saddam is out of power, his sons are out of power. They have had three elections, they have a new government, a new cabinet, a new prime minister, and security forces that are now able to take over the day-to-day work from the Americans. We're still dealing with the insurgents, but the lives of the Iraqi people are a lot better. I don't think you can put a timetable on it, but I believe in the next year to year-and-a-half there will be a transition away from U.S. forces toward Iraqi forces. The different factions and groups have to decide if they love their children more than they love whatever their particular faction happens to believe.

**RI: These extremists pass down their ideology for generations, so theoretically they will always have new recruits for their cause. How do we combat that?**

**SH:** We've got to recognize first that this is a battle of culture or civilization. There is unmatched fanaticism; the enemy straps bombs on their children and sends them into a pizza parlor or a bus or a mall and tells their kids this is a good thing. When you die, you become a martyr and have 72 virgins in heaven for your reward. We are dealing with an ideology or philosophy.

The 9/11 Commission says these people were at war with us for a long time, but we weren't at war with them. I think the enemy will emerge and engage us, and we have to engage them back. We have to; we can't sit back and watch the USS Cole or the embassies or the World Trade Center get hit. Basically, every corner of the earth now has been infected or affected by this terrorist threat. Wherever we see it, we've got to engage it. The ultimate goal is that good people who believe in human destiny, civilization, and the human spirit have got to defend against it.

This is why the Talk format is positioned for unprecedented growth. These are transformational times, these are consequential times. The United States must stand strong and understand what this battle is about; it's a battle of culture and civilization. Do we really live up to the motto that we're endowed by our Creator? That every human being, in and out of the United States, has a natural inclination to be free? The United States has its biggest challenges, and our business has its biggest challenges because people will be seeking out news, information, and differing opinions more than they ever have.

**RI: Given that, what are your plans for the future of your show?**

**SH:** Stop Hillary from being elected. I think it will be one of the most fascinating presidential races in history. That will be fun. ☺

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Radio is not unique to these challenges. Throughout corporate America, sales teams fighting to grow revenues are facing similar issues. Additionally, most products and services have been "commoditized" by buyers. While the pursuit of sales has never been easy, the magnitude of these problems has become far more pronounced in this decade.

Are things going to get better? Will we go back to a time when we can count on a relatively steady stream of business from stable clients with money to spend? Don't count on it. The very nature of buying has changed, and we will never go back to the way it was. Many businesses that thrived in the 1990s have closed their doors because sales teams were unable to respond to changing buying cultures. More companies will follow if they cannot change their selling cultures to match. In this regard radio is no different than any other business.

Within the walls of many radio stations, general managers are struggling to stay afloat. Revenue growth is high on everyone's priority list, yet there never seems to be enough to meet investor expectations. When broadcasters get squeezed, they — like management in other arenas — start chopping expenses. But, cost-cutting is a short-term profitability Band-Aid; it erodes a station's competitive edge, undermining its capacity for future growth. Radio needs to increase revenues so that profitability does not come through cost-containment alone. The stations that survive, let alone thrive, into the next decade will be those that can elevate their sales efforts, in both quantity and quality, to adapt to the new realities of the radio marketplace. Quite simply, sales teams must work harder and smarter than ever before.

Addressing the quantity side, sales teams must consistently devote an appropriate percentage of their time to efforts related to prospecting for new business. "Keeping the funnel filled" is as old a concept as any in sales, but it has never been truer than it is now. We have to face the reality that a sizable percentage of this year's advertisers will not be with us next year. They must be replaced, and next year is too late to do so. Unsold radio spots can never be reclaimed. That time is gone forever.

Revenue growth does not come from merely replacing lost advertisers. Let's say that next year you are budgeting for a

15 percent revenue increase. If you lose 25 percent of your current advertisers, you actually have to increase your new sales by 40 percent to hit your budget! While this may seem formidable, it is possible. The key is to start now, and place continuous emphasis on your sales team's prospecting efforts. Reaching out to potential new advertisers must be an integral part of every working day.

Enhancing the quality of a sales team's effort is just as important. Doing the wrong things with more prospects is not a recipe for success. It is important to be mindful of changing buying cultures, and realize that all potential advertisers will make a buying decision in their own, unique way. Understanding and working within that buying process can provide a tremendous edge over the competition. Salespeople must do a superior job of understanding their prospects. In general, more emphasis must be placed on uncovering business challenges and objectives, so that they may better position their offerings to enhance a prospect's

current situation. This also allows for the building of true relationships that stand a much better chance of being maintained into the future.

None of this is new.

It is the application of these

concepts, however, that will determine success, and here is where things get tough. To increase both the quantity and quality of their selling activity, salespeople must do something that few people find simple. *They must change.* Salespeople must reprioritize their time and reevaluate their approach. They must do things differently to meet the new challenges of the radio marketplace. In facilitating change, training by itself falls short. Within days of learning new techniques, the great majority of salespeople revert back to their old way of conducting sales calls. Why? Generally, it's because the old way is more comfortable than the new way.

