Radio's Best Practices . Hispanics And HD Radio

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RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINES

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Audience Measurement Update

The *Practice* Of Radio Scripting

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IDEA TICKER 35,823

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Erich "Mancow" Muller still reigns supreme on Emmis' WKQX, Chicago, where he ranked #1 in Cume Audience for 18/34 males, and jumped his audience size yet again going from a 7.4 Share to a 10.1 Share in AQH Men 18/34, beating out Howard Stern's final book in Chicago by more than a 2 to 1 margin. Mancow also holds an impressive 6.0 Share in Men 18/49. Mancow not only cleaned up in Cume, but AOH as well in the country's third largest radio market.

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In Los Angeles Clear Channel XTRA's Program Director Don Martin says, "Mancow is the Superstar we were always looking for; he sets our station a part from the rest!"

In Des Moines, on Saga's active rocker KAZR-FM, Mancow ranked #1 in morning drive in the sought after male 18/34 demo, with an amazing 14.7 Share (14.0 in Cume Rating). In the male 18/49 demo Mancow is also #1 with a massive 10.0 Share (10.7 in Cume Rating), and in the male 25/54 demo, Mancow brought in a 8.2 Share (9.1 in Cume Rating). Bill Wells KAZR-FM's Vice President is ecstatic with these results saying, "Mancow had another great book! He continues to be #1 in morning drive for Persons 18/34 and by a wide margin. That means money in the bank for KAZR-FM."

In Joplin, MO, Chris Stevens from Rock Station KJML says, "What can I say about the addition of Mancow in the morning on KJML except that it's just the flippin' greatest morning show on the planet!"

In Salt Lake City, Alan Hague, Vice President of Programming of newly launched Simmons Talker KFMS-FM, says, "Mancow immediately brought us 18/34 Men numbers. He knows how to captivate an audience. Mancow's Morning Madhouse is extremely engaging radio." Mancow's morning drive Cume jumped 133% in Men 12+; 78% in Persons 12+ in Salt Lake City.

In Little Rock, Operations Manager Charlie Kendall was equally excited about Mancow's launch on his FM Rocker KKZR FM, saying "Mancow does more in thirty minutes on his show than most morning shows do in a week!" Mancow is up with Men 18/34 with a 5.1 in Cume Rating, Mancow is also up with Men 18/49 with a 4.4 in Cume Rating.

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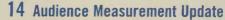
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Super-Achievers

In this issue of Radio Ink, we have identified the best practices of superachievers in our industry. Our goal is to highlight behaviors of individuals who net top results. We believe that superstars are made, not born, and that if you (or your staff) mimic these behaviors, you, too, can become superstars.

Throughout my career, I've encountered people who have accomplished exceptional results. Though you might assume that these people were advantaged in some way — privileged upbringing, exceptional education, wealthy parents, or fantastic luck — it appears that these factors rarely contribute. In fact, the most successful people I have met had difficult upbringings, poor parents, little or no education, and no advantages.

Looking back, however, they have some traits in common:

Relentless Focus: Super-achievers know exactly what they need to accomplish, and all of their effort is directed toward that goal. Most never focus on more than three primary initiatives at one time.

Control Over Time: No wasted time — they work fast, and make the most of every hour. They work as though it is their last day.

Limitless Thinking: They believe any-

thing is possible, and tell themselves they can find a way to do it if it can be done.

Long-Term Plans: They know what they want to do this year, next year, and several years in the future.

Goal Orientation: They have specific, measurable goals pertaining to each area of their life: work, family, spiritual, material, physical.

Spiritual Orientation: They call on a higher power for strength and direction. Most invest time in prayer.

Competition: They love the game, and they intend to win.

Leisure: They understand that leisure time, vacation, and family time are important for balance and clear thinking.

Thinking Time: They take time to think, and allow their mind to wonder.

Risk-Taking: Without risk, growth does not occur. Top performers are willing to step out of their comfort zone.

Entitlement: They give themselves permission to succeed, and believe they are entitled to the things they strive to accomplish.

High Expectations: Goals are set very high. Monumental tasks are the most rewarding to accomplish.

Leverage: They know leverage will boost them faster; therefore, they let oth-



ers know their needs and goals because they know others like to help people. They network because they know other people can open doors and make things happen.

Continuing Education: Superachievers are always learning, attending classes or seminars in areas outside of their field of expertise. They are voracious readers.

Most of the common traits of successful people involve knowing where they want to go and believing they can get there. These traits will go a long way in building your career and building our industry.

Snic

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Jerry Doyle

Jerry Doyle Shows Strong Ratings Coast to Coast Adds Clear Channel San Francisco Live Middays as 225th Station

Las Vegas, NV - Jerry Doyle continues to reign as the fastest growing show in TRN Enterprises history, surpassing the 225 station mark, including 23 FM stations, in just under two years. Mark Masters, TRN Enterprises CEO, couldn't be more pleased saying, "Jerry's emotional and intellectual range is often breathtaking. Jerry is just amazing. He's a natural talker, and deserves the success he is attaining."

Clear Channel's KNEW, San Francisco just added The Jerry Doyle Show live Monday through Friday, Noon to 3 p.m. KNEW Program Director, Bob Agnew says, "Jerry Doyle will be a great compliment and addition to Talk 910 KNEW," said Agnew. "He is no longer a registered Republican but a real independent thinker who is in line with 910AM KNEW's top ranked host Michael Savage. Savage brings the 'Independent Conservative' theme to KNEW airwaves, Doyle backs it up."

Mirroring his incredible affiliate growth is the fact that The Jerry Doyle Show is now ranked the 9th largest syndicated radio talk show in America, according to Talkers Magazine. From Boston Harbor to the bays of California, Jerry Doyle's ratings are also on the rise.

Doyle continues his dominance in Dallas, where ABC's WBAP ranked as the #1 talker in

Jerry's daypart. In Men 35+ Jerry was not only on top in AQH with a 3.2 share, but had almost twice the Cume as his nearest competitor. In Persons 35/64 Doyle scored a 3.3 share in the talk demo. WBAP Program Director Bob Shomper had this to say about The Jerry Doyle Show, "From Hollywood conservative to congressional candidate... Jerry's perspective is right on target with our WBAP listeners."

America's Finest City, San Diego, is also one of America's most competitive talk radio markets. With five different AM stations competing, Doyle's 2nd book in the market on powerhouse station KFMB showed great consistent growth from Summer to Fall. KFMB saw their 12+ demo skyrocket 59% to a 2.7 share with Doyle. The Jerry Doyle Show took KFMB Men 35+ from a 3.1 to a 4.3 share (an increase of 39%) In Men 25/54, he beat out heritage flamethrower KOGO by a half a share point; Doyle's AQH growth was up 6% while competitor KOGO dropped almost 57% in that key male demo. In Men 12+ from Summer to Fall, Doyle grew from a 1.8 to a 2.6, and in Men 25/44, Doyle saw huge gains

going from a 0.6 to a 2.3, (up 283% from book to book, over 660% from one year ago.)

In Orlando it is high velocity ratings for WDBO, where Doyle dominates. Doyle rated a 4.5 share in Persons 12+, a 4.4 Persons 35/64 and a 3.6 share Men 35/64.

On KKAR Omaha, The Jerry Doyle Show saw

huge gains across the board. In Persons 25/54 Doyle went from a 2.5 to a 6.2 share (up 148%), in the key talk demo, Persons 35/64 grew from a 3.6 to a 10.8 (up 200%), Doyle's male audience soared in the Men 25/54 demo going from a 1.7 to a 9.3 share (up 447%), and Men 35/64 went from a 1.8 to a 13.5 share, an amazing 650% increase.

