

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINESM

RADIO **INK**

SPECIAL
DIGITAL
ISSUE

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WWW

**Stealing Secrets From
Radio's Digital Experts**

How To Create Mobile Revenue

Your \$42 Billion Opportunity

Digital Award Finalists

**NEW
Manager's Toolbox**

The Pandora **Phenomenon**

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The (In)Visible Man

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the multiple ways in to reach
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They had no idea.

At the end of the meeting
the head honcho came over,
shook my hand, and welcomed me back.

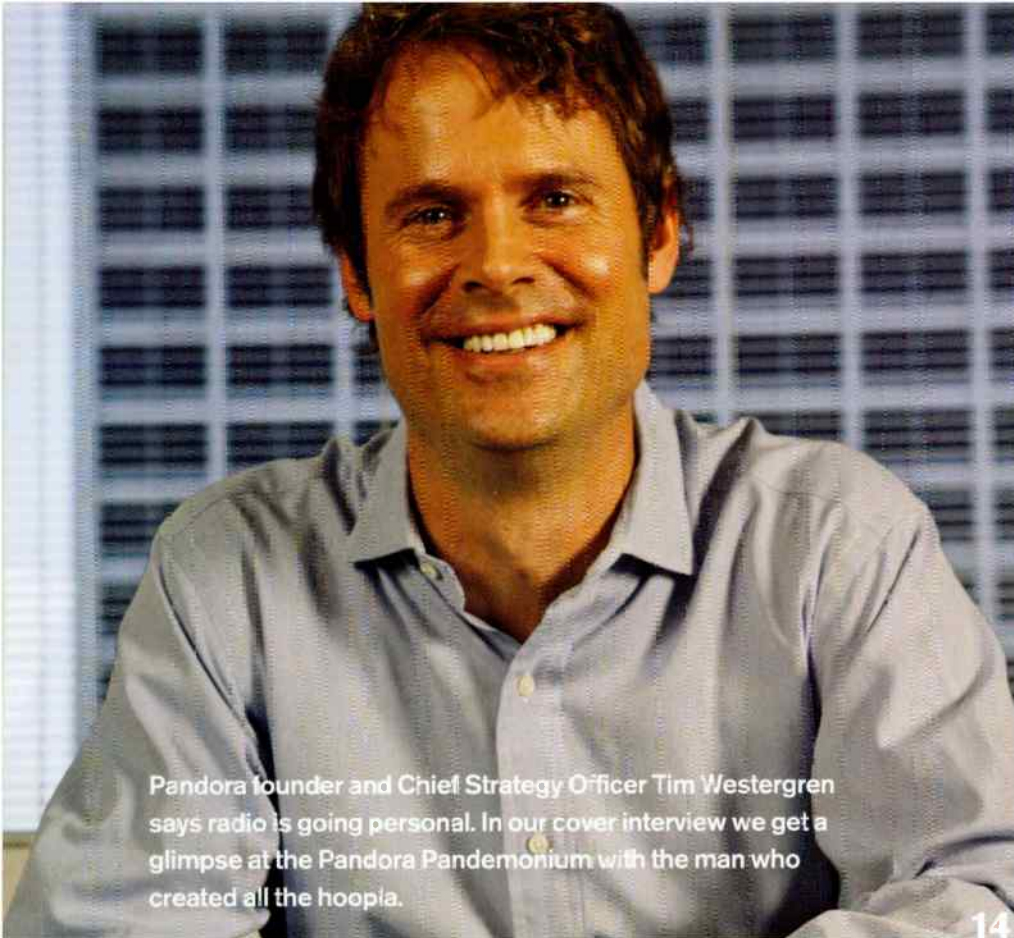
I hadn't gone anywhere.



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r i c h e r m e d i a



Pandora founder and Chief Strategy Officer Tim Westergren says radio is going personal. In our cover interview we get a glimpse at the Pandora Pandemonium with the man who created all the hoopla.

Cover and interview photography by Pandora



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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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IN THE ISSUE

- 06 PUBLISHER'S LETTER**
Time to reeducate. You are not immune.
- 08 ON AIR**
NAB 2011 is in the books and we recorded all the action in pictures.
- 10 WIZARD OF ADS**
By Roy Williams
Trust me. If I could find a better way to grow my clients' business, I would.
- 11 MANAGER'S TOOLBOX**
Quick tips, book reviews, blogs and links to articles. All designed to help make your job as a manager easier and more lucrative.
- 12 DIALOGUE**
By VP/GM Deborah Parenti
Incorporate digital marketing, branding, publicity and interactive promotions into your digital products.
- 13 SOCIAL MEDIA**
By Stephanie Winans
Launch and maintain a successful radio station Facebook page. How one station ramped up to 22,000 likes.
- 14 COVER STORY**
By Editor-in-Chief Ed Ryan
Pandora founder and Chief Strategy Officer Tim Westergren

- 18 DIGITAL AWARDS**
The 2011 Radio Ink Digital Award Finalists.
- 20 STATION PROFILE**
WTQP is a digital revenue generating machine. Does your station have a digital news director yet?
- 21 MOBILE REVENUE**
By Sandy Martin
Is your station generating new cash using texting? Learn the tricks to texting.
- 22 SPECIAL DIGITAL REPORT**
By Editor-in-Chief Ed Ryan
Stealing successful ideas from the west. We've lined up some of the best digital radio minds and drilled them about their biggest successes. These are great minds with great ideas. A once-in-a-lifetime opportunity to pick their overflowing brain cells.
- 28 ONLINE STRATEGY**
By Rob Green
The revenue is not going to fall out of the trees. Why you SHOULD invest in your digital properties.
- 29 ONLINE OPPORTUNITY**
By Michael Dougerty
Is your station generating new cash using texting? Learn the tricks to texting.
- 30 BLAST FROM THE PAST**

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CONGRATULATIONS ON YOUR NOMINATION

Radio Ink Digital Media Luminary Award



Daniel Anstandig

Partner - Listener Driven Radio and President - McVay NEW Media

**From Your Friends
and Colleagues**



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FROM OUR CHAIRMAN

Radio Is Not Immune

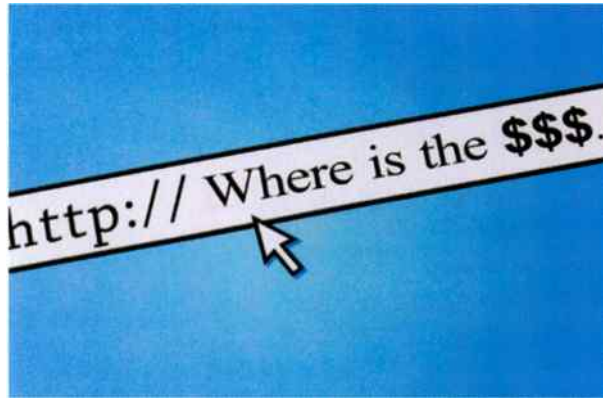
When the world surrounds you with clues and opportunity is shouting at every corner, why would you ignore it? But that seems to be what's happening today. Read any issue of *Ad Age* or *AdWeek*, and you'll see that advertisers are focusing tightly on digital media and social networking. But the majority of radio companies are not yet deeply integrating digital offerings for advertisers.

My buddy Ray Barhami, who used to run sales for my Internet radio startup, RadioCentral, 10 years ago, is now a VP at Fox Sports. His advertisers are demanding digital alternatives to coincide with their cable buys, and he tells me they require deep digital data, showing every possible measurable metric, every day. They demand buys that cross all platforms, from Fox Sports on cable to Fox Sports on YouTube, Facebook, Twitter, mobile, you name it. And they demand customized solutions so their spots fit into the streamed feeds of every game they air.

Ray recently told me that Fox could not survive and would be without most of its revenues if it did not have robust digital offerings. As he said, "It's expected, and it's become a standard."

Though my mantra continues to be my love for radio, and though I believe radio continues to capture and engage the majority of Americans weekly, I also believe that most of radio is coming too slow to the digital game. On the national level it's expected, and it's filtering down to the local, mom-and-pop level as well.

At the opening of Convergence (set for May 18-19 at the Microsoft Silicon Valley Campus in Mountain View, CA), we will review what's happening with digital media on the local level. Local radio, TV, and print outlets that are not offering robust digital solutions are losing money to those that are, and most don't even realize it because they can't see it in their standard competitive measurement tools.



Our competitors are no longer just other local media. They are Google, Foursquare, Groupon, and Facebook, which now make up 48 percent of local spending (according to *Forbes*).

Radio is not immune to the need to make digital a standard part of advertiser offerings. Unfortunately, too many radio managers still consider banner ads on their websites a digital offering, while advertisers consider banners ineffective and passé. Few radio managers understand the depth of what is required to compete today.

Radio must provide deeply integrated and measurable data-driven offerings that are synchronized with our radio stations. Those of you running radio stations today must reeducate yourselves and become deeply immersed in digital media, or you'll awaken one day to no business and irrelevance. Radio plus digital is a powerful combination if done well, but no media will stand strong without digital integration. **BRK**

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B. ERIC RHODS, CEO/PUBLISHER

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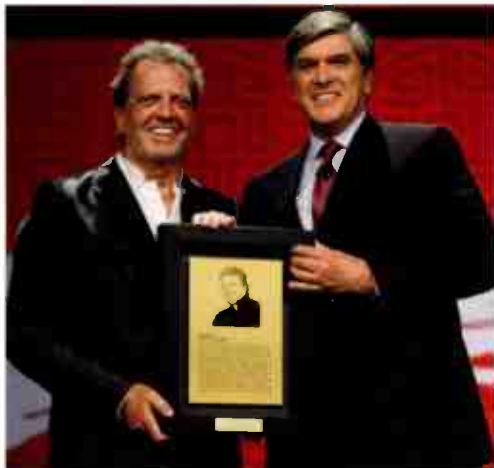
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I'll smile if you smile. FCC Chairman Julius Genachowski (left) and NAB CEO Gordon Smith are at odds over TV spectrum. Later in the day they got in the MMA ring to work out their differences.



"I thought the economy was rebounding. 23 years of service. No Rolex. No Mercedes. No golden cufflinks."
Former NAB CEO Eddie Fritts (middle) flanked by NAB Joint Board Chair Steven Newberry (left) and NAB President/CEO Gordon Smith (right).



Former WSIX Nashville morning man Gerry House enters the NAB Broadcasters Hall of Fame. The voters were certainly "all doped up" when they voted this year, according to House.