Although it is difficult for people to change, we can no longer afford to accept "business as usual." It is incumbent upon station managers and others in leadership positions to drive the behavioral change necessary for their enterprises to thrive. In order to do so, new management tools are necessary: tools that will enable managers to look at their current situation in new ways, and will provide an objective way of determining revenue potential from a single prospect or a salesperson's entire funnel of activity. Most important, tools that will allow managers to make better decisions, and become involved in sales efforts when their help can be most beneficial.

For decades, Radio Ink has played a role in promoting and building the business of radio. Publisher Eric Rhoads understands



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changing radio sales trends, and has spent a great amount of effort seeking methods to help stations overcome their challenges. This search has led *Radio Ink* to examine sophisticated CRM solutions and contact management systems. But these systems are time-consuming data-collection vehicles that do little to increase sales. *Radio Ink* was seeking a system that would change a salesperson's behavior, and change the outcome of a sale before it was lost. "We were also seeking a way to come to the rescue of sales managers who were bogged down in corporate paperwork and lacking time to stay tuned-in to the granular activity of their sales team," said Rhoads. "I dreamed of an early-warning system that would alert managers to problems and issues with a client or a salesperson, and then offer suggestions to help."

The search led outside of the radio industry, to a company that created a revolutionary system to accomplish *Radio Ink*'s specific goals. ASA Sales Systems, LLC, based in Chicago, developed a patent-pending, Internet-based sales management system designed to drive new sales activity. Their system incorporates methodologies firmly rooted in consultative business-to-business sales practices. "What salesforce automation tools refer to as 'sales management' is merely 'data management' that arranges information, but fails to interpret it in a manner that helps sales managers support the efforts of their teams," said Allan Ellison, president of ASA. The company has implemented

the system in many non-radio sales organizations with tremendous success, dramatically increasing top-line revenues. "I thought, if it works in other industries why can't it work in radio?" said Rhoads.

After putting ASA's system to the test, *Radio Ink* felt that with some industry-specific adjustments it would be a perfect solution to help radio capture additional sales. "I needed a system that would work with a single small-market station or with a large market or big conglomerate," said Rhoads. "I was skeptical, and didn't expect to see much more than a glorified CRM or contact manager. A close examination proved me wrong. This system would monitor sales activities, and bring to light things I would never otherwise be able to see. The idea of having a program pop up on my PC to tell me exactly where each of my salespeople stand with each of their prospects, alerting me to problems before they happen, was a dream come true. It was everything we were searching for and more. The only thing left was to adapt it to radio."

*Radio Ink* worked with ASA to customize its system to the radio industry. The result of those efforts is *Accountability Manager™*, which was recently launched specifically for the radio sales industry. "In conjunction with ASA, we developed a system that works for radio and allows someone to identify specific problems in a region, a sub region, a specific market or station, and even a specific salesperson. This system is so powerful, it alerts managers to problem areas in time to correct them," said Rhoads.

The differences between *Accountability Manager* and traditional salesforce automation tools are so pronounced that a new descriptive category is required. "We consider *Accountability Manager* to be a new business activity driver," said Ellison. "It will focus your sales team, top to bottom, on specific behavioral changes that increase sales."

*Accountability Manager™* provides radio broadcast sales teams with ASA's innovative and patent-pending dashboards, sales management analyses, and recommendations. The system was developed by sales managers for sales managers, providing best-practice methodologies and tools. It is easily customized to fit any station's unique sales environment. For organizations that invest in sales training, learned principles can be embedded within *Accountability Manager™*. This keeps learned concepts top-of-mind for salespeople and sales managers, helping to ensure the ongoing utilization of training and protects that investment.

As president of CRP Associates, Inc./broadcastconsultants.com and a veteran of 35 years in the industry, I've seen it all. I've managed many sales people throughout my career. I only wish I had tools like this at that time, which I believe would have made my stations more profitable. This system has been customized for radio. It will work in a single small-market station, a major-market cluster, or anything in between. *Accountability Manager™* will work anywhere there is a desire to increase direct sales. Though different market sizes and companies approach business with differing levels of sophistication, the process for selling direct business is the same. This system allows busy managers to keep the sales pipeline moving and producing sales. It removes sales management guesswork, making the entire selling team more effective.

**Accountability Manager™ specifically helps sales managers who have difficulty:**

- Seeing the middle of their sales pipeline, not just what is going in and coming out
- Spending enough time traveling with each of their salespeople
- Spending enough time talking to salespeople about each prospect
- Devoting enough effort to salespeople who need help
- Learning about problem prospects unless alerted by their salespeople
- Being as proactive as they would like
- Identifying a salesperson's recurring problems
- Assessing a salesperson's overall effort, or identifying intermittent lapses
- Determining specific sales force training needs

**The system examines the sales activities of salespeople and provides sales managers with:**


- Personalized coaching recommendations to improve the quantity and quality of salesperson activity
- Identification of specific roadblocks that prevent salespeople from advancing opportunities through the sales cycle
- A comprehensive series of alerts directing managers toward opportunities and salespeople in need of immediate managerial attention
- An array of historical and predictive reports developed to provide a realistic assessment of sales team and individual performance

No sales management system is effective, however, unless salespeople see that it can help them close more sales and make more money. This is one of the primary reasons that traditional salesforce automation systems fail. They are seen as reporting mechanisms, taking an inordinate amount of salesperson time for data entry, while giving little in return.