In his debut book The Jerry Doyle Show on Clear Channel's KHBZ Honolulu took Persons 25/54 from 0.8 last Fall to a 2.9 (up over 200%). Since then, Jerry has continued to score high marks on KHBZ. In the latest survery, Jerry Doyle increased his Men 25/54 from 0.0 to a 2.3 share, and in his debut book, in Men 35/64, Jerry grew from a 0.9 one year ago to a 3.1 share. In the Fall '05 Survey with Men 25/54, Jerry remains consistent with a 2.7 share, up 200% from one year ago.

> At Citadel's 50,000 watt talker KBOI in Boise, Doyle saw huge gains in audience share, starting from virtually zero at his debut and going to an amazing 5.5 share in Adults 25/54, and a 4.7 share in Adults 35/64. "We appreciate the awesome programming that you provide KBOI," says Andrew Paul, Program Director, KBOI.

Minneapolis' WWTC saw strong growth in all demos with a 3.2 share Men 35/64, a solid 150% increase in Persons 35/64, and a 43% increase 25/54. Patrick Campion, Operations Manager at WWTC, calls Doyle "Lively and topical. The Jerry Doyle Show puts together a great mix of pop culture and politics; our listeners love this fast-paced and thoroughly entertaining show."

On Clear Channel's WMMB/WMMV, Melbourne, Men 25/54 shot from a 2.2 to a 4.0 in Jerry's debut book, and from a 2.9 to a 5.6 share with Men 35/64. From a year ago, The Jerry Doyle Show has grown the Men 35/64 audience 229%. Program Director Scott Duncan says his market has embraced Jerry beyond his expectations.

On Spokane's 50,000 watt blow torch, Citadel's powerhouse talker continues to reign supreme with Doyle, who has been dominant in the market for well over a year. In Men 25/54, Jerry took the station from a 2.5 to 7.6 share (up over 200%) in the Spring book, and from Summer to Fall, Doyle increased his

Men 35+ going from a 1.2 to 3.1 share (Up 158%).

Citadel Talker KWQW, Des Moines is going head-to-head with heritage talker WHO, and The Jerry Doyle Show has tied WHO for the #1 talk show slot in Men 25/54 after just two books. Doyle has taken KWQW from a 0.0 to a 3.3 share with Men 25/54, and the Cume from

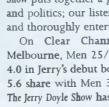
Summer to Fall '05 is also up 57%. The Jerry Dovle Show took Men 35/64 (again in a dead heat tie with WHO) from a 2.6 to a 4.8 share. For those keeping score, Doyle was up 85%, while WHO slipped 6% from Summer to Fall 05 in the Men 35/64 demographic. A remarkable feat since WHO has dominated the market for over a decade.

At WTNT, Washington, Doyle increased his audience by 116% in cume in the key talk demo (Men 35/64). In Seattle, KTTH AM, Doyle showed 100% gains in cume 12+.

On WNTP, Philadelphia, Jerry's Cume with Person 25/54 has increased 125% since Spring. On KTBL, Albuquerque, Jerry's Cume is up 56% with Men 25/54, up 114% with Men 35/64, and up 85% with Person 12+. On KTBL, Jerry is the second most listened to talk station in his daypart with Men 25/54 and Men 35+. On WQSC, Charleston, The Jerry Doyle Show increased Cume audience 275% with Men 25/54, and 43% with Men 35/64.

The Jerry Doyle Show is a mix of politics, pop culture and current events. Prior to his burgeoning career in talk radio, Doyle's distinctive repertoire included Fighter Pilot, Wall Street Insider for over 10 years and TV Star. He has starred in many made for TV movies, but is best known as the character of Michael Garibaldi on the Emmy winning Sci-fi television series Babylon 5 which ran for five years.

The Jerry Doyle Show airs Live M-F 12 to 3 Pacific (3 p.m. to 6 p.m. EST) with secondary feeds 7 to 10 Pacific (10 p.m. to 1 a.m. EST) Doyle is syndicated by TRN Enterprises for more information call 888-383-3733.



RADIO'S 100TH ANNIVERSARY

Throughout 2006, Radio Ink will be celebrating the 100th anniversary of the invention of radio. As part of this celebration, in each issue we will present a variety of remembrances of radio.

Without Pictures, Radio Is "Theater Of The Mind"

DEFINING MOMENT — THE KENNEDY-NIXON DEBATES. FALL 1960: You may consider this a defining moment for television, which it was, but to many who listened to the debates on radio, Nixon sounded like the winner. Had it been a radio-only event, Nixon might have won the presidency in 1960, rather than 1968.

The absence of pictures reinforces the ideas that radio is "theater of the mind" and that without the added element of a camera "loving" one candidate and not another, listeners could focus solely on the ideas put forth by each speaker.

Radio remains such a strong medium for dynamic talk personalities that cable television has started borrowing our stars — Howard Stern, Don Imus, Al Franken, and others to televise radio shows with pictures.

ENTERTAINER WHO DEFINED RADIO — LARRY KING: Before becoming a nightly TV Talk fixture on CNN, King ruled the overnight airwaves with his nationally syndicated radio show on the Mutual Broadcasting Network. From the 1970s through the '90s, King held court nightly from Washington, interviewing the powerful, the famous, and the just plain weird.

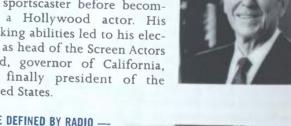






in radio at WOC -Davenport and WHO-Des Moines.

The future president worked as a radio announcer and sportscaster before becoming a Hollywood actor. His speaking abilities led to his election as head of the Screen Actors Guild, governor of California, and finally president of the United States



MOVIE DEFINED BY RADIO -PRIVATE PARTS: "Never before has a man done so much with so little" and this was before he was getting paid half a billion dollars. What makes Private Parts special is that, while other movies feature radio as an ingredient of the story, in this film, radio IS the story. It tells of Howard Stern's rise from a \$96-a-week deejay to a

misunderstood, controversial, and groundbreaking force in terrestrial radio and beyond.

The cast features a mix of film and TV actors and Stern's radio regulars, including Robin Quivers, Fred Norris, and West

Wing's Mary McCormack. Future Oscar nominee and star of Sideways, Paul Giamatti, is Stern's PD at WNNNNNBC Radio. 🚍



Ronald Reagan

Howard Stern



PEOPLE NEWS PRODUCTS & MORE



News-Talk 850 WFTL-Fort Lauderdale hosted Fox's Bill O'Reilly at Nova Southeastern University. WFTL is the exclusive home for O'Reilly's *The Radio* Factor in South Florida.



Country 107.7 WGNA-Schenectady held its 2nd Annual Blue Friday, which raised over \$11,715 for C.O.P.S. (Concerns Of Police Officers) during the Sean and Richie Morning Show.



Launch AC/HOT AC Format Manager Lauren Moraski attended Columbia's listening party at B.B. King's for Bruce Springsteen's new album, We Shall Overcome: The Seeger Sessions, due out next month.

RICK DEES ESTA MUY CALIENTE EN ESPAÑOL!

Rick Dees has found another outlet for his radio talent — he has added a Spanish version of his Weekly Top 40 show. KXOL-FM Los Angeles is the first station to sign on, and David Haymore is pleased. The VP/GM of SBS Los Angeles said of his new star: "We are ecstatic to welcome Rick Dees to Latino 96.3 — he is a fan favorite across the board, and has a massive Latino following throughout Los Angeles. Rick Dees is LA radio. We are honored to have someone of his stature on our radio station."