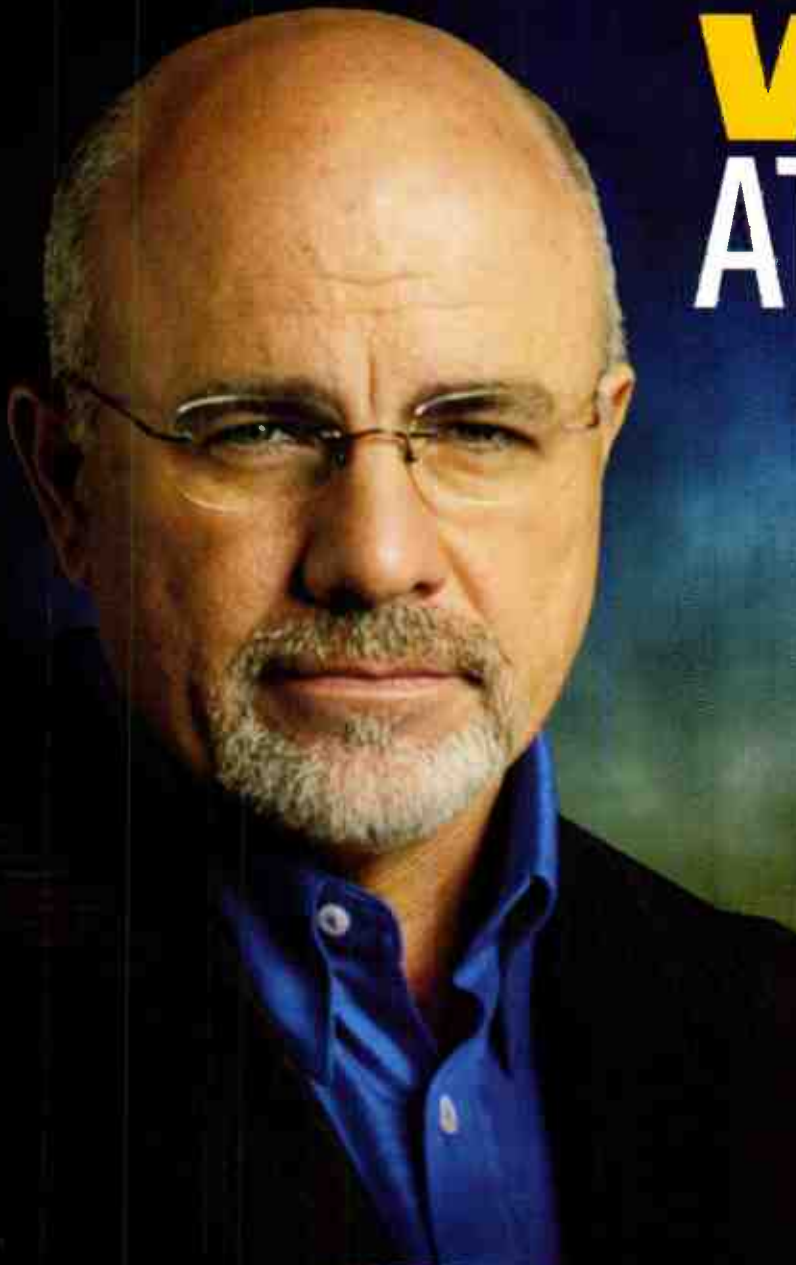
The 2011 Crystal Radio Award winners. Community service is no joking matter. These guys are killing it back home. Nice Job. Dude, where's your jacket? You think this is a car remote?



"Dan Mason is gunning for my job Smitty, I just know it. CBS Radio is the envy of the world and I'm stuck with Charlie Sheen."
Gordon Smith, President and CEO, National Association of Broadcasters;
Leslie Moonves, President and CEO, CBS



Choke Hold. "I'm telling you Gordon you must get TV stations to *volunteer* to give up spectrum. They must *volunteer*. Get the picture?"
FCC Commissioner Meredith Attwell Baker.



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*Growth shown month over month Jan-Feb 2011, M25-44; **Growth shown from Sept-Feb 2011, M25-44; †Growth shown month over month Jan-Feb 2011, M25-54; †† Time spent listening February 2011, Adults 25-44



An Open Letter To Advertisers

You open your mailbox and grab a handful of paper. How long does it take you to sort that mail? Do you open each envelope and consider its message, or do some of them get tossed into the trash can unopened?

More than \$71 billion was spent on direct mail marketing last year, according to the U.S. Postal Service. And each of these dollars was spent in the hope that:

1. Your attention would be gained by the advertiser's message, and
2. You would spend time — at least a moment — considering it.

Less than one quarter of the amount spent on direct mail — \$17.3 billion, to be exact — was spent on radio advertising in 2010, according to the RAB. And each of these dollars was spent in the hope that:

1. Your attention would be gained by the advertiser's message, and
2. You would spend time — at least a moment — considering it.

More than \$131 billion was spent on television advertising in 2010 — not quite twice the amount spent on direct mail, but nearly eight times as much as was spent on radio. And each of these dollars was spent in the hope that:

1. Your attention would be gained by the advertiser's message, and
2. You would spend time — at least a moment — considering it.

Business owners are excited about Facebook and Twitter because these social media outlets offer them potential access to — wait for it — your time and attention.

Are you beginning to see a pattern here?

Time and attention are currency.

Shoppers today are confronted with an unprecedented number of possibilities. Welcome to the 21st century, where shoppers carry the world in their pockets, giving them instant access to everything they want to know. Now, what were you saying?

A 1978 consumer behavior study by Yankelovich indicated that the average American of that

time was confronted by more than 2,000 selling messages per day. These "selling messages" included the signage in front of strip centers, posters in windows, point-of-purchase displays in convenience stores, product packaging on shelves, stickers on gas pumps, and all the major media, of course. Yankelovich revisited that

study in 2008. Today's shopper is confronted by more than 5,000 selling messages per day.

Shoppers don't buy things until they know about them, and they have far too little time to consider all their options. This is why the value of time and attention has risen to unprecedented heights.

And it's also why **clarity is the new creativity.**

If today's advertisers want to ring the bell, win the prize, and cash the check, they must:

1. Gain attention
2. Speak with impact, and
3. Prove what they say
4. In the fewest possible words.

A few final thoughts:

1. Radio has weathered the techno-storm better than any other media.
2. Following a brief flirtation with the iPod, Americans returned en masse to broadcast radio for exposure to new music and breaking news.
3. You can close your eyes, but you cannot close your ears.
4. How many hours a week do you spend driving?
5. World-class radio ads are cheap to produce.
6. It costs big bucks to look good on TV.
7. A modest budget for a national advertiser to produce a 30-second TV ad is \$350,000. Your TV ads, by comparison, will always look "homemade."
8. But national advertisers have no advantage over local advertisers on radio.
9. Advertising agencies can't pay the bills by producing radio ads. Their profitability — indeed their very existence — depends on their ability to steer advertisers into high-production-cost ventures: television and direct mail.
10. The smart place for local advertising is usually on the radio.

I've spent 30 years and hundreds of millions of dollars to learn what does and doesn't work. My income is based not on the number of hours I work, but on the difference I make in my clients' businesses in 38 states. If business increases by 31 percent over last year, I get a 31 percent raise to my monthly salary the following year from that business. But if the business declines for any reason whatsoever, my pay is cut the following year by the percentage business declined.

I never listen to the radio. Never. It annoys me. I find I can't focus my thoughts while it's playing.

Trust me, if I could find a better way to grow my clients' businesses, I'd jump on it. **DMK**



Roy H. Williams is president of Wizard of Ads Inc.
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BOOKS MANAGERS SHOULD BE READING



POKE THE BOX

By Seth Godin

Poke the Box is the kick in the behind you need to shake up your job, maybe even your life. You don't need more time. You don't need to wait for a boss's OK or to be told to push the

button. You just need to poke. *Poke the Box* is a road map by best-selling author Seth Godin that just might make you uncomfortable. It's a call to action about the initiative you're taking — in your job or in your life.

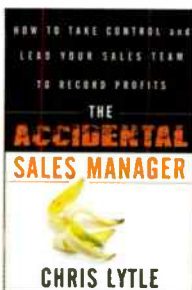
THE THANK YOU ECONOMY

By Gary Vaynerchuk

Entrepreneur Gary Vaynerchuk reveals how companies big and small can incorporate personal, one-on-one attention to their entire customer base, no matter how large, using the same social media platforms that carry consumer word of mouth.



THE ACCIDENTAL SALES MANAGER



By Chris Lytle

Lytle is a longtime radio-industry favorite, and his followup to *The Accidental Salesperson* knocks it out of the park. Chapters and chapters on how to become a better sales manager: "14 Lessons You Won't Have to

Learn the Hard Way," "Running Great Sales Meetings Every Time," "What's Changed About Selling." Lytle gives you the answers to problems and challenges he's faced and conquered. It's real-life experiences that make great books, and this book is filled with them.

BLOGS MANAGERS SHOULD BE LOOKING AT EVERY DAY

DAN SULLIVAN

blog.strategiccoach.com

Sullivan is the world's foremost expert on entrepreneurship in action. He also has a Facebook fan page you should like and a Twitter feed you should follow.

LIZ STRAUSS

successful-blog.com

Strauss is one of the most successful non-famous bloggers on the net. She defines irresistible businesses as those with great

relationships that constantly remove what customers don't want, enhance what customers love, and add something unexpected customers would die for.

TIM FERRIS

www.fourhourworkweek.com/blog

If you aren't following Ferris, you may now consider yourself enlightened. This guy is the envy of the world right now. Young. Brilliant. Rich. And building a brand off his name.

FIVE TIPS FOR CREATING A SUCCESSFUL RADIO STATION TWITTER PAGE

By Jessica Northey

1. Set a strategy for social media optimization, and be consistent. Nothing looks worse than months without activity!
2. Think of social media as though you were scheduling radio commercials. When is your target audience listening?
3. Educate yourself and understand how your target audience uses social media.
4. Try to make social media useful for your followers by providing information and tips that benefit them!
5. Use social media to have discussions with followers. Ask them for feedback and see what they want.

For more social media tips, visit Jessica at www.fingercandymedia.com.



Five Important Things A Great Manager Must Do To Start The Day

by Paul Anovick

1. Start your day with the right questions.
2. Review critical goals.
3. Develop an action plan for the day.
4. Check your attitude. Attitudes are habits of thought.
5. Remember: There is no point in doing well that which you should not be doing at all.

Read more from Paul at www.coachanovick.com

THREE FINE LINES OF SELLING

Source: Jeffrey Gitomer

- 1) There's a fine line between should I ask for the sale or not ask for the sale? Great salespeople *always* ask for the sale, and never leave without confirming the next step in the sales cycle. If you want it, ask for it.
- 2) There's a fine line between should I leave a message, or not leave a message. Great salespeople *always* leave a message. The reason you don't want to leave a message is that you have nothing of value to say. You just want their money.
- 3) There's a fine line between when to end "rapport-building" and start your "sales pitch." Great salespeople don't start talking "sale" until after they have established "friend." All things being equal, people want to do business with their friends.

Check out Jeffrey Gitomer's Sales Blog at <http://www.salesblog.com> 





Socially Driven Digital

ThinkTank Digital's Tynicka Battle and Amina Elshahawi are creative and energetic entrepreneurs who provide major motion picture studios and recording artists with cutting-edge digital marketing, branding, publicity, and interactive promotions. With more stations testing the digital and social media marketing waters, I thought it might be a good idea to ask them to share some tips on how radio can more effectively take advantage of these platforms.