**Accountability Manager™ has proven to help salespeople close more sales and make more money by:**

- Separating the buyers from the information seekers, allowing them to devote appropriate attention to those prospects most likely to buy
- Understanding what *real* prospect progress means, which will get them to remove their rose-colored glasses
- Planning appropriate next steps to advance a sale
- Knowing when to walk away from a no-potential prospect, which buys them more time to find new good prospects
- Shortening sales cycles and avoiding valleys in performance

Accountability Manager™ was designed to be extremely user-friendly and fast. Updating the system generally takes a salesperson no longer than five minutes, the time it takes to make a café latte.

Radio Ink's Accountability Manager™ is a new and unique way of driving sales activity. Radio needs fresh ways to change the habits of sales organizations. This revolutionary tool has been designed to grow radio revenues in ways never before thought possible. It has a proven track record, and will be of tremendous benefit to our industry. For more information, please go to [www.accountabilitymanager.com](http://www.accountabilitymanager.com). 



Roger Pasquier, president of CRP Associates, Inc./broadcast-consultants.com, a broadcast consulting company, is the exclusive representative for Radio Ink Accountability Manager. He can be reached at 831-372-8683 or [roger@broadcastconsultants.com](mailto:roger@broadcastconsultants.com) to schedule a live demonstration of Accountability Manager, [www.accountabilitymanager.com](http://www.accountabilitymanager.com).



## BIAfn's New Technologies—Your Digital Advantage

Preview new technologies at the 2006 NAB Radio Show—Booth 516

### New technologies for your competitive advantage:

Extend your reach and brand directly to your listener's computer desktop with **ActiveAccess**, a dynamic content delivery service custom branded to your station.

Monitor HD and multicasting data, low power FM stations, expanded CP information, and access comprehensive maps with **Media Access Pro™ Version 4.2**, now available!

Track progress of applications at the FCC with **Dataworld's AppTracker**, an email delivery service that keeps you informed daily of activities affecting your business.

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KD BOWE delivers a lively, upbeat and highly entertaining radio show! Features include "Motivational Monday," "Healthbeat Tuesday" and "Women's Wednesday." With the best music, up to date news, frequent guests, thought-provoking topics of conversation and hilarious entertainment. "The KD BOWE Morning Show" has all the elements to reach out and touch individual listeners in every market!



Morgan DUKES focuses on her audience, sharing insightful information that covers a wide range of topics. Some of the unique features include "A Moment with the First Lady," "The History Notebook" and "Let's Talk About it." All geared to encourage and inspire the thousands of listeners who tune in daily to "The Gospel Express."



"The Afternoon Praise Party" is loaded with fun, exciting and informative daily features that are designed to capture and keep the attention of the entire family. Features include "Empowerment Monday," "Health Tip Tuesday," "Get Me Over The Hump Wednesday" (comedy), "The Praise Party VIP Lounge" and "Money Minute Friday."



"The Bobby Jones Radio Show" is a four-hour gospel music presentation hosted by the legendary Dr. Bobby Jones. Jones has revolutionized the gospel music industry and his name value has elevated the show to a new dimension.

**When it comes to Gospel Radio,  
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Contact: Susan D. Austin, President (770) 441-8422  
[www.sgnelight.com](http://www.sgnelight.com)





## How You Can Really Help Your Auto Dealers

Higher gasoline prices are putting the squeeze on domestic auto dealers, so the auto dealers (and their agencies) are putting the squeeze on radio stations. Saddled with SUVs that aren't moving as well as they have in previous years, many domestic dealerships are canceling or cutting back on their schedules.

The recent ad schedule cuts are coming largely from domestic dealerships who sold their souls last year with zero-percent financing and employee-discount programs. Combine that with declining sales because gas guzzlers don't sell well when gasoline prices are soaring, and the domestic dealers now find themselves in a "perfect storm."

And of course, even when they cut back, they still want more for less in the form of bonus spots and free remotes. To salvage our car dealer budgets, we must first confront an issue that has held broadcasters hostage for many years: horrible creative.

Broadcast stations have been on the victim end of the dealership relationship for decades because we allow them to treat us that way. Because dealers usually buy a lot of frequency, we elevate them to elite client status. We take their money — and we do what they tell us to do and run what they tell us to run. But this is a mistake because a majority of auto dealer commercials fish our lakes with bad bait. When times are good, the dealerships do well despite their inefficient spots because they run so much frequency. The problems arise when the economy turns south and free popcorn and balloons for the kids no longer motivate potential buyers. When the fish don't bite, who do they blame? The lake they're fishing on — our stations. They threaten us. They intimidate us. They insult us. They buy around us.