WELL, SHUT MY #&@#\$ MOUTH! FEWER FCC FINES IN '05

In 2005, the **Federal Communications Commission** handed out fewer fines against both radio and television than they have in previous years. Fines were down sharply from 2004, a year in which the FCC handed out more fines than in the previous 10 years combined. The FCC has handed out \$4.5 million in fines for broadcast indecency since 1990; more than half were assessed to stations that aired former terrestrial radio star Howard Stern.

SOFTWARE TURNS WIRELESS HANDHELD INTO UNIVERSAL RADIO RECEIVER

SelectRadio software for wireless handhelds — announced at the recent International Consumer Electronics Show — is now available. Users of compatible Windows Mobile-based handhelds with SelectRadio software can access a wide variety of live radio content, find music, and set up personalized groups of channels. SelectRadio software includes predefined screens of channels from broadcasters including XM Radio Online and Shoutcast. "The SelectRadio solution allows listeners to more fully experience the incredible variety we offer as a cutting-edge, top-10 Internet radio broadcasting group," notes Michael Roe, founder of radioio. With SelectRadio software, users have one-touch preset access to any of our radioio channels, including our CD-quality streams and unique new History, '90s, and Eclectic channels."

MEDIA AUDIT SEES BIG FUTURE IN SMART CELL PHONE

At the recent AAAA conference in Orlando, Bob Jordan, president of **The Media Audit**, predicted that The Media Audit's Smart Cell Phone will become the first single-source electronic measurement for local markets in America. Jordan's statement came following word that Nielsen and Arbitron will no longer work together on the PPM pager-like monitor.

"As we designed the Smart Cell Phone measurement system, we spent a lot of time talking with ad agencies, and learned that the traditional media-centric measurement system is outdated," said Jordan.

He added, "Agencies have told us they need to know what is the best way to reach the target consumer, regardless of the medium. For this reason, The Media Audit's Smart Cell Phone will measure all broadcast platforms, cable television, and Internet streaming. In addition, we will collect readership of daily newspapers, in-depth socio-economic and other qualitative audience data."

What's The Real Cost To The Advertiser?

We have all read the countless articles about Google's acquisition of dMarc Broadcasting, an inventory-buying technology for radio. Soon afterward, news began to spread about ancillary technology companies that were waiting in the wings to offer their own unique brand of online bidding, buying, auctions, or remnant management.

The intentions of these companies are varied. Some may be truly interested in helping to facilitate the processing of radio advertising while working with all the current business constituencies that add value to the advertising infrastructure. Others will stake their sole claim to the business of unused inventory packaging that could bring additional revenue streams to our medium. Still others will likely encroach on the business territory traditionally serviced by both the representation firm and the media-buying agency.

Unfortunately, this latter type of unrestricted link between an advertiser and a station's inventory database would have negative repercussions not only for the national reps, but also for media advertising agencies, radio stations, and ultimately the advertiser.

To someone who doesn't understand the complexities of the ad business, this might seem like a good idea. If it works for airline tickets and hotel rooms, why not radio? Well, let's go back to the basics. What is the role of the radio rep? Our services go far beyond peddling: 60s and: 30s.

National reps work hand-in-hand with the media agency to assure that their portion of the media plan meets the client's overall strategic objectives. In our case, this includes preparing radio spot schedules, to be sure. However, it also supports those schedules with a variety of complementary components, such as

promotions, events, sampling, contests, remote broadcasts, and tie-ins with local retailers. In turn, the buying agencies evaluate filter, and rework these proposals to present strategic recommendations to their clients. Reps in other media do the same.

Even when major agencies, let alone advertisers themselves, try to manage all of these components without the help of national media rep, they ultimately waste time and money, and deliver less-than-stellar results for their clients. This is why the advertising infrastructure developed as it did, and that is why agencies rely on national reps as marketing partners.

Reps do not reduce the planning and selling of radio to a commodity business, and smart agencies do not ask us to do this.

Google has said you should give the customer what they want. In most instances, the agencies want and need media specialists to assist in putting together complex marketing plans, whether it's TV, outdoor, print, or radio. While some wish to be all things to all people, it is just not practical, and those who try will fail.

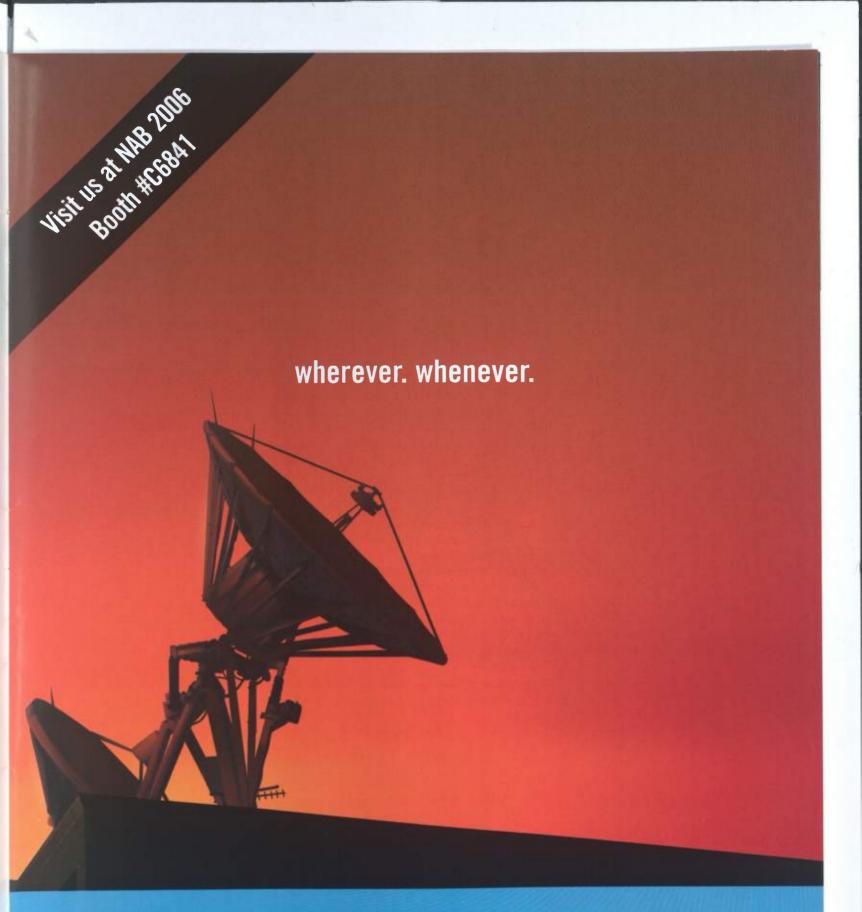
It's one thing to build software — it's another to understand the broader needs of the industry. To be sure, the emergence of these radio-buying technologies is another reminder that we must continue to strive to make our medium more accountable and streamlined and to improve its ease of use. But let us never forget to do so responsibly, with the needs of the advertisers foremost in our minds.

Marc Guild is president, Interep Marketing Division.

Editors' Note: Guest Commentaries printed in Radio Ink represent the views of their authors and do not necessarily reflect the opinions of this publication or its editors

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Are Your Salespeople 2-Faced?

There are essentially two kinds of ad buyers, two kinds of good radio schedules, two kinds of good ad copy, two kinds of good radio reps. The best managers understand this, and encourage their salespeople to become one kind of good rep or the other.