Tell us about ThinkTank Digital.

When we opened ThinkTank in 2006, our primary service was online publicity for major-label acts. Over the years we've expanded to include social media marketing and Web development for record labels, film studios, and corporate brands.



ThinkTank Digital
co-founder Tynicka
Battle

What's the role of radio's digital platforms in your marketing strategy? What could stations do better?

For some of our indie clients, the radio-digital marketing relationship is similar to the chicken-or-the-egg riddle. We often hear, "We are hiring you to get some buzz going so programmers can take notice." On the other hand, we also hear, "We've got some success at radio at the moment and need to make sure this translates online." There's no set formula, but there's clearly a reciprocal relationship.

For the major recording artists, we often find that the marketing strategies for digital and radio operate almost entirely independently of one another. Digital marketing campaigns entail paid media, social media calls to action, and blogger promotions — all very valuable support for a radio campaign, whether national or regional. It's unfortunate that digital marketing and radio promotions do not work more closely together, considering the impact each has on the other.

The added value stations can extend to artists via their official social media pages can certainly expand their role. Radio personalities are in a unique position to take advantage of so many platforms that seem tailor-made for the industry. It's a digital marketer's dream, to be able to effectively utilize live streaming, live broadcasting, on-demand options, podcasts, playlists, offline-to-online event promotions, digital street teams, personal blogs, chats, Twitter, check-in technology, and text-based promotions for talent with a built-in fan base and a streamlined goal: "Tune in to my show!"

The secret is (lean in so I can whisper) "being everywhere" is not a strategy. If your product or content does not lend itself to quality live broadcasts on Ustream, then for the love of God, don't do that! But radio really does lend itself well to multiple digital platforms, significantly broadening its reach and, in some cases, advertising dollars.

You've worked with Lady Gaga. How was she to work with, and what is the key to her marketing success?

Lady Gaga is tireless. Her energy matches her talent. She is game to do anything, any time, whether or not time allows. Aside from having a knack for creating songs and videos that stay with you, she is kind and astute and really takes connecting with her fans to heart. She is behind the majority of her social media messaging and very much in tune with what her fans think and what they want from her. This is clearly the key to her marketing success — her very intimate connection with her fans.

Who else stands out?

We've had a lot of fun! The campaigns we love talking about are varied: They include *Snakes on a Plane*, Lil Wayne, Michael Jackson's *Thriller: 25th Anniversary Edition*, and the Bombay Company furniture relaunch.

On the music side, we also take great pride in the campaigns we worked before the hit single went to radio. Those include

Alicia Keys, Sean Kingston, and, most recently, Lady Gaga. Then of course there are the social action campaigns that help us cross "Good Samaritan" off our to-do lists, including the 2010 U.S. Census, the *Waiting for Superman* film, and the *Countdown to Zero* film (regarding nuclear disarmament). All successful campaigns for very different reasons, and very different metrics.

What do you see as the next big development in digital marketing?

Mobile location-based technology. The next step in "becoming one" with your fans/consumers, if you can handle it!

What is the most crucial element of a good social marketing campaign?

Content, content, content. Quality content, that is. That will never change as the most crucial element in a good social marketing campaign, no matter the social media platform or tactic du jour. **INK**

**“BEING EVERYWHERE”
IS NOT A STRATEGY.”**



ThinkTank Digital
co-founder Amina
Elshahawi



Launch And Maintain A Successful Facebook Page

We launched a Facebook page for WABB/Mobile in 2008, and we currently have more than 22,000 fans —15,000 more than any radio competitor in our market. Our success is based on a guided team effort that involves constant participation and respect for what our listeners want.



Launch It Right

Whether you're starting from scratch or evaluating your existing Facebook presence, don't overlook the basics.

Your page should be a fan page, not a personal profile. Profiles are made for people, not businesses, so Facebook caps them at 5,000 friends and will sometimes shut down a personal page set up for business use. Listeners are also more likely to "like" a business page than "friend" a personal page, since their own information remains private.

All business pages must be linked to a personal Facebook account, so I suggest linking your station's account to a non-searchable dummy account, not an employee's account. The original account will be forever tied to the page, and you don't want to set your page up for failure in the case of termination or a disgruntled employee.

You should also have an assigned page name, your station's logo as the profile picture, and all info fields completed. Add a linked Facebook graphic to your station website, and you're ready to roll.

Successful Maintenance

Assign one employee as the social media manager. This person, usually the webmaster or promotions

director, should check the Facebook account several times each day, including weekends. He or she will make compelling posts, track progress, and respond to listeners in the "voice" of the station brand. Choose someone who writes well, is witty or fun, and understands how to speak to the demo.

Have your social media manager assign trusted talent and promotions staff as page editors for the station account. This will allow them to make posts to the page while logged in to their personal accounts, but won't give them password access to the main account. If you need to revoke access at any time, you can do so with the click of a button.

This guided team effort ensures that both programming and promotional content are represented and that no listener question goes unnoticed. Facebook is a social network, so be social. Interact with your listeners, answer their questions, laugh at their jokes, ask for their opinions.

As the manager of the WABB Facebook account, I am constantly entertained and enlightened by what our listeners have to say. I share their input with management, and our DJs use their comments to reflect on their own shows' content. If you want to know what your PIs think, take a glance at Facebook for their input on show benchmarks, music, and more.

Getting "Likes"

Take care of the fans you already have, and the growth will come. Use a filter when creating posts by asking yourself if your demo cares about what you have to say. Post organic content; too many apps that do the work for you take the personality out of the posts. And don't sell your Facebook page to clients — your listeners are smart and can tell the difference between a sponsored station promotion and commercial copy.

If you don't see the numbers you're looking for, consider launching a promotion that focuses on Facebook. Get creative. Have a scavenger hunt for tickets and post clues on your page. Announce that the winners of your next promotion will be chosen from your Facebook fan base. Do frequent simple promotions for smaller giveaways on Facebook; you would be surprised how many people would love to win that old (fill in the blank) from your prize closet.

If you give your listeners the content they are looking for, respond to their questions, and make them feel like their opinions matter, you will succeed with social media. **INK**

Stephanie Winans is the Webmaster at WABB and a self-employed online marketing and social media strategist. E-mail: stephaniewinans@gmail.com.



“UNLIKE TRADITIONAL RADIO STATIONS THAT BROADCAST THE SAME CONTENT AT THE SAME TIME TO ALL OF THEIR LISTENERS, WE ENABLE EACH OF OUR LISTENERS TO CREATE UP TO 100 PERSONALIZED STATIONS.”

Pandora Pandemonium

A talk with Pandora founder and chief strategy officer Tim Westergren

{By Editor-In-Chief Ed Ryan}

It's been a very busy 2011 so far for online radio giant Pandora. In February, the company filed for an initial public offering, hoping to raise \$100 million. In March, it announced that it had received a federal subpoena, but wasn't the target of an investigation over concerns, raised by privacy watchers, that apps like Pandora's may disclose critical user information, like location, gender, and age, to third-party advertisers without users' permission. In April, Pandora decided to remove platforms including Google, AdMeld, and Medialets, even though the company says it doesn't believe the providers operated outside the scope of the Pandora privacy policy.

It's not known when Pandora will go public, but it is in a position to be the first to prove that an online streaming entertainment company can produce a sustaining business model. Hyped-up Internet companies have been known to be loved by the masses early on, only to fizzle and die when fickle consumers moved on to the next great gadget. How long did it take MySpace to become old hat?

Can This Thing Make Money?

Pandora's S1 filing for its IPO refers to the company's "relatively new, evolving and unproven business model," and states, "We have incurred significant operating losses in the past and may not be able to generate sufficient revenue to be profitable."

Broadcasters are keeping an eye on the privacy issue too, since most of the biggies have already worked up and delivered apps letting listeners tune in on smart devices, and they'd love to be able to create ad-targeted revenue streams from those apps. And a lot of that technology calls for knowing at least where the end user is, so a location-targeted ad can be delivered.

But the biggest battle coming is in the car. Until recently, traditional radio had a near-monopoly on listening in the automobile. Then satellite got in the game, and now cars are starting to roll off the assembly line equipped with computers able to connect to smartphones through Bluetooth. And consumers love it.

Most Pandora listening today is done on the computer or a smartphone. Once the automobile offers a simple way to listen to Pandora or Slacker or iheartradio, the gloves will be off.

SHAZAM

Shazam is a music-identification service that uses a cell-phone's built-in microphone to gather a brief sample of music as it plays. An "acoustic fingerprint" is created based on the sample and compared against a central database for a match. If a match is found, information such as the artist, song title, and album are relayed back to the user. Relevant links to services such as iTunes, YouTube, or Zune are incorporated into some implementations of Shazam.

A lifelong pianist with blues and jazz roots, Pandora founder Tim Westergren received his BA from Stanford University, where he studied music theory and composition but spent most of his time at the Center for Research in Musical Acoustics — a campus think tank focused on the integration of computers and music.

Getting Personal

Personalization, a sort of build-your-own-radio-station approach to music listening, is all the rage these days. Some have wondered if radio has actually pushed people to that model, since too often we don't tell the listener the title or artist for the songs. (Can you say [Shazam](#)?)

With Pandora, listeners can create up to 100 channels. Pick an artist or genre, and Pandora will build you a station by choosing artists closely aligned with that artist or genre, as its software guesses what you'll like. If you don't like a song, you can give it a thumbs down and skip it, up to a few times per hour.

Pandora's algorithms are based on the work of music analysts who measure up to 480 attributes per song — everything from melody, harmony, and instrumentation to rhythm, vocals, and lyrics.

More than 80 million people have registered with Pandora on their computers, smartphones, and other consumer electronic devices. And Pandora's personalized radio stations make up more than half of all online radio listening.

The Music Genome Project

Tim Westergren created Pandora in January 2000 and now serves as the company's chief strategy officer. "The original idea was called the Music Genome Project," he says, "and it grew out of my experiences as a musician — particularly as a performer thinking about promotion and as a film composer thinking a lot about [musicology](#) and taste.

"I developed the original taxonomy to harness technology and musicology to build a great discovery tool — one that would bring exposure to lesser-known artists. This musical taxonomy evolved over time into a playlist technology that now powers Pandora."

There's no arguing: Pandora is popular. It's so popular Samsung is tricking out its RF4289 refrigerator with WiFi and, you guessed it, Pandora, cranking out your favorite personalized playlist, right there on the fridge door.

Westergren says Pandora has become so popular because it does a handful of things well. "It's easy to use," he says. "It personalizes very accurately. And it's full of ongoing discovery. To me those are the ingredients of success. The Web's ability to enable 'unicasting' has opened up a completely new way of delivering

MUSICOLOGY

Musicology is the academic and scientific study of music. It covers the study of all types of music, from all over the world, from art music to folk songs, from European music to non-Western music. Aside from the study of music per se, musicology also includes the study of various musical forms, the evolution of musical notation, and the study of different musical instruments.



