

1992

RADIO

INK

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30 YEARS



A black and white portrait of Frances W. Preston, a woman with short, wavy, light-colored hair, smiling broadly. She is wearing a dark top and a necklace of large, round, dark beads. The background is dark and textured.

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**"It's fun to remember the past, but we have to be rooted in reality. We have to adapt. If we get rooted in reality and try to figure out a way to bring some of those magical elements back to this environment, then radio will continue to survive."**

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Our Mission: *Radio Ink's* role is continuously 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 sales environment.

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**B. ERIC RHOADS**  
FROM OUR CHAIRMAN

# The Value Of Being 20

## TO REACH ME, WRITE:

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**W**hen I was a teenager, my dad celebrated 20 years of owning his business. I recall thinking that I would never spend 20 years at anything. I never wanted to be in one place that long. Yet here I am, writing a Publisher's Note, just like I've done more than 600 times before. Though celebration is in order for my team and the many people involved with our magazine over the past two decades, it's more important to me to focus on the future. And radio can have an amazingly bright future, if we can take the necessary steps.

Since we're celebrating 20 years, I want to focus on the generation who were born about the time this magazine was launched. People in their 20s and 30s are the ones who shake things up, reinvent, and find new ways of doing things that those of us outside their generation cannot see.

## Look Who's Still In Charge

Though wisdom usually comes with age and experience, one concern I have for the industry I've been devoted to since I was a teenager is this: The people controlling radio are the same people who've been controlling it for the past 20 years or more. I'm not seeing radio transferring leadership to the 20- and 30-something generation.

Our industry is rooted in people of my generation, who were given the opportunity to reinvent formats and content. In the 1960s, radio was turning over the keys to young people like Bill Drake, Todd Storz, and Paul Drew. In the '70s, with the explosion of FM, people like Jerry Clifton, Randy Michaels, Buzz Bennett, Bill Tanner, Guy Zapoleon, Mike McVay, and Walter Sabo brought tremendous innovation to the content side.

And many of those people are still orchestrating programming today. Though there is nothing wrong with tapping their experience, we must understand that innovation comes from those who don't have our baggage. How many really great young minds are being given the opportunity to reinvent radio the way we did?

Though the above-mentioned names are all programmers, the same principles apply to the whole operation. There are better ways to do things in every department — something many executives over 40 or 50 can't seem to understand. Looking at radio as if it were the same industry we grew up in is foolish in this exciting digital world. The generation born to digital sees opportunities most of us don't.

Every radio company in America should be grooming younger on-air talent, younger programmers, and younger managers, and should have a mentoring program of "geeks and geezers" — that is, mentoring that goes both ways. We can learn as much from them as they are learning from us.

## Deeper Concerns

Radio seems to be clinging to its baby boomer roots and targeting the "money demographics." Though it's logical to follow the money, what happens when the people next to age into those "money demos" are not deeply rooted radio listeners? They won't suddenly discover radio when they join the 25-44 demo. Yet so many stations are targeting the upper end, and not nearly enough are programming for the teens and young adults we will need in the future.

I've always said we need a "Pepsi Generation" strategy: Get them addicted when they're young. Though there are exceptions, I'm not seeing deep, exciting promotions to younger demos, or programming that appeals specifically to them. Instead, I'm seeing lots of hybrid formats that program for older demos and hope to pull in the teens.

## Doing Digital

Of course, the other big issue is that the digital generation operates differently. Though we've seen numbers that celebrate added listeners, we have to keep in mind that PPM is measuring 6+, a younger demo than ever before, and that "listening" is defined as anyone who's encountered a signal on their walk to school or work. If you eliminate all listening under one hour, the numbers drop significantly. Radio listening is not nearly as deep as we pretend. We may be buying into our own industry's hype.

We keep promoting the idea that younger people continue to listen, but most of us know dozens of young people who don't have radio as a major part of their daily routines. Like it or not, digital is having a sweeping impact on radio listening. If your programming is not on every digital device, you're not serving the digital generation.

I have to have my products on all platforms (iPad, iPhone, Android, Kindle, etc.), and so do you. If your listener can't find you on their phone, on an aggregator like TuneIn or iHeartRadio, on their desktop, in their car (which is going digital), they will turn to something else.

## Local And National

Twenty-somethings are taking control of the advertising industry, which has always been dominated by youth. And digital-generation buyers, planners, and creative people at agencies make decisions based on their own worldview and their own biases. Their belief in digital has fueled massive advertiser adoption.

Likewise, if they don't believe radio is viable, they won't buy it or promote it to their advertisers, even if numbers reflect real listening. If they believe digital is what's hot, showing them hard proof radio works may





not be enough. But if you're fully integrated with digital, you'll be much more plausible.

On the local advertising front, recession-weary 50-year-old business owners are turning their businesses over to their 20-something kids in record numbers. One national agency executive told me it's his biggest problem with a national car brand: The dealerships are being run by inexperienced kids who no longer want to use anything traditional like television, radio, or print, even though their businesses have been built on those mediums and continue to get results there. He's setting up Facebook and Google campaigns and getting weaker results because of the new generation's insistence.

I'm extremely optimistic about the radio industry that captured my heart when I was a kid. Yet as we celebrate 20 years of *Radio Ink*, one thought I'd like to leave you with is that today, it's all about the 20-somethings — employees, listeners, agencies, and local advertisers. Our promising future depends on their embrace, which will come from our listening to them and employing them, and following their advice, even when it's counterintuitive.

### To The 20-Somethings Out There

Embrace radio. Our power to move audiences and products is unparalleled. It's your job to take what we do well — communicate, inform, and entertain — and help us reinvent it in every way. Be bold. Take risks. And stay in radio, which will provide you with a powerful and exciting career and ways to touch audiences and change businesses.

Don't be discouraged by old school colleagues. They were once young revolutionaries like you, and if some prefer to be comfortable and avoid change, some still pride themselves on staying a few steps ahead.

Seek constant mental stimulation, embrace change, and challenge the status quo, even if it's working. Keep your integrity even at the expense of losing business when you won't compromise your values. Don't get discouraged by "big radio" companies and their systems and models; you can learn from them, and they can learn from you. Be patient, but not too patient. Have confidence in your ideas and belief in your convictions, but be willing to change your mind if someone else has a better solution. Have interests outside radio so you don't become one-dimensional.

### A Challenge To Radio's Finest

To my friends and colleagues who have been reading *Radio Ink* over the past 20 years: I strongly believe we must stop relying on transmitters alone. Digital isn't going away, and in-dash Internet will soon take away radio's domination of the car. It's time to become immersed. The timing is perfect. This industry will change more in the next five years than it has in the last 20. (Read that sentence one more time.) You cannot wait till it changes. You must be ahead of that change. Invest in your career and your growth, and don't cling to the past even if you're unsure what the future looks like.

Even if you're planning to retire, even if your company is not focused on digital, this is an exciting revolution, and radio can still be a leader. Don't wait for the leadership of others; take it upon yourself to be a leader for your team, to embrace the new, the unproven. You'll be invigorated, and it will increase your enthusiasm for radio and what we can do for listeners and advertisers.

### Will I Hang Up My Headphones?

At an anniversary like this, I had to ask myself if I could continue to be committed to radio and to *Radio Ink*. A 20-year milestone might be a good time to hang up my headphones and try something new. But as I thought about the prospect of ending my involvement in *Radio Ink*, I found I am still excited about this industry and its people, to whom I am deeply committed. Therefore I have decided I am committed to the next 20 years of *Radio Ink* (God willing).

Though I continue to be frustrated with some of the decisions and leadership within our industry, I feel as though I can still make a difference — by quietly working behind the scenes with broadcasters to make change, sitting on boards, being upfront with challenging editorials, or creating events to address critical issues and move the industry in a positive direction. My goal is to keep radio focused, provide it with some much-needed leadership, and help us move in a positive direction.

### Reinvention For Radio And *Radio Ink*

My theme for 2013 is reinvention. Reinvention of *Radio Ink*, and reinvention of radio.

We're reinventing some of our conferences, like Forecast, which this year is being chaired by Bob Pittman of Clear Channel and Bill Koenigsberg of Horizon Media, who is one of the best advertising minds in the world.

Our Convergence conference, which we launched before most radio stations even had a website, continues to bring new money-making and challenging ideas to stations, and we'll be shaking it up and trying some new things. Our Hispanic Radio Conference has given voice to a critically important and growing segment of our industry, and it too will see change. Our new Sports Radio Conference will focus on growing local business in that booming sector of radio.

I've asked our editors to work on reinventing everything we do in the magazine, website, and daily for 2013, taking the best and making it better and seeking more content that will make your job easier and challenge your team in new ways.

For radio, I plan to increase my role in working with broadcasters to develop new ideas, new forms of training, and new ways of strengthening our medium in the eyes of advertisers.

### Humble Thanks

With this 20-year milestone, thanks are in order to my team over the years. I'm proud of the people who have been through our doors over the last 20-plus years, and I'm especially proud of the team we have today. I also want to thank you for your feedback on things we've written, your encouragement, your challenges, and your involvement with our magazines, conferences, and awards programs.

*Radio Ink* has always been about being a management tool to give you ideas, challenges, awards, and events to make this great industry greater. Every time I go to speak at a state association meeting or attend an NAB-RAB event or our own events, I feel like I'm going to summer camp to see old friends. I cherish the friendships from decades in this industry. Great people make for a rich life. You have given me a deep rich life with *Radio Ink*, and for that, I say thank you. **INK**

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



# The Beginning Wasn't Really The Beginning....

**N**ot for Eric Rhoads, nor for *Radio Ink*. Like many of us, Eric was a jock first, then a PD and a consultant. Eventually, he bought a station in Salt Lake City-Provo. He leveraged that into a CP in Louisiana, where he was (allegedly) welcomed with threats, shotguns, and not-so-friendly local business folks who had wanted that CP for themselves.

Using an old TV antenna and baling wire attached to an 8-track player, he got that station on the air — technically. Now it was actually worth some money, and he cashed in with the local Louisiana welcoming committee. They got their radio station, and Eric got out of town clean. I think he was 12 at the time.

While taking a little time off, he visited a state fair and saw a concession stand — let's call it an ice cream stand in the shape of a cone. I don't remember the actual product. It might have been Bundt cake, but the key is that the concession trailer was in the shape of the product and could be easily towed behind a vehicle from fair to fair. Eric immediately saw an opportunity and asked the proprietor where his wondrous trailer had been built.

He contacted the fiberglass molders and asked if they could build one of their creations mounted on a trailer and in the shape of a radio. A boom box, to be exact. The answer was yes. Those of you who were in the business during the '80s (and many to this day) towed many a "Giant Boom Box" to many a remote. (An aside: One of the biggest markets for Giant BBs today is Mexico, where stumping politicians use them.)

I was selling ads for R&R at the time, and many times I made my budget on those Giant Boom Box ads. Steve Butler and I had been friends for many years. He became Eric's VP of sales, but Eric was restless again, and there was a bargain to be had.

Eric believed R&R was doing a good job of reaching programming people, but felt *Broadcasting* was falling flat in its service to Radio management. (He always insisted we capitalize the "R" in Radio, and I will respectfully do so in this reminiscence.) So Eric bought *The Pulse of Radio*, a fledgling management magazine that wasn't doing very well, from Bob Sillerman. He gently let then-Pulse editor Tom Shovan go, hired some other talented folks, and set out to build "Radio's Premier Management & Marketing Magazine." That was in summer and fall of 1988.



Attendees at a *Radio Ink* advertisers' forum. Recognize any of these faces?

By spring of 1989, the magazine was starting to grab some market share, but the money was leaking like a backyard dike, and we needed to stop the bleeding and get some ads sold. So Eric made a 100 percent commitment to the magazine and sold the majority of his Giant Boom Box interest to Steve Butler.

Steve is truly the best salesman I've ever met. He's a burly guy (rugby player), with a big attitude and a bigger heart. I have no idea why he and Eric wanted me to help get this magazine off the ground, but they did. (Probably for Bob Wilson's Rolodex.) They convinced me to move home to Florida, where I'd started as a gopher 20 years earlier. I returned, much heavier, and assumed the role of SVP of sales and marketing — or "whatever needs to be done." Eric would be publisher, and Elaine Schmidt and the remainder of the staff would be locals with no Radio knowledge. But we'd immerse them in Radio and teach them. And we did. As has been said many times, it's not brain surgery.

But it turned out that, back then, networking was. (Brain surgery, that is.) I had just bought a new Microsoft-based computer. My first day at work, I walked into a sales and editorial bay with dozens of little Mac 128s, two 512s, and an SE (just released) staring back at me and my new \$3,000 laptop. I made the switch, and I kept my little desk in the big bay. Uncomfortable, at first, for the others, I think. But eventually I got to hear all the gossip, and what R&R was saying about us, and we learned.





Dick Downes and Eric Rhoads at another advertiser event.

**"IN THE EARLY DAYS WE WERE TRAVELING OR PITCHING OR JUST HAVING LUNCH WITH PEOPLE LIKE GARY FRIES, EDDIE FRITZ, DWIGHT CASE, ERICA FARBER, OR JEFF SMULYAN. BUT WE SPENT THE MAJORITY OF OUR TIME WITH ADVERTISERS."**

Eric pushed me, and we learned to embrace publishing, how to serve one beloved industry with the same passion we had for radio.

We also realized we had to go on a road trip. Unless we got our faces and proposals in front of the advertising community and potential readership, we didn't stand a chance. So off we went. Two months' worth, maybe a bit more. East, west, north, south, sideways — we earned thousands of mileage points and spent a ton of money.

During those 60-plus days, we took a total of four days off — for planning itineraries. The rest of the time we were traveling or pitching or just having lunch with people like Gary Fries, Eddie Fritz, Dwight Case, Erica Farber, and Jeff Smulyan. But we spent the majority of our time with advertisers.

We started finishing one another's sentences, sharing catchphrases no one else understood, and pitching our brains out to get the magazine off the ground. By the time it was over and the thank you cards mailed, we had road rash a biker would be proud of.

The magazine started to break even. Good thing, too, 'cause things were tight. We managed, borrowed a bit, and slowly but surely made gains for a couple of years. Then came the letter.

Tower Records had a similarly named publication for its customers: *Pulse*. The usage and trademark were earlier than ours. Eric consulted with Dwight Case, his hero, my ex-boss from R&R, and mentor to both of us. Dwight checked with a couple of lawyer buddies, and we decided not to fight it. So we had to change the name of the magazine, just as we were making progress. Thus was



**ROAD TRIP** from **HELL**

born the magazine celebrated in this issue for 20 years of service to Radio: Radio Ink.

I left shortly thereafter to form my own company. Eric had let me learn enough about the mechanics of publishing that I had the skills to sell printed promotional materials to radio folks like me. But I will never forget the waterfront lunch on a picture-perfect South Florida day when Eric and Steve twisted my arm, my painful departure from R&R, the "Road Trip From Hell," the satellite Radio stations Eric founded way before their time (Radio Central). Nor the friendship that lasts to this day with Eric Rhoads, who, not content with one magazine, now has three. Eric's love of Radio is eclipsed only by his love for wife Laurie and the triplets. And Eric has found a later-life love in art.

All the other printed Radio trade magazines are long gone, but *Radio Ink* continues to thrive, even in these tough times. Eric's editorials are passed around the biz like the last match in a rainy mosh pit. Some of them cause controversy, but he never shies away. If something is later pointed out to him as incorrect, he admits it — mans up, in writing. But most of the time his thoughts are spot-on. He is one of the most respected people in the Radio business, and I'm proud to call him my friend.

Eric has become an accomplished artist and also publishes *Plein Air* and *Fine Art Connoisseur*. He is very accessible — you should get to know this interesting man. Congratulations to Eric, Deborah, Ed, Lois, Brida, and Ken for making me look good, and thanks to the folks who were there at the beginning and have moved on to better themselves. They and their colleagues are the ones who make this publication tick like a Timex after 20 years. **INK**

Dick Downes began his radio career in 1967. Most recently, he founded CPM Group in 1991. He is retired and lives in South Florida.



**ROY WILLIAMS**  
THE WIZARD OF ADS



# Radio In 2032

## QUICKREAD

- The question radio should be asking is, in 20 years, will broadcast radio exist at all?
- Online radio is real and will soon be standard in cars, and when Apple enters the field, everything will change again.
- But none of the changes to come are imminent, and online radio will reopen doors long closed by radio consolidation.

**P**redicting the future is a dangerous business. Who but a madman would put his predictions in print? But I have been asked to leap forward in my mind to the year 2032, and from that vantage point, describe radio as it will exist at that time.

Here's the real question, I think: Will broadcast radio continue to exist at all?

I imagine how you must be feeling right now, and yes, it's wildly inappropriate for me to question the continuing viability of radio in that industry's principal trade magazine. My only attempt to defend myself will be to quote something Leonard Pitts wrote in 2006, two years after winning the Pulitzer Prize:

"We often talk about Hurricane Katrina and 9/11 in terms of failures: failures of intelligence, failures of planning, failures of communication. But these catastrophes were first and foremost failures of imagination. Did we know that a major hurricane could destroy New Orleans? Yes: it was even part of the tour guides' spiel. Did we know terrorists wanted to bring down the World Trade Center? Yes: they made a credible attempt in 1993. And what did we do with what we knew? Nothing. Some disasters, I think, are so big and so awful they are literally beyond our power to conceive. So, we dismiss them out of hand, retreat to the 'knowledge' that a thing can't happen because, well, it just can't."

I believe radio in 2012 has been guilty of a similar failure of imagination.

Online radio is real and will at some point become standard equipment in cars. The insertion of local news, weather, traffic, and sports will be as easy as the insertion of an advertiser's banner on a website. The technologies to facilitate this — such as cookies, GPS tracking, and browsing histories — are a *fait accompli*.

Pandora is merely an interim technology. The real monster under the bed is Apple. When Bloomberg News reported on October 26 that Apple would make a run at Pandora in 2013, I shook my head and muttered, "The ghost of Steve Jobs is going to haunt Joe Kennedy for the rest of his life." And then it hit me. Apple, with its 400 million iTunes customers, is already a major force in the music business. To pretend that Apple doesn't understand radio is to pretend that Amazon doesn't understand books.

Google, Amazon, or Clear Channel will soon acquire Pandora, with its 150 million subscribers. It is impossible to speculate on what will happen after that, because the shape of a tool changes with the hand that holds it. Pandora in the hands of Amazon is a different company than Pandora in the hands of Google or Clear Channel.

If we're going to examine radio's future with clear eyes and an open mind, we must first agree on a fundamental



premise, namely this: In the heart of the listener, the purpose of radio is to provide portable access to news and entertainment. Sometimes that entertainment is music. Sometimes it is talk.

If the listener has other expectations from radio, I don't know what they are.