Most managers insist their salespeople learn to be both kinds. The result of this jump-both-ways training is often a selling style that seems duplicitous, deceptive, and unstable. Let's take a look at the two kinds of everything.

TWO KINDS OF AD BUYERS:

1. Sophisticated. Buys cost-per-point, has a plan. Doesn't want a consultant, wants the lowest price. These buyers will soon be purchasing their radio schedules online. For now, they need reps who will sell them their way, who will answer questions as asked, and not try to steer the conversation. To these buyers, radio is a commodity. If they needed a friend, they'd buy a dog. They don't want your advice about copy, production, or scheduling. Price your proposals accordingly. And no, a 15 percent discount isn't enough. These buyers often call the station unannounced and ask for a sales rep. 2. Unsophisticated. Buys whatever feels right or makes the most sense. Can be angry and belligerent, remembering all the reps who have disappeared with their money. These buyers are looking for an expert they can trust, one with deep convictions and obvious expertise in marketing. They'd never admit it, but they're looking for a marketing partner. These are reluctant package buyers. They need access to real expertise and experience in planning, copy writing, scheduling, and production. To these buyers, radio isn't a product, but a service. These buyers never call the station and ask for rates, so prospect patiently and price your proposals accordingly.

TWO KINDS OF RADIO SCHEDULES:

1. Short flights. Vertically stacked. OES or as many as the PD will let you air for a single client. "Where's the remote van? We need a crowd. Can we get some live mentions? What else can we give for added value? Is that all? This had better work..."

2. 52-week schedules. Horizontal over time. Attempting to establish a three-frequency with about two-thirds of your total weekly cume each week. Typically 21 ads per week, plus or minus two ads, between 6A and 7P. These schedules were designed to make the

- The strongest of today's radio stations are the ones with two types of sellers, each one encouraged to sell however they like to sell.
- Most stations have only one kind of seller because they lack the patience to allow long-term sellers to develop long-term business.

advertiser a household word, so that your listeners think of the advertiser's name immediately when they need what that advertiser sells. Low-maintenance accounts. Base billing These schedules are there every month, creating a shortage - and consequently higher rates — for the short-flight package buyer.

TWO KINDS OF AD COPY:

1. Short-term, high-impact, results-oriented. Maximum salience through time-limited urgency, usually scheduled for maximum repetition with minimal sleep in between. This copy burns hot, then burns out. Most success stories are built on this kind of copy because advertisers can see it working. Or not.

2. Long-term, subconsciously persuasive "branding" ad copy. No time limits. These are the hardest ads to write because they require a message so memorable that it is intuitively stored in declarative memory. These ads don't cause listeners to say, "That's a hell of an ad," but rather, "That's a hell of a product." Many branding disasters are being created by sales reps and copywriters who assume that repetition alone will be enough. They are horribly wrong.

TWO KINDS OF GOOD RADIO REPS:

1. Specializes in selling short flights to sophisticated buyers. Energetic, personable, live-wire hustlers. Impact! Positive thinking. Roll the dice. Where the action is. Lives fast, dies young, and leaves a beautiful corpse. Send a rep like this to a buyer like this and you've got an action movie in the making. These reps interview well, work hard, and take off early on Fridays. That's why radio is knee deep in them. And why it has so few long-term advertisers. 2. Specializes in selling permanent schedules to brand builders. Tends to be quieter, more studious, and patient. Easy to underestimate because they are much less impressive in an interview. The key to spotting these sellers is to ask them what they read. The longer and more diverse the the reading list, the more likely they'll connect deeply with long-term buyers.

The strongest of today's radio stations are the ones with two types of sellers, each one encouraged to sell however they like to sell. But most stations have only one kind of seller because they lack the patience to allow long-term sellers to develop long-term business.

Recommendation: Join the elite group of stations that keep 60 percent of their inventory sold out months in advance. (Two sellers carrying 20 accounts each with the typical schedule being 21 early-week spots, 52 weeks in a row.) Hire and train a couple of long-term thinkers to sell advertisers that think the same way. Do it and prosper.

Roy H.Williams, president of Wizard of $Ads\ Inc.$, may be reached at Roy@WizardofAds.com

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POLITICS

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I Bob

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AUDIENCE MEASUREMENT UPDATE

THE \$700-MILLION SOLUTION May be as close as your cell phone

By Jason Kane

In 1965, Arbitron began to collect radio ratings data using "the diary." Since that time, the radio industry's economic fortunes have rested on this paper log of reported listening. As the threat of new-media technologies looms over radio, the financial implications to radio-listening measurement are enormous. According to an April 2005 Forrester Research study commissioned by the RAB and funded by Arbitron, the move from diaries to the Portable People Meter could stimulate a \$700-million dollar increase in annual radio revenue. The same study indicates that key buyers and the advertisers they repre-

sent could decrease radio budgets by as much as 8 percent if a creditable electronic ratings system is not adopted soon.

Arbitron has been developing and testing the Portable People Meter since 1992, but a possible challenger has emerged in the past 14 months. The Media Audit, in partnership with Ipsos and I-Quest, has introduced a new listening-measurement solution, using "smart cell phone" technology. Phillip Beswick, executive vice president with The Media Audit, lauds this new technology as

"the common-sense solution to multi-media measurement."

The Media Audit is best known for its qualitative data, covering factors such as socio-economic characteristics, lifestyles, product purchasing plans, and retail shopping habits. Ipsos, the fifth-largest media research company in the world, is

developing the software to gather and process the listening information. I-Quest built the solutions integrating the hardware and software on the smart cell phone platform. Robert Jordan, president and cofounder of The Media Audit, says the partnership "has decreased development time and kept research costs down."

THE METHOD AND THE DEVICE The sampling methodology for collecting ratings data with the smart cell phones is similar to that

of Arbitron's PPM. Both use respondent panels, but Media Audit says their panels will be much larger — markets such as New York and L.A. can expect sample sizes of about 5,500. In smaller markets, the panel will be closer to 1,500 and would increase proportionately, given each market's population. Arbitron is using a 2,100-person panel for the PPM market test now being conducted in Houston.

The big difference is in the data-collection device.

Arbitron's PPM unit is about the size of a small pager. Media Audit is proposing to use smart cell phones, which are cell phones containing an operating system. Software loaded within the phone will enable it to register signals from sources like terrestrial radio, satellite radio, HD radio, MP3 players, TV, cable, or the Internet. Like the PPM, the software will pick up encoded signals and will use audio signal matching, so outlets that are not encoding their signals can be included in the study.

While the PPM device can tell when the respondent is away from home, the Smart Cell Phone Meter uses GPS track-

ing to provide data on the consumer's exact listening location, demonstrating radio's mobility and proximity to consumer shopping locations.

"The biggest problem with a cell phone meter," says Pierre Bouvard, Arbitron's president of sales and marketing, "is the ability of the respondent to turn the phone off, unlike the PPM, which is always on and listening." Indeed, according to figures supplied by Arbitron, only 42 percent of U.S. consumers 18+ report that they

always have their phone turned on. But Media Audit's Beswick counters that cell phones are a "want-to-carry device, not a have-to-carry device." Because smart cell phone market penetration is only between 3 and 5 percent in the United States, Media Audit plans to supply all respondents with smart cell

phones for its initial studies.