“JUST AS THE WEB HAS GONE SOCIAL, SO RADIO IS GOING PERSONAL.”

radio — and, I would argue, a new era in the history of radio.”

Westergren goes on, “It’s clear from our growth that people have been longing for a more personalized experience, and one that does not require too much effort. Just as the Web has gone social, so radio is going personal. I’m humbled and gratified by our popularity. It brings me great joy to think that so many listeners are enjoying and discovering new music on Pandora.”

Red Flags & Warning Signs

Popularity is one thing, a sustainable business model may be another. The company’s S1 IPO filing is riddled with warning signs and red flags for potential investors, including this one: “Our current business plan depends upon arrangements pursuant to which we obtain licenses from, and pay royalties to, copyright owners of both musical works and sound recordings. The rates we pay for the use of sound recordings for the years 2006 through 2015 were negotiated and settled following an adverse ruling by the U.S. Copyright Royalty Board and there is no guarantee that the rates to which we may be subject thereafter will allow us to reach sustained profitability.”

There was a point, a few years ago, that Pandora nearly walked away from the negotiating table over royalties. And in 2010, nearly 60 percent of all Pandora’s revenue went to pay for the rights to stream music.

Pandora is free, or \$36 per year for higher-quality audio with no ads. But the audio sounds just fine even with the ads, and people are usually doing something else with Pandora playing in the background, so the \$36 upsell is probably not going to mean big bucks for the webcaster.

Westergren acknowledges that the revenue model is the big question mark. “We definitely have a hill to climb because of the royalty burden we bear, but I feel good about the progress we’re making,” he says. “Advertisers are clearly beginning to recognize the scale and effectiveness of Pandora’s platform.” Pandora generated \$78 million in ad sales from January to September of 2010. It still lost money.

The popularity of the 11-year-old Pandora has spawned other, competing services, some with similar models, some slightly different. But whatever model a competitor is pushing, the bottom line is that they are all battling for the ear of the consumer. More from the Pandora S1 filing: “Our competitors include terrestrial radio providers such as CBS and Clear Channel, satellite radio providers such as Sirius XM, online radio providers such as iheartradio, Last.fm and Slacker Personal Radio, subscription



The Samsung RF4289 is a four-door fridge with an 8-inch touch screen. Using a built-in WiFi connection, the RF4289 can pull up Twitter, Google Calendar, Picasa photos, AP News, Weatherbug, and recipes, while the Pandora app provides the tunes for your latest cooking adventure.

online on-demand music providers such as RDIO and Rhapsody and potential U.S. market entrants like Spotify. Terrestrial radio providers offer their content for free, are well established and accessible to listeners and offer content, such as news, comedy, sports, traffic, weather and talk, that we currently do not. In addition, many terrestrial radio stations have begun broadcasting digital signals, which provide high quality audio transmission.”

But, says Westergren, “I think competition is good. It forces you to innovate and work hard. Ultimately, that’s how you create the best service.”

Not A Radio Replacement

Westergren doesn’t see Pandora replacing traditional radio. “There will always be room for different kinds of radio, and there will always be an appetite for the single-playlist broadcast business,” he says. “I expect the two forms will live side-by-side for many years. After all, every car you buy has an AM/FM radio in it already. The industry has made many, many smart moves over the decades.”

With that in mind, we asked Westergren to tell us what he would say to radio’s most powerful people if he had them all in a room and their undivided attention.

“That’s tough to comment on from the outside,” he responds. “They’ve built a massively successful business for themselves, and one that seems to be in fine health. Internet radio in its entirety is still only 5 percent of all radio listening. It’s very hard to change something that has been, and continues to be, such a profitable enterprise. I think they have a great business

model, and like any industry, are very focused on that business. With 12-15 minutes of advertising per hour, I don’t think I have much to say about radio’s ability to monetize their playlists. They are arguably the best in the world at that.”

On the future of the online listening experience, Westergren says it’s going to look very different from today. “Technology, via smartphones, consumer electronics, and automobiles, is driving rapid changes in how people consume radio,” he says. “I would argue that it’s the most exciting area of change in the music business. Internet radio is not only allowing listeners to create personalized stations, it is allowing a far greater catalogue of artists to be heard. We have over 80,000 artists in our catalogues, and 90 percent of those artists play every month. Most of those artists have never had regular airplay.”

SIDELINES

IN THE INTERNET SPACE, WHO ARE A FEW PEOPLE YOU ADMIRE, AND WHY?

I’m a great admirer of Jeff Bezos at Amazon and Reed Hastings at Netflix. They have reshaped entire industries. And they have done so when the odds were deeply stacked against them. They’ve built great products, and equally great company cultures that have allowed them to thrive. To me they are a model for every entrepreneur.

WHAT DO YOU LISTEN TO? Anything with a good melody. Jazz, punk, country — anything.

WHAT IS YOUR FAVORITE FOOD/DRINK? Milk and a good PB & J.

WHAT IS YOUR FAVORITE WEBSITE (OTHER THAN PANDORA)? The Onion.

HOW MUCH CAN YOU BENCH PRESS? I can press a bench pretty hard if I have solid footing...

WHAT’S WITH THE DRUMS? ARE YOU IN A BAND? No, but I did play piano at a Holiday Inn for a while.

WHO IS ONE PERSON YOU WANT TO MEET BUT HAVE NOT? Noam Chomsky.

Radio Ink Digital Awards: The Finalists

The radio industry has a great number of talented people developing brilliant digital ideas, building new brands for their stations, and producing innovative and revenue generating ideas for their companies. Up until now, those people's efforts have not been recognized. We hear about these great initiatives every day, and we think it's time they get the recognition they deserve.

Here are the finalists for the 2011 Radio Ink Digital Awards. After poring over the many nominees, researching their backgrounds, and requesting additional input from their peers, these are the best of the best. The winners will be named and the awards will be presented at Radio Ink's Convergence, May 18-19 at the Microsoft Silicon Valley Campus in Mountain View, CA.

BEST BRAND EXTENSION THROUGH STREAMING

WEEI/Boston
 Entercom Communications
 "WEEI Everywhere" streaming


POWER 106.5 FM **KPWR/Los Angeles**
 Emmis Communications
 Streaming promotion for the film *Unstoppable* (20th Century Fox)

 **Kidd Kraddick in the Morning**
 Yea Network
 Daily Kidd.TV video stream

WINZ/Miami
 Clear Channel Radio
Finsiders audio and video streaming


WXFL-FM/Florence, AL
 Big River Broadcasting
Muscle Shoals to Music Row Live webcast

BEST CLIENT-FOCUSED DIGITAL SOLUTION

 **KINK/Portland, OR**
 Alpha Broadcasting
Bing Lounge performance venue (Microsoft)

 **WXKS/Boston**
 Clear Channel Radio
 \$10,000 Weight-Loss Challenge (*Healthe Trim*)

Greater Media/Boston
Kitchen Views Virtual Showroom event

 **WPRO/Providence**
 Citadel Broadcasting
 2010 Iced Coffee Day fundraiser for Hasbro Children's Hospital (*Dunkin Donuts*)

Texas Creative
 HDRadio.com website (HD Radio Alliance)

Absolute Radio/London
 Absolute Radio

Rock n Roll Football iAd campaign (Premier League Football)
 Entercom/Denver
 "Win Your Ride" (Denver Ford Dealers)

 **Greater Media/Detroit**
 Cyber RemoteT program (Michigan Ford Dealers)

Momentum Media Marketing
 Real Estate Today (National Association of Realtors)

 **CBS Interactive Music Group**
 Live on Letterman for AT&T

BEST RADIO APP
 **ESPN Radio**
 ESPN Radio App 3.0

KDND (The End)/Sacramento
 Entercom Communications
 iPhone app

Salem Communications Christian Radio
 iPhone/BlackBerry/Android apps

 **Premiere Radio Networks**
 AT40 iPhone app/iheartradio stream

CBS Radio
 Radio.com iPad app

- KID-FM
- KID-FM
- KWAG-FM
- WJLN-FM
- WRCY-FM
- WSEY-FM
- KBB-FM
- KFMT-FM
- KHUB-FM
- WFAW-FM
- WJCH-FM
- WJZY-FM
- KBOB-FM
- KBYZ-FM
- KRBT-FM
- KOPW-FM
- KQKY-FM
- KPHY-FM
- KBBB-FM
- KTGE-FM
- KLIN-FM
- KLNC-FM
- WHBG-FM

- WPKA-FM
- WOB-FM
- WJLN-FM
- WRCY-FM
- KKAP-FM
- KMRQ-FM
- KOIH-FM
- KIDD-FM
- KOPW-FM
- KOZN-FM
- KQKG-FM
- WCMY-FM
- WKKY-FM
- WJBD-FM
- WJBD-FM
- WBCY-FM
- WGLY-FM
- WJLY-FM
- WYTE-FM
- KQWC-FM
- KQWC-FM

Great Local Radio isn't a corporate mandate.
 It's a passion of each broadcaster in our company.
It's who we are.



Bruce Kropp
 General Manager
 WJBD and WJBD-FM
 Station 2

Congratulations Bruce!

A trailblazer...charting the future of what Great Local Radio is in the Digital Age!!



BEST USE OF SOCIAL MEDIA



WSUN/Tampa
Cox Media Group
Morning X Facebook presence

KXKC/Lafayette

Citadel
Facebook presence and promotions

WXTU/Philadelphia

Beasley Broadcast Group
Annual Anniversary Show social media promotion



Entercom Communications

"Sing Like" online video contests



Nikki Sixx/Sixx Sense
Premiere Radio Networks
Social media presence for syndicated program

MOST ORIGINAL DATABASE/DIGITAL MARKETING CAMPAIGN

KHTS/Santa Clarita, CA
Daily E-mail news brief

WHTD/Detroit

Radio One
Mother-daughter Trey Songz ticket giveaway



WDVE/Pittsburgh
Clear Channel Radio
Jim Krenn Raw Web programming

KPWR/Los Angeles

Emmis Communications
Geotargeted e-mail campaign promoting annual Powerhouse concert

WKLS/Atlanta

Clear Channel Radio
Project 961 Text Club database marketing

BEST RADIO STATION WEBSITE (1-10)

WTOP/Washington, DC
Bonneville/Hubbard
www.wtop.com



WEEI/Boston-WEEI Sports Network
Entercom Communications
www.weei.com



WBPH/Philadelphia
Radio One
www.thebeatofphilly.com

BEST RADIO STATION WEBSITE (11-100)

Bonneville/Seattle
www.mynorthwest.com

KSTP-FM/Minneapolis

Hubbard Radio
www.ks95.com

WDEL/Wilmington, DE

Delmarva
www.wdel.com

WGR-AM/Buffalo

Entercom
www.wgr550.com



KWOF-FM/Denver
Wilks Broadcasting
www.925thewolf.com

BEST RADIO STATION WEBSITE (101+)

WROK/Rockford, IL
Cumulus Media
www.1440wrok.com



WMGX/Portland, ME
Saga Communications
www.coast931.com

KXLO-AM & KLCCM-FM/Lewiston, MT

www.kxlo-klccm.com

LUMINARY AWARD FINALISTS

The Luminary Award recognizes an individual for long-term achievement in radio and digital media. The 2011 finalists:

Daniel Anstandig, President, McVay New Media and Co-Founder, Listener Driven Radio

Deborah Esayian and Rey Mena, Co-Presidents, Emmis Interactive

Kurt Hanson, Publisher, RAIN and CEO AccuRadio

Bruce Kropp, Market Manager, NRG Media Salem, IL

John Meyer, Director of Digital Media, WTOP & FederalNewsRadio.com

Eric Ronning, EVP/Emerging Media, and **Andy Lipset**, Chief Revenue Officer, TargetSpot; co-Founders of Ronning Lipset **INK**



Our People Make Us Greater!