Apple is very much in the business of delivering portable access to news and entertainment. If you doubt this, you've obviously never played with an iPhone.

The deregulation of radio in 1996 allowed Wall Street to consolidate broadcast properties in the belief that broadcast

licenses are a finite commodity. But what will happen if broadcast licenses become irrelevant? Online radio does not require an FCC license, and it is not geographically confined. But online radio is not effortlessly portable. Yet.

Do you suppose online radio will become standard in the new cars of 2014? Or will it be 2015 or 2016? Time will tell.

Please know that I take no joy in writing these words. I feel like a doctor who has to tell his best friend, "You are going to die."

The good news is that none of this is imminent and Wall Street never looks further ahead than 90 days. Your stock prices are safe for now.

Further good news is that online radio will reopen certain doors that were slammed shut by radio consolidators. Just as online radio doesn't require an FCC license, the creation of a radio show will no longer require the embrace of a program director. National and local news, traffic, weather, and sports shows will require only courage, wit, and a microphone. These will be made available by subscription to radio listeners worldwide. These listeners will pay you for this content by hearing the ad you sold to your sponsor. Likewise, podcasts will be tightened, polished, and made available for online radio insertion.

Arbitron will no longer exist, since online ads are completely trackable. Not only will advertisers of the future know exactly how many people heard their ad, they'll know when and where those listeners heard it, as well as their home addresses, e-mail addresses, birthdays, and eye color. Nothing I've described requires the creation of new technology.

The long, slow tolling of the church bells at midnight will commence with the first car that rolls off the assembly line with online radio in the dash.

Or maybe I'm wrong about all this. Maybe none of this can happen because, "Well, it just can't." **INK**

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



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DIALOGUE



# The Real Thing

**I**t was 1992. The Radio Ink brand was launched, and the Olympic Winter Games in Albertville, France, were underway. It was at those Olympic Games that Coke introduced Coca-Cola Radio. Coke built on-site, state-of-the-art broadcast facilities, allowing local air personalities from nearly 30 major U.S. cities to deliver live reports about the competitions to approximately 5 million daily listeners and consumers. Tapping radio's intimate appeal to its audience and the global interest generated by the games, it was another stroke of marketing genius by the legendary brand.

Of course, long before 1992, Coca-Cola was sharing a successful marketing partnership with radio, starting in the 1930s as an advertiser and sponsor of many radio programs, promotions, and features. Over the years, the brand has even created promotional radios in the shape of its famous bottle, vending machines, and coolers.

In 1992, one of Coke's slogans was "You Can't Beat the Real Thing." Coke and radio truly have been a "real thing" for many years. So as part of our 20th-anniversary celebration, we asked Reinaldo Padua, assistant VP of Hispanic marketing for Coca-Cola Co., for thoughts as to why.

## How does Coca-Cola view radio in the overall media mix?

Radio is an essential part of the media mix — more than 95 percent of people in the U.S. listen to the radio. Music is a consumer passion for all ages and races and both genders. Music can be an escape, a pick-me-up, inspirational, a way to connect with friends or strangers. No matter the reason for listening to music, the passions and feelings it generates can be very powerful. Connecting to consumers through music helps tie us in to those passions and feelings.

## How has that evolved with the introduction of digital platforms and social media?

Just like TV is evolving to video (meaning it is shown on traditional TV and in new formats like online and on-demand video), radio is evolving to audio. Look at what Clear Channel is doing. Their traditional radio stations continue to be the largest part of their business plan, but with 5-10 percent of consumers using digital streaming (and growing), they are putting a heavy emphasis behind their iHeartRadio platform.

Spotify, Pandora, LastFM, and many other platforms are becoming part of consumers' everyday interactions. The one thing all these platforms have in common is



Reinaldo Padua

that they are social and allow consumers to share music with their friends.

## What role does radio play in multi-cultural marketing efforts in this country?

We use radio to communicate our brands' messages to diverse, multi-cultural audiences. Radio allows us to localize national campaign messages and promotions and tie them to local customers. This is particularly helpful among Hispanic consumers, given the importance of regional retail chains that serve this consumer segment.

We see the country as a multicultural nation with which we need to communicate, and radio is a great way to build connections with all types of consumers.

## What could radio and radio reps do better as a marketing partner to Coca-Cola?

Radio reps are outstanding partners for Coca-Cola. They have evolved from selling us spots to finding ways to integrate us into programming, local events, or local consumers' passions. True partners don't just focus on what they have to sell, but on their customers' business and needs. We want radio reps who come to us with ideas that are tailored to our specific opportunities.

## Can you give us an example of a great partnership or promotion that has been effective in delivering results for Coke?

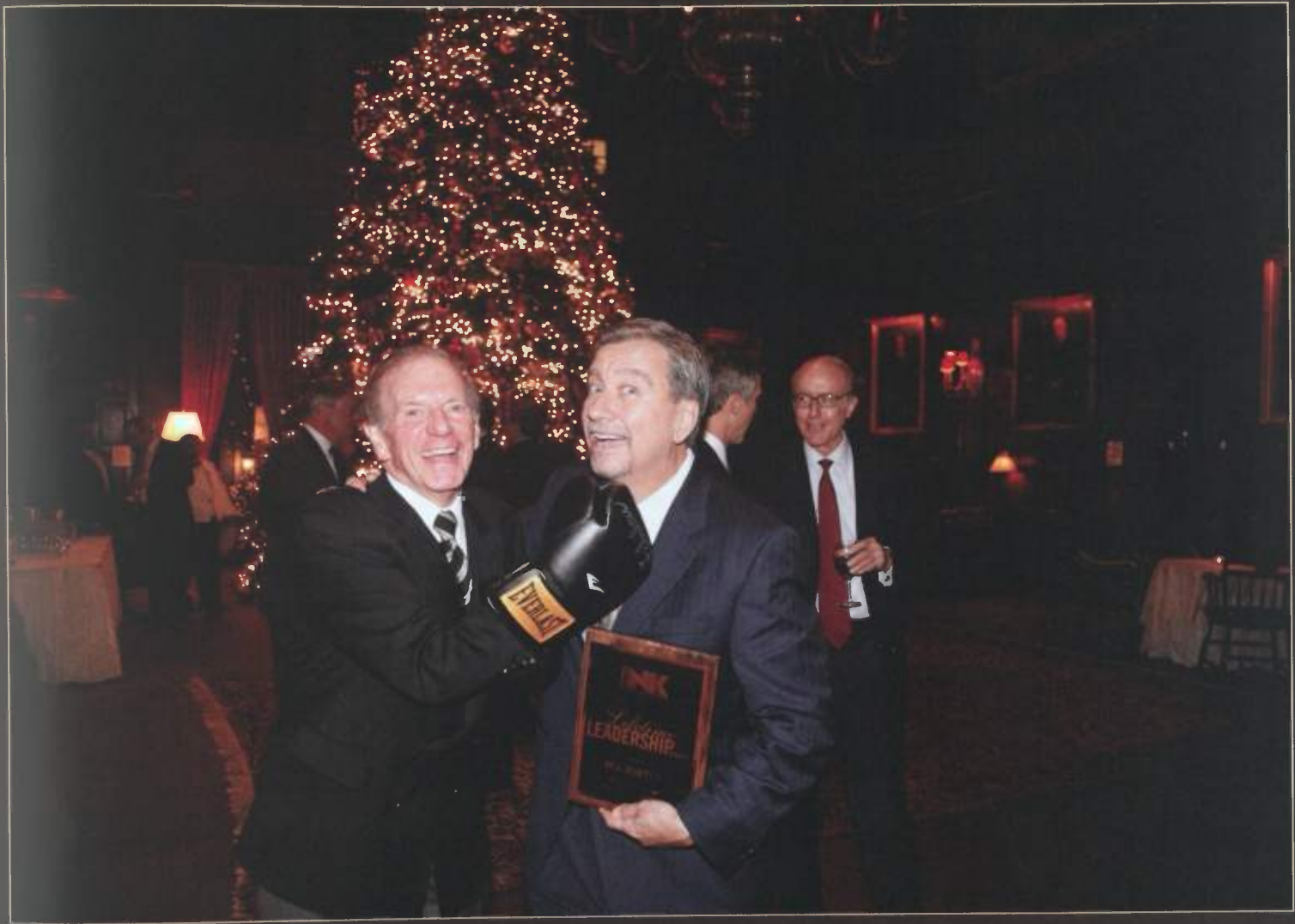
A great example of the company's vision for multicultural marketing is the "Wavin' Flag" campaign, which was created to leverage the company's sponsorship of the 2010 FIFA World Cup. The multi-media campaign featured a special remix of the song "Wavin' Flag," by Somali-Canadian artist K'naan. It cleverly included a bridge featuring Coke's highly familiar five-note melody.

The campaign's original goal was to find a song that soccer fans could sing along to in stadiums around the world, while also associating it with Coke through a worldwide advertising campaign using radio, television, and digital media outlets. In the end, the company got much more than that, when the song became a sensation. As the unofficial anthem of the World Cup, it flew to the top of the charts, and to the number one spot in 17 countries. The video has been viewed more than 87 million times on YouTube, and more than 800,000 people have paid to download the song. **INK**

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



Eric, you're a knock-out and "You're Fabulous!"



**Congratulations on 20 Years of Service to the Radio Industry**

Bill Burton and The Detroit Radio Advertising Group



**MARCMORGAN**  
MANAGEMENT



# Content. Demand. Digital.

**F**irst of all, let me congratulate Eric Rhoads and his great team at *Radio Ink* for developing a viable platform for discussing industry issues in these changing times, as well as for devoting energy and space to recognizing performance and achievement among the radio family. You are unique among your peers.

Now: about the future. If last 20 years have been volatile, ponder for a moment how the next 20 might look. Or how about the next five years, or 10? There are three critical issues radio must address to survive and thrive.

## Content

Radio became great because it generated great content that was available everywhere. Information, personalities, music, humor, political discussion —

that's all radio's "competitive advantage," things we could do better than anyone else. Today, people can get all these things and more in other places, and get them on demand. Radio's value as a widely available content provider is being challenged.

For AM, there's the dilemma of spoken-word formats and whether they can flourish after talents like Rush Limbaugh retire. But is there also trouble

brewing for FM music formats? Can they remain relevant in the face of the Pandoras and Spotifys of the world? What about local personalities? Local morning shows have been the drivers of some very successful music FMs through the years. Will new shows be developed? Or will economics prevent that kind of investment?

And what about "local" in a broader sense? Serving the needs and tastes of our local communities is still something radio can do better than anyone. Does that make local content radio's new competitive advantage?

Radio needs a plan that encourages innovation and experimentation. The new media landscape has raised the bar on content. That means radio content of the future has to be different and better than the content of the past. It may cost time and money to make that happen, but the cost of not addressing this is probably something none of us wants to think about.

## Demand

We've all said it a thousand times. "We deserve more" — higher rates, a bigger share, and so on. But let's face it, many major advertisers both nationally and locally still don't put the same value on radio as they do on other mediums. We all know it isn't a justifiable position and is based more on perception than reality. We all know radio still delivers significant reach and continues to get results for advertisers. But the demand issue still exists.

I'm a big believer in yield management and sophisticated sales systems and structures, but, at the end of the day, the value of these things is minimized when many advertisers aren't disposed to give radio an opportunity to earn their business in the first place. Creating demand needs to be radio's top sales priority going forward.

Many tough questions need to be asked and answered. Is radio's greatest revenue opportunity with local or national advertisers? With industry consolidation, do we place enough value on having the best salespeople and sales managers? Are we wasting our time talking to the same prospects over and over? Should we be spending more time and energy "harvesting new fields"?

## Digital

The debate is still going on, after all these years. Is digital revenue the "magic bullet" to ensure radio's future? What percentage of radio's revenue should be digital? Are our digital assets separate from our stations, or a brand extension? Is it worth investing in digital assets and initiatives? Will they have a profitable and material payback?

Ignoring or denying the digital sector and its revenue potential is not a good strategy for radio. It's like the *Titanic* ignoring the iceberg. But nobody has yet totally figured out the revenue puzzle of the Internet. There are countless examples to verify that, from the Walt Disney Co. redesigning its website for the third time to Facebook having problems with the mobile ad space in spite of its massive scale.

So good news, radio: You're not alone in trying to successfully maximize the digital opportunity. For radio specifically, having digital represent 3 to 5 percent of our total revenue will not get us to the Promised Land. New opportunities with social media, mobile, and podcasts have the potential to enhance that scale and give radio the ability to put together integrated, cross-platform solutions for advertisers.

## Measurement

There is one more issue that must be addressed, and that is measurement. Having a common system that will enable radio to show advertisers the total, "all in" delivery from their advertising investment, using the same language and math as other mediums, is as close to a magic bullet as anything that exists today. A solution can't happen fast enough for the benefit of radio's future.

So that completes radio's "perfect future": Radio creates great content that increases listenership and advertiser demand, and great radio sales talent uses digital to put together integrated solutions that keep customers coming back in droves. Now that's a happy ending. **INK**

Marc Morgan is the former SVP and chief revenue officer for Cox Media Group; he retired in 2011. He can be reached at [marc@marcmorganconsulting.com](mailto:marc@marcmorganconsulting.com).





# Happy Anniversary Radio Ink!



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**STEPHANIE WINANS & CHRIS MILLER**  
SOCIAL MEDIA

# 20 Social Media And Digital Predictions

**On Radio Ink's 20th anniversary, here are 20 predictions for digital in the days ahead.**

**1. All stations will have mobile apps and websites.**

As mobile website usage continues to rise, even the smallest companies will focus on the mobile optimization of their station websites and will invest in reliable mobile listening apps. And don't ignore the big aggregators, like iHeartRadio and TuneIn. They can add an extra 15 to 20 percent to your streaming totals.



**2. The fusion of on-air content and online platforms will be seamless.**

As radio stations develop strong digital strategies for their on-air talent, the content and engagement offered by online platforms will be naturally integrated into the on-air show. As the request lines ring less and less, jocks will use texting, social media, and website commenting platforms to add more listener interaction to their shows.

**3. Arbitron will become less important, because we own the information about how people use us online.**

More people will be listening to our streams than to our broadcasts. We will know exactly when they join us, when they leave, and when they come back. It's already possible to target advertising on our websites and on our streams more readily than on our broadcasts. When we

can tell our story — instead of Arbitron's — about how our fans behave, we'll be better able to manage both rates and inventory.

**4. Our trackable user data will show us our targets with new depth and focus.**

Programmers and sales managers will not only know which of their Web pages are the most popular or are increasing in popularity, they'll know which pages people tend to go to when they visit, and in what order. Our websites will be optimized for that experience.

**5. Radio will hire personalities who may not know traditional radio, but who have built up followers for their entertaining social feeds.**

People who can entertain and form online relationships will be more highly valued than jocks who "sound good."

**6. Air talent will be held accountable for their online results.**

Website traffic and social media success will no longer be measured out of curiosity or used for bonuses only. Air talent will be required to meet quarterly goals set by management for both the station website and their own shows' digital platforms. Stations will budget for third-party social media apps. To achieve results with social media, radio will invest in applications for scheduling, contesting, and analytics.

**7. More station promotions and contests will involve going online to do something while listening.**

TV has learned the value of "second-screening." That's where viewers are both watching their TV screen and interacting on a computer, tablet, or smartphone. Radio will increase its at-work usage and loyalty by offering more and more content that listeners can simultaneously interact with on station websites or in social media.

**8. Radio will invest in social gaming for branding and promotions.**

As listeners become savvier to standard online advertisements, digital strategists and sales managers will invest more money for better results, with creative branding campaigns and promotions using social gaming.

**9. Radio sales executives will sell the entire brand, rather than just terrestrial radio.**

As advertisers seek more creative, multi-platform ideas, radio's sales superstars will view their station brand from a big-picture perspective, creating unique solutions for clients that involve marketing from a variety of platforms.



# 10. The radio industry will become an early adopter of digital innovations.

We've watched the newspaper industry's struggle to innovate, and we won't be left behind. Radio companies will be exploring new innovations as they arise, mining them for revenue opportunities.

# 11. Podcasting will no longer be the redheaded stepchild of radio.

Radio will follow the model of television, superseding the core listeners with on-demand listening. Instead of viewing podcasts as a threat to radio's ratings and budget, managers will innovate and restructure podcasts to create ROI, regardless of the minimal ratings return.

# 12. The popularity of streaming will result in more technological features listeners like.

Our streaming players do more than a radio speaker can, and there are more new options and features coming all the time. It's like the difference between buying a basic Blu-ray player and one with lots of different special accessories. For stations in tough competitive battles, this could be one of the things they promote about themselves.

# 13. Stream personalization will allow listeners to develop not only different music mixes, but to hear different amounts of talk on music stations as well.

Maybe you don't want to hear what John Tesh or Ryan Seacrest or the chatty morning show has to say right now. You'll be able to choose a "more music" mix on your favorite station's stream. You could listen to mostly music at work, and then, in the car on the way home, listen to the more personality-based version of your favorite station.

# 14. Pandora will come to be viewed as a major player like Clear Channel or CBS Radio, rather than as an outsider.

Look for Pandora to experiment with more radio-like local content streams, especially as the majority of listening moves online and away from traditional broadcasting. They're opening local sales offices; does anyone really believe Pandora won't see being more local as an opportunity worth pursuing — especially as broadcast radio becomes less local in scope?

# 15. Social media strategists and content curators will be standard positions in the radio industry.

As radio's digital efforts continue, companies will hire content producers and social media strategists to create online content, design individual station strategies, and measure results.

# 16. Morning shows and talk shows that are on the air for a few hours a day will work to have content that engages listeners online 24/7.

This will become the big test of "Should this show have its own social media, or should they just be part of what the station as a whole does?" With the ability to schedule social media and website content, shows that are on a few hours a day can now post links to audio, video, polls and surveys, and other content that relates to the show around the clock. We'll learn to track clicks to post at the most opportune times throughout the day.

# 17. Social media will splinter into different sites with different targets, much as radio and TV have gone from fewer choices to more specialized options.

Pinterest is the first big player of this sort, and it's had a great 2012 so far by being more limited in scope and more targeted than Facebook. By comparison, look at Google+, which tried to out-Facebook Facebook and is now a ghost town. Soon your 18-34 male target may not be on the same social networks as your 35-49 female target.

# 18. Stations will own advanced video equipment.

As the pressure to incorporate video into digital strategies builds, stations will invest in video equipment for use in-studio and at promotional events, concerts, and client remotes.

# 19. Programmers will learn to better use some of the visual inventory and features on their streaming boxes.

Smart direct clients are already using our digital technology to create special deals and incentives for potential customers. Eventually, this will be a standard item in each PD's toolbox as well, to bond with fans and create more listening occasions.

# 20. We'll look back on the days when we posted station content on Facebook that sounded like jock liner cards — and laugh!

Stop doing this right now, so your listeners will quit hiding your Facebook posts.