In the spring, Media Audit plans the first U.S. field test of its Smart Cell Phone technology. Full market tests using a sample of 2,000-2,500 are slated for this summer. RAJAR, Britain's industry consortium that oversees radio measurement, recently released successful test results for the Smart Cell Phone Meter. Independent lab tests assessed the sensitivity of the device to pick up codes inserted on a cross section of music and talk stations.

"These results prove beyond a shadow of a doubt that our Smart Cell Phone solution is much more than an unproven gizmo," says Media Audit President Bob Jordan. "It works and is very effective at picking up radio listening. We were confident about passing these tests, but of equal importance is this proves to the industry that we can execute our plans."

Arbitron, on the other hand, has completed PPM market testing in Philadelphia. The market trial in Houston continues



"Arbitron has owned the past, but they not own the future." — J. Phillip Beswick

until the end of the Winter 2006 survey period. Some of the preliminary Houston data is available on the Arbitron website. Bouvard points out that PPM methods and technology have already received accreditation from the Media Ratings Council, but the Smart Cell Phone solution still must cross that hurdle.

THE COST For the radio industry not to deploy an electronic ratings solution would be costly. However, the costs for the PPM from Arbitron are not cheap either. Some estimates put PPM pricing at between 30 percent and 60 percent above Arbitron's current market rates. According to Bouvard, however, "The increased cost is not in the new gadgets." The largest part of the expense is in proper recruiting and ongoing maintenance of the larger respondent panels.

The Media Audit believes it can deliver the Smart Cell Phone solution for the same price that broadcasters currently are paying for diary-based ratings from Arbitron. The company says it can live up to this claim because the research and development expenses are being shared with their European partners. Costs will also decrease as the smart-phone price drops and consumer demand for the technology increases. As the Smart Cell Phone Meter rollout progresses, Media Audit promises to push any additional savings into increasing the sample across all markets it surveys. "The Smart Cell Phone solution will deliver larger sample sizes and therefore greater accuracy at no additional cost to radio," says Beswick.

THE RADIO INDUSTRY AND THE ADVERTISING AGENCIES Large companies like Clear Channel and CBS Radio have been actively seeking possible alternatives to Arbitron's PPM. Many in the industry

see this search as nothing more than an exercise aimed at keeping a strong negotiating position with Arbitron. In the current competitive climate, however, the pressure to retain listeners and advertising revenue is tremendous. These competitive pressures make industry choices about the future of electronic ratings measurement critically important.

Arbitron, very confident about its Portable People Meter, already has signed contracts for the PPM solution from the key agencies that control more than 70 percent of national radio revenue. "Arbitron's PPM is like a rocket that is on the launch pad, fueled and ready to go," says Bouvard.

The Media Audit believes the agencies are supporting the concept of electronic measurement, and the PPM solution has been seen as the only viable choice until now. "Arbitron has owned the past, but they might not own the future," says Beswick.

"The biggest problem with a cell phone meter is the ability of the respondent to turn the phone off, unlike the PPM, which is alward and listening." — Pierre Bouvard

As always, radio's advertising clients have the final word. At an Advertising Research Foundation meeting, Mark Kaline, media manager for Ford Motor Company, said, "Clients have entered the age of accountability...at Ford, marketing is looked at as an expense, and we are under attack to prove our worth."

To prove its worth, radio may just need to pick up the phone.

Jason Kane, an independent marketing and research consultant, can be reached at 512-422-2548 or at jasonkane1224@msn.com.

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JEFF WARSHAW IS A CONNOLSSEUR OF FINE RADIO

Many entrepreneurs, focused sharply on the bottom line, don't really see the businesses that spin through their orbits. Jeff Warshaw has been an entrepreneur since his days at Wharton, but his eye has always been focused on radio. Despite the industry's many changes, he has watched for opportunities and changed his business plans accordingly.

Radio has been a part of Warshaw's life since childhood, when his parents and an uncle owned Universal Broadcasting. When the bulk of that company was sold not long after his college graduation, Warshaw still owned an Indiana station, for which he had initiated purchase as a student, and he began Connoisseur Communications. Between 1993 and 2000, he acquired 39 stations in small and medium markets in a belt from Pennsylvania to Iowa. Consolidation was fun — and lucrative; he sold the company in 2000 for \$256 million.

By then, the industry had evolved, and the cost of ownership spiraled. Although he wanted to get back into the business, says Warshaw, "We could not find any opportunities that made financial sense. The multiples were too high." This entrepreneur had to rethink his business plan. He became an investor in media companies.

In 2004, long-time partner Mike Driscoll came to him to discuss the upcoming FCC auction of construction permits for 10 new FMs. Deciding that this was their opportunity for re-entry into the industry's ownership orbit, the two men partnered with Noonday Asset Management to bid on and acquire 10 licenses, which became the foundation for their newest company, Connoisseur Media.

Knowing that consolidation's churn has slowed, Warshaw's business plan changed again, concentrating on building value in the stations being created while adhering to the company's core values: community service, dedication to listeners, and results for advertisers.

Connoisseur's first stations — in Bloomington, IL — garnered an immediate, enthusiastic response, with shares of 5.9 and 4.7. "We are committed to grow value over the long term," Warshaw says. "We make no decisions that put short-term performance in front of long-term value creation." As the new Connoisseur works on stations for Wichita, KS; Omaha, NE; Des Moines, IA; and Rapid City, SD, Warshaw talked with Radio Ink about running radio stations and adjusting to the opportunities of our evolving industry.

INK: What drove your decision to get back into the radio business and start Connoisseur?

JEFF WARSHAW: After we sold in 2000, although we wanted to get back into the business, we could not find any opportunities that made financial sense. The multiples were too high. We just couldn't create sufficient value that would justify re-entry into the business. During that time, through Connoisseur Capital, I became an active investor in the debt and equities of media companies. I did dozens of transactions throughout this period and developed a close relationship with Noonday Asset Management, a large hedge fund and a fantastic partner. Although I remained excited about the business, I could not justify paying 14x or more multiples for fully consolidated positions in medium and small markets. It has never been my orientation to subscribe to the "PF Flyer"

school of management — bigger, faster, stronger. I would not make acquisitions based on the hope that we might be better at running them without any specific, quantifiable way of improving the operation. I didn't feel comfortable forecasting continued revenue growth in the high single digits. I wasn't comfortable with financial models that featured mid-teen exit multiples. I wasn't excited to execute a business plan that required continued cost cutting. Simply put, the prices were too high and, in order to generate an attractive return on capital, we would have to run the stations in a way that was not acceptable to me.

In the spring of 2004, my long-time partner, Mike Driscoll, approached me about opportunities in the upcoming FM auction. We had always expected to get back into ownership, and this was just the opening we had been waiting for. We undertook an

exhaustive and rigorous process to come up with the licenses we thought would be most valuable. After winnowing down the list, we ended up with approximately 30 licenses that we wanted to bid on. We were able to acquire 10 of the top 20 licenses on our list.

Because I'd had successful dealings with Noonday, we decided to go into partnership with them when we bid on these licenses. This gave us a suitable platform for the new Connoisseur Media.

We are committed to grow value over the long term. We make no decisions that put short-term performance in front of long-term value creation. We have put ourselves in the position to grow rapidly and steadily. We are all patient investors.

RI: What are you doing differently the second time around?

WARSHAW: Conditions have changed, and therefore aspects of our strategy have changed. Virtually every rated market is now consolidated, so my strategy for Connoisseur Communications, which was to consolidate the medium and small markets, is no longer viable. That said, the core values of our company remain the same — service to the community, dedication to our listeners, results for



we want to bring them — exciting formats, innovative marketing, and dramatically less clutter.