Congratulations to Our Outstanding Interactive Marketing Teams in Boston & Detroit on Being Named Finalists of the 2011 Radio Ink Digital Awards!

Best Client-Focused Digital Solution:

KITCHEN VIEWS Kitchen Views Virtual Showroom Events
Greater Media Boston
Interactive Team:

David Gonzales
Bob Pedder
Sue Alexander
Courtney Dinsmore
Denis Prindeville

Best Client-Focused Digital Solution:

THINK FORD FIRST Southeast Michigan Ford Dealers
Ford Dealers
Cyber Remote®

Greater Media Detroit
Interactive Team:

Jennifer Luoto
Jennifer Williams
Chris Brunt
Doug Warner
Inna Gringauz
James Siffin



WTOP! A Digital Revenue Machine

Earlier this year WTOP-FM/Washington, DC, made big news when BIA/Kelsey declared it the number one-billing radio station in the country for 2010. In addition to more than \$57 million on the radio side, WTOP billed over \$3 million online. The Bonneville-owned all-news station (on its way to Hubbard Radio as part of a previously announced deal) has taken the lead in our industry, integrating its website into the culture of the station and the community. To do that required more than a nerd in the back room swiping stories from the *Washington Post*. It called for an entirely new and groundbreaking approach.

Mike Gartell is the digital news director for WTOP.com. The site has both regular and digital news teams, and Gartell works closely with the over-the-air news director and assistant news director. They are in constant collaboration on the news of the day, the whereabouts of WTOP reporters, and the stories trending well online. Gartell says, "The goal is to have listeners, visitors, followers, and fans toggle back and forth between our many properties throughout the day and engage with us."

Gartell steers the editorial direction of the online operation, which means he's constantly re-evaluating what's considered news and how the news is presented, distributed, and consumed.



WTOP/Washington Digital
News Director Mike Gartell

Actionable Content

Gartell, now 34, took an online journalism class his senior year at the University of Maryland. He was a broadcast journalism major, but he fell in love with online. "I got a job as a Web writer at WTOP three weeks after graduation in 2000, and the rest is history," he says. "I was writer, senior writer, assistant managing editor, and then managing editor before becoming online news director in early 2007. I was also assistant editor for WTOP radio in my early years, which taught me the inner workings of the newsroom and how the greatest megaphone in the Mid-Atlantic, WTOP radio, lives, breathes, and thrives. The experience has made me a more effective conduit between our two main entities."

Gartell's responsibilities call for him to be heavily involved in what on-air reporters and Web content managers are doing. "Especially," he says, "with the overwhelming task of writing, creating, aggregating, and then 'digitizing' all the interesting content out there. Because that's what it's really all about, providing our audience, whether on-air, online, mobile, or social media, with interesting and actionable information so WTOP becomes part of their DNA, and something they can't go a day without."

Gartell has to make sure the execution of the content serves WTOP news consumers well. "Once they are there,

do we deliver?" he says. "Do we give them what they're looking for? Is it easy to find? Is there actionable information? Are we giving visitors what they need, but also giving them reasons to stick around and come back? I'm always analyzing user habits and tendencies to get a better idea of what worked and what didn't. It's imperative that we not only create our own identity, but also be the greatest complement to the best radio station in the country."

Gartell has five full-time writer-editors on staff who function as Web content managers and content creators — the job is as much about presentation and layout as writing and editing. "They need to be salespeople and sell a story with a headline, a photo, or a tease, and work with on-air reporters, editors, and anchors to engage listeners to go from WTOP Radio to WTOP.com," he says.

Leveraging Technology

But what truly puts "digital" in Gartell's title is innovation and the ever-changing ways WTOP tells stories and engages the audience. He says, "My staff and I are always thinking of ways to leverage technology — Tweetizen, crowdsourcing, Storify, CoveritLive.com — to become better story-tellers, not just online, but also on Twitter and Facebook."

The recent threat of a government shutdown was just another chance for WTOP and WTOP.com to shine. "There's no better time to be at the epicenter than when there is breaking news," says Gartell. "During the possible government shutdown, we needed to be on top of our game not only with critical content — like paychecks, essential personnel, and other FAQs — but also our distribution methods. E-mail alerts and newsletters, text messages, Twitter, and Facebook. We needed to be where the conversation was, and in some cases, be the conversation."

"After getting approval from the general manager and vice president, we created a Twitter widget within the framework of our site and showcased all the, shall we say, funny and somewhat seedy tweets from around the country. It was one of our most popular stories of the day, and a great example of how we derived content from the strangest of places."

Gartell says the culture has changed and adapted to the new online phenomenon, and WTOP is right there with the culture. "When there's breaking news, it's just as important to send breaking news alerts, to tweet it, and to post it on Facebook as it is to get it on the air and online. It's a different frame of mind, and we are certainly not your father's radio station, or your father's radio station's website." **INK**

Ed Ryan is editor-in-chief of Radio Ink. E-mail edryan@radioink.com.



The Next Step: Creating Mobile Revenue At Your Station

After years of idle threats, local mobile advertising has burst onto the landscape as a bona fide contender for media dollars. Local mobile doubled between 2009 and 2010, hitting \$500 million last year, and is forecast to roughly double every year for the next four. So does that make it a threat or an opportunity for terrestrial radio stations? The answer is: both. Stations are indeed losing listeners to iPods and mobile radio programs such as Slacker and Pandora. But the opportunity comes in the form of something far less ominous and incredibly simple: mobile messaging.

The fact is, text messaging currently (and for the foreseeable future) drives the lion's share of mobile advertising. Apps are certainly cool, and banner ads delivered on mobile browsers count for some dollars, but most mobile devices are not Web- or app-enabled, while the vast majority of them are capable of receiving text messages.

When it comes to mobile, stations seizing this opportunity are thinking outside the squawk box. They understand that content is not format. In the case of mobile messaging, content is the thrill — that elusive \$1,000 in cash, trip for two, or backstage pass. Deal seekers tend to pay attention to commands (“Listen at work for a chance to win \$1,000”), and they pursue these deals with precision on their mobile phones. It goes far beyond the traditional “10th caller” because of the ubiquity of cellphones and the elimination of the need to redial again and again, one digit at a time.

Some stations have come to realize that the Internet is more of a utility (in this case a contest-fulfillment mechanism) than an advertising medium. Giving listeners a new way to chase the deals creates a new revenue stream from happy advertisers.

And the chase doesn't have to originate exclusively on the air; it can begin with an on-air promo. (“Win a free pizza every week for a year! Text PAPA to 9999”) or on the Web (“Click here to enter to win free pizza every week for a year, and opt in to receive text messages for other great contests”).

The contest-fulfillment idea is interesting enough, but the strategy is far more exciting. Stations are actually building new customer databases of deal-seekers, extending to both mobile phone numbers, where contestants opt in to receive regular messages and to e-mail addresses, where contestants have opted in to be notified by e-mail.

So you have a mobile list. Now what? There are three basic ways to make money off that list.

1. Sponsored alerts: Send a text message to drive listenership via a “brought to you by” sponsor.

2. On location: Send a text message to drive customers to a specific location to pick up free movie passes or event tickets. A Top 10-market radio station with a list of 30,000 deal seekers has observed that text message alerts sending people to a specific location are more effective than on-air announcements.

3. Piggyback: Ask subscribers to opt in to a new list for a new client. If someone replies to a message with a keyword for your new advertiser, that person can be entered into a new campaign. (Note: You must follow up with an additional message to ask these people to receive ongoing messages from the new advertiser.)

By 2015, ad-tracking website Mobitrove forecasts, local mobile advertising will surpass \$12 billion. If that happens, it will mean that nearly two-thirds of all “online” advertising will be served up on mobile devices.

Just how big is the text-messaging opportunity? Local businesses are expected to grow their investment in text messaging exponentially in the next five years, according to Mobitrove, which estimates that local businesses spent \$238 million on text messaging in 2010 and will increase that investment to a whopping \$6.9 billion by 2015.

To gauge the mobile advertising opportunity is in any local market, visit www.mobitrove.com. The site lists both national and local mobile advertising expenditures for more than 210 U.S. markets for free, with downloadable charts in return for registration. An easy way to estimate how big the text messaging opportunity is in any market is to cut the overall number in half; on average, text messaging represents about half of all locally spent mobile advertising. For a market as large as Phoenix, for instance, text messaging represents more than a \$4 million opportunity. For a small market such as Augusta, GA, it represents a \$400,000 opportunity. **■ ■ ■**

Sandy Martin is Director of Mobile Initiatives for Borrell Associates.
E-mail: sandy@mobitrove.com



Stealing Successful Digital Ideas From The Best

by Ed Ryan, Editor-in-chief

Digital integration into your daily radio life should not be new anymore. It should be routine. Is it? The only way radio stations, big or small, independently owned or clustered are going to make money — which is really the goal — is to get in the digital game. Whether you are couponing on your websites, delivering unique ads in your stream, or running contests on Facebook, the key is to not be sitting on the sidelines.

Many companies have brought outside digital experts into

their radio cocoon. Others have grown them internally after allowing them to tinker, experiment and learn the ropes over time. Here, we've assembled some of the brightest digital experts in the business today and picked their brains dry for information. It took a lot of prying to get them to share, so use what they tell you wisely. Hopefully you can incorporate what they say into your daily radio and back that wheel barrel full of new money right to the studio door.

EZRA KUCHARZ

Local Digital Media President
for CBS Radio



What is CBS doing on the interactive side?

Over the last year, what we've been doing is integrating all of our local media businesses in the markets we are in. In a market like New York, we have taken the digital assets from 1010 WINS, CBS 880, WFAN, and CBS2 and combined them into something called CBS New York, which is now much more about the local market, not just news. What's been exciting is we provide lifestyle content, games, best of like where's the best pizza, best place to shop for jeans, things that we've never done as a company before. We've not only done this in New York, but in 23 other markets around the U.S. That's been the first phase of the business, getting those businesses integrated in all those markets.