Reach Stephanie Winans at [stephaniewinans@gmail.com](mailto:stephaniewinans@gmail.com) and Chris Miller at [chris@chrismillerdigital.com](mailto:chris@chrismillerdigital.com).



## A GLIMPSE INTO THE DIGITAL PAST

1994: WXYC/Chapel Hill, NC begins broadcasting on the Internet

1997: Blogging begins

1998: Internet radio forced to pay additional royalty fees

2000: Pandora is founded

2002: TuneIn is founded

2003: MySpace is founded, beginning radio's social media activity

2004: The beginning of podcasting

2007: Slacker Radio launched

2008: iHeartRadio app developed

2011: Spotify and Turntable.fm developed



**MATT SUNSHINE**  
SALES MANAGEMENT



# Radio Sales' Next 20 Years

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The list could go on, but we all realize that there has been a tremendous amount of change in these last two decades. So we thought it would be fun to forecast 20 predictions for what radio sales might look like 20 years hence. To build this list, I asked several of my colleagues at the Center for Sales Strategy for their input.

Let's compare notes in 2032 and see how many of these came true.



## 20 Radio Sales Predictions

1. Radio stations will realize that one of the greatest assets they have is the sales department — and will begin to sell and represent more products and services.
2. Sales departments will get larger as radio stations have more and more products, services, and capabilities to sell.
3. The radio company of the future will become more focused on helping clients develop their marketing strategies and advertising campaigns. Look for radio sales departments to include on-staff experts in consumer marketing.
4. Clients will continue to invest more in their own websites and search strategies. To stay relevant, radio will need to determine how to help clients accomplish these broader marketing goals.
5. Radio sales departments will look more like marketing agencies, helping clients to market their products through outbound advertising, inbound marketing, and a range of new approaches that are not yet a twinkle in anyone's eye.
6. The traditional paradigm of radio salespeople having to execute every step of the selling process will be a thing of the past. Expect specialists for nearly every step, including appointment-setting, needs analysis work, creating the tailored marketing solution, closing the deal, ensuring implementation, etc.
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9. Integrated campaigns including search and digital will become commonplace.
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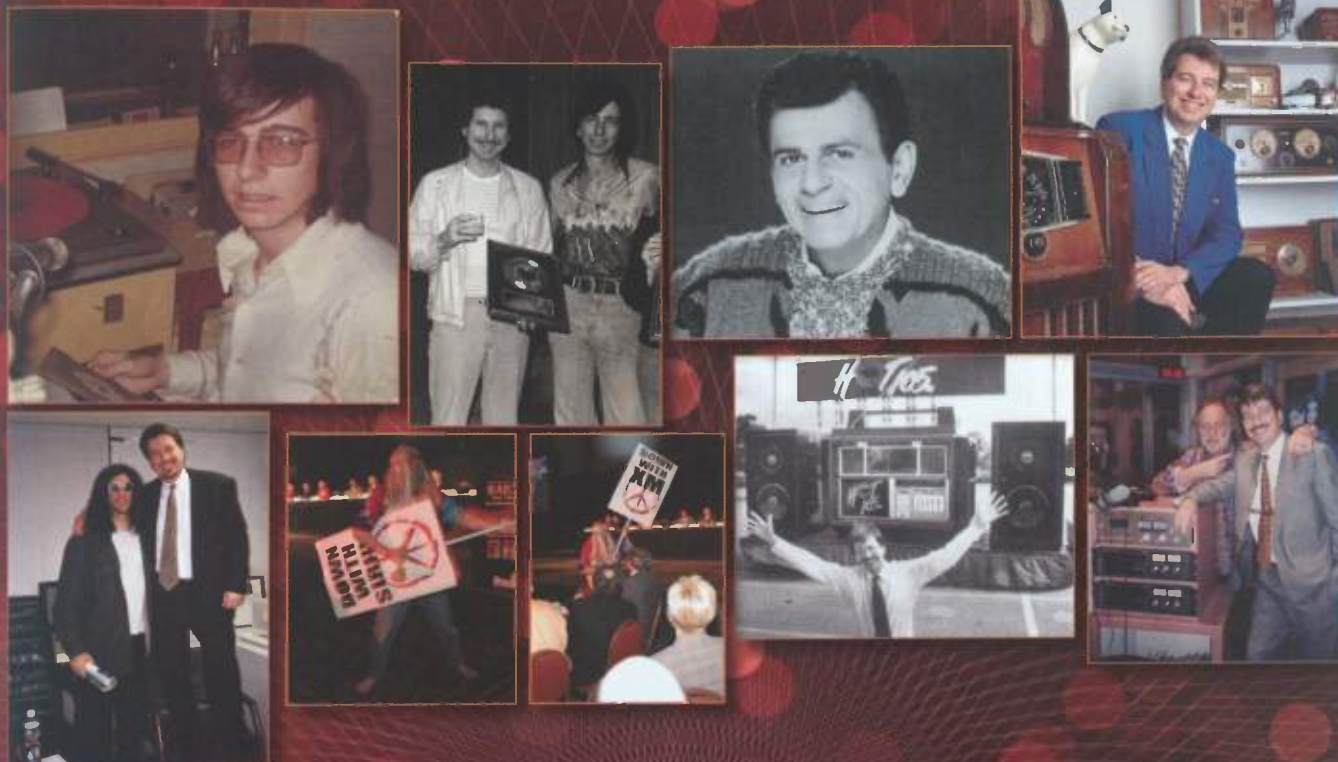
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# We've Succeeded For 20 Years Because We Always Look Forward

**Eric Rhoads** will protest when he reads this that we've spent too much time on "Eric Rhoads." He's been fearful of any appearance of self-aggrandizement ever since a 20th-anniversary issue celebrating the magazine and the radio industry, as well as the past and future 20 years, was first discussed. Well, Eric, we've found that you, radio, and *Radio Ink* are too tightly associated for us to talk about any one of them without the others.

Just walk any convention floor with Eric Rhoads and you'll instantly feel the energy and enthusiasm this man inspires. Maybe that's because there is not a face he doesn't pause to recognize or a conversation he cuts short (sometimes to the frustration of a staff member needing to steer him to the stage). Of course, there's a reason for the respect he generates. Never fearful of expressing his thoughts or taking a stand on issues he feels strongly about, Eric is a visionary with an undeniable passion for radio. He's a champion of causes he believes will

extend and enhance the future of the industry he loves. That commitment is something I believe readers sense in, and between, the lines of every issue.

Over the years, *Radio Ink* has been a "go to" source of ideas, with a ready-made sales meeting in the pages of each issue. It provides conversation and debate over concerns and challenges faced by broadcasters everywhere. And it's a comforting ally to those looking for someone to speak up or offer a fresh approach, someone to care as much as they do about radio and its future.

From sales meetings, marketing, and client calls to promotion, digital, and on-air, readers tell us they have beaten budgets, exceeded goals, and taken more to the bottom line, thanks in part to the more than 600 issues of the expert writers, idea-rich content, and great photos found in *Radio Ink*. We look forward to 20 more years of sharing those success stories.

— Deborah Parenti, EVP/Radio, *Radio Ink*



# Roy Williams, "The Wizard of Ads," interviews *Radio Ink* Publisher Eric Rhoads.

**RW:** *Radio Ink* is celebrating its 20th birthday. Eric, you launched *Radio Ink* magazine. What's up with that? What were you thinking?

**ER:** Well, really, the 20 years is a bit of a misnomer. We changed the name to *Radio Ink* 20 years ago. We purchased, then operated the magazine called *The Pulse of Radio* for three years, and it was 3 years old when we bought it, so it's really 26 years old. But yes, it's 20 years of *Radio Ink*.

**RW:** So 23 years ago, when you decided to be a publisher of radio-industry information, what were you thinking?

**ER:** I wasn't thinking. I had no idea what I was getting myself into. One thing I've learned over the last few years is that things happen by accident and work out. I was an advertiser in *The Pulse of Radio*. I had received a phone call from a guy by the name of Dale Tucker. He said, "You need to advertise these Giant Boom Boxes." (That was a company I had. They were remote studios that looked like big radios.)

He said, "You need to advertise in *The Pulse of Radio*. Everybody's reading it." I said, "I've never heard of it, and I've been around the industry for a while." He said, "Everybody's reading it; the circulation is 20 million."

I said, "Well, how much is an ad?" He said, "\$6,000." I said, "\$6,000?" He said, "I'll do it for \$2,000." The minute he dropped his rate, I kept negotiating and ended up buying five ads for \$100 apiece. So I bought all these ads in *The Pulse of Radio*, and I didn't get any results. And I was in New York for another meeting, so I met with the publisher, Tom Shovan. Nice enough guy, real radio geek.

We had a lot in common. He started giving me all these reasons why my ads wouldn't work. He said it was my fault, and it probably was; in reality, I didn't have good ads. But we kind of bonded, and he said, "Let me tell you the real reason they're not working." He said,

"The owner of this magazine isn't committed to it; he isn't putting any money into it. I am literally buying stamps, licking stamps, and putting them on myself, and we're only sending out 200 copies." So I said, "Well, OK, I would like my \$500 back." And he said, "I'm sorry, I can't do that."

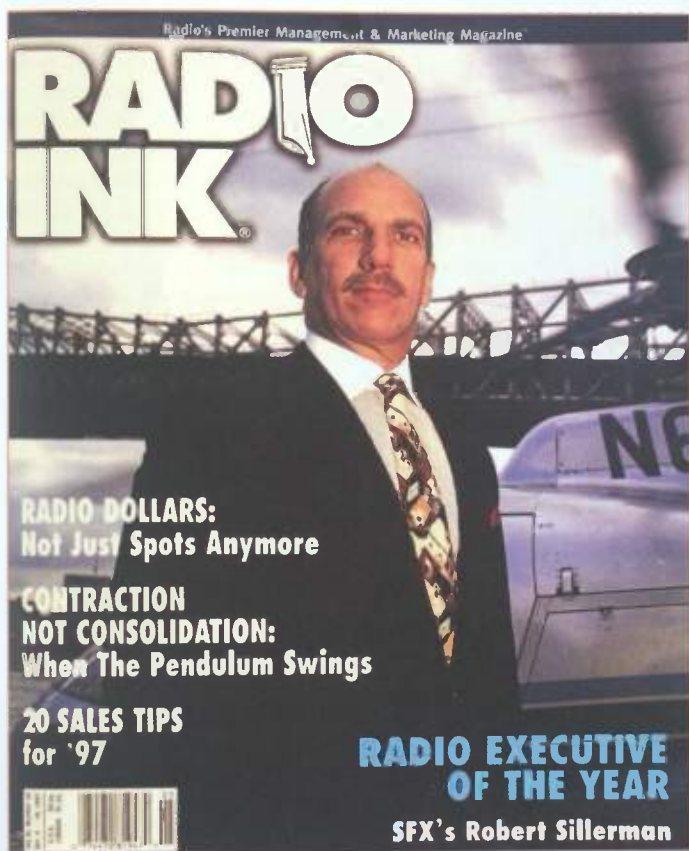
Bob Sillerman owned the magazine. He had taken it over because of some acquisition it was part of, so it continued to operate, but he really wasn't committed. So on a whim, I went to his assistant and said, "I would like to meet with Bob Sillerman." She said, "Oh, no, he's very busy." I said, "I'm a disgruntled advertiser, and I insist. Is he here?" She left for a minute and came back, and said, "He'll see you for five minutes."



Before *Radio Ink*, the magazine was called *The Pulse of Radio*.

So I walked in, saw him for five minutes, and told him the story. He said, "Yeah, we're not really very committed to it. We took it over and don't know what to do with it." I said, "Well, I'll take it off your hands." So we negotiated a deal and I bought the magazine. I had no background in the magazine business, but it seemed like a good idea at that moment.





Eric purchased the magazine from former SFX CEO Robert Sillerman, who had acquired it in an earlier business deal. The magazine was dying before Rhoads purchased it.

**RW: What was the event, the moment you began to get some traction and some momentum?**

**ER:** The verge of bankruptcy. We ended up hiring 50 people for a radio trade magazine, and I quickly burned through a couple of million dollars in cash. I didn't know anything about the magazine business, and someone talked me into hiring them. I went in one morning and my bookkeeper came to me and said, "Eric, you're going to be bankrupt in six weeks." You know, I was just spending money like a drunken sailor.

So I fired everybody except for a couple of people — I'd thought I was a big shot, just letting someone else run it. I got in, really got involved, and began to run it myself. I had been writing columns, but I wasn't running it. That was the reality I needed. I had to get kicked in the teeth. I had to save it because I, literally, had sold my radio stations and made some money. I put all of that money into this. If I didn't fix it, I was going to be in trouble. So I fixed it. And that got me involved and forced me to get out into the industry at a higher level. So that was probably one of the biggest events.

The other big event: There was a period of time when the National Association of Broadcasters was promoting the idea of going digital. I had been writing some controversial columns, and I hired a guy to evaluate the digital radio systems for me because I didn't know anything about the technology. NAB was really promoting this DAB system, which was what was being used in Europe. The NAB had a piece of the action on DAB, and I wrote that they couldn't be objective, that they were feathering their own nest. So I came out against it, and, quite frankly, I was really surprised because that completely disrupted it. It completely stopped it.







Phil Hartman appeared on the cover in December of 1995. *Radio Ink* Publisher Eric Rhoads says this is his favorite cover.

**RW: You had a little more power than you realized!**

ER: It made me realize that people were paying attention. And something like that happened again recently. A year, year and a half ago, I came out against something involving the whole music-licensing thing. I didn't realize it, but I was told later by somebody that my editorial stopped that process. Now I have to be really careful about what I write. You don't really realize, when you're sitting down and writing something in the heat of the moment, that it can disrupt lives.

**RW. Do you have a favorite cover?**

ER: Phil Hartman. The television sitcom *NewsRadio* had done a segment on *Radio Ink*. We dummied up a cover with a giant logo so it would stand out. We even sold the back cover so that advertiser would be on TV. We went out and met the actors; we met Phil Hartman. Then, shortly thereafter, Phil Hartman was murdered. So we put him on the cover, and I think that was my favorite.

**RW: What's your biggest fear for the radio industry as it faces the future? The biggest threat on the horizon?**

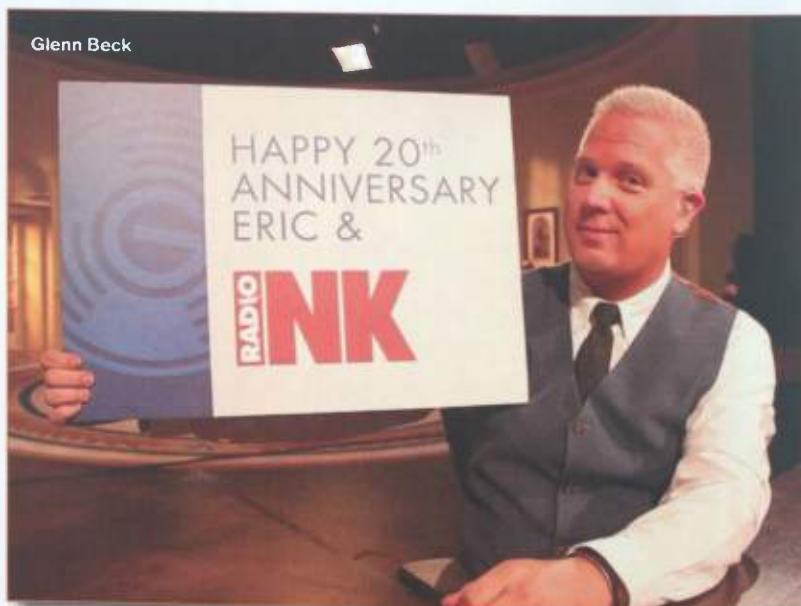
ER: I tend to be a little bit ahead of the curve on some of these things. For instance, when I went into Internet radio, I was 10 years too early, or maybe 20 years too early. I think my biggest fear for the radio industry is that the mentality of the people who run and operate most radio companies, big and small, is, "If something isn't making money today, we won't invest in it until it is making money."

I do this conference called Convergence and try to get all the great thinkers in digital to come in and help radio people open their minds. I think the problem we have in the radio industry is that we believe we can get on the bandwagon late, and when something starts happening, and something starts making money, and something starts producing, we can jump in and there's still time. I don't believe that.

That's exactly what happened to the newspaper business, and that's exactly what killed the newspaper business. We believe so much in our medium, and I believe in our medium. But we have this mentality of: "We've been tested before. It's 'That old CB radio is going to kill us.' And then it was the cassette, and then it was the CD, and then it was the cell phone. And there was TV, and there was FM. None of these things have killed us."

The difference is that now almost everyone has a mobile phone, 84 percent of America has high-speed Internet, and everything is

**"IF I WERE RUNNING A CLEAR CHANNEL OR A CBS OR SOMETHING, I WOULD HIRE THE 10 BRIGHTEST MINDS I COULD FIND, PUT THEM IN A ROOM AND FUND THEM, AND SAY, 'PUT ME OUT OF BUSINESS. FIND A TECHNOLOGY, FIND A PLAY THAT'S GOING TO PUT RADIO OUT OF BUSINESS, AND I WANT TO OWN IT.'"**







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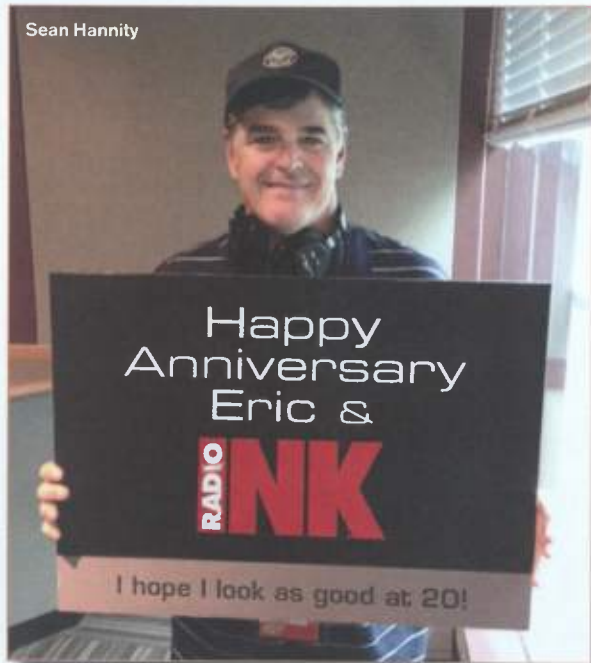
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changing. So we have to be in a position where we continue to believe in what we're doing, but we have to have a disruptive technology. Other people are disrupting. Pandora is disrupting. Whether or not Pandora ends up being the be all, end all, the numbers are pretty staggering. The listening numbers are high. Radio looks at these things and says, "Oh, it's never going to happen, it's really just a fad, it's going to be short-lived." And maybe it is.