To get back to their good graces, we give them:

Free remotes for their Big Pizza-Giveaway, Sizzlin'-Summer Extravaganza Sales Event. Just Look For The Giant Pink Gorilla On The Roof! But they're disappointed in the lack of qualified traffic we generate. "Uggghhh!" the dealer moans. "Are these people really representative of your station's audience?" he asks as the usual prize pigs waddle off his lot with three large pizzas each, which they throw into the back seat of their dilapidated car, literally held together with bumper stickers from your station. "Well, no," you say. "This was a stupid promotion with



nothing but a few pizzas as an incentive. You get what you pay for, and I'm sick of taking the heat and being punished because you advertise lame events that only our 12 most wretched listeners would ever want to attend." That's what you say... to yourself.

It's time for us to start driving the bus, and develop creative that will drive traffic. Imagine how much more effective and efficient the dealer's commercial could be. Here's how you can become a hero, and stop taking the heat for bad promotions.

- **Use unscripted reality spots.** People believe other "real" people more than they believe disc jockeys or the dealer himself. Use some of the dealership's best customers to tell people what they like about your client, but *without reading a script*. Scripts make real people sound fake. Let these testimonial evangelists identify and solve your listeners' transportation problems in the listeners' language, rather than the dealer's disingenuous, cliché language.
- **When advertising SUVs, emphasize *cost per mile over miles per gallon*.** For people with big families, it may still make economic sense to drive a large vehicle. Today's SUVs are built better, may be less expensive, and require fewer repairs than before. They're also safer than previous models.
- **Point out that advertising should be like your front door — inviting, not insulting or circus-like.** We're selling high-dollar vehicles here, not tickets to the fun-way at a carnival. Remind your dealer that once a potential buyer comes to the dealership, *nobody* talks to him the way they do in their commercials. Instead of barking



meaningless cliches and empty promises at that customer, the salesman on the lot points out features and benefits of particular models. In other words, the car dealer identifies and solves consumer problems. Why not do the same in the commercials? Consider some of the following:

1. "The high price of gasoline has everybody's attention right now, especially if you commute. The vehicle you're driving now may not get good mileage, but nine of our new models at \_\_\_\_\_ Ford get over 30 miles to the gallon! Everybody says that gasoline prices will continue to go up, not down. Think of how much money \_\_\_\_\_ Ford can put back in your pocket by getting you into a more fuel-efficient vehicle right now."
2. "If your present vehicle is over three years old, it may not have side airbags. But \_\_\_\_\_ of our new models have side airbags as standard equipment. That means that you and your family are much safer in a new car from \_\_\_\_\_. Test-drive one right now at \_\_\_\_\_ and get yourself and your family into a safer vehicle as soon as you can. For example, our new \_\_\_\_\_ model has side airbags, very responsive handling, and anti-lock brakes as standard equipment. Safety features like that really do make a big difference when you are confronted with a potentially dangerous situation."
3. "If you haven't test driven the new \_\_\_\_\_ at \_\_\_\_\_ Chevrolet, you won't believe what you're missing. The car has the look and feel of a real sports car because that's what it is. The \_\_\_\_\_ is designed for up to five passengers, but you will not believe the acceleration, handling, and braking. The dashboard is sporty and functional, bathed in amber light. The seats, steering wheel, and shifter are designed like those in an actual sports car. And the \_\_\_\_\_ handles so much better on slick roads and around curves than the family car you're driving now. With all-wheel drive and standard side airbags, the \_\_\_\_\_ is probably much safer than your current car — and much more fun to drive."
4. "You don't have to compromise size to get a more fuel-efficient vehicle. All of the talk now is about more fuel-efficient cars. And at \_\_\_\_\_ Chrysler, we have them. Including the new Chrysler \_\_\_\_\_, a full-sized passenger and cargo vehicle that gets 32 miles to the gallon. You'll love driving the Chrysler \_\_\_\_\_. It's a passenger van that responds more like a sports vehicle. It has plenty of room for up to \_\_\_\_\_ passengers and still plenty of cargo room for groceries, boxes, equipment, and even the family dog."

You get the idea. Educated customers buy more than uneducated customers. So let's educate them about the benefits and results they'll get with specific vehicles from your dealer. In the short term, commercials like these will break through the clutter and reach listeners who are shopping for a new vehicle right now. In the long run, your client will stand out from his circus clown competitors.

- **Manage your dealer's expectations about results on your station.** The typical dealer's NET profit per vehicle is somewhere between \$800 and \$2,000 per unit. So how many cars, trucks, and vans do you really have to sell in a week in order to justify your measly \$3,500 weekly schedule?

Will we change the way car dealers advertise overnight? Probably not. But right now would be a very good time to start the process. By casting better bait, your auto dealers will catch more fish on your lake. Your good advice might cause a client to fire their miserable agency and come back to you as a loyal local-direct account. Wouldn't that be nice? Well, it sure would be better than a slap across the belly from a giant pink gorilla. 🐼

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## Connect Your Creative To The Internet

### Why Integrating Websites Into Commercials Is Crucial

As Roy Williams has often pointed out, if we can first get listeners to go to our client's business in their minds, getting them there in person is a much less daunting task. People are more likely to avail themselves of an advertiser's product or service if they can preview it before actually crossing the threshold into the store, showroom, or office.