RI: What are your plans to grow the company?

WARSHAW: From a financial standpoint, we are ready to grow rapidly. Our biggest challenge is to find the dedicated, creative people who we must have to run our operations the way we insist they be run.

RI: You've always been a cutting-edge thinker. In what ways is that manifesting itself? What are you doing that is unique to your company?

WARSHAW: Although we only started building stations in the second half of 2005, we have already put a number of them on the air. In fact, over one six-week period, we will have built from scratch and put on the air five brand-new stations. Each of these stations has been well-researched. The programming is market- and situation-specific. In one case, we will be signing on with a new format that I don't believe has ever been done before. Each station has its own marketing plan, individually tailored creative promotions, and unique stationality. As part of our introduction into the markets, our general managers and staff are charged with immersing the new stations into their markets.

Our first sign-ons in Connoisseur Media were in Bloomington, IL. We exploded onto the scene with fresh formats and exciting marketing. Incredibly, in our first book, both stations debuted in the top five, 25-54.

Connoisseur Communications was a leader in the use of yield management at our radio stations. We are using technology in ways to enhance our listeners' experience as well as create new opportunities for revenue.

One of the areas in which we think we are unique is our dedication to developing people with skill sets and rigorous skill-development plans. These skill-development plans have become part of our compensation plan for many of our department heads. We believe that helping people become better at their jobs is one of the salient ways to build a great company. We believe it is a right

WE DO OUR HOMEWORK, ACT QUICKLY, HAVE NO FINANCING CONTINGENCIES AND NO UNWIELDY BOARD, AND WE TREASURE OUR REPUTATION FOR HAVING STERLING INTEGRITY.

our advertisers, creating a terrific work environment, having integrity, and honest dealings in all aspects of our operations.

RI: You pride yourself on being a true believer in radio. How do you differ from the rest of the industry in the operation of your stations?

WARSHAW: We don't have to pacify a nervous investor group. Our creating value is not based upon hitting quarterly numbers, nor is it necessary for us to keep our stock price afloat in order to fund acquisitions. As a result, we spend heavily on research and promotion. We invest confidently in our properties. We believe that is one of the ways to build long-term value. Not everybody has that luxury. Some companies have placed themselves in the unenviable position of having to sacrifice the quality and promotion of their service. In many cases, developing people is just too expensive, with no immediate gratification. Local service becomes lip service.

We think that our markets are ready for the kind of radio that

of every employee to be helped to do a better job. If our people are better, the benefits accrue to our listeners and advertisers. I have heard from dozens of former Connoisseur employees who have told me that, without question, they grew more as professionals with Connoisseur than they have working for any other company. This is one of the reasons that so many of our former employees are coming back to the Connoisseur family.

RI: Connoisseur isn't just radio. What else are you into?

WARSHAW: Connoisseur Media is all about owning and operating radio stations. Connoisseur Capital is the investment division that is primarily involved in equity and debt of public media companies.

RI: In terms of the direction the industry is taking, what are we doing well, and what are we not doing well?

WARSHAW: I believe radio is the greatest business in the world,

can still be wildly profitable, and should always be fun to operate. However, I think there are a few aspects of our business that could really be improved. As an industry, we run far, far too many commercials. As an investor in both private and public companies, I understand the difficulties in having the discipline to walk from business because of rate. Added to the already tough environment caused by falling stock prices, reducing spot loads is very difficult for many companies. I think the industry needs to take its medicine on this one. Radio is a terrific value for advertisers.

There are far too few new formats and we are too nervous to take risks introducing any innovative ideas. We have seen the markets respond to something new and exciting. Connoisseur is committed to taking these kinds of chances. Not taking these chances is far riskier for the future of radio.

I believe that if we provide exciting programming, reduce clutter, and become devoted to developing our people, then the success of our industry cannot be stopped.

RI: If you could spend 10 minutes with Mark Mays at Clear Channel, what would you say to him?

WARSHAW: Wearing my Connoisseur Capital suit, I have had the opportunity to meet with Mark and others at Clear Channel. We are a big supporter of the company and, through our association with Noonday, a significant shareholder. They have a group of unique, irreplaceable stations. It is an amazing collection of assets.

With Connoisseur Media jeans on, I would ask him to please continue to decrease spot loads, and increase promotion and training. They are the industry leaders. We like their focusing on radio.

RI: You have a reputation for being a decisive and savvy deal-maker. To what do you attribute this success?

WARSHAW: I always do what I say I'm going to do. I am also extremely disciplined. If I am interested in acquiring properties, I make my best offer and follow through on the promise. We do our homework, act quickly, have no financing contingencies and no unwieldy board, and we treasure our reputation for having sterling integrity.

RI: What needs to be said to the people running radio stations today?

WARSHAW: Turn your swords away from your competitors in the radio industry and focus on helping grow the radio business in your communities. Spend less time worrying about your competitors' promotions and spend more time unleashing your own creative ideas. Focus less on your competitors' rates and more on the value that you are giving your advertisers. Embrace the opportunity to work in this fantastic industry.

RI: How do your salespeople differ on the streets?

WARSHAW: We try to give our salespeople the tools to sell the benefits of advertising on our stations. Negative selling is something we try to avoid.

One of the major advantages that all of our salespeople have is that we spend heavily promoting our own radio stations. Many stations in our industry have severely cut down or entirely eliminated their promotion budgets. How can we ask our clients to believe in the power of advertising when we ourselves don't advertise?

RI: What are you doing to keep radio thriving in your markets?

warshaw: We carefully research each of our radio stations. We try to put on compelling programming and we run extremely low spot loads. With our new stations, we are committed to running no more than eight units an hour. We think that increases the likelihood of success for our clients and greatly enhances the listening experience. We are extremely fortunate that we have not overpaid for our stations, and we try to pass that benefit on to our clients and our listeners.

RI: New technologies like iPods, satellite radio, cell phones, and WiFi are gaining a lot of attention. How do they play into your future?

WARSHAW: I have a 14-year-old daughter and an 11-year-old son, so I am aware of these new technologies. That said, radio still reaches virtually every person on a weekly basis. People love to hear their favorite songs on the radio. People tune to their radio stations for local news, weather, traffic, etc. Radio is free. If we provide compelling programming for our listeners, the radio industry will thrive.



SPECIAL FEATURE



RADIO'S BEST PRACTICES

olfers will tell you that the difference between a champion and a runner-up is one stroke. By knocking one stroke off his game, Tiger Woods has made hundreds of millions of dollars in winnings and endorsements.

Stephen R. Covey's *The 7 Habits of Highly Successful People* was built on the concept of identifying the best practices of the best people. *Radio Ink* wants to know the practical differences between average radio people, and those who are considered exceptional. We polled some of radio's most exceptional leaders to dis-

cover what they consider to be the best practices in several job categories, as well as some secrets to their own successes.

Joining this discussion are Dan Bennett, VP/MM, Susquehanna-Dallas; Michael Doyle, VP/GM, Entercom-Rochester; Muriel Funches, MM, Clear Channel Radio-New Orleans; Scott Gillmore, VP/MM, Emmis Austin Radio; J.R. Greeley, VP/MM, Regent-Peoria; Michele Grosenick, RVP, Seattle/Oregon-Clear Channel Radio; John Hiatt, SVP/MM, Infinity-Austin; Earl Jones, RVP, Clear Channel Radio; Chicago, Milwaukee, Madison, Eau Claire; Julie Kahn, VP/MM, Entercom-Boston; Jake Karger, RVP/MM, Clear Channel Radio; Dick Lewis, RVP, Clear Channel-Baton Rouge; Ann McManus, GM, Cumulus-Bridgeport; Charlie Morgan, VP/MM, Susquehanna-Indianapolis; Stu Olds, CEO, Katz Media Group; Tom Severino, VP/MM, Emmis-Indianapolis; Peter Smyth, President/CEO, Greater Media, Inc.; Nancy Vaeth-DuBroff, President, COO, Susquehanna Radio Corp.; Chris Wegmann, VP/MM, Cox-Atlanta.