Jimmy Clifton and Eric Rhoads, circa 1978

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CNBC personality Maria Bartiromo and Eric Rhoads

But there will be something, and there will be a time it isn't a fad, and suddenly, click, radio will be dramatically transformed and they won't know what hit them.

If I were running a Clear Channel or a CBS or something, I would hire the 10 brightest minds I could find, put them in a room and fund them, and say, "Put me out of business. Find a technology, find a play that's going to put radio out of business, and I want to own it."

Because ultimately, if you build something internally in a corporate environment, it always has the strings of the corporation. If you read the book *The Innovator's Dilemma* [by Clayton M. Christensen], it basically says that no one is ever able to invent anything new within a big corporation. It happens very, very rarely. It takes a small, "skunkworks" type of group.

Rob Curley is a brilliant Internet strategist who speaks at our Convergence conference every year. When he was at the *Washington Post*, at the very early stages of the newspaper business on the Internet, the publishers would say to him, "That story can't be online until it has been in the newspaper." That's what killed them. They weren't willing to cannibalize themselves.

Radio has to be willing to cannibalize itself. Technology is moving too fast. All Internet usage is moving in the direction of the smartphone — almost 50 percent of usage is on the smartphone now. I can go to TuneIn and get 64,000 stations anywhere in the world. I can be driving down the road listening to a radio station in New Zealand.

Radio stations are fighting this technology, levying lawsuits against companies like this, saying, "They're stealing my content."

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Steve Harvey



Eric Rhoads with Rick Buckley at the annual "40 Most Powerful People in Radio" reception.

No, they're aggregating your content. They're giving you audiences. The mentality of some of the people in the radio industry is, "We don't want to stream and have people listening out of market."

But think about how many people are traveling out of market every day. Look at how busy the airports are. If I want to know what's going on with my sports team, I want to be able to listen on my smartphone, or watch my local TV on my smartphone. Just because someone is listening in Paris doesn't mean they're out of market.

Well, we don't want to pay for it. Understandable. We can't monetize it. But eventually, there will be a way to monetize it. I think these aggregators like TuneIn and iHeartRadio are critically important. I also think that the dash and the automobile are going to go through a major change. There was a story in the *New York Times Magazine* about three weeks ago. It said that the automotive business is going to see the biggest year in its history in 2015.

The U.S. car fleet is now, on average, 11 years old. People haven't been spending money. They've been sitting back, and sitting on their cars. And by the way, I'm driving two 11-year-old cars myself. And I've been thinking, "Gee, these things are starting to sound a little rough, and it will be time to buy a new car in a couple of years." Their research says that 70 percent of the fleet of the United States is going to turn over by 2015. So 2013 could be the biggest sales year in car history.

Now what's happening on the dashboard of the new car? Almost all new cars by 2015 will be Internet-enabled and will have Pandora on the dash, will have TuneIn on the dash, will have iHeart on the dash. Some of them, they say, won't even have an



L-r: Lew Dickey Jr., Eric Rhoads, and Jimmy de Castro

actual FM radio or AM radio but will only be able to access radio by Internet.

There are cars that, when you get in, automatically detect your iPhone and tie it to Bluetooth. It's in your pocket, and you don't even have to plug it in. And now the car is pulling in your music and your data, and you're pressing buttons on the dashboard and you can listen. That environment is changing everything. Radio has owned the automobile; we have had a monopoly in the automobile. It has been the sole source of entertainment. We are losing that by 2015.

So what does that mean? If your brand isn't on these Internet aggregators, if you don't have tremendous loyalty from your audience, if they can't find you online, what are they going to do? They're going to go somewhere else.



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**RW:** Do you have additional thoughts for the industry moving forward?

**ER:** Yes, I do want to tell you one other thing about the car. Norman Bushnell, who invented Atari, a very bright futurist, came to our Convergence conference. He said, "One thing is going to disrupt radio more than any other. The Google Car." The Google Car is a self-driving car; look up the video online. It has driven 250,000 miles without an accident. People can step out in front of it and it won't hit them.

The state of Nevada has licensed this technology. They say that by 2015, all the taxi cabs in Las Vegas will be self-driving cars. The auto manufacturers are ramping up and will be producing about 150,000 of them by 2015. The insurance companies are behind it and will drop insurance rates by 50 percent if you're in a self-driving car.

In 20 years, he believes, the self-driving car will be everywhere. Imagine this. In a Google video, you've got a blind man who gets in the car, speaks the address into the machine, and it drives him there. Imagine the elderly — how it changes their lives. Or you put your kids in the car, you punch in the address, and your kids are delivered to where you want them to go.

Suddenly, you're not driving. You're not paying attention. Your car becomes just another living room, a place where you have leisure time. When you're driving somewhere a long distance, as the driver, you can watch a video. It's going to change the dynamics of the radio industry.

**RW:** It's been a lot of fun talking. I appreciate the opportunity. Let's keep it going. Any final thoughts on 20 years-plus of *Radio Ink*?



Eric Rhoads with Larry King and Charles Willer


**ER:** My staff wanted to put together this 20th-anniversary issue of *Radio Ink*. I think it's a good thing, but the one thing I've reiterated at the staff meetings is that it's not about the last 20 years, it's about the next 20. As far as I'm concerned, the only thing that matters is "What have you done for me lately?"

It's really easy to get more complacent when you're more comfortable, when you've made some money. And that's when things are most dangerous. When you're thinking, "Gee, I'm going to retire in five years, or 10 years," you're not going to work as hard or think as much. There is so much activity brewing around us, and so much technology, and so many great minds. And everything has changed dramatically. And so, really, the next 20 years.

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Clear Channel chief Bob Pittman and Eric Rhoads

But 20 is too long, and really it's about the next one or two years initially, because things will change that fast. The industry we live in is going to change dramatically in two, three, or four years.

You think about some of these influences, like the 2015 problem, and we've got to figure that out today, because we've only got two years to fix that problem and make sure we're cemented. I'll have 64,000 stations in my car, and I already have 64,000 on my iPhone — and what's interesting is that I listen to the same three or four stations.

In terms of parting thoughts, we have a lot of people in the industry who are really sweating a lot about not letting go of the past. And they're not letting go because the past was wonderful and was a lot of fun for old guys like us — to grow up in the radio industry and be on the air at 14 or 15 years old and having fun. The radio industry used to be an industry of thousands and thousands of independent

craftsmen. We were like people who ran or operated private restaurants. We could cook and change the menu every week according to what people wanted — until McDonald's or a corporation came to town.

Radio is in that state, and I hear a lot of people pining for the past. It's fun to remember the past, but we have to be rooted in reality. We have to adapt. It doesn't mean that what is being done is necessarily the right thing, because a lot of people are making mistakes. But if we get rooted in reality and accept it, and try to figure out a way to bring some of those magical elements back to this environment, then radio will continue to survive.

Radio doesn't matter as a delivery mechanism, but as a content mechanism. We're really about content, no matter how it is delivered — whether through a podcast, Internet, cell phone, or otherwise. We really should be everywhere. We shouldn't be just thinking about our transmitters. We're hung up on our transmitters like book publishers are hung up on their books.

The world out there is Kindle now. So if you're not a Kindle or an iPad, then you're nowhere. So I think that we as a radio industry need to be thinking about that. And the reality is that consolidation will only get worse. There will be more that occurs, and then it will all break up. Twenty years from now, when we're having this conversation, it will be a different business again.

**RW: Let's hope that we have that opportunity. *INK***

**DIGITAL SUBSCRIBERS,** to see the extended video version of Roy's interview with *Radio Ink* Publisher Eric Rhoads go **HERE**. Print subscribers, please visit the *Radio Ink* channel on YouTube, or go to [www.radioink.com](http://www.radioink.com)

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# The Future Of Radio Sales

I was honored when editor Ed Ryan asked me to write an article for *Radio Ink's* 20th-anniversary issue on how salespeople can succeed in the future. As I began to consider the keys to future success, I realized the future is now.

Ironically, the first thing I thought was, "Radio salespeople have to quit being radio salespeople." The most successful local direct account executives across North America are already employing the strategies and tactics that distinguish them from, and make them more successful than, their traditional media competitors.

**1. "Monthly investment" will replace spot and space rates.** A multi-platform customer-generating solution will be invoiced at a flat monthly fee. Radio will be the unique selling proposition in your multi-media solution, because all your competitors will be offering multi-media too. In a rapidly changing media world, account executives' marketing expertise will be more valuable than any single media offering they have. The best media marketers will justify a fee for "consulting, creative, execution, and administration" in their monthly fee structure.

**2. It won't be a man's world.** The old boys' network will give way to harder-working, more demanding women running businesses and in decisionmaking positions. And there will be more women in radio sales.

**3. Stay ahead of the learning curve.** When two of North America's most successful businessmen, Bill Gates and Warren Buffett, were asked independently, "What would you have done differently?" both answered without hesitation: "Read more, sooner." Your most valuable and salable asset won't be the various media platforms you represent, it will be your marketing expertise.

**4. Get out of radio and get into the business of generating customers for your customers.** Claiming to be "number one" or talking about "mass media" will have your future prospects tuning out. All media will be considered "niche" in an increasingly fragmented media world. Marketers happy with 300 followers on Facebook no longer care as much about "reach" as they do "relevance" or "engagement."

**5. Marketing will replace selling.** Traditional sales training, cold calls, tricky closes, spot sales, and other hackneyed approaches have given way to marketing. The best AEs will have their own websites, speak at local business functions, and conduct local focus groups and proprietary research to help them understand their prospects' situations. They'll actively market themselves and their expertise through social media, on-air, helpful marketing video tips, and much more.

**6. Offer turnkey solutions.** Local advertisers who don't have time to curate fresh social media content, update their websites regularly, or create effective radio campaigns will be looking for one-stop shopping. Your solution will include a big idea and a multi-media communication plan with heavy doses of street-level engagement, experiential promotions, and execution by you and your support team.

**7. Think 12-hour workdays.** Long lunches, exotic client trips, golf games, and goofing off on Friday afternoons will be replaced by passionate marketers pursuing their profession, and working for their clients, 12 hours a day.

**8. Your most lucrative new-business prospects won't be in retail.** Retail operates in a global environment, with pressures on profit margins from online shopping, big box stores, worldwide marketers, and head-office decision-makers. Lower profits mean lower per-customer ad budgets. Services like plumbers and roofers and professions like doctors and lawyers are local by nature and will always have local decisionmakers. These sectors don't suffer pricing pressures from online or foreign competitors and are already the largest and fastest-growing segments of our economy.

**9. Think public relations and communications.** Industries and institutions with public relations and communications objectives will be attracted to your expertise and your communications solutions. We'll be out of the one-way advertising business and into the two-way communications business.

**10. Multi-media presentations will be the norm — presentations will be online, via Skype, in videos, via e-marketing, in audio presentations, at marketing seminars, and more.** Presentations will have less "sell" and be more informational, educational, entertaining, and interactive.

John F. Kennedy said, "Change is the law of life. And those who look only to the past or present are certain to miss the future." I look forward to helping more radio account executives not miss their futures in 2013 and beyond. **INK**

Wayne Ens is President of ENS Media Inc., author of *101 Ways to Get Luckier (In Advertising Sales)*, producer of the SoundAdvice radio-e-marketing system and facilitator of the "Winning In the New Media Economy" advertiser seminars. He can be reached at [wayne@wensmedia.com](mailto:wayne@wensmedia.com).







# How To Negotiate With The Talent Of The Future

**T**alent and management, every time you sit down to discuss the future, remember this: The rules have changed, the business has changed, and the stakes have changed.

## 1. Start the renewal process as early as possible.

Don't wait until the last minute. If you're waiting for one rating period to be a deciding factor, you are not being objective or using accurate information in making a decision. If you're not sure, try to work out a one-year extension, but **don't** let time become your enemy.

## 2. Explain the financial situation.

For many of today's publicly held companies, financial information is public record, so be open about strengths and weaknesses and the challenges you share. Once the talent understands the revenue picture, and the percentage of revenue specifically derived from their daypart, they will better understand the financial limits of their potential compensation.

## 3. Establish trust.

Keep your promises, and avoid promising something you can't deliver. You won't disappoint the talent when the truth is not what they want to hear, you will only disappoint them when you're not truthful. Work as a team. It never hurts to tell the talent they are doing a good job.

## 4. Respect the talent's representative.

Many of today's talents have representatives — an agent, an attorney, or a manager. Embracing the fact that the talent prefers to have a third party negotiate their contract is paramount to getting off on the right foot in negotiating future employment. Talent's specialty is on the air, not in the boardroom.

## 5. Establish goals for the program.

This should be a business merger, not an adversarial process. Both parties want the same thing: success. You both want ratings and revenues to grow, so establish the goals of the program and determine what is needed to make that happen. Lay out the terms, make a commitment, and agree to support each other in every endeavor.

## 6. Work together to establish opportunities for the talent on other platforms.

What use to be considered competitive is now complementary and creates additional impressions. Television, print, social media, and websites are now venues that provide support to the radio station and the talent's program.



## 7. Create an environment of friendship between your talent and your advertisers.

The talent is your ambassador to your advertisers as well as your listeners, and if you want to have passion in a live read, sincerity in an endorsement, and dedication at an appearance, a commission that goes beyond a live read, endorsement, or appearance fee will go a long way toward creating synergy and a strong relationship. For any new business, this should be a slam dunk.

## 8. Revenue bonuses make sense when ratings aren't your problem.

Ratings bonuses will carry you only so far, and there is nothing worse than being number one in the ratings but ranked seventh in revenue. A revenue bonus will connect your talent with your clients. And any time the client has a relationship with the talent, a wobble in the ratings won't disrupt a consistent purchase by that advertiser.

## 9. Performance bonuses should be commensurate with CPP and revenue growth.

Don't pull a number out of your hat like a magician. Analyze the market and create bonus compensation that relates directly to the growth in revenue that occurs with the growth in share or ratings. And don't be angry when bonuses are achieved; now it's up to the sales department to monetize the increase in audience.

## 10. Don't threaten the talent with "Plan B."

We all know there is no "Plan B," because if Plan B were a good idea, it would be Plan A. There is nothing that makes management lose credibility more than a veiled threat. You create tension among people who need to be working together and create an environment of hostility and mistrust rather than a cohesive place for people to flourish and grow. Don't play games with people's lives and livelihoods. **INK**

Lisa Miller is president of Miller Broadcast Management in Chicago and can be reached at [lisa@millerbroadcast.com](mailto:lisa@millerbroadcast.com) or 312-454-1111.



**JOHN GARZIGLIA**

LEGAL



# 10 Legal Issues To Watch For In The Next 10 Years

**A**s *Radio Ink* celebrates 20 years, I was asked to speculate upon what might be the legal issues for our radio industry in the next 10 years. While forecasting the future, particularly in a field as technology-based as radio, is difficult at best, I feel fairly comfortable that many of the following issues will be subjects of discussion within our industry. We may possibly even see one or two of them be resolved.

**1. Music performance fees.** At the top of the list of radio issues for the coming 10 years: music-licensing rights for all platforms. Right now, the licensing of music, both for performances and songs, is disjointed. Pandora pays a different performance fee than satellite radio, which pays a different fee than Internet radio, and over-the-air broadcasting pays no performance fee whatsoever. The fees paid to songwriters through BMI and ASCAP are controlled by court decisions, while the fees paid to SESAC are, for now, whatever the market will bear. There is a significant argument that the various fees for performances and songs need to be part of more coherent structures. Whether that happens or whether much of the issue devolves into marketplace arrangements will be something that will be argued over, lobbied, and litigated in the coming years.

**2. Radio ownership.** The number of radio stations a single owner is allowed to own in a radio market, whether AM and FM stations should be counted separately, whether radio ownership in rural markets should be tightened, and whether there should be no radio ownership restrictions at all — all are issues for the coming years. None of radio's competition is restrained by governmental ownership restrictions, and our industry generally argues for less regulation, while public interest groups largely advocate for increased ownership restrictions.

**3. Spectrum.** Transmitter-site moves, upgrades, and community-of-license moves all involve FCC policy decisions — sometimes based upon interference concerns, but more often based on purported public interest rationales. For both facility-enhancement and audience-delivery reasons, radio stations will continue to pursue greater and more productive service areas, pushing back against the FCC's often arbitrary restrictions on station moves and upgrades. LPFMs will continue to seek spectrum, at the possible expense of broadcasters using FM translators.



**4. AM radio.** The FCC and our broadcasters' organizations in the next several years will dive deeply into various proposals to invigorate or revitalize AM, as our oldest radio band suffers from a variety of ills. There are two aspects to this issue. One aspect involves possible solutions to improve the AM technical facility, while the other addresses the preservation of the radio broadcast service of communities' AM stations via some other facility, such as an FM translator, an all-digital facility, or on a new band. There are no easy answers for most AM issues.

**5. Indecency.** A diversity of political forces continues to be in favor of vigorous indecency restrictions on broadcasting. Despite our First Amendment, some on the political left do not believe the federal government should license stations whose programming does not rise to a certain level, and some on the political right believe that moral and religious tenets compel the government to rid the public airwaves of content deemed offensive or not appropriate for all audiences. As long as the FCC's amorphous indecency restrictions remain in place, radio broadcasters will remain second-class citizens under the First Amendment and indecency will continue to be an issue.

**6. License-renewal expectancy.** Percolating immediately before the commencement of the current license-renewal cycle were various proposals to change, in significant ways, the standards for evaluating broadcast stations' license-renewal applications. Once the cycle started, however, changing the standards midstream became abjectly unfair. But upon the conclusion of the current renewal cycle, expect that once again public interest groups will attempt to change the criteria for license renewals, arguing that any system that results in 100 percent of broadcast stations' renewal applications being granted is a system without standards.



**7. HD Radio.** The HD Radio system of broadcasting was largely foisted upon the FCC and our industry by major broadcasters in a quest to maintain the status quo. Unfortunately, the status quo as it existed when HD Radio standards were adopted may not continue to serve broadcasters in the 21st century. HD Radio as presently implemented has significant engineering and consumer-usability flaws, and many station owners do not foresee any return on investment from HD Radio for years to come, if ever. The coming widespread proliferation of HD receivers in automobiles may finally result in the technology's being accepted by our industry and by consumers — or HD Radio's technical and interface issues may result in such consumer unhappiness that the system is finally interred along with such artifacts as AM stereo and FM quad. Then the question will be why our industry did not design a system to make radio more technically adroit, rather than primarily attempting to maintain the status quo. The possible superseding of the HD Radio system with different technology will continue as an important radio issue.