In the 20th century, creative services dealt with this by producing radio commercials that evoked visual imagery and emotional tones. Using nothing more than words, sound effects, and music, we created a stage upon which theater of the mind was acted out in 60-second increments.

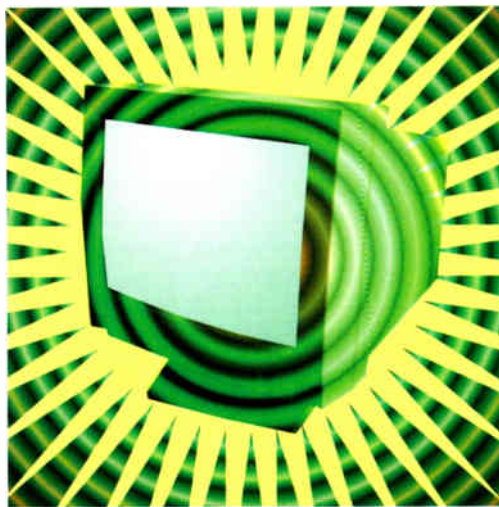
Now, in the 21st century, a new tool has emerged to take that visualization to another level. From a creatively induced internalized visualization process, we can now guide listeners to an easy-to-reach external resource that provides a real-world peek into our advertisers' domains. In short, we make cerebral paintings with words, then guide them to the photographs on the Internet.

Today, when I meet with account executives to discuss the creative needs of their clients, one of the first questions I ask is about their Internet presence. If I meet with the client directly, I make sure to take a virtual tour of their business before the appointment.

In the spots I now write, the client's website isn't merely relegated to an afterthought or small bit of mandated information, like the telephone number or address. There has been a huge paradigm shift in the past decade. Ten years ago, Internet access was as uncommon as color television ownership was in the early 1950s. Today, everyone from my 9-year-old son to my 83-year-old mother seems to be Internet savvy. Consumers have come a long, long way from "Let your fingers do the walking."

Every indicator points to a greater and greater reliance on the World Wide Web as a gateway to businesses and buying decisions. Here are the steps I take with every client for whom I get a copy request:

1. Before I write one word, I go online and take a tour. Since I cannot visit every advertiser's place of business, this allows me to at least viscerally live the product.
2. I look for key elements — photos of the store, personnel,



and merchandise. An "about us" paragraph or two. A stylized map that shows the business's exact location in relation to the rest of the community. Directions from various locales. Phone, fax, and e-mail contacts.

3. Our advertisers enjoy a marketing partnership with our stations, so if any of these key features are missing, I relay the information to the account executive with a suggestion that they be added. I have never yet found a client resistant to this type of help.

4. As I write the spot, I often cut and paste certain phrases directly from

the website. This does two things: It creates a halo effect, which forms a synergy between the spot and the website presence, and establishes a comfort zone around the client, with language they have pre-approved.

5. I tell the client's story, but in the end — unless specifically directed to draw attention to an event, like a grand opening or clearance sale — I make sure the call to action relates to going online. That's because my clients universally agree that the preponderance of customers who walk through their doors have already visited online (assuming there's a website).

6. I never use the "www" or "dub dub dub" preface. It's time-consuming and unnecessary.

If the advertiser's URL address is difficult to understand — bearing in mind most businesses don't create them with radio in mind — I will spell it out carefully in the spot. If it is too difficult to understand, I recommend that the client keep his existing URL address, but buy a parallel domain name that links to it, and is easier to comprehend audibly. It's a relatively small annual expense that is worth its weight in gold.

It's important to encourage listeners to do what their own 21st-century buying habits have already ingrained in their minds: Go to the website. Then make sure the website is articulated in such a way that there can be no mistakes.

If you do, your chances for growing the advertiser's business aren't just enhanced, they're virtually assured. ☑

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World Radio History



# Seven Sins Of PowerPoint Presentations

Today you may be at the NAB Radio Show, comfortably listening to speakers share their wisdom with the support of an overhead PowerPoint slideshow. Tomorrow, you may be back in the office, whipping up your own PowerPoint to be pitched to dozens of business owners. Did we miss a memo? How has PowerPoint become so prevalent in our professional lives?

In today's "Impress me, don't sell me" business climate, PowerPoint presentations are a visual representation that makes the process of marketing radio more tangible. The question is: What are the PowerPoints your staff presents saying about you and your organization?

Imagine yourself in the seat of an advertising decision-maker. A sales rep comes into your business, goes through a needs analysis, and returns a week later with an anticipated sales/solution presentation. But when you're handed the presentation, it looks like a sixth-grader put it together. The result is an advertiser who's thinking, "They want me to trust them with all this money to market my business, and this is how they market their business? No thanks." Amateurish presentations won't cost you every deal, but they are costing you more large-dollar deals and long-term contracts than you realize.

What to do?