It looks like you have the same feel for all the CBS radio websites.

Right, but remember they are not just radio. It's bigger than that. It also includes television. They are focused on the local markets. We have deliberately gone with the same look and feel, because there are a lot of benefits to the consumer. From a user experience standpoint, we operate and execute all of them in a similar manner. You can find "best of's" in every market. That's actually been very good. As we learn something in a specific market that works really well, we are able to roll it out everywhere rather quickly now.

What other features have you started?

We launched something called "CBS Local Offers" which is our competitor to Groupon. That's going really well. We just launched a local pages product, which is a business directory. I have seen a lot of traction with businesses in the local markets. Our teams are really starting to see a lot of traction with the local pages product. It is a great business listing product.

Do you have local salespeople going out and doing the same things Groupon's doing to get advertisers?

Yes, they are out talking to clients. The difference is, the people we are talking to are people we've been doing business with for decades. Groupon is a new entry to most of these markets. We have an app called radio.com for both the iPhone and the iPad. It is one of the top radio apps in the market. It is free to download. You can get everyone of our stations on this app, whether it is news, talk, sports or music. There are also specialty channels, by genre. We also manage AOL and Yahoo music business through that app as well.

How is the revenue going for CBS on the websites?

It's going quite well. We've seen great traffic increases, and if you look at the Compscore of local rankings, we are now the #4 local business in the United States based on users, and are #1 in minutes spent, according to CompScore in the regional and local rankings. As you might imagine, because we have now grown the business to that level, revenues are up as well.

In the next 2-5 years, how do you see the internet integrating more with radio?

I think what you see happening is a much more integrated media model. Digital, whether it is online or mobile, is integrated much heavier into on-air. You are starting to see us do that. It's not unusual for our jocks to be talking about mobile and online and driving people to the websites or mobile devices. I think that continues further. I also think you will start seeing more and more WiFi in automobiles. That means you're going to go from markets that have 20 to 25 stations, to having 10,000. That's a big change to the way the model is going to work. On our radio.com app, we have over 600 stations. When you look at us as a business, we have 130 over-the-air radio stations. We have more than tripled the radio stations using the digital platform.

You see the battle coming in the car?

I don't think you characterize it correctly by calling it a battle. People are focused on brands, and brands they trust. WFAN here in New York is the #1 sports station in the U.S. WFAN is not going any-

where. They do a tremendous job in programming, and they will continue to do it whether it's delivered via WiFi or over the air. It's just going to bring in a paradox of choice to the consumer. They're going to be able to do much more. Think about radio just as a model, even in the WiFi radio world, you are going to have pre-sets on your radio. You're not going to be driving down the road scanning through thousands of channels. If you're into sports, talk radio, news, rock-n-roll, hip hop, you are going to have those stations lined up. That's why we think we are probably positioned better than anyone in the industry to take advantage of that.

Why is it important for Radio stations to pay attention to their digital products?

For most people, when they raise a child they hope to be able to provide that child with the attention and care they need so he or she has every opportunity to succeed when older. Digital media right now is much like that young child in need of attention and care so when it gets older it has substantive value to it. To simply acknowledge digital media now, but not make any real effort to engage with it or invest in it, is essentially neglecting it while it is young and then wondering why it never amounts to much when it's older. Now is the time to learn about and invest in emerging technology that can enhance your brands. It's not the time to hide your head in the sand and hope this is a passing trend so you can get back to the business you're comfortable operating. Not paying enough attention to the Internet, mobile, database and social media right now is essentially saying you're not much interested in your future in the media business.

Do you think Radio gets it yet?

I have been to many industry conferences over the years, and all of them have had sessions, panels and speakers talking about new media and the many opportunities it provides. Anyone in this industry with a pulse knows digital has real potential and is growing at a tremendous rate. The greatest indication, in my opinion, of whether or not a company "gets it" is in the company's Chief Executive Officer. If a company's leader is committed and willing to invest in innovative digital products and operations, it is safe to say that company gets it. Without vision and commitment coming from the top, digital operations at any level in the organization will struggle to survive.

MARK PRESTON

Vice President of Digital for Bonneville



How has Bonneville incorporated digital into daily life?

Last year, Bruce Reese and Drew Horowitz presented to all Bonneville senior managers that our company would no longer be known as Bonneville International Corporation. Instead, we were to consider ourselves

Bonneville Media Company. This distinction reveals our leaders' commitment to having quality content be the primary focus of our company. Throughout all levels of the organization, we are challenged to think creatively of new ways to distribute content to engage our audience. We will continue to produce quality radio, because we know that

is an effective way to reach our audience. We will also continually find new ways to interact and engage our audience through digital distribution channels like our websites, mobile, apps, text, email, and social media channels. The process of incorporating digital into every aspect of our business began with a strong commitment from all levels of management, starting with the Bonneville executives. They have stayed true to that commitment, and that reminds and inspires all within the organization to think creatively for new ways to reach our audience.

What are 5 necessary steps for Radio stations to generate revenue from their digital products?

1. Invest in digital talent. Getting the right people doing the right things is essential to producing highly interactive content to supplement your radio content. Some talents and skill sets to consider are: a digital strategy and products expert; quality web developers; proven writers; photo and video curators; social media experts; graphic designers; and, digitally trained AE's.

2. Designate a focused leader. Similar to when you hire a program director for on-air programming, you need to designate a digital leader to manage the project from strategy, to design, then to production and finally through product improvement. Whether the project is a new website or a new mobile app, a focused, empowered leader with a talented team is critical.

3. Engage the entire organization. When all members of the organization are invested in a digital product, the odds of success are greatly increased.

4. Stay committed to the product and true to quality content. Make sure your audience doesn't grow tired of your product and move on.

5. AE's must know the product completely. With a great digital product and a committed production team, your AE's will have confidence in it and its ability to produce results for their clients. If they do not have confidence in the product, the team or the content, they will never effectively sell it.

What innovation do you see radio becoming more and more involved in over the next 5 years, related to digital?

Mobile. This space has incredible potential. Smartphone use is growing at a ridiculous pace, and users have shown they don't go anywhere without their iPhone, Droid or BlackBerry. Also, iPads and other tablets are becoming main stream, and are primarily used for media consumption. We must be able to "mobilize" our media content to reach our audience all the time on each device they use. We can't do this, however, unless we focus and invest our efforts into this area right now. Not getting into this space now may mean we've missed the long-term opportunity altogether.

STEVE JONES

Vice President & General Manager, ABC News Radio



Why is it important for Radio stations to pay attention to their digital products?

For one thing, your audience is spending less time with you and more time with digital media. This competing digital media measures your audience better

for your advertisers than you do. The good news is that this same technology offers radio the chance to deepen its engagement with its audience and its advertisers. This deeper engagement can lead to increased revenue.

Do you think Radio gets it yet?

Anyone in this industry with a pulse knows digital has real potential and is growing at a tremendous rate. The greatest indication, in my opinion, of whether or not a company "gets it," is in the company's Executive Officers and Market Managers. If a company's leaders are committed and willing to invest in innovative digital products and operations, it is safe to say that company gets it. Without vision and commitment coming from the top levels, digital operations at any level in the organization will struggle to survive.

How has ABC incorporated digital into daily life?

We fundamentally reorganized our content creation process into a single, unified system. Our anchors, reporters and producers work for all distribution outlets. For example, when a reporter covers a story, she will create a short-form audio report for newscasts and affiliates, a longer-form audio piece for digital, and often write a 100 word overview for web distribution. Our audio is delivered to Slacker, Microsoft, Ford Sync, Verizon, ATT and others. We recently began licensing our original stories to radio station websites in exchange for broadcast barter. These stations get high quality, targeted content they host so they capture the audience. We'll be expanding this service from News/Talk to music stations with format specific music news. We're learning a lot, gaining market share and managing to be cash flow positive.

What is the best way for Radio stations to generate revenue from their digital products?

At a very basic level, stations should do everything they can to keep their audiences on their websites and immersed in their content. The best way to push audience online is with thoughtful broadcast integration. Is your talent seamlessly driving your audience to a specific online benefit? That benefit can be deeper editorial, contesting, discounting, loyalty rewards, etc. While you want your site to be rich in relevant information with appropriate links, try and strike a smart mix between content you host and content you link to. If you can offer a unique experience for both your audience and your advertisers, you will win more business. Use online audio or video explicitly to direct listeners to click a banner ad, enter a contest or otherwise interact with your site. Developing special content sections or any programming or promotional initiative that captures audience data allows you to target ads to your most attractive demos. All these strategies can help you command higher CPMS.

What digital innovation do you see radio becoming more involved in over the next 5 years?

The car is the next battleground. Will consumers listen to audio from a car radio or some other multi-media device built in by the manufacturer? Will they access audio cached on their mobile devices or transmitted via wireless carrier or WiFi? Perhaps all of the above? Whatever the in-vehicle experience, Pandora and Slacker are teaching audio consumers now that they are entitled to personalization and time-shifted listening at a very low commercial load. We are looking at an inevitable collision between 20 plus-minutes of commercials on broadcast radio versus Slacker and Pandora with fewer than five-minutes hourly. What about text-to-speech? You can already

hear your Facebook friends' updates read to you while you drive. There are startup companies and entrepreneurs trying to figure out how to meet this heightened consumer expectation. Radio can be a winner in this arena. But, it has to meet the challenge on the battleground, invest in or acquire technology and relentlessly drive to meet or exceed consumer expectation.

DEBORAH ESAYIAN

Co-President Emmis Interactive for Emmis



Emmis has been doing digital for a long time. How did you know?

We had a belief that the internet and radio would be complimentary mediums, and we know now that this is true. The on-air starts the sale and the internet drills down to the small groups of interested people and delivers a

very qualified consumer to the advertiser. The return on investment with integrated advertising campaigns is astounding. Our experience is that 90% of advertisers who field a campaign containing a great idea delivered across a multi-touchpoint platform will return for more.

What innovative things is Emmis doing now with digital properties, websites, FB, twitter, etc.

Emmis Interactive is working with all of our customers to help them learn how to understand their audiences through the data they are collecting on listeners. The stronger the relationship a station develops with its listeners, the better data they will be able to collect on listener habits and practices. So stations using a 360-degree approach to create and maintain listener relationships across Facebook, Twitter, their streams, their websites, etc. will have the best opportunity to know more and more about those listeners. This is critically important as we enter the age of hyper-targeting in advertising.

Why is it important for Radio stations to pay attention to their digital products?

Because ultimately what we know about our listeners' likes/dislikes, demographics, interests, tastes, etc., in a granular way will be the entire economic proposition for our medium in the not-so-distant future. In fact, that day has already arrived. Station management should always be asking themselves two questions:

1. How do I engage my target audience?
2. What do I know about my target audience?

We must pay attention to how we're using ALL of the digital assets available to us to synergistically develop and maintain intimate relationships, and then we must have technology that captures what we know about those listeners in a meaningful, actionable way.