**8. Radio on Mobile DTV.** One of the lesser-known aspects of the new Mobile DTV standard being implemented by television broadcasters is the ability of Mobile DTV to provide hundreds of new, addressable radio channels. The recent thrusts in favor of new radio bands to accommodate AM broadcasters and LPFMs, such as utilizing Channels 5 and 6, may be largely blunted by the availability of hundreds of new radio channels courtesy of local TV broadcasters. The Mobile DTV system is currently a technical and a consumer-acceptance question mark, and perversely, Mobile DTV could fail as consumers choose 3G and 4G devices for TV signals. But it could succeed in providing new radio outlets for AM broadcasters, LPFMs, and new entrants, far sooner than any other technology now on the horizon.

**9. Interference.** According to many, the only issue the FCC should be worrying about is interference. For broadcasters, interference is a serious problem when it newly occurs in an area in which one's broadcast station has historically enjoyed reception. Going forward, however, such new interference may be inevitable. Hundreds of new LPFM stations will soon be broadcasting. Many full service FM stations currently enjoy robust signals well beyond the FCC-predicted contours. A new LPFM station on the same channel as a Class A FM can be located as close as 42 1/2 miles from the Class A station's transmitter site. Many Class A FMs have substantial listenership at 25 or even 35 miles distant, well beyond the approximate 17-mile FCC-predicted contour, but except for one state in the nation, co-channel interference from LPFMs is not subject to remediation. For FM broadcasters, interference may be one of the most significant issues in the next 10 years.

**10. The public interest.** Ever since the Communications Act of 1934 was adopted, the FCC and courts have wrestled with what specifically defines the "public interest" standard under which radio stations licenses are awarded, sold, and renewed. Exactly what constitutes the public interest is likely incapable of a precise definition; nonetheless, the quest to define it will continue to haunt radio regulation discussions in the coming years. The definition of the public interest and whether to retain it as the standard under which broadcasting is regulated will be central to any re-do of the Communications Act, will impact FCC policies and regulation overall, and could ultimately dictate whether our system of broadcasting remains as we know it or radically changes. **INK**

John F. Garziglia is a communications law attorney with Womble Carlyle Sandridge & Rice in Washington, DC and can be reached at jgarziglia@wcsr.com.

## A CRYSTAL BALL FOR SALES MANAGERS OF THE FUTURE

By Sean Luce

Luce Performance Group would like to congratulate Eric Rhoads and *Radio Ink* on this 20th anniversary. The last 20 years of managing media sales have seen endless changes. Over the next 20 years, the media landscape will no doubt look very different than it does today, and so will the sales manager's duties.

Below are the top 10 characteristics I feel will be important for sales managers of the future.



1. They will need to manage multiple media platforms, since radio and digital will look different than they do today. The manager will also need to have a working knowledge of all current and emerging media.

2. They will record sales calls from smartphones for coaching purposes. Smartphones and tablets will allow more interaction with a client while a rep is on a call.

3. They will need to manage a sales force that works from home. A central working office will be horse-and-buggy. Working from home will be the latest and greatest, and less expensive.

4. They will be able to run sales meetings via the Web, and the virtual sales meeting will become the "new normal." Many locations have already begun using virtual meetings.

5. They will operate an account management system without seeing

the sales force. Managing media accounts will focus more on the account and to a lesser extent on the sales rep.

6. They will need the knowledge and technology to produce paperless sales presentations. Tablets and smartphones and whatever else develops over the next 20 years will make the paper presentation obsolete. Accounts will most likely have direct access to production departments for spec creative.

7. They will have a highly sophisticated recruiting system for identifying sales reps earlier in the hiring process. Finding potential reps earlier in their education (i.e., when they're in college) will be a key component for assembling a successful sales force.

8. They will have a good understanding of developments in the global media marketplace. What starts globally will eventually work its way to the local market. They will need to be more reactive to economic developments and how those developments affect their areas of responsibility.

9. They will have their own in-house training system. Training will remain a key component of the successful sales team as new developments in the marketplace will necessitate frequent training.

10. They will love what they do! Leadership, leadership, and more leadership. Read, listen, and develop people. Always be the motivating force!

Sean Luce is the head international trainer at Luce Performance Group and can be reached at sean@luceperformancegroup.com.



**DAVE GIFFORD**  
THANK YOU



# A Salute To Eric Rhoads

## TWENTY YEARS.

In thinking about Radio Ink's 20th anniversary, I leafed through Eric Rhoads' five-star-reviewed book from 1995, *Blast from the Past: A Pictorial History of Radio's First 75 Years*. Note that date: 1995.

The following year, the modern history of radio began, with the passage of the Telecommunications Act of 1996. That was also just about the same time Bill Gates was banging out the first paragraphs of his seminal 1999 book, *Business at the Speed of Thought*. In which, not so incidentally, Gates predicted, "Business will change more in the next 10 years than it has in the past 50 years."

Whew! What a rush! Didn't take that long, did it? And just as Radio Ink began chronicling the ebb and flow of radio's tide in 1992, RI is still on the case today — and perhaps more relevant to radio broadcasters than ever.

What is Radio Ink to me, just one of its beneficiaries? Picture a lighthouse.

The first lighthouse was the Lighthouse of Alexandria, on the island of Pharos in Hellenistic Egypt, circa 290 B.C. — one of the Seven Wonders of the Ancient World. Although the only direct parallel is the fact that the lighthouse at Alexandria took 20 years to build, I consider Radio Ink to be the lighthouse of the radio business. Why?

Lighthouses emit brief flashes of light and repeated foghorn warnings, alerting mariners to dangerous shoals. At the same time, they mark the landfall for ocean crossings. Radio Ink also emits a beacon of light (also not unlike radio antennae towers warning aircraft of high structures), refracting light around the compass on subject matters crucial to what is going on in radio today, what the problems and threats are, what the consequences may be, and how radio can maximize its opportunities.

No other trade source shines as brightly as Radio Ink.

For example:

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Giff says Eric Rhoads is never afraid to put himself out there, whether it's in editorials or at a radio event; he always says radio should be innovative — and fun. Here's Eric at the Radio Wayne Awards, at the 2005 RAB Show in Atlanta.

Scrolling down, readers would have found Eric's timely piece "When a Tragedy Happens in Your Town" (say, dozens of people murdered by a madman or a hurricane holding your town hostage), in which Eric asks what non-News or -Talk stations should do when tragedy occurs. Do you just keep on playing the hits and pretend nothing is happening? And he provided his insight and opinions, as well as actionable options available to you should tragedy someday visit one of your markets. Intensely topical!

Who besides Rhoads is capable of providing that breadth of knowledge and equilibrium of judgment? Not me! Think about it. After 20 years, Radio Ink continues to provide a totality of extraordinary knowledge and resources from dozens upon dozens of specialist contributors — too many to catalog in this space. Meanwhile, Eric, with that wide-angle perspective of his, not only manages to keep pace with what most radio people find impossible to follow, but manages to make sense of it for all of us.

Radio Ink is radio's lighthouse. Light me home, Eric! **INK**

Dave "Giff" Gifford can be reached at 505.989.7007 or at [giff@talkgiff.com](mailto:giff@talkgiff.com).





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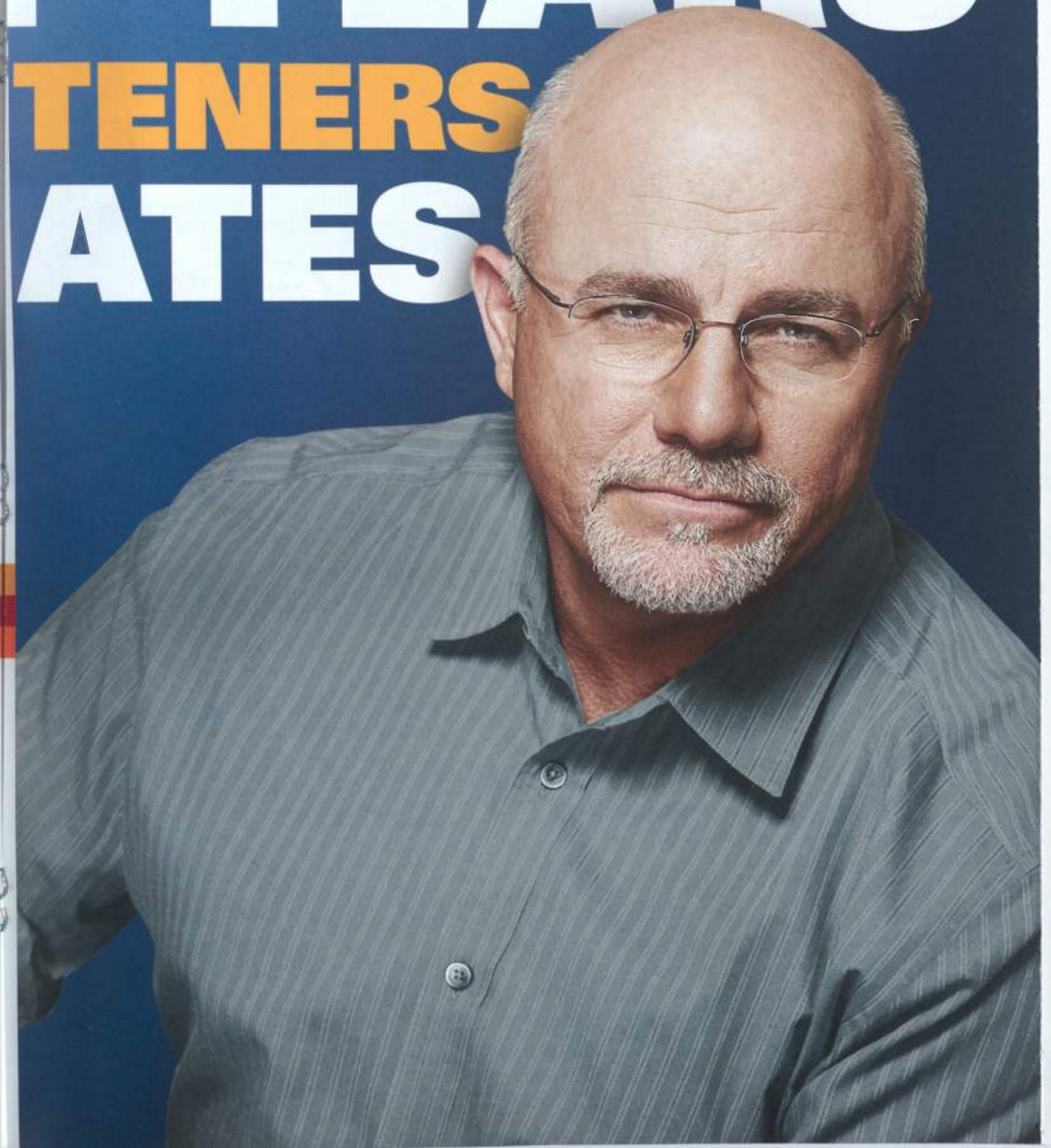


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# 7 YEARS TENERS ATES





**DAVE GIFFORD**  
THANK YOU



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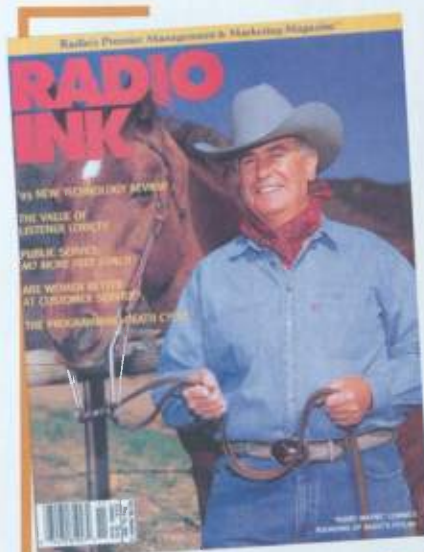
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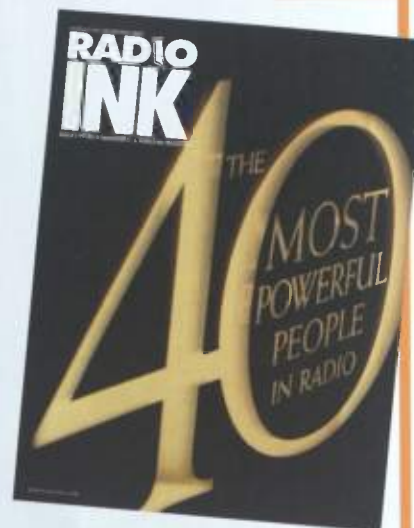
1992

*The Pulse of Radio changes name to Radio Ink.*



1992

*Radio Ink creates the Radio Wayne Awards*



1996

*First "40 Most Powerful People in Radio" issue*



1993

*First Radio Executive of the Year named.*

1996

*Radio Ink "declares war" on other media*

## RADIO INK

### RADIO INDUSTRY

#### PARTNERS

1992

FCC allows ownership of up to 18 AMs and 18 FMs total, two AMs and two FMs per market.

XM Satellite Radio launches, as American Mobile Radio.

First AM HD Radio transmission, on 1660, Xetron/Cincinnati.

1993

Arbitron develops plan to increase sample sizes.

FM radio stations begin using RDS.

FCC makes C-QUAM AM stereo standard.

1992

Drew Marcus at Alex Brown recommends Clear Channel and Infinity.

1993

Talk Radio Network begins syndication of national talk shows.

1994

WXYC becomes first traditional radio station broadcasting on the Internet.

FCC adopts EAS rules.

1995

Digital signal processing receiver introduced.

MP3 file format created.

RealAudio introduces streaming technology.

FCC eliminates Restricted Radiotelephone Operator permit requirement for operating a broadcast station.

1994

Jaye Albright & Mike O'Malley form Albright & O'Malley Consulting — Country Radio Specialists

1996

Telecommunications Act is passed, paving the way for massive consolidation.

Sonicwave.com becomes first Internet radio station.



1997

Radio Ink featured on TV sitcom *NewsRadio*.



1999

First list of Most Influential Women in Radio

1999

Radio Ink launches first industry Internet Conference.

1997  
EAG rules go into effect.

1997

Dave Ramsey achieves first of four *New York Times* best-sellers, with *Financial Peace*.

1998

Digital Millennium Copyright Act forces Internet radio to pay additional royalty fees.

Shoutcast, first freeware for MP3 streaming, debuts.

1999

Sirius Satellite Radio launches.

WiFi becomes available, paving way for Internet radio on phones.

1998

First CCrane Radio released, with enhanced AM radio reception.

2000

Pandora is founded under name "Savage Beast."

Broadband Internet becomes available.

FCC creates LPFM.

2001

Software radio chips become available.

XM Satellite Radio launches, with over 100 channels.

Apple introduces iPod.

2002

TuneIn founded as "RadioTime."

2000

InterTech Media, LLC established.





**2003**

First *Radio Ink* Forecast Summit



**2007**

First *Radio Ink* Hispanic Radio Conference held in San Antonio.



**2003**

Digital Radio Mondiale (DRM) debuts; digital AM radio with FM-quality sound.

Internet radio valued at \$40 million.

**2004**

Sirius signs Howard Stern.

First IBOC radio receiver sold to a consumer, in Cedar Rapids, IA.

**2003**

Daily edition of *John Tesh Radio Show* launches.

**2006**

Arbitron introduces PPM.

**2007**

Slacker Radio launches.

FCC allows AM IBOC operation at night.

**2006**

Greater Media celebrates 50 years.

**2008**

iHeartRadio app developed.

Sirius and XM merge.

Nearly 13% of Americans have listened to radio online.

Reflecting the economic downturn, radio revenue down 9% from 2007.

20 YEARS

# RADIO INK TIMELINE



**2008**

Convergence  
Conference debuts  
in San Jose.



**2009**

First *Radio Ink*  
Digital Edition.

**2009**

Q1 reflects the  
financial difficulty of  
leading advertisers,  
with -26% change  
in local revenue and  
and -27% change in  
national revenue.

Digital revenues are  
measured for the  
first time.

**2010**

Best revenue  
performance for  
radio since 2000.

**2010**

WideOrbit launches WO  
Automation for Radio  
v2.2, offering seamless  
integration with WO Traffic.

**2010**

Radio Time becomes  
TuneIn and grows tens of  
millions of listeners from  
around the world.

**2011**

Radio sees seven  
consecutive  
quarters of  
revenue growth.

Spotify and  
Turntable.fm  
launch.

**2011**

Beasley Broadcast Group  
celebrates 50 years.

**2011**

A 40-year history of taking  
green seriously — Szabo  
Media Collections.

**2012**

FM Chip in cell  
phone becomes  
major industry  
issue.

Online radio  
reaches 29% of  
Americans.

**2012**

Becky Brenner Joins  
Albright & O'Malley  
Consulting — Country Radio  
Specialists.

**2012**

*The Dave Ramsey Show*  
celebrates 20 years on  
the radio.

**2011**

*The Dave Ramsey Show*  
reaches 500 affiliates.

**2011**

Marketron launches Mediascape, a next-  
generation platform for media organizations to  
monetize and manage new ad revenue.

**2008**

Local Focus National Radio  
Rep Firm launches.



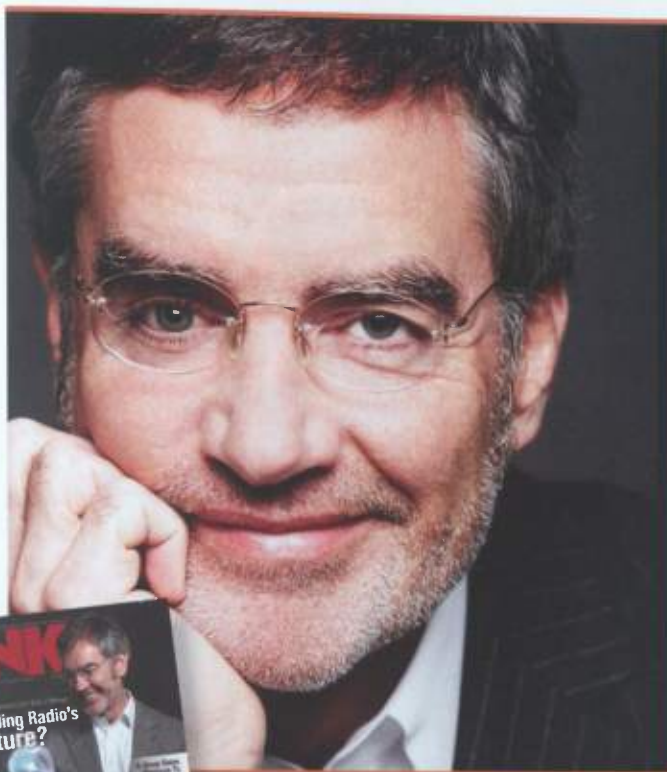
# LEADERS LOOK FORWARD



WITH 20 YEARS BEHIND US, *RADIO INK* REACHED OUT TO TODAY'S LEADERS TO ASK THEM TO SHARE THEIR OPINIONS ON WHAT THE RADIO INDUSTRY WILL BE LIKE HEADING INTO THE NEXT 20 YEARS

BY STEPHANIE WINANS





**John Hogan**  
Chairman/CEO  
Clear Channel Media + Entertainment

If the last five years are any indication, radio will continue to see, feel, and reflect dramatic change, and those willing to embrace the change will continue to succeed in the future. New and expanded distribution platforms, faster and more consumer-empowering technology, and increased competition will continue to create new challenges and opportunities for radio, and those willing to transform and adapt will be leaders.