Start here. Tear out this page, make copies, and put them on every seat in your sales office. Make sure your sellers avoid these Seven Sins of PowerPoint Presentations. Avoid these seven sins, and you can rest assured that advertisers will gain a much more favorable impression of your sales team.

## SIN #1: CENTER SPACING

While using center spacing for the headline and subheadline is OK, it should never be used on body copy because it can be too difficult to read. Center spacing creates an unattractive presentation that does not invite the viewer in to read it. Keep the body of your work flush left to ensure ease of reading, and to create consistency throughout your presentation.

## SIN #2: COLORED TEXT

You have enough color in your station logos for any presentation to pop. Not only does colored text look unprofessional, it is more difficult to read.

## SIN #3: TOO MANY FONTS

Using too many fonts will make your presentation unattractive and uninviting to the viewer. Pick one easy-to-read font,



and use it consistently throughout your presentation. I am a fan of Arial for presentations. It's simple, effective, and works well in all sales situations.

## SIN #4: TOO MUCH TEXT

Don't cram your pages full of text. Use bullet points and short sentences. Your slides should only help you get your message across; they shouldn't tell the whole story. Complicated, crowded, hard-to-read pages compete with the presenter for your

prospect's attention. If just the main points are covered in your presentation, the decision-maker will be more apt to realize their importance. Don't overwhelm them with fluff. Keep it simple, and they'll grasp your most important selling points.

## SIN #5: NOT STAYING CLIENT/PROSPECT FOCUSED


Remember that it's about them, not us. Make sure your presentation includes WIIFM — What's In It For Me. Provide the important facts that all clients/prospects desperately want to know. Before you finish composing your presentation, take a couple of mental steps back and think about who you will be meeting with and what they might be expecting from you. Use this time to ensure your presentation is sharply focused on the needs and expectations of the advertiser. Also use this time to make sure your presentation is laid out in a logical structure. Meandering from point to point is frustrating to a decision-maker.

## SIN #6: WORD ART

There's no room for negotiation on this one. PowerPoint's Word Art doesn't have a place in a professional sales presentation (although it looks great on a kid's birthday invitation).

## SIN #7: CHEESY CLIP ART

There is a difference between clip art, illustrations, and photos. Feel free to use one photo or illustration per page of your presentation (along with your logos and your client's logo). But avoid the cheesy clip art that comes with PowerPoint — it doesn't represent your professional sales image.

Avoid these Seven Sins of PowerPoint Presentations and I assure you that advertisers will view you as more professional, which will result in larger deals and more long-term contracts. 

Gregg Murray is a CRMC Diamond, PowerPoint-certified specialist and RAB/NAB speaker. He can be reached at [gmurray@salesimaging.com](mailto:gmurray@salesimaging.com) or 304.43.RADIO (304-437-2346).



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Dallas (4-3) Toner	Detroit (3-3) Toner	Houston (0-6) Toner
Fan Pick: 97% Dallas	Fan Pick: 62% Detroit	Fan Pick: 59% Cleveland
Green Bay (1-6) Toner	Jacksonville (4-2) Toner	Miami (2-4) Toner
Indianapolis (5-2) Toner	St. Louis (3-4) Toner	New Orleans (2-5) Toner
Fan Pick: 93% Cincinnati	Fan Pick: 72% Jacksonville	Fan Pick: 50% New Orleans
Minnesota (2-4) Toner	Oakland (2-4) Toner	Washington (4-2) Toner
Pittsburgh (4-2) Toner	Tennessee (2-5) Toner	NY Giants (4-2) Toner
Fan Pick:	Fan Pick:	Fan Pick:

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## Waterman Vs. Parker

### A Streetfighter's Advice For Sales Managers

It sounds like a court case, but it's about sales management and common sense. Recently, I was fortunate to spend time on a flight to California with sales rep Denise Bianco, 2002 Luce Performance Group Rising Star of the Year and finalist for Radio Ink's Radio Wayne Streetfighter of the Year. Three hours of uninterrupted discussion revealed her exceptional insight about great sales managers vs. mediocre ones. Her sales-rep perspective might help you evaluate yourself as a sales manager.

#### DENISE'S THINGS TO CONSIDER:

- **Favoritism:** Some years ago, a new sales manager gave writing pens as a way of introducing himself. It backfired. The SM gave Waterman pens to the two top-billing reps, and the "other" sales reps received less-expensive Parker pens. Denise never forgot feeling like a rookie, despite working there for four years, because the newly hired rep also got a Parker. Differentiating your sales reps that way sends them home feeling under-appreciated. Be careful how you use recognition.
- **Availability:** Denise got a new sales manager a few months ago, and his first action was to distribute his cell phone number, sending the message that reps could call him anytime. That's why sales managers are there, even if it's just to answer a quick question on inventory, or listen to a rep talk about a great closing call.
- **Preparation:** There's something to be said for having a prepared sales meeting with an agenda. Her new sales manager also changed production forms; spec spots come back better than ever, giving reps a better chance of selling the prospect.
- **Attitude:** According to Denise's new SM, there are never problems, only opportunities. Also, Denise says, the new SM builds up staff members, instead of tearing them down.
- **Recognition:** One of Denise's peers broke a personal sales record, and the new SM recognized this with a jewelry-store gift certificate. A previous SM gave no recognition when Denise was having the best year of her five-year career in sales. Recognize top performers constantly.
- **Sales Rep Opinions:** A sales manager's follow-through on what reps say is a big deal. Listen to your sales reps — they will tell you what motivates them.
- **Improvement:** From his own money, the new SM bought each rep a book called *How To Become A Rainmaker*, signaling that he cared about making his salespeople better.
- **Sales Contests:** Denise says her new SM's monthly sales contests keep her motivated. She also says a sales contest that includes new business from an agency levels the playing field. In one instance, calling on the direct account and the agency — as instructed — meant taking a long time to get