INK: What are the best practices of a great manager?

Peter Smyth: Great managers sweat the details. Whether it's finding the right people, setting challenging and attainable goals, or organizing the people to accomplish those goals, it's the implementation and day-to-day follow-up that make it happen.

Ann McManus: A great manager demonstrates incredible work ethic, passion for our industry, and strong negotiation skills; has the confidence to empower team members to make reasonable decisions; and gives positive feedback and public recognition for great performances. A great manager is fearless in changing the status quo when necessary.

Stu Olds: The ability to adapt in a constantly evolving business — and to motivate others to follow that lead.

Charlie Morgan: The most important practice is knowing your people as individuals, and then managing them as such. What motivates them? What are their fears? What are their strengths? Managers get much more out of people when adapting their approach to the person.

Michael Doyle: To paraphrase Jim Collins in Good to Great: Get the right people on the bus, get the people in the right seats on the bus, and get the wrong people off the bus.

Nancy Vaeth-DuBroff: Great managers never lose sight of the goal. They make decisions and deploy resources accordingly. They

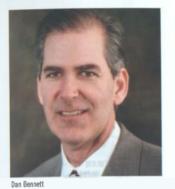
communicate early and often to their team, resulting in a strong group focused on achievement. They celebrate successes but are not afraid to make course corrections when they fall short.

Dan Bennett: Be honest and ethical. If you fail there, you've already lost. My list of best practices are: 1. Don't settle for mediocre talent. 2. Set a work ethic example. Be the first one in the office each morning. 3. Show your personal side. I give every employee a handwritten note on their birthday and company anniversary. I write thank you notes for ratings and revenue accomplishments. 4. Listen to your stations daily, don't just take the PD's word for it. 5. Expect as much from your PDs as you do from your sales managers. 6. Get involved in the company mentoring program. 7. Be a good listener. 8. Learn from your subordinates. 9. Attend sales meetings and ask questions. 10. Dissect every P&L within 24 hours, and expect your department heads to do the same.

Earl Jones: A great manager must have the ability to anticipate the future needs and opportunities of the marketplace.

Muriel Funches: Active listening to the team! Creating an inclusive, collaborative, and highly participatory environment will create a sense of ownership and pride in the workplace.

John Hiatt: The ability to delegate with confidence is more important than ever in today's "cluster" environments. Trust, particularly at the department-head level, has never been more important.











Michele Grosenick: Regardless of financial or timing obstacles, a great manager always finds a way to hire great people, then steps out of the way and trusts those people to get the job done.

RI: Top performers pay attention to what small details that average managers do not?

Jake Karger: Genuine and specific praise for a job well done. Ann McManus: Top-performing managers pay attention to all the details, because the sum of all the details is what makes a great radio station.

Dick Lewis: Actions more than words, results instead of excuses. Establishing clear timetables, assignments, and deadlines. A casual approach to the little things will kill you.

Michele Grosenick: Top-performing managers take seriously any discussion with an employee about compensation — critical in the mind of the employee — and will always follow through on even the smallest commitment made to an employee. A topperforming manager will make humor a part of the culture.

Tom Severino: Top-performers make sure the right people are in the right positions, and are very clear on what the expectations are for each key member of the staff.

Dan Bennett: I live by the motto "They won't respect what you don't inspect." Top performers inspect all aspects daily. Average managers haven't learned how to "listen" to their on-air product and know when it is going south.

Julie Kahn: Having the emotional intelligence to know staff and to talk with them one on one. Also, be the GM who knows the client so that you can make a difference. Teach by doing. Encourage staff to tell you how you can improve. Have the nerve to send out a 360-degree review!

John Hiatt: Ascertain problems early on, before they become serious. This can be accomplished only if your staff trusts that you will be fair and unbiased in your problem solving.

Michael Doyle: Customer service.

Scott Gillmore: Top performers have a flexible management style. They give mature employees more freedom and less structure, while providing less-mature employees more structure and accountability.

Nancy Vaeth-DuBroff: Top performers are visionary. They are able to spot both potential opportunities and challenges on the horizon, then put together a plan to exploit the opportunities and deal with the challenges.

Peter Smyth: Top performers know what's going on in their organization. They have employees' trust and, as a result, hear the good, the bad, and the ugly of their organization's performance. A significant part of that trust is using that information wisely.

Earl Jones: Top performers pay attention to timeliness. They adapt and excel immediately.

RI: What skill sets are necessary for an exceptional manager?

Dick Lewis: Vision, belief, expectation, and leadership. You can hire everything else.

Peter Smyth: The ability to multi-task with a high degree of focus. Top performers address problems in a substantive fashion, while average managers will put issues on hold until they're ready to deal with them.

Jake Karger: The best managers are truly coaches. Talented people want to improve, and they want to know how they are doing. It falls on the manager's shoulders to learn what each employee hopes to learn, accomplish, or achieve. Once that's learned, the manager creates accountability and coaches for the development of the person.

Michele Grosenick: Exceptional managers set aside personal ego and base decisions on what's best for the organization. They openly admit mistakes, which teaches others that mistakes are part of any job, but what really counts is correcting the mistake once it's identified.

Charlie Morgan: A manager must be a positive individual, able to help people through the "weeds" of negativity that creep into their day-to-day lives.

Ann McManus: Exceptional managers are risk-takers, and fearless in execution. They know how to maximize customer satisfaction and understand that their employees are their most important assets.

John Hiatt: A strong manager must have a thorough working knowledge of all aspects of our business — sales, programming, marketing, finance, and engineering. In addition, a manager must understand how to manage inventory, pass an SOX audit, or explain podcasting to anyone who asks.

RI: What are the best practices of a great sales manager?

Charlie Morgan: The ability to remain calm in a storm is critical for a great sales manager.

Earl Jones: A great sales manager must have a plan, with moving parts that can be adjusted in mid-stream. Today's sales manager drives a speedboat — constantly maneuvering and turning. Yesterday's sales manager captained the steamboat.

Peter Smyth: The ability to fuse enthusiasm, conviction, and a positive approach to both clients and employees with a sober, realistic view of [the client's] product in the marketplace.

Dan Bennett: Sales managers must be sure the staff is fully trained to project the image we want.



SPECIAL FEATURE







J.R. Greeley: Training, training, and more training. Michele Grosenick: A great sales manager understands the importance of programming to the sales effort and teaches the sellers to respect the programming team and its goals.

Michael Doyle: Sales is not the key — management is the key. A sales manager's first job is to get the best people, then train and develop them.

Scott Gillmore: Hire a diverse sales staff with different styles and skills - don't hire clones of yourself. You can then match your account managers with the style and needs of specific accounts.

Stu Olds: Great sales managers measure and focus on the results, and are not distracted by the process.

RI: Great sales managers always hit their goals, while average sales managers do not. What drives this ability to succeed?