Consumers will continue to look for resonant, compelling content and the “experience” that makes radio what it is today. Great brands and content including personalities, imaging, promotions, events, and service elements will continue to be paramount, but it’s also important to deliver them successfully in a variety of ways so that the consumers get what they want, when and how they want it.

Radio needs to let go of the past, push beyond just transmitters and towers, and continue to introduce new ways to reach users, deliver value and innovation to advertisers, introduce new technologies and platforms, and also embrace the digital age.



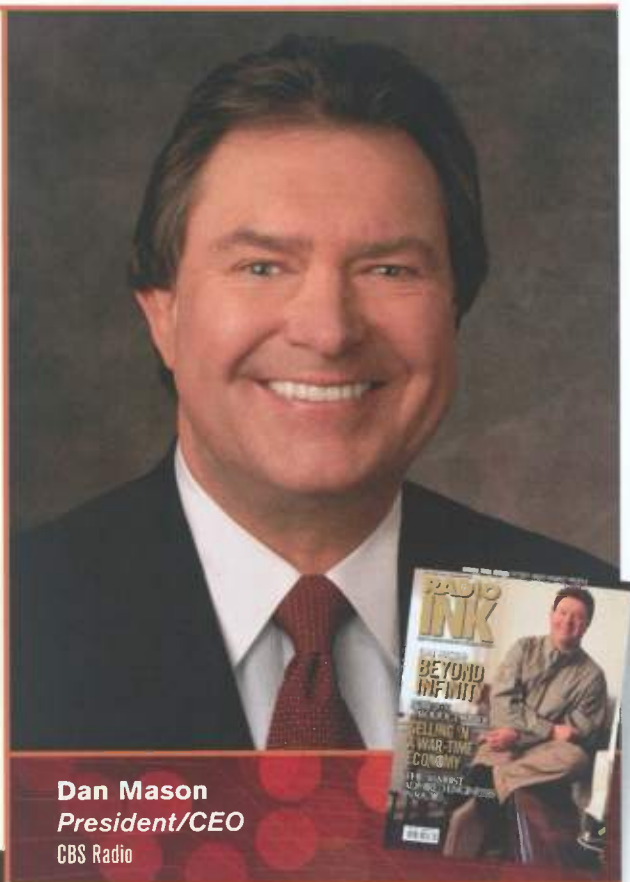
**Bob Pittman**  
CEO  
Clear Channel Media Holdings

The future of radio is even brighter than its past. The consumer loves and uses radio as much as ever, and it is entrenched as “America’s Companion.” We have a solid position as one of the “Big Three” mass media, and we’re everywhere the consumer looks for us — AM/FM, HD, Internet, mobile, Internet in the car — and soon on even more devices that are still on the drawing boards, which means we’ll have even more listening, and more importance in the lives of our listeners. Our challenge for the future, which we are all now addressing, is to finally get our fair share of total advertising dollars based on our usage, our multi-platform execution across both local and national, and our importance to the consumer.





In the future, we'll still have AM/FM stations, but the devices to experience the content will look different, as digital radios become more user-friendly and audio choices can be more easily accessed. Digital applications will be nothing short of amazing compared to what we know of today, and will be reflected in the car dashboard. The real benefits of HD Radio will be well established, including improved audio quality and multicasting for additional programming options. And most exciting is the ability to use animation and graphics to display station images, album art, and advertiser messages.



**Dan Mason**  
*President/CEO*  
CBS Radio

## WYD MEDIA MANAGEMENT CONGRATULATES RADIO INK FOR 20 GREAT YEARS

STEPHANIE MILLER SHOW  
THOM HARTMANN PROGRAM  
MICHAEL SMERCONISH SHOW  
RING OF FIRE WITH MIKE PAPANTONIO, SAM SEDER, BOBBY KENNEDY JR.  
MIKE MALLOY SHOW  
DAVID WEBB SHOW  
ERNEST ISTOOK LIVE FROM THE HERITAGE FOUNDATION  
ZACH SANG AND THE GANG

## WYD MEDIA MANAGEMENT



**Tim Westergren**  
Founder/Chief Strategy Officer  
Pandora

Radio is on the cusp of the first dramatic transformation since the move from AM to FM. The move to personalized, IP-delivered radio promises to change every part of the business. And considering that radio still accounts for 80 percent of all music listening, this change will ripple out dramatically. There are three substantial impacts: 1) More people listening to music as their personal style of music becomes readily available in a free and easy way; 2) more artists entering the mainstream as the scale of Internet radio listening starts impacting a broader catalog; and 3) increased revenue for artists as the royalty payments from Internet radio become significant.

**Doug Franklin**  
President  
Cox Media Group



If I had a crystal-ball view into the future, I would see many of the same critical strategies we have today, like the importance of relevant content, being good local citizens serving our communities, and the “entertainment” aspect of what we do. What will be different will be the delivery method, given the burgeoning digital innovation. Content is and will always be king. We get caught up with *how* the message or content is delivered, but it should always be about the *what* we produce and deliver for our audiences and advertisers.

**Peter Smyth**  
Chairman/CEO  
Greater Media

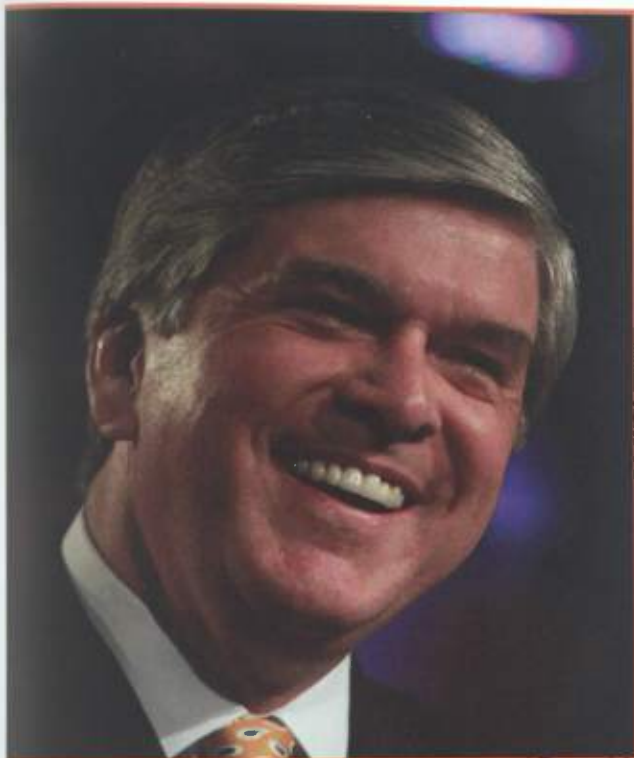


I believe 20 years from today, radio will be a vital component of an integrated local media company, providing a much more personalized and customer-centric experience to listeners. I can foresee each of us getting in the car and using voice-activated technology to tell the digital dashboard to play the normal morning mix, which it has learned from past behavior.

The system will also know to show me the latest traffic information for my route to work, offer a replay of yesterday's edition of my favorite local personality (because I missed that part of the show), and provide a top-of-the-hour news capsule, followed by sports scores — all with one voice command. This may be content from three different radio content producers.

In addition, advertisers will know exactly who and where we are and will be able to serve appropriate audio and video messages as we drive past their retail outlets, featuring special offers on favorite services. And don't forget the electronic coupon that downloads to the smartphone.





**Gordon Smith**  
*President/CEO*  
National Association of Broadcasters

Ignore the naysayers. Radio has what all of our competitors want: 260 million listeners every week, an unmatched connection to the local community, and an unparalleled ability to help local and national businesses sell products. I have the utmost confidence in radio's ability to adapt and thrive on new platforms and delivery devices. So long as there are people living on Planet Earth, there will be local radio stations keeping them informed and entertained.

Give your listeners an old fashioned Christmas this year!



It's **Christmas Eve** with **Tom Kutza**  
Your New Christmas Tradition!



[www.RADIOANTHRACITE.COM](http://www.RADIOANTHRACITE.COM)

Contact Susan Sheetz: [programming@radioanthracite.com](mailto:programming@radioanthracite.com)



**Scott Herman**  
EVP/Operations  
CBS Radio



Radio will always be a part of people's lives. What will change is how it's programmed and the way it's received. By 2032, digital products will be ubiquitous, even more so than today, and I have to believe music will be even more on-demand, and consumers will want their news and information and sports reports even quicker than they do now. What will never change, if we keep doing it the right way, is that live and local radio content will continue to inform, entertain, and be a source of discovery for audiences of all ages.

**Steven Price**  
Chairman/CEO  
Townsquare Media

Where will the radio industry be in 20 years? That depends on us — i.e., those of us in the radio business today. If we don't evolve and we fail to offer our audiences what they are looking for, when they are looking for it and where they are looking for it, we will be a footnote in history. If, on the other hand, we offer compelling content across multiple platforms and superserve our audiences, communities, and customers, then our future is bright and we will grow and prosper. Given the tremendous talent and leadership in this industry, I am very confident.



**RADIO INK**  
RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE

**HISPANIC  
RADIO  
CONFERENCE**

MAY 14 & 15  
BILTMORE HOTEL  
CORAL GABLES/MIAMI, FL





Radio has always shown resilience in the face of changing times and new technology. Its unique ability to create a bond between listener and performer, as well as real-time information, will never go out of style. Radio broadcasters must continue to look for creative brand extensions through the new technologies and lever our massive come to jump-start those initiatives. It's a challenge, but we start with a huge advantage: hundreds of millions of listeners.



**Jon Pinch**  
EVP/Co-COO  
Cumulus Media

**David Landau**  
Co-CEO  
Dial Global



It's important that radio recognizes the true investor class: It's the clients who are investing their money in our products. And we recognize and provide the tools and training for the account executives who monetize the audio.

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GABLES  
MIAMI, FL**



**Mark Gray**  
President  
Katz Radio Group

Innovation will drive the future of radio. In many ways, technology will lead the way by growing the medium's audience and opening up new sources of revenue. A perfect example is the explosion of smartphones — already in the hands of half the U.S. population — presenting new opportunities for mobile growth and the extension of radio's reach. Our continued commitment to research and analytics will offer advertisers increasingly refined ways to measure the impact of radio and its ROI, through a greater understanding of the intimate relationship between the medium and its audience. By relentlessly telling the story of modern radio to advertisers, continuing to innovate, and providing irrefutable data to support the strength of our industry, I believe we can usher in a new Golden Age of radio.



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**Julie Talbott**

*President, Content and Affiliate Services, National Media Groups*  
Clear Channel Media + Entertainment


Radio's outlook is stronger than ever. With a focus on content and choices, technology will be one of the key factors to our ongoing success. Twenty years ago, who thought audio would be delivered by phones, tablets, and computers? We're now reaching consumers in more ways than ever before, and we'll see much more of that in the next 20 years. I think we can all agree that tomorrow's radio won't look like the radio of today, but that's an exciting thing. As long as we continue producing great content, innovating, and embracing change, our industry will thrive.

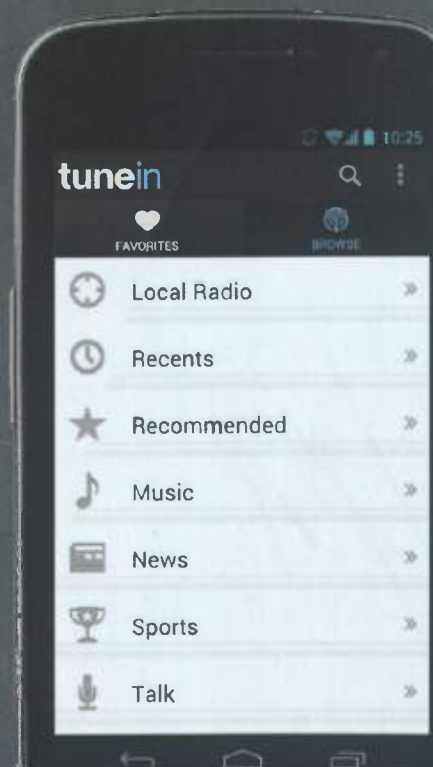


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Over the next 20 years, ESPN Audio will continue to move to serve our fans, wherever and however they choose to consume content. We use the term *audio*, encompassing all the ways sports fans consume our content. Multi-platform opportunities will continue to evolve. There will continue to be a terrestrial play — local is important. Delivering personalized, authentic, relevant content will still be important. Adapting to technology and innovating technology will be critical. The population continues to change with the growth of Hispanic, and our content will reflect our fans. Our goal for the future is to be wherever the consumer goes.



**Traug Keller**  
SVP/Production, Business Divisions  
ESPN

In my 51-year career, I have participated in every significant change in radio as it evolved from AM to FM to digital. The industry is in good shape today, and Beasley Broadcast is a huge believer in radio's future. Radio has proven that it is a resilient medium, and we'd surprise a lot of people outside of the industry with our overall listenership and usage levels, and the fact that we've grown these metrics despite the introduction of a wide range of competing alternatives for consumers. Though radio is perceived as a "mature" medium, we're actually quite progressive, and I'm confident our future is bright if we adopt relevant new technology and remain at the forefront of offering listeners quality content and localized stations with strong community ties.

**Nick Verbitsky**  
Chairman/CEO  
United Stations Radio Networks



Entertaining and informative *audio* has a future, but *radio* is being redefined. As audio moves to smartphones and tablets and in-car entertainment evolves, successful radio operators will be the ones who stay focused on talent and brands to secure audience engagement. Listeners who like WHTZ (Z100) or ESPN will figure out how to get them, probably via an app and not a traditional tuner. So our industry needs to maintain programming that generates loyalty and can be monetized across every platform. We'll also have to create a smart mix of national and local content to deliver the best of everything.



**George Beasley**  
Chairman/CEO  
Beasley Broadcast Group



**David Pearlman**  
President  
Pearlman Advisors LLC



Fast-forward 20 years.... In *Radio Ink's* 40th-anniversary issue, Eric trumpets the ultimate convergence deal as emerging radio titan Comcast out-locals CBS and Cumulus with the definitive dashboard promotion. From a listener's electric car, you can now punch up your local station and interactively voice your grocery order to Costco, where a robotic version of Ryan Seacrest will personalize your cart with your favorite items for delivery at the drive-by pickup window, with checkout completed and products promptly popped into your trunk, all in one radio package. Comcast supervises the listeners and nets 10 percent for its cash coffers. Local radio wins again!

**Ralph Guild**  
Former CEO  
Interp



Radio has remained surprisingly strong during the electronic evolution. When AM/FM leaders finally gave up fighting streaming and satellite and accepted them as viable and unique sources of audible entertainment, the radio industry began to stabilize and grow again. Streaming and satellite will replace "networks," and when over-the-air radio broadcasters realize that they must become local businesses again and not "network affiliates," their share of the "audible" marketplace will begin its resurgence. Note that markets below the top 50 survived the recession much better than the large-city stations that focused on costs rather than local programming. The next 20 years will be the era of deconsolidation.



**Caroline Beasley**  
EVP/CFO  
Beasley Broadcast Group

Given the significant changes over the last five years, it is hard to say where radio will be in 20 years. I do know that we will always remain focused on the local community and on local content, the fundamental drivers of the medium's massive use by consumers. We will also remain a leading creator and manager of entertainment, music discovery, news, weather, and traffic content. However, I believe radio has the opportunity to be a far more dynamic industry over the next 20 years. We've learned that we must be highly receptive to change and adapt new technology to satisfy our listeners' preferences. In particular, we've embraced a number of digital opportunities, and, as a result, our content is now available on many more platforms than just a few years ago. I expect technology to enable additional engagement between listeners and advertisers going forward, further strengthening radio's position as the premier local content platform.



**Kim Guthrie**  
*SVP/Radio*  
Cox Media Group

In the future, how people consume radio will change — i.e., it may be in the car through the dashboard, online, on the smartphone, via other delivery methods that have yet to be invented, or some combination of all of these. However, the content itself is what will keep radio alive. If you think about it, radio really was the very first true social medium. As long as we can continue to find ways to leverage that relationship we have with our audience through effective advertising offerings, we will have a viable business.



**Kurt Hanson**  
*Publisher*  
RAIN: Radio And Internet Newsletter



I believe that we're currently seeing the early days of what will eventually be perceived as a "Fourth Golden Age" of radio. This follows three previous "Golden Ages": national entertainment programs (circa 1935-1955), local Top 40 AM radio (1960-1975), and the pre-consolidation era of AM talk and FM music (1980-2000). In this incipient "Fourth Golden Age," Internet radio will be a critical part of the radio listening mix alongside FM and satellite radio, which will increasingly feature talk programming and personality. That will allow, as we're beginning to see today, great improvements in terms of increased variety, low spotloads, ubiquity, and, most importantly, personalization.

While Pandora has a commanding lead today in terms of personalized radio, there are many opportunities for current AM/FM broadcasters and other entrepreneurs to launch competitive products. I believe it's going to be an exciting next 20 years!

I think the future of our industry is what we make it. We are really only limited by our own fear and lack of innovation. What other businesses have the ability to create whatever content they want, then package, market, and sell it the way they want? I am optimistic about the possibilities. Businesses are starting to move again, after cowering in the root cellar from 2008 until almost 2011. Record companies are delivering more talent. More labels are opening or reorganizing to engage the market in new ways. Radio will recognize that sales departments are its true secret weapon — local people who have powerful local connections. The big digital forces would kill to have that asset. While some radio is delivered in more of a "national footprint," local stations will re-emerge as a powerful force, driven by local content and local hosts who live and contribute in their communities. Bigger is not always better, and "hyper-localism," which is so much the rage in digital today, will apply to radio again. We need to be bold and innovative to cast our own future!

**Bill Mayne**  
*Executive Director*  
Country Radio Seminar





**Elvis Duran**  
*Syndicated Personality*  
Premiere Networks



The launch of iHeartRadio was the gateway to our future. Going from a singular signal with one track of sound to a multi-platform of entertainment choices radiating from one central brand is where it's obviously going. What used to be a room with a mic and computer is morphing into a studio geared for audio and video capabilities, beaming out live and time-shifted content. It's all about options and ease of functionality for the consumer — offering what they want, when and where they want it.

Radio is the timeless soundtrack of America, but is not immune to the fact that we are at a historic crossroads in media history and there will be casualties. Most important is to bust away from the deafening denial and accept that online, satellite, and not-yet-invented forms of transmission are not going away. The "We're local, we're great, we've been here 60 years" is becoming eye-rollingly irrelevant. What is not irrelevant is that terrestrial radio remains in a position of strength that needs to be maximized now to ensure a positive future. A station that is number on, happy, and making money isn't the issue, it's those that are struggling that are the beacons of opportunity.