the account on the air. Though most sales contests are aggressive with new direct business, her new manager included new business from agencies, something not usually recognized in contests.

- **Written Sales Presentations:** The new SM looks at every written sales presentation, but only to help the reps improve presentations and sell more. Denise wants to put in an extra five minutes on the presentation when she knows her manager cares about it. In the past, she seldom received feedback.
- **Riding With Reps:** "I want him to ride with me." This five-year sales rep wants her sales manager to ride with her, even though previous sales managers surprised reps and acted as "sheriff." Give advance notice. If your reps aren't prepared, help them plan their days — you're the coach. Post a monthly calendar with reps' names on ride-along days. The reps will have a full day for you, and they will learn good planning.

#### THINGS TO AVOID:

Denise thinks that a sales manager should avoid:

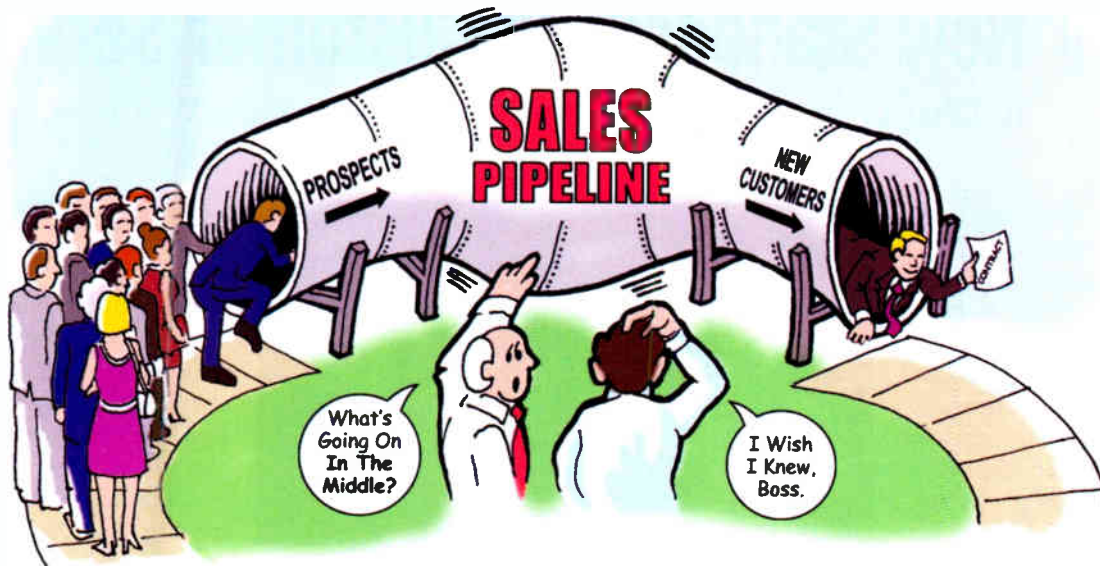
- **Lateness:** Never be late for your own meeting, especially a sales meeting.
- **Lack of preparation:** This is perturbing for subordinates.
- **Lack of ideas:** Sales managers were hired to solve problems and improve sales.
- **Not driving:** Sales managers should always drive to appointments. One of "Luce's Laws": You (the sales manager) should pay for lunch when you take a rep in the field with a client.
- **Overtime meetings:** Respect your reps' time. Tell them the expected length of a meeting, and stick to it.

Sit down with a rep and really pay attention. As Denise says, "If you really like us and care about us, we will do anything to make the team sales goals." By the way, Denise's new sales manager at KOLA is Doug Fleniken. ☎

Sean Luce, head national instructor for the Luce Performance Group, can be reached at 832-567-6340 or at [Sean@luceperformancegroup.com](mailto:Sean@luceperformancegroup.com).



# Why Aren't More Sales Coming Out Of YOUR Pipeline?



It's bad enough when leads don't turn into sales. Even more frustrating is not knowing why. *Radio Ink's* Accountability Manager™ helps radio sales managers **INCREASE MARKET SHARE** by allowing them to see objectively into their salespeople's pipelines, revealing why leads are not turning into sales.