How has Emmis incorporated digital into daily Radio life?

For a long time, sellers at Emmis have considered themselves integrated solution finders, not spot sellers. That perspective is being fostered currently by Emmis management and being constantly reinforced by repeated success in the marketplace. Emmis radio stations also feel strongly about having design talent and interactive sales talent in-house, dedicated to furthering our digital opportunities. The

margins in the digital space can be very attractive, so compensation plans have been reset across the 22 stations to reflect current management's priorities.

What is the best way for Radio stations to generate revenue from their digital products?

By understanding that the currency is ideas – not tonnage and impressions. But it isn't just about pitching ideas – you need to be pitching those ideas to the right customers who are early adopters and experimenters willing to try the one-two punch of on-air and on-line.

ANDY RUBACK

General Manager for NRG Media in Lincoln



What innovative things is NRG doing with its digital properties?

We have taken a unique and successful approach to streaming our stations in Lincoln. We knew that we wanted to be in that space, but didn't want to just throw it out there and then have to figure it out some other day.

So, we created a desirable listening experience that focuses on custom content. And, it worked. Our stream platform, has grown in both TLH's and session starts every month. In terms of revenue, we'll have gone from 0% to 4% of total revenue in one year, in streaming alone.

How has NRG incorporated digital into daily life?

We've attempted to create a digital knowledge base for the entire cluster. We do 90% of all remotes via Skype, and encourage employees to explore social networking. We have invested in a video production station and smart phones, and discuss digital measurement like our ratings, and try new tactics. We are having tremendous success with Facebook contesting, and then studying Facebook insights to measure our effectiveness.

TOM BENDER

Senior Vice President of Greater Media Interactive



Why is it important for Radio stations to pay attention to their digital products?

The digital extension of our brands is much more important than simply a revenue generating play. We must use digital to expand and redefine the brands of our stations. In the past, the core of the relationship of trust we established with our audiences was based on lifestyle companionship and information, not simply music utility. When you were a country music fan, you had a deep relationship with your local country station. If you were a rocker, you relied on your album rock station for new releases, concert information and ticket prices. You knew you would hear it there first.

With the evolution of competition, we have focused more on efficient delivery and reduction of tune outs. That's where the digital presence of the station can compliment and expand on the broadcast. Whether we use our own websites, social media, video or audio, we need to use this opportunity to reinforce and expand on all dimensions of the station brand. Having a content strategy is critical; this is much more than just a streaming simulcast or an online brochure for the latest station contest. We have to create the capacity to create and deliver in depth information that is original to the digital domain.

Do you think radio gets it yet?

I think there are numerous radio people who are making the effort to educate themselves and get up to speed in this area. I think that there are salespeople who are realizing that they need to go beyond the shrinking radio dollars and provide multi-platform solutions. They are making the effort to learn the products, the measurement and the terminology. And they are having increasing success. It is an incremental process, and it requires a commitment to ongoing learning.

How has Greater Media incorporated digital into daily life?

As a group, we have come a long way, redefining both the Program Director position and the job description of the Air Personality. With Buzz Knight's support and guidance, our PD's have evolved into Brand Managers. They are now responsible for both on-air and digital aspects of the brand. In addition, the air personality has daily responsibilities to the digital channels as well as their on-air delivery. We have worked hard to establish the Interactive Managers as peers to both the PD's and Sales Managers and continue to look for the most seamless ways to integrate the digital workflow within the station organization. Interactive is no longer the rowboat pulled along behind the ocean liner. We now have a place on the bridge, guiding the course forward.

What is the best way for Radio stations to generate revenue from their digital products?

Radio has a wonderful synergy between its natural targeting by on-air format and audience self-selection, and now joining that targeting to much more granular and sophisticated digital tools to complete the sale online. We can provide a locally-oriented, end-to-end integrated solution for advertisers. There are numerous local advertisers who are still either scared of digital, or just experimenting with it. The trusted relationship we have with advertisers can become a building block for digital success, if we are willing to be much more accountable and results oriented than we have been before.

What digital innovation do you see radio becoming more involved in over the next 5 years?

Five years is an eternity and a half in digital terms! Over the next five years, I think the most significant change will occur in the dashboard of your next car. What we're now seeing with Ford Sync and other dashboard connectedness is only the first generation of connectivity. With that evolution, the space traditionally reserved for the radio on the dashboard will become a portal to the mobile Internet that will demand that we radio operators respond with creativity and innovation. Because of the nature of automotive replacement, it won't happen overnight, but I am concerned by the potential impact to the long standing habit of in-car listening. **INK**

Ed Ryan is Editor-in-chief of Radio Ink magazine and radioink.com. He can be reached at edryan@radioink.com



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Attention, Radio Manager: CONGRATULATIONS. You're Now a Digital Media Executive. Now What?

All media has become digital media. Traditional media outlets like radio must provide rich, deep digital media solutions that go beyond your station's website. Are you prepared? Can you survive in this new world? Do you understand the basics and the sophisticated? Are you pressured to produce digital revenue? Are advertisers asking for creative digital solutions?

Digital media is a reality every radio professional must embrace and thoroughly understand as part of radio operations. ConVergence is where the industry goes to learn, grow, stretch, and master digital media for radio. Join *Radio Ink* at the Microsoft campus for ConVergence 11 and you'll leave as an empowered digital media executive.

WHO SHOULD ATTEND:

Radio CEOs and Senior Executives
Radio Managers, Sales Managers
and Program Directors
Radio Advertisers
Radio Digital and Tech Executives

KEYNOTE SPEAKERS



Michael Robertson
Founder &
CEO, MP3tunes



Shel Israel,
social networking
author, social
media consultant



Jim Cady, CEO,
Slacker Radio



Rob Curley,
Las Vegas Sun



Ken Rutkowski
Founder, METal



Tim Sanders
New York Times
bestselling
author



CONVERGENCE DIGITAL AWARDS

Radio Ink is proud to announce the very first Radio Ink Digital Media Awards, recognizing excellence in digital media from broadcast and online radio. We are very excited to be able to honor those who have done so much to push the envelope in our business, and we look forward to debating who are the most innovative minds in the radio industry.

Radio Ink's RADIO TECH SUMMIT

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Microsoft Silicon Valley Campus
Mountain View, CA • May 17 & 18

Co-hosted by Scott Wallace,
EVP/CTO of Strategic IT Solutions
and Kurt Hanson, Publisher of RAIN



KEYNOTE SPEAKERS

James Cridland, Radio Futurologist
Denise Oliver, Co-Founder, Shortform.com

Register at www.radioink.com/techsummit/

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RADIO'S DIGITAL MEDIA CONFERENCE

AGENDA

WEDNESDAY, MAY 18

1-1:15 p.m.
Conference Start

1:15-1:30 p.m.
Opening Remarks

B. Eric Rhoads, Publisher/CEO, Radio Ink



Keynote: 1:30-2:45 p.m.
Tim Sanders, *New York Times* bestselling author

Session One: 2:45-3:30 p.m.

The Socialization of Radio

Twitter, Facebook, and other social media have become major forces in society and business. This session will focus on how radio stations can use these tools to their benefit to enhance revenues as well as advertiser and listener interaction, with specific examples of stations using them to the fullest. **Moderator: Jim Kerr**, VP/Strategy, Triton Media
Michele Laven, SVP/Strategic Partnerships, Clear Channel Radio
Jessica Northey, Owner/CEO, Finger Candy Media
Jimmy Neal, VP/Programming, Emmis Communications
Fred McIntyre, Vice President, CBS Interactive Music Group

Session Two: 3:30-4:05 p.m.

The Changing Face of Video

The combination of Ustream, YouTube and Google TV has changed advertising and communication forever. How can your station best implement video strategy, and how can they do it pay volumes in revenues? **Moderator: Jim Lauderback**, CEO, Revision3
Shira Lazar, Co-founder, Disrupt/Group & Web Personality/Producer
Jason Kirk, VP of Distribution & Media, Ustream

Session Three: 4:05-4:40 p.m.

Riding the Mobile Momentum

Explore the latest mobile trends in the hottest and fastest-growing segment of digital media. What's hot in mobile — and how can you better integrate this platform into your business model to create greater consumer appeal and drive more revenue to the bottom line? **Moderator: Fred Jacobs**, President, Jacobs Media
Paul Jacobs, VP/General Manager, Jacobs Media
Tim Murphy, VP/Digital Strategy & Enterprise Platforms, Entercom



Keynote: 4:40-5:25 p.m.
Shel Israel, social networking author, social media consultant

Session Four: 5:25-6:00 p.m.

Are You Still Hiring Like It's 1999?

Sadly, radio programmers and managers are still thinking "great pipes" first, when they should also be thinking about social media skills, video editing, etc. Times have changed. Who's the social media quarterback in your operation? Who is setting and implementing social strategy? This session will delve

into the criteria you need to consider in hiring today. **Moderator: Mark Preston**, VP/Digital, Bonneville International
Russ Hill, President, Owned Media Group

InfoPod: 6:00-6:10 p.m.

Sponsored by MediaSpan



6:10-6:40 p.m.



Radio Ink's First Annual Digital Awards

Join us as we reward innovation in digital marketing in radio. **Sponsored by Presslaff Interactive Revenue**

6:40-7:40 p.m.

Cocktail Reception

8:15 - 10:00 p.m.

Birds of a Feather Dinners

Pick from several subjects of interest and join a dinner group (Dutch) to spend time with experts in that category. Each group is limited to 20 persons; first come, first served. Sign-up is available at the registration desk.

THURSDAY, MAY 19

7:15-8:00 a.m.

Continental Breakfast

Session Five: 8-8:35 a.m.

Busted: Knowing the Regulations and the Traps to Avoid

Last year, U.S. advertisers spent an estimated \$25 billion on Internet advertising — including millions on radio station websites. Meanwhile, the Federal Trade Commission is considering ways to limit how digital companies track Internet habits and use that information to target advertising. What's the impact of this and other potential pitfalls to radio's digital initiatives? Find out how to use the strategic data that comes with the clicks while avoiding the traps that can hinder. **Moderator: David Oxenford**, Partner, Davis Wright Tremaine LLP
Will Yoon, Associate Privacy Counsel, Google
Scott Maples, Associate General Counsel/Silicon Valley, Microsoft Corporation

Session Six: 8:35-9:10 a.m.

Sales 2.0 and Other Winning Strategies to Sell Digital

Selling has changed. The old basics have been replaced by new, critical tools and techniques. How smart stations are making money with interactive, and how you can bring your online revenues in for a landing. **Moderator: Sheila Kirby**, SVP/Professional Development, Radio Advertising Bureau
Cari Jacobs, Marketing Strategist
Jennifer Williams, Corp. Interactive Marketing Director, Greater Media
Darryl Miner, Director/Digital Sales & Strategy, Entercom Sacramento

Session Seven: 9:10-9:45 a.m.