Unfortunately, it's rare to see a struggling station engage in the level of reimagination that modern radio's forefathers exhibited when it was rumored radio was dead because of TV (circa 1955). Instead, then, radio was reinvented with dramatic new approaches that captured America's psyche. You can't go back in time, but you can approach this century with that spirit. At the end of the day, it's not about the technology as much as what comes out of the speakers. Is it game-changing, swashbuckling, fan-creating magic in sync with the moment, or a fear-induced addiction to a dated playbook? That is what will separate the casualties from the new generation of pioneers.



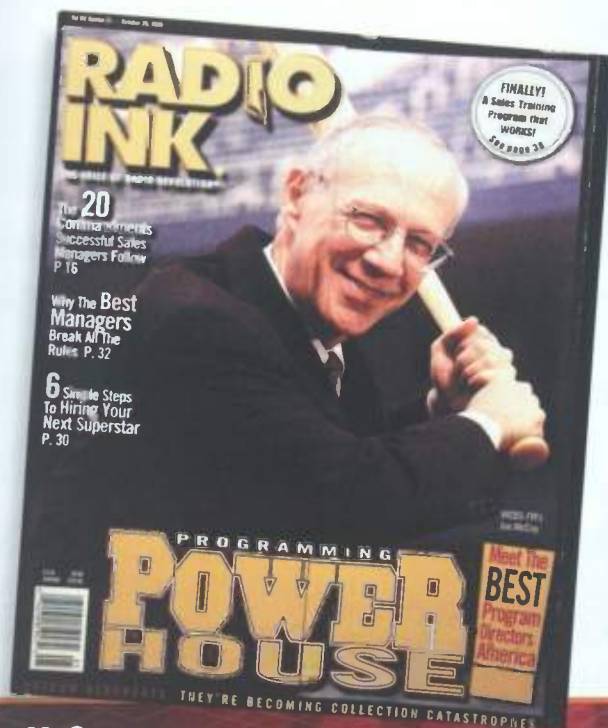
**Lee Abrams**  
*Co-Founder and Chief Content Officer*  
Think Televisual LLC



**Ben Downs**  
*VP/GM*  
Bryan Broadcasting

In the earliest days of broadcasting, stations sold tickets to watch re-creations of football games in small venues. The announcer would call a play and actors would move, at walking speed, to show what the play looked like. Like us and social media, they were just trying to figure this new stuff out.

These broadcasters would never imagine today's industry, but still, we're free, freely available, and know that people will always want local information. Radio in 20 years will have split into groups that pump out forms of entertainment and groups that superserve their local communities. These communities may have condensed to a few square miles, but the stations will be where listeners learn what's up. We gave up studio orchestras a long time ago and survived. Anyone still around will have local information available nowhere else. Oh, and of course we'll all wear jetpacks.



**Joe McCoy**  
Former DJ & PD  
WCBS-FM/New York

The radio industry can be great again if those running the stations remember what made radio: programming! People tune in hoping to get what they're looking for — music, the on-air personality, information, and talk. Give them a reason to tune in, and they will! It pains me to listen to a local station that is syndicated and has no local feel, especially during hurricanes or snowstorms. Why bother being on the air?

Talk radio will always do well because you have a built-in audience who want to speak their minds. Sports Talk will continue to have a good share of the audience, especially if there is a professional team in the market. The locally hosted stations will always do better than the syndicated stations because they talk about what the listener cares about!

**Jay Meyers**  
CEO  
Adelante Media Group



The one thing I can say with certainty about the radio industry over the next 20 years is that it will change at least three, if not five times, in the way it operates. We only have to look back 20 years to understand. In 1992, there were still caps on national ownership, and the word *duopoly* was new to the industry. There were no computers in the control room, and the first programmable CD playback machines had arrived. Contrast that with today. Twenty years from now, radio will be different from today in ways we can't imagine. But just like when phonograph records replaced bands, when 45s replaced radio shows, when TV threatened, when cars got tape players, when the Internet arrived, and when music went digital, radio will survive, and it's likely 93 percent of the population will still be using it.

**Ivan Braiker**  
CEO  
Hipcricket



Mark Twain said, "Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did." This is especially true when it comes to radio and digital, and especially mobile. Two decades from now, we'll see radio that is completely customizable, likely with more music and less talk. Plus mobile and social will be even more important than today — and it's critically important, even now. Digital budgets will continue to grow because the return on investment will be proven. All in all, it will be radio's best days.



**Frank Boyle**



Twenty years from now: Armageddon ends. Having worked through the last three or four major economic roller coasters of radio in the past 60 years, it looks like we're on the slippery slope down again. We really haven't had our old normal sales transaction marketplace for over six years. Consolidation has taken thousands of stations out of the usual inventory. Add to that the recession we're fighting to get out of. And the reluctant banks who've decided radio's not attractive. When you see full Class B FMs selling for \$40 million to \$75 million in New York and Chicago, and legendary 50kw WOR-AM is sold for \$30 million, you've got to know station asset values are down dramatically all across this land. Where's all the hubbub about synergistic value added by Internet, streaming, and HD?

**Ruth Preslaff**  
Preslaff Interactive Revenue

Data will be the most critical component of the next 20 years. The current laissez-faire attitude toward data collection will morph into an intense race, with the recognition that content is easily duplicated, but the ability to create attention-demanding relationships is unique and therefore extraordinarily valuable. The key to thriving will not be solely in creating the largest data set, but in creating the richest one: information that can be easily aggregated and analyzed, then applied to content creation and the imaginative satisfaction of client needs. Databases will trump transmitters and spots. Those alchemists who can turn nuggets of data into meaningful, relatable, and relevant information for audience and advertiser alike will be the winners. They should be starting today.



Radio's role in people's lives won't change a lot over the next 20 years. How we create it, measure it, sell it, and bill it will. More of the content will be listener-driven, but people really will still prefer to be entertained than to entertain themselves, and they will still want personalities sharing stories and opinions, local information, and the personal-connection aspects of radio. Almost everyone at the station will become a digital pro, because everything will be accountable and interactive.



**Mary Beth Garber**  
*EVP/Radio Insights & Analysis*  
Katz Media Group



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# The Evolution Of The Radio Studio

Over the past 20 years, the ways technology has changed has impacted how broadcasters use and purchase equipment. It's also affected how our studios look. We asked Kurt Kearns of V-3 studios to provide us with studio pictures of the past and present and to give us his vision of the studio of the future.

## The 1990s Studio

On-air studios in the '90s were still planted in the analog world, but with one foot in the digital world. The first digital playback systems had been introduced, but a large portion of content still came from outboard gear such as cart machines and CD players requiring lots of rack space. Large audio monitors and CRT video monitors were still prevalent.

## The 2000s

On-air studios in the '00s saw the emergence of digital boards, as the playback systems were mostly in the digital realm. There were a few analog holdovers, like the backup cart machines and CD players. Video monitors were now much thinner and audio monitor design improved, reducing overall size.

## The Studio Of Today

On-air studios are now fully planted in the digital age, with no need for clunky outboard gear. Content is drawn from a server database or a USB drive. There is a need for more flat-panel monitors for editing content on the fly, queuing up programming, and delivering sponsors' messages. Studios of today are far less cluttered and much more customizable for the board operator or talent. The lack of clutter also works well with the introduction of video into studios for creating content that is simulcast on television (think sports talk) or webcasting.

## The Studio Of The Future

On-air studios of the future will be even more minimalist in appearance while still improving customization for individual board operators and talent. Boards of the future will be large touchscreens with an endless amount of control surface and scenes customized by individuals for the needs required by their program. As social media progresses and stations begin to interact with their listeners, there will be an emergence of monitoring systems to keep the on-air talent connected in real time to their audience. In the digital age, the traditional lines of media have started to blur, and studios will continue to evolve into environments that are capable of creating content in multiple formats for distribution through the many avenues of delivery that will exist. **INK**

Contact Kurt Kearns at V Three Studios ([www.vthreestudios.com](http://www.vthreestudios.com))  
[kurt.kearns@v3-studios.com](mailto:kurt.kearns@v3-studios.com), 314.503.0168





Over the next one to five years, several issues will be especially high priorities for the radio industry: the FM chip, performance royalties, HD Radio, and debt loads. We reached out to a group of highly respected broadcasters and asked them to explain what radio's rank and file can expect regarding these issues, and how the industry can address them.

# The Prognosticators

## THE FM CHIP WILL BE UBIQUITOUS

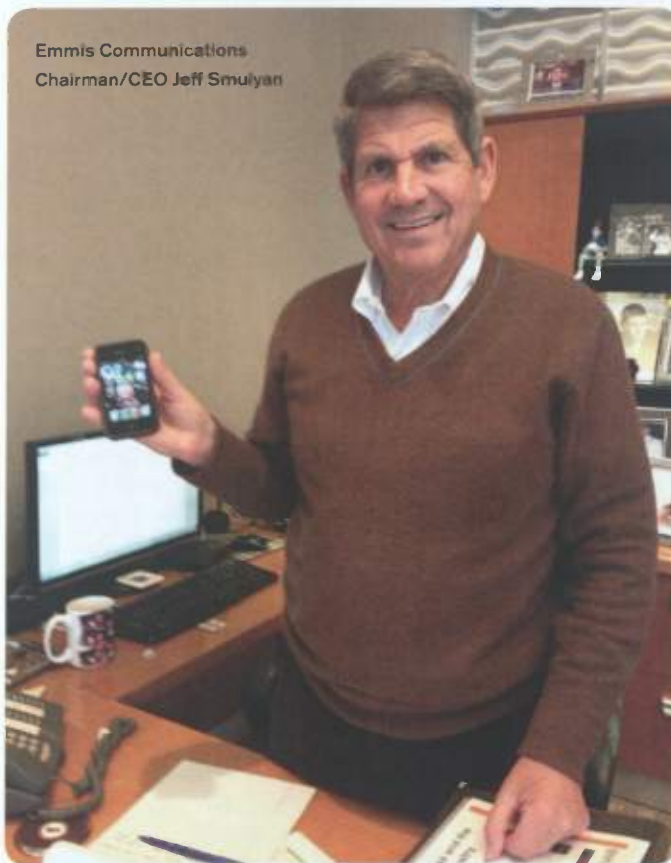
By Jeff Smulyan

**W**here will the FM chip be three to five years from now? That's a question currently on the minds of many broadcasters. In three to five years, the FM chip will be standard in every smartphone — since smartphones will likely represent 90 percent of all phone usage by then.

There are two core reasons the FM chip will be standard in cell phones in the near future. With data networks becoming clogged, and with the American public spending 3 billion hours a year listening to local radio through those data networks right now, there comes an expense wireless networks don't need. They understand that local radio listening is not the wisest allocation of their resources.

In addition to the resource problem local radio listening poses for wireless networks, there is a consumer need for the FM chip. In a natural disaster or other crisis, people in New York or another large metropolitan city might not be able to get any information from an app on their smartphone if (or when!) the power grid goes down. Yet those with radio chips in their cell phones will still be able to find out what's going on!

The arguments for the FM chip are both important and logical, and the radio industry is starting to see dramatic progress. We're on the verge of agreements with both manufacturers and carriers, and the technology is already in place for a chip that provides an ideal consumer experience. So when the FM chip is standard on smartphones, what will it look like? You'll see it in your applications menu, and when you launch it, the radio will play using the chip instead of your data network. You'll still be able to have apps for TuneIn, iHeartRadio, or specific radio stations or shows. And we're looking forward to it.



Emmis Communications  
Chairman/CEO Jeff Smulyan



## WHAT BROADCASTERS SHOULD PLAN FOR FROM WASHINGTON

By Gordon Smith

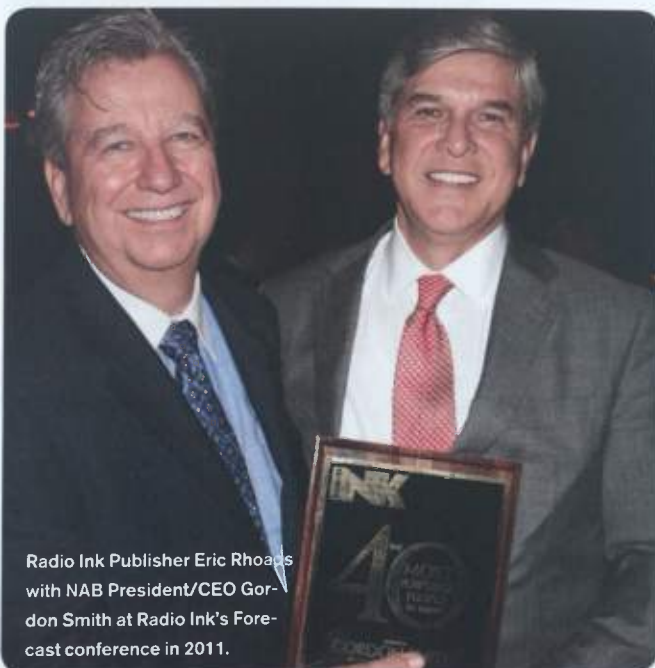
**P**erhaps more important than what's going on in Washington is what broadcasters are doing at the local level. Political climates change with the wind (and elections), and the impact of this year's election is yet to be seen. That said, radio issues remain fundamentally the same, as does our mission at NAB to enable broadcasters to best serve their communities, strengthen their businesses, and seize new opportunities in the digital age.

Whether it's defeating performance tax legislation, fighting for a fair royalty rate structure, arguing the merits of radio-enabled mobile devices, or fighting for relaxation of outdated ownership rules and onerous regulations, NAB is working diligently on behalf of broadcasters in Washington. However, much of our success is derived from station efforts and relationships forged at the grassroots level.

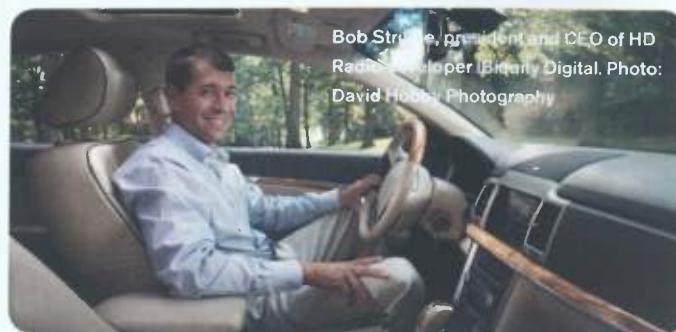
I would encourage radio broadcasters to continue to engage with their elected officials. Invite local representatives to tour your station and educate them on your business. Show your support by participating in the political action committee process. Whatever it takes, cultivate these relationships, because they will be critical in our industry's ability to shape legislation that is favorable for broadcasters.

Remind your elected officials of the important role your station plays in the community, such as serving as "first informers" during times of emergency, educating voters during campaign and election season, and raising millions of dollars for charity.

Regardless of what the future holds, radio will be well positioned if we continue to leverage our strongest asset: localism. Indeed, the strong ties broadcasters have with their communities and the lawmakers who represent them are the key to our success.



Radio Ink Publisher Eric Rhoads with NAB President/CEO Gordon Smith at Radio Ink's Forecast conference in 2011.



Bob Struble, president and CEO of HD Radio, driving a car. Photo: David Hooten Photography

## HD RADIO BECOMES MORE PERVASIVE OVER NEXT FIVE YEARS

By Bob Struble

1. HD Radio receivers are pervasive in new cars. The vast majority of cars will be sold with HD Radio equipment as standard; there won't be a car lot in the country without the technology. That success drives many of the other trends.
2. Significant new HD Radio revenue streams confirm the power of over-the-air broadcasting. Innovative broadcasters will see multiple sources of meaningful HD Radio revenue: HD2, HD3, and HD4 ads, higher CPM for visual ads, fees for delivering real-time traffic updates and other new data services. This revenue again confirms that broadcasters' spectrum and over-the-air business are the industry's greatest assets.
3. HD2, HD3, and HD4 channels grab significant ratings. With the explosion in the HD Radio receiver installed base comes increased measurable and salable listening on diverse, high-quality HD2, HD3, and HD4 channels.
4. Programmers hyper-target HD2, HD3, and HD4 channels. With growing listenership, programmers focus HD Radio multicast channels to super-serve well-defined niche audiences and reap benefits with listeners and advertisers.
5. New visual ad forms develop. HD Radio "Artist Experience," which lets stations broadcast images to radio screens, not only pleases listeners, who can now see album art, but also leads to valuable visual ads. Listening to the Geico ad and seeing the gecko on the screen is a powerful combination.
6. HD Radio services are widespread in mobile phones and tablets. HD Radio chips for mobile devices have launched, and the value to mobile carriers of reducing network congestion, delivering a compelling user experience, and generating incremental revenue will drive widespread adoption.
7. The "hybrid" radio model takes off. Pairing the efficiency and superior economics of HD Radio broadcasting with the interactivity of the Internet will lead to new classes of hybrid devices and services, providing exciting new business opportunities for broadcasters.
8. Analog-only stations lose value. Those not on the digital broadcasting train cannot benefit from all the trends above. They will miss the revenue and upgraded service potential and lose value in comparison to their HD Radio competitors.
9. All-digital AM conversion begins. All-digital HD Radio AM broadcasting, with its resistance to interference and noise, can save the band with crystal-clear reception over broad coverage areas. With the inherent technical challenges to analog AM getting worse by the day, the conversion to all-digital will begin.
10. Emergency alerting goes to a new level in the digital broadcasting age. Your HD Radio receiver will wake you up and give you all the pertinent info when a storm is approaching.

Eric Rhoads with investor and Atlantic Coast Radio co-owner Bob Fuller.



## DEBT MUST BE ATTACKED

By Bob Fuller

**R**adio has caused many of its own problems, as some companies have become overleveraged. I speak from experience; I was there once, and you can't run long-lasting, competitive stations that way. To please Wall Street and anxious private investors, promotion and talent budgets got whacked and the stations lost their one-on-one connection to the community. These days you can't kid the public with voicetracking.

Many of us overpaid for stations in the past, and some companies are still suffering from the hangover, many years later. Until this debt gets off the balance sheets one way or another, the true energy of the business will suffer. I do believe that over time things will improve as buyers pay more realistic prices and have less debt. At that point, the core of radio will strengthen. It's still a great business!

No one really knows how things will shake out in the next 10 to 15 years, but if we don't do the right things, like constantly improving the product and interacting with the community, we will have no one to blame but ourselves if things don't go well. Radio must make a huge effort to attract young people. If not, we will approach a time when the bulk of our society's movers and shakers are not particularly radio-aware.