With the knowledge *Radio Ink's* Accountability Manager brings, sales managers are able to:

- Get involved with prospects before it's too late
- Identify which salespeople need help, when they need it, and how to help them
- Reduce their salespeople's non-selling time
- Help their salespeople close more sales
- Shorten sales cycles and increase closing ratios
- Analyze sales activities objectively
- Identify missing steps to close individual sales
- Evaluate salespeople without bias

**Are you losing 30% of your business in the pipeline? Ask about our increased business guarantee.**

**ATTENTION RADIO GROUPS:** *Radio Ink* Accountability Manager is designed so you can see sales by group, by region, by market, by station, and by individual sellers. You'll see exactly where you're succeeding or failing, and why.

**Not contact management ... not CRM ... not sales training ... not account planning.**

The ONLY system that changes behavior and results in increased sales.

**For information, or a free demonstration, contact 831-372-8683**

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World Radio History



## Your New Standards In Customer Service

In Client Satisfaction, Actions Speak Louder Than Words

Between 2001 and 2004, Yellow Transportation Inc.'s operating income quadrupled. Yet in 1996, *Fortune* magazine had placed the shipping company among the least admired companies in its industry category. That poor performance standard inspired Yellow to implement a strategy and business model that focuses on customer service and satisfaction. For the past two years, *Fortune* has rated Yellow as the "Most Admired Company" in its industry category. Yellow attributes that phenomenal turnaround solely to the company's focus on customer service and satisfaction.



Empathy is an integral part of delivering the finest service. Do you see what your clients see? A lack of empathy puts you into the realm of just guessing what will satisfy your clients. Is that really good enough? Will guessing give you an accurate assessment of what the client really wants and expects?

I believe that service is a dying art, if it's not already dead. Research from the 2005 National Customer Rage Study, conducted by the Customer Care Alliance in Virginia, indicates that 43 percent of customers have experienced a serious problem with a product or service in the past 12 months. Nearly 75 percent of complaints end in "customer rage," where a customer is defined as being extremely upset. Only 16 percent of complaints are handled to the customers' satisfaction.

Whether you're in the transportation business or selling radio advertising, it's important to recognize that the level of satisfaction resides in the eye of the beholder. What you may expect to satisfy your clients may turn out to be nothing more than inaccurate guesswork. Without empathy, you may only think you're delivering premium service. If that service does not hold value to your client, you won't win any service awards — or additional business.

The key to customer service and satisfaction lies in defining service from your client's perspective and consistently meeting and exceeding the client's expectations. Rather than using a single dimension, people judge service on multiple factors: reliability, responsiveness, assurance, professionalism, commitment, and empathy. Excellence in service means delivering the expected outcome PLUS the components that achieve it. It does no good to achieve the outcome if the above components are missing.

Ritz-Carlton is exemplary at customer service, following daily

a commitment to consummate service. Ritz-Carlton's entire organization focuses exclusively on the customer. The next time you stay at a Ritz-Carlton property, ask to see an employee's service creed, a small laminated card carried by each Ritz-Carlton employee. The card lists such service values as "Escort guests, rather than just giving directions." Each employee is also required to identify and record individual guest preferences. Remarkably, every Ritz-

Carlton employee has the authority to spend up to \$2,000 to resolve a guest's issue. That's Ritz-Carlton's level of commitment to customer service and satisfaction, and it's all about repeat business.

Great service expectations aren't just for luxury hotels or trucking companies. In the radio business, because we're selling an intangible, service is actually our product.

Those best at customer service live by their commitment to:

- **Keeping promises;**
- **Empowering every employee to act on the customer's behalf;**
- **Establishing employee rewards based on commitment to customer service;**
- **Listening and responding;**
- **Letting the customer help;**
- **Recognizing that complaints are a good thing (otherwise, a problem can't be fixed);**
- **Taking responsibility;**
- **Acting quickly.**

All salespeople and companies claim to care about their customers, but actions speak louder than words, and great customer service requires more than lip service. Unless you have the commitment to go the extra mile in delivering nothing less than the finest service to your clients, you'll come in second best. If you take the stance that one of your competitors is always willing to exceed your commitment to service, you'll stay on your toes, and always strive for service excellence.

Challenge yourself! Be your own worst critic, and continually ask how you can improve your commitment to providing the very finest service to your clients. 📧

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# Blast From The Past



**FORSAKING EVERYTHING THEY LEARNED IN "RADIO ENGINEERING 101" ABOUT ELECTRICITY AND WATER —**

NBC broadcasts from the scene of an Evansville, IN, flood in 1937.

*Photo courtesy of the Library of American Broadcasting*

**SEARCH YOUR ARCHIVES.** Pull the boxes from your storage closet. *Radio Ink* magazine is searching for old (or should we say mature?) photographs of people, stations, or promotions to use on our Blast page. All photos will be returned, but please be sure to LABEL them with identifying captions, including a return address and contact name. Mail to: Wendy Bernstein, Asst. Editor, *Radio Ink*, 224 Datura St., Suite 1015, West Palm Beach, FL 33401, or e-mail to [wendy@radiolink.com](mailto:wendy@radiolink.com).

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