How Listeners Are Driving Radio Listening and Content

Are you ignoring Pandora, Jelli, Slacker, and other listener-driven platforms as irrelevant compared to terrestrial radio? We'll probe the facts, the listening levels, the revenues, the upsides and downsides, and predict where this will end up and how you can benefit. **Moderator: Daniel Anstandig**, President, McVay New Media

Doug Sterne, VP, Audio Sales, Pandora
Andrew Mariathasan, President, RTTNWes
Robert Mills, President, Internet Streaming Corp. / Ohio Center for Broadcasting
Diane Ray, Director, Hay House Radio

InfoPod: 9:45-9:55 a.m.

Sponsored by Abacast



9:55-10:15 a.m.

Break

Session Eight: 10:15-10:50 a.m.

Transmitters? Who Needs Transmitters?

Cellphones, tablets, auto in-dash Internet receivers, and more gadgets every day are expanding the ways listeners can access your brand. Which are the trends and technologies you need to pay attention to? Which are the ones you need to address right now? **Moderator: Kurt Hanson**, CEO/AccuRadio, Publisher/RAIN

Noah Shanok, Founder & CEO, Stitcher

Session Nine: 10:50-11:25 am

Going Hyper-Viral

Social media experts will show you the tools and strategies to take your station's listener and advertising marketing to a higher level. **Moderator: Ruth Presslaff**, President, Presslaff Interactive
David Perry, CEO/Founder, David Perry & Associates
Jim Thomas, VP/Marketing Programming and Interactive Media, Journal Broadcast Group



Keynote: 11:25-12:10 p.m.
Michael Robertson, founder & CEO, MP3tunes

12:10-1:10 p.m.

Lunch

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

The End of the Spot as We Know It and the Future of Spot Advertising

In a digital world where each ad unit is aimed at an interested consumer and where returns are based not on reach and frequency but on click-throughs and transactions, where does radio fit? Can advertising in radio streams provide the level of targeting display can? Is it worth it for radio to move listeners to engage with online ads the way they do with physical clients? **Moderator: Tom Bender**, SVP/GM, Greater Media Interactive
Brenda Goodman, Media Consultant, Goodman Interactive Consulting

Mike Agovino, COO, Triton Media Group
Eric Ronning, EVP/Emerging Media, TargetSpot



Keynote: 1:45-2:30 p.m.
Rob Curley, Las Vegas Sun

InfoPod: 2:30-2:40 p.m.

Sponsored by Intertech Media



Session Eleven: 2:40-3:15 p.m.

The Planet of the Apps

Apps are not just for iPods and iPads anymore. They've hit the desktop, and that's where your station needs to be. Explore cool tools to place your station in more distribution points. **Moderator: Larry Marcus**, Managing Director, Walden Venture Capital
Katie McMahon, VP/Sales & Marketing, SoundHound
J Sider, Founder/CEO, Rootmusic

3:15-3:30 p.m.

Break



Keynote: 3:30-4:15 p.m.
Jim Cady, CEO, Slacker Radio



Session Twelve: 4:15-4:50 p.m.

Does Your Website Suck?

Our first conference in 1999 told you that you needed a website back when most stations didn't even have one. Now we take you to the next level to understand how the website has evolved beyond just a simple site to include social media and other platforms. A panel of digital experts look at station sites/Facebook pages/Twitter feeds (as volunteered by attendees), and offer a quick, professional analysis — the good, the bad, the ugly — of each platform, along with suggestions for how to make them better. **Moderator: Sandy Smallens**, Managing Director, Audiation
Brian Glicklich, President, SoundMind
Craig Pizaris-Henderson, Chairman/CEO, Lexos Media
Tim Quirk, Head of Global Content Programming, Google



Closing Keynote: 4:50-5:30 p.m.
Ken Rutkowski, Founder, METal

5:30 p.m.

Closing Remarks

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Why You Should Invest In Your Digital Properties

BIA/Kelsey recently released a report that revealed some stunning trends in digital broadcast revenue. Specifically, digital revenues are projected to enjoy a 14.1 percent compound annual growth rate over the next five years. By 2015, BIA/Kelsey projects, digital will account for more than 23 percent of all local revenues. If you were waiting for evidence that investing in digital is valuable, that should help. Add to that the fact that one of America's oldest brands, CBS, has joined our team: CBS Radio President/CEO Dan Mason has been singing songs of digital joy to his people ever since he got back from this year's NAB Show.

Digital Speed

Not only are revenues growing significantly faster in the digital realm than for broadcast radio, audience growth for digital is occurring much more rapidly. In the just released "Infinite Dial" report, Arbitron and Edison Research highlight some amazing trends. Internet radio reaches 57 mil-

THE GOOD NEWS IS THAT DEPLOYING A DIGITAL STRATEGY THAT TARGETS ADVERTISERS INTERESTED IN DIGITAL, WITH AN APPROPRIATE MESSAGE, ISN'T VASTLY DIFFERENT FROM WHAT YOU DO TODAY FOR YOUR BROADCAST.

lion listeners daily, and the audience is doubling every five years. Moreover, 45 percent of survey respondents said the Internet is the most important medium in their lives. That's a subtle but very important shift: It isn't radio, or TV, or a website that's most important, it is the Internet itself, and all the content available, that's important.

The question I think most people in radio have is: What does investing in digital mean? Is it just creating an online version of my broadcast stream? Is it creating a presence on Facebook? And can I really make money in digital? Perhaps the most important thing to understand about digital is that there are more revenue opportunities than there are in broadcast. Preroll video, synchronized banners, and mobile impressions are all new ad types that complement in-stream advertisements. These new revenue sources, in aggregate, equate to billions of dollars of additional revenue. Clearly, each broadcaster needs to develop a sound digital strategy that moves relevant inventory for its advertisers.

What To Say

The primary challenge, then, is enabling broadcasters to speak intelligently about their station's digital value. They

need to learn the revenue channels that create ad visibility and get attention, leading to conversions. The good news is that deploying a digital strategy that targets advertisers interested in digital, with an appropriate message, isn't vastly different from what you do today for your broadcast. Using language like this will connect with your advertisers:

Internet radio is the "at-work daypart." A huge percentage of digital listening is at work. Unlike some other mediums, online consumption of radio doesn't cannibalize your broadcast audience — a very important point to understand.

Online listening is in addition to your broadcast. Most people who consume Internet radio do so at work or in locations where a broadcast signal isn't available.

Radio's USP can be applied to the online station: over 90 percent local reach, local client relationships, and brand familiarity.

There are additional channels to drive revenue for Internet radio — all the things digital can do in addition to your existing broadcast. Each of these areas can be sponsored and sold in multiple combination packages: local Web network/website, video preroll ads, on-demand channels related to your core format, audio branding/podcast editorials, repurposed broadcasts, social networking to share your content and engage your audience, e-mail marketing and e-commerce, mobile radio, ad synchronization, display ads, and listener loyalty contests.

Profits. Operations. Programming.

Run your digital stream exactly the same way you run your broadcast station, and train your sales team to sell digital exactly the same way they sell your broadcast: Sell limited annual packages. Sell premium units. Aggregate the audience. Bundle inventory as monthly or yearly contracts, an approach that has been proven to work.

Additionally, you need someone with digital expertise in addition to radio expertise: Is it the Web designer? IT? PD? Someone in marketing? A DJ? Maybe. Ideally, it should be someone who is both radio- and Web-savvy, a business executive who understands and has a vested interest in maximizing profits.

Digital revenues have reached a point of significance worthy of a dedicated strategy and investment. Internet radio allows customers to listen all day at work. This new audience provides additional revenue you're not realizing today. Finally, audience members who are listening at work are employed audience members, and are thus directly valuable to your customers. **INK**

Rob Green is CEO of Abacast. E-mail: robgreen@abacast.com



The \$42 Billion Radio Opportunity

I'm new to the radio industry, having been in radio since 2008. When I joined the industry, many radio websites looked like relics from another era. But now, in 2011, we see Web experiences like those David Goodman's team at CBS Radio has launched, leveraging the types of designs and best practices used by the most successful Web platforms. Timing couldn't be better. The good news is that local online advertising spending is expected to explode and become a \$42 billion market by 2015 (BIA/Kelsey). The bad news is that radio is lagging in the battle for a share of this opportunity, and unfortunately, there is more competition than ever for those local dollars.

Competition is coming from incumbent local powerhouses, such as Yellow Pages groups that have invested more heavily in Local 2.0 than radio has. But the real threat is from new competitors like Groupon, which now has more local revenue and local salespeople than all but the largest radio groups. And they've achieved that in only 24 months.

So how can you compete? I can't think of a single major Web platform that generated meaningful revenue before nailing its core user experience. Mark Ramsey believes that "it comes down to leadership and commitment." He has one client in a small market that expects to do six figures in billing on its cluster's streams this year.

Here are a few ideas for how to tap your assets to take advantage of the growing local online advertising opportunity.

1. Integration. Every station has a powerful asset: its airwaves. Integration of the on-air, online, and mobile experiences will maximize your chances to create something special. Rethink your broadcast through the lens of your online strategy, and vice versa. Integration works.

2. Compelling content. Break some rules, be unique, and be true to your brand. Both users and advertisers are looking for engaging experiences to spend their time and budgets. What is strategic to your brand? Start there. And leave the poker widgets to poker websites.

3. Social Participation. Getting your listeners to engage with your station and each other online is as important (maybe more) as getting them to participate at your local events. There are many strategies to encourage participation, from Facebook to Twitter to other third-party companies. For example, Triton Digital has some great concepts around letting the audience "co-direct" offerings and content modules. Listeners want a seat at the table, and over the next 12 months you'll see more great concepts and ideas that you can use to engage your listeners.



4. Mobile. As CNET commentator Brian Cooley pointed out at the NAB Show, mobile has been and will be a major catalyst for growth. Mobile could be the most disruptive trend to impact Web usage since the initial growth of the consumer Web in the 1990s. Users are coming to expect access to services across devices, and that expectation will increase in the coming years. Does that mean you should build an app? Or a mobile-friendly website? Should you provide mobile-oriented (that is, location-aware) user features and content? Yes, yes, yes. If you need help with this strategy, there are firms like Jacobs Media's JacAPPs that can help.

5. Measurement and iteration. Robust measurement is a necessity to build successful online and mobile products, and a requirement for any online or mobile advertiser. Just as on-air programmers leverage ratings and research to understand and tune the on-air product for maximum success, developers of online and mobile experiences do the same for their products, but with different tools and real-time platforms. What is your conversion funnel? What is your DAU/MAU ratio? What is the viral coefficient of your site? Do you know? You should. You can use analytics tools such as Mixpanel and Flurry to understand how your users use your site or mobile app, then test and iterate your online and mobile products to build around what works best.

There is a \$42 billion race being run in local online and mobile advertising. The radio groups that win that race will become the leaders of the next phase of radio's evolution. **INK**

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