Ann McManus: Great sales managers have tremendous fight in their bellies day in and day out. They provide solution-based ideas to their sales team and advertisers alike. They can quickly ascertain a situation, give concise instruction, and provide quick turnaround for the very best in customer service. Successful sales managers are also outstanding negotiators, and have the nerve to make unpopular decisions for the good of the organization.

Peter Smyth: Excuses are the downfall of any sales manager - whether the excuses are their own or those of their staff.

Dick Lewis: Successful managers do not take a casual approach to life.

Tom Severino: I believe the drive to succeed is a built-in talent and cannot be taught. This should be identified when hiring a sales manager, otherwise average is what you will get.

Michele Grosenick: A great sales manager is able to look at a monthly revenue goal as a team challenge and compel sellers to hit the goal not only for personal gain, but also for the success of the group

John Hiatt: Strong sales managers understand that budget goals are not a wish list. They have a tangible knowledge of account activity, and work far in advance to avoid being caught short at the end of a month. They also place a high value on the development of new and direct revenue streams that minimize their dependence on transactional business.

Muriel Funches: Setting the bar higher than your company's expectation, then over-delivering lends a sense of accomplishment. It's an internal fire that burns inside that drives the need to succeed

Nancy Vaeth-DuBroff: Successful managers set goals through a strategic planning process that allows them to take full advantage of their strengths and help minimize the downside from weaknesses.

Michael Doyle: Great managers focus on the details the way a football coach focuses on blocking, tackling, passing, and running. The touchdowns come when you focus on developing the skill sets of the team.

RI: What are the best practices of a great programmer?

Michael Doyle: Great programmers understand that getting the audience emotionally involved in the radio station is what really matters. The first step is talent coaching, not music. Anyone can pick songs, but developing a great station is about what happens between the records.

Peter Smyth: It is important for programmers to have a true appreciation of the listener. They need to be able to place themselves in the listeners' position, and have an obsessive devotion to the basics of good execution.

Dan Bennett: Great programmers don't sit and schedule music all day. They build their brand every day with innovative thinking, positioning, and benefits for the listener. They embrace media options like podcasting, streaming, optional Internet music channels, text messaging, and unity mail e-mail to re-feed, re-brand, and replenish radio listening, TSL, and revenue stream.

Tom Severino: Great programmers work well with all the other departments of the station, because they recognize they cannot succeed in a vacuum.

Scott Gillmore: A great programmer has a creative vision for the station, and runs every decision through that filter.

RI: What do you see (or expect) in exceptional salespeople that you don't see in others?

Ann McManus: Exceptional salespeople have the ability to focus on the long-term growth of their clients and are not focused on making a quick buck. They are truly motivated by success stories from advertisers. They rarely sweat the small stuff.

Dan Bennett: They do a Customer Needs Analysis and understand the key marketing challenges of that client. Too many salespeople start with a ratings sheet and spot package. That is so wrong. A rep must listen intuitively, then design an approach that speaks to the real needs of the client.

Michele Grosenick: Exceptional sellers are tenacious without being overbearing, and they understand when to back off.

John Hiatt: Exceptional sellers are self-motivated and have high expectations of themselves. In most cases, you don't have to manage the best sellers — give them all the support they need, and stay out of their way.

Peter Smyth: Exceptional salespeople are optimists. They constantly seek knowledge and are opened-minded to technology.











Jake Karger: The best salespeople love to sell because it's in their DNA. They love to debate marketing solutions. They eat and breathe marketing.

Michael Doyle: They have courage to ask for the order; a refusal to settle for what comes over the fax machine; a self-image of themselves as businesspeople and marketers, not salespeople.

RI: What traits of your worst employers did you swear you would never inflict on your people?

Peter Smyth: I swore never to become the angry young (or old) manager who knows all the answers. They're the same managers who wonder why they come up short on their goals, when it's obvious they cannot manage except through fear and intimidation.

Chris Wegmann: Yelling, screaming, and demanding, "because I said so." Lying.

Stu Olds: Undermining the power, creativity and drive of talented people by over-managing.

Earl Jones: Dishonesty. Truth is non-negotiable.

John Hiatt: Micro-managing is a management style that is demeaning and counter-productive. You can't develop good decision-makers by second-guessing.

Muriel Funches: Employers who can't control their emotions have provided me with the goal of always having a calm, concerned, and pleasant demeanor.

Dick Lewis: Bullying, ridicule, and lack of integrity.

Michael Doyle: I've been fired twice - once was a complete surprise. All employees should get regular feedback on

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SPECIAL FEATURE





Nancy Vaeth-DuBroff



performance. No one should be surprised when they are terminated for non-performance.

RI: What were the wisest things your mentors ever shared with you?

Charlie Morgan: A dear friend who has since passed away said: "If you have a people issue, fix it immediately. The longer you let it fester, the worse things get. It never gets easier to fix a people issue than it is today." He was so right, and it is so hard to do.

Peter Smyth: To thine own self be true.

Chris Wegmann: Always tell the truth, even if it means admitting we are wrong.

Tom Severino: Take what you do seriously — but not yourself. Dick Lewis: a) What you did yesterday ... doesn't matter. It's what you do today that counts. b) A title doesn't make you any smarter. c) To learn the value of radio, do not listen to those who sell it. Instead, listen to those who buy radio and depend on it for their success.

John Hiatt: You can only be responsible for your character, not your reputation; and the right thing to do and the hard thing to do are usually the same thing.

Muriel Funches: During a serious period of consolidation. my mentor offered these words: "This is not a time to have an opinion."

Jake Karger: A long time ago, Herb McCord told me to make sure I'm doing the basics of a job correctly before I move on to "the fancy stuff." When someone is struggling with a problem, we first review the basics of that job. Often, a solution shows itself right away.

RI: What is the most difficult leadership aspect to learn, but the most important?

Peter Smyth: When to not jump in and make the decision, but clarify the goal and let others do their job.

Tom Severino: How to delegate properly.

Charlie Morgan: There are a thousand things we as managers are required to track, monitor, and follow up, but nothing is more important than the people who report to you. One of the hardest lessons to learn is that we are reliant on other people to get virtually everything done.

J.R. Greeley: To quit second-guessing the experts.

Earl Jones: The most difficult leadership aspect for people to learn is to lead by example. Never ask others to perform tasks that you would not do.

Jake Karger: Listening and asking, rather than telling, telling, telling.

Dick Lewis: You cannot want another person's success more

than they do. Sometimes the wisest, kindest, and best course of action is releasing people.

John Hiatt: Understanding the responsibilities that come with authority. A good leader learns to avoid negative traits, such as being self-centered, impatient, and petty.

Stu Olds: Empowerment. In the words of Ronald Reagan, "Trust but verify." Leaders need to let their people do their jobs if the organization is to grow.

RI: If you were counseling a young person about the most important attributes to implement in building a career, what would you suggest?

Dick Lewis: Attitude is a matter of personal choice. A positive, active, eager, committed, optimistic attitude backed with intelligent action wins more often than not.

Nancy Vaeth-DuBroff: Be a constant student. Take the time to ask questions, learn from your co-workers, peers, mentors, etc. Set goals for yourself. Take responsibility for your own success.

Peter Smyth: I would advise young people to get a classical education that teaches the ability to think. Educated persons will continue to challenge themselves. Once you stop learning, it's over.

Jake Karger: It doesn't matter where you work. In the beginning, what matters most is whom you work for. Find the smartest person you can, and make sure the person is willing to teach you.

Michael Doyle: Don't stop learning. If you are in radio, learn about marketing and management. Get outside your industry