And if radio ownership doesn't treat their employees well and show them respect, the industry will slowly lose the people who helped make this business great. Employees who have few options outside radio will "just get by," like they're working in a factory, and lose their enthusiasm. And that comes out on the air, and in the sales force. Listeners and advertisers have a sixth sense about these things. They know.

We have a lot of work to do, but the future of radio is very good — for the stations that do it right.

## BIG MIW GAINS ON THE HORIZON

By Heidi Raphael

**A** lot can change in 20 years. Two decades ago, women leaders and managers were not as recognized in the radio business as they are today. Thanks to the vision of Eric Rhoads and the Radio Ink team, that tide slowly began to turn back in 1999, with the publication's unveiling of the first Most Influential Women in Radio list.

That important list included a very special group of women, including Joan Gerberding, Erica Farber, Edie Hilliard, Corinne Baldassano, Mary Beth Garber, and others, who met and collectively formed what is known today as the Mentoring and Inspiring Women

in Radio Group, also referred to as the MIWs.

The important work of this special group of influencers continues to blaze new trails for women who aspire to senior positions in leadership in the radio business, through mentoring programs, workshops, and other important events. As we look to the next 20 years, we see more opportunities than ever before for our sisters, daughters, our granddaughters, and our nieces who aspire to make and influence change and blaze the trail in our industry.

We are so grateful to Radio Ink's Eric Rhoads, Deborah Parenti, Lois Chooljian, Ed Ryan, and Tom Elmo, and everyone who continues to support women in our industry through mentoring, influencing, and encouraging them to challenge the status quo and become senior managers and owners in the radio industry. On behalf of all the MIWs, happy 20th anniversary!



Eric Rhoads with Greater Media VP/Corporate Communication and MIW Group spokesperson Heidi Raphael



Jacobs Media President Fred Jacobs, RAIN Publisher and AccuRadio CEO Kurt Hanson, and Greater Media VP/Program Development Buzz Knight.

## 10 PROGRAMMING PREDICTIONS

By Fred Jacobs, Kurt Hanson, and Buzz Knight

1. "Live and local" will once again become an industry brand attribute.
2. "Customer service expert" and "social media director" will become titles as common within radio companies as general manager and sales manager.
3. Broadcasters will increasingly collaborate on programming, digital, and syndication models.
4. Broadcasters will complain to Arbitron about small sample sizes.
5. Congress will threaten public radio's funding.
6. Different types of spoken-word formats will sprout up (comedy, food, celebrity, all-commercials/deals).
7. Programmers (or "brand managers") will be incentivized based on their streaming metrics.
8. Radio will become more confident about the risk vs. reward of public service and cause-related events — making a difference in our markets rather than fearing ratings erosion.
9. More celebrities, politicians, and musicians get their own radio shows.
10. Broadcasters will unlock the key to monetizing mobile in new, imaginative, and trackable methods — an explosive area of new revenue growth



## 10 HIRING PREDICTIONS

By Laurie Kahn

1. **Expect turnover.** The younger generations coming into the workplace will need constant change to keep them invested, challenged, and motivated.
2. **Invest in and require use of a customer relationship management system.** With higher turnover, it will be imperative to have notes and activity in one system for easier monitoring, managing, and prospecting, and tied in to compensation.
3. **Make an attitude adjustment now.** There will be heavy competition to hire the best, so plan to sell your opportunity vs. having prospects sell you.
4. **Add a budget line item for recruitment.** You will have to reach further and deeper to hire the top talent, so you need to have funds for recruitment costs. That could include travel, events, or relocation expenses.
5. **Regularly review job profiles.** Business changes, and so do expectations. Confirm you're looking for the right person with updated job profiles.
6. **Rethink compensation plans.** It will become increasingly difficult to hire on 100 percent commission, without a safety net.
7. **Create flexibility in your positions.** The workforce will be older, so consider more job shares and tools to help these employees succeed — not to mention being attractive to parents who want and need flexibility.
8. **Invest in updated training.** With higher turnover and newer technology, it will be imperative that all of your employees are kept updated and that newbies have current training available.
9. **Invest in updated technology tools** to help your staff do their jobs more efficiently.
10. **Maintain an active recruitment strategy** at all times to eliminate loss of activity when someone leaves. **INK**



Mediastaffingnetwork.com founder  
and President Laurie Kahn

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# WE COVER IT ALL



In 1992 Bill Clark was featured on the first cover of Radio Ink magazine, after we changed the name from *The Pulse of Radio*. We've interviewed every successful air talent, powerful executive, and cutting-edge innovator the radio industry has had to offer over the past two decades. Our plan is to do the same over the next 20 years, and many more.

Radio Ink has been the subject of an episode of network sitcom *NewsRadio*; we've created the most anticipated list in the industry with "The 40 Most Powerful People in Radio"; and we've introduced "The Most Influential Women in Radio" list, "The Best PDs in America," and, just this year, "Top Local Sports Talkers." We've also recognized many of you with the Radio Wayne Awards, which now define the greatest managers, sellers, and broadcasters in our industry.



We wouldn't have achieved any of this without you, the many subscribers who've been with us for so many years — some of you for the entire two decades. In an era where the world is moving online and becoming more mobile, to continue to have you as subscribers to our print publication gives us tremendous gratification, and assurance that the information we provide you still helps you succeed every day out on the street. Since Mr. Clark was on the cover back in 1992, we estimate that approximately 75,000 useable ideas have appeared in the 20 years of pages we've produced. And that's really why we're here.

Of course, we love every cover, and every cover subject we've interviewed over the years, but here are just a few of our favorite covers from the past 20 years.





Lowry Mays



July 27, 1992

Norman Pattiz



September 20, 1992

Mel Karmazin



January 3, 1994

Bill Stakelin



April 25, 1994

Reed Hundt



October 3, 1994

Scott Ginsburg



March 27, 1995

Don Imus



April 25, 1995

Stu Olds



June 5, 1995

John Gehron and David Pearlman



April 8, 1996

Tom Joyner



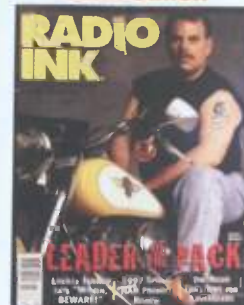
September 15, 1996

Lew and John Dickey



October 28, 1996

John Cullen



April 27, 1997

Dave Foley of NewsRadio



June 8, 1997

Tom Hicks



September 15, 1997

Phil Hartman



December 11, 1997

Steve Rivers



April 27, 1998



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& Broadcast

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Relevance

Audience  
Appreciation

Viral  
Traffic

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Roy Williams



June 22, 1998

Chris Lytle



May 25, 1998

Bob & Tom



August 17, 1998

Lowry Mays



January 4, 1999

Zimmer Radio



March 29, 1999

Seth Godin



July 19, 1999

Johnboy & Billy



September 27, 1999

Wayne Cornils



July 24, 2000

Jeff Smulyan



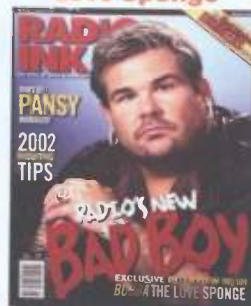
September 4, 2000

Howard Stern



September 18, 2000

Bubba the Love Sponge



September 10, 2001

John Hogan



September 19, 2001

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We look forward to sharing the next 20 years in Radio with you and Radio INK.



Brad Beasley, Bruce Beasley, George Beasley, Caroline Beasley, Brian Beasley

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*"If your actions inspire others to dream more, learn more,  
do more and become more, you are a leader."*

- President John Quincy Adams



Congratulations to Eric Rhoads for his vision in leading  
Radio Ink Magazine over the Past 20 Years



**Greater Media, Inc.**  
*a family-owned company*



**Rush Limbaugh**



October 29, 2001

**Dave Ramsey**



April 22, 2002

**Mark Masters**



August 5, 2002

**Jimmy Steal**



October 21, 2002

**Larry Wilson**



January 7, 2003

**Laura Ingraham**



November 10, 2003

**Donald Trump**



May 24, 2004

**Frances Preston**



June 7, 2004

**Ed Schulz and Glenn Beck**



March 7, 2005

**Joel Hollander**



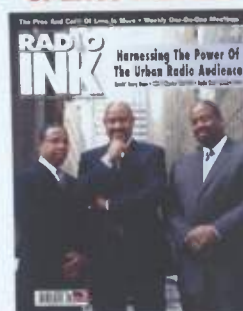
July 18, 2005

**Pierre Bouvard**



August 1, 2005

**Charles Warfield**



October 17, 2005

**David Field**



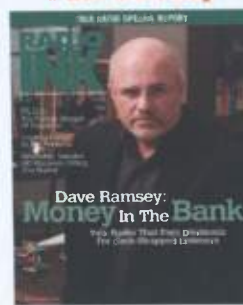
January 9, 2006

**Rush Limbaugh**



August 21, 2006

**Dave Ramsey**



October 2, 2006

**Henry Cisneros**



May 21, 2007





**Bruce and  
Caroline Beasley**



September 3, 2007

**Mel Karmazin**



September 15, 2008

**Bennett Zier**



October 6, 2008

**Charles Warfield**



January 12, 2009

**Ed Christian**



September 21, 2009

**Alex Jones**



May 3, 2010

**Weezie Kramer**



June 7, 2010

**Dennis Miller**



June 6, 2011

**Bob Pittman**



December 6, 2011

**Alfred Liggins**



February 27, 2012

**Julie Talbott**



October 22, 2012

**James Geiser**



November 5, 2012

CONGRATULATIONS  
**RADIO INK**  
ON 20 YEARS!

Laurie Kahn, Kate Glenn & Patty Kincaid



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## On the shoulders of giants.

What a time. So much potential. So much energy. So much to be thankful for. And to remember.

Whether you consider this an evolution or revolution of Radio, two things are abundantly clear: those that view technology as a liberator, not destroyer of Radio will see things the old masters of the medium could only have imagined. Second, it could never have happened without those old masters. The men and women who got radio invited into the living room to tell stories and fire

imagination. The trusted companions who stood beside you on the way to work, in station wagon caravans, back porch card games, and sleepless nights. In a landscape of jealous lovers, Radio was the medium that never asked too much, that understood you had stuff to do but was right there with you moving from shadow to foreground depending on your need.

Today it's been unshackled by technology. It's free to go wherever, whenever you want it to.

Got a computer? You've got Radio. Mobile phone? Got it. Tablet? Check. Of course, if you've got a radio you've still got Radio too.

So, as amazing as the view is, let's not forget the only reason we can see this kind of future is because we're standing on the shoulders of giants that came before.

Triton Digital. Making Today's Radio Better. And Tomorrow's Radio Possible.

  
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# 20 YEARS OF RADIO WAYNE



The Radio Wayne Awards were started in 1992, the same year *The Pulse of Radio* became *Radio Ink*. *Radio Ink* Publisher Eric Rhoads created the awards, named after Wayne Cornils, to recognize outstanding performance in radio leadership, management, and sales. In 1992 there was only one category, Broadcaster of the Year, and that first Radio Wayne was won by Val Maki. Today, there are eight categories. Here are some highlights and winners from the past 20 years.



**1992**

Broadcaster of the Year: Val Maki

**1993**

Broadcaster of the Year: Cary Simpson  
Woman of the Year: Mary Bennett  
General Manager of the Year: Bob Pope  
Sales Manager of the Year: Weezie Kramer



**1995**

Broadcaster of the Year: Roger Dodson  
General Manager of the Year: Art Sutton  
Sales Manager of the Year: Billy Grooms  
Streetfighter of the Year: Pepper Ricci



**1997**

Broadcaster of the Year: Jerry Lee  
General Manager of the Year: Tony Salvadore  
Sales Manager of the Year: Carey Davis  
Streetfighter of the Year: Julie Rapp Russell



**1999**

Broadcaster of the Year: Mary Quass  
General Manager of the Year: Kristine Foate  
Director of Sales of the Year: Jim Thompson  
Sales Manager of the Year: Linda Taber  
Streetfighter of the Year: Gerry Franzen



**1994**

Broadcaster of the Year: Skip Finley  
Co-General Managers of the Year: Linda Byrd, Lou Vito  
Woman of the Year: Karen Carroll  
Sales Manager of the Year: Martie Miller



**1996**

Broadcaster of the Year: Bill Burton  
General Manager of the Year: Larry Summerville  
Sales Manager of the Year: Gary Rozynek  
Streetfighter of the Year: Lori Snyder



**1998**

Broadcaster of the Year: David Pearlman  
General Manager of the Year: Jake Karger  
Sales Manager of the Year: Sean Luce  
Streetfighter of the Year: Sherman Kizart



**2001**

Broadcaster of the Year: John Borders  
General Manager of the Year: Alan Lincoln  
Market Manager of the Year: Donna Baker  
Director of Sales of the Year: Janna Davis  
Co-Sales Managers of the Year: Carole Bowen, Steve Sandman  
Streetfighter of the Year: Dawn Jones



## 2002

Broadcaster of the Year: Joan Gerberding  
Market Manager of the Year: Jeff Tyler  
Director of Sales of the Year: Charles Wood  
General Manager of the Year: Vicki Conner  
Sales Manager of the Year: Kathryn Keown  
Heidi Steinmann-Sankey: Streetfighter of the Year



## 2003

Broadcaster of the Year: Ed Christian  
Market Manager of the Year: Cindy W. Schloss  
General Manager of the Year: Rick Jackson  
NTR Director of the Year: Ann Kearney  
Director of Sales of the Year: Dan Barron  
Sales Manager of the Year: Ron Pell  
Streetfighter of the Year: Dan Austin



## 2004

Broadcaster of the Year: David Kennedy  
Market Manager of the Year: Phil Zachary  
GM of the Year: Tom Severino  
NSM of the Year: Caroline Murtagh  
NTR Director of the Year: Noreen Ippolito  
Director of Sales of the Year: Cynthia Morgan  
Sales Manager of the Year: Todd Schumacher  
Streetfighter of the Year: Bob Cleaver



## 2005

Broadcaster of the Year: Peter Smyth  
Market Manager of the Year: John Beck  
General Manager of the Year: Dennis Collins  
Director of Sales of the Year: Charles Wood  
NSM of the Year: Ed Whitman  
Sales Manager of the Year: Janie Floyd  
NTR Director of the Year: Kelly Krueger  
Streetfighter of the Year: Charles Wallace

## 2006

America's Best Broadcaster: Dick Lewis  
Market Manager of the Year: Tom Bender  
General Manager of the Year: Jeffrey Parke  
NSM of the Year: Eli Bockol  
Director of Sales of the Year: Rick Yacobush  
Sales Manager of the Year: Kristin L. Okesson  
Streetfighter of the Year: Michelle DeLang Conner



## 2007

Broadcaster of the Year: Bruce Reese  
Market Manager of the Year: Scott Meier  
Director of Sales of the Year: Wilbur Vitols  
NSM of the Year: Mike Rockwell  
General Manager of the Year: Ken Beck  
Sales Manager of the Year: Donald Tomasulo  
Streetfighter of the Year: Denise Bianco



## 2008

Broadcaster of the Year: Marybeth Garber  
Market Manager: Chuck Benfer  
General Manager- Yogi Yoder  
National Sales Manager- Pete Forester  
Director of Sales- Matt Gillon  
Sales Manager: Chris Jones  
Streetfighter- Kendall McCaughey



## 2009

Broadcaster of the Year: Jeff Hinson  
Market Manager of the Year: Doug Abernethy  
Director of Sales of the Year: Rick Yacobush  
General Manager of the Year: Amparo Perez-Cook  
National Sales Manager: Erin Duffy  
Sales Manager of the Year: Marcy L. Cyburt  
Streetfighter of the Year: Dan Glaviano



## 2010

America's Best Broadcaster: Gary Rozynek  
Market Manager of the Year: Chuck Benfer  
NSM of the Year: Pete Forrester  
General Manager of the Year: Jim Burgoyne  
Director of Sales of the Year: Matt Mills  
Sales Manager of the Year: Kitty Malone  
Streetfighter of the Year: Parquita Nassau



## 2011

America's Best Broadcaster: Peter Smyth  
Market Manager of the Year: Brett Beshore  
General Manager of the Year: Alan Bishop  
NSM of the Year: Connie Cox  
Sales Manager of the Year: Jim Antes



## 2012

America's Best Broadcaster: Jay Meyers  
Market Manager: Charlie Morgan  
General Manager of the Year: Toni Snyder  
NSM of the Year: Michael DeAmicis  
Sales Manager of the Year: Matt DeVoti  
Director of Sales of the Year: Matt Mills  
Streetfighter of the Year: Traci Kloss



## BLASTS From The PAST >>

Over the past 20 years *Radio Ink* has had the pleasure of sharing so many of your classic radio photographs dating back decades. *Radio Ink* Publisher Eric Rhoads even published an entire 461-page book of these classic radio photos in 1995: *Blast From the Past: Radio's First 75 Years*. Here are just a few of our favorite Blast photos throughout the years.



WEPP in Pittsburgh is the home to this photo of Perry Marshall, which ran in our January 2012 issue.



A younger Larry King with NAB CEO Eddie Fritts and New York Gov. Mario Cuomo. The photo is from 1984 and appeared on the back page of *Radio Ink* in August of 2002.



Three Generations  
of Gamblings on  
WOR-AM/New  
York: (l-r) John  
A., John R., and  
John B.



This blast (appearing in our May 1996 issue) is David Pearlman — he's in the plaid jacket, calling a hockey game with Tom Burke and Jim Healy.



Paul Fiddick sent us this great shot of the crew at WAKY at the Kentucky Derby in 1981.



Of course this is the face of Dick Biondo, still heard in Chicago, at WCFL in 1967. This photo ran in November 2011.





**A STERN WARNING:** Back in 1992, Howard Stern and Robin Quivers came to L.A. to celebrate the launch of Stern's show on classic rock KLSX by holding a "funeral" for Mark & Brian, the morning on-air duo who ran KLOS. But the funeral didn't take. Nearly 20 years later, Mark & Brian are still on radio—this time on KLOS. And KLSX, after a stretch as a talk station, lost Stern to satellite and is now Top 40 KAMP.

The King of All Media as seen on the back page of our August 22, 2011 issue. Stern and Robin Quivers are seen here in 1992 as they arrive in L.A. to celebrate the launch of the show on KLSX.



We ran this Blast of Bill Payne at KWHP in the 1950's in our September 10, 2001 issue.



The crew from WABC reunites back in 1984. Here are Cousin Brucie, Ron Lundy, Rick Sklar, Chuck Leonard, and Harry Harrison.



A promotion from 1960 at KOGO in San Diego. You probably recognize the third guy from the right.



Ron Lundy and Joe McCoy show off their favorite cart collection.



Don Imus is still going strong. This photo is from 1974 at WNNNNBC.



No Blast From the Past section would be complete without the great Edward R. Murrow.





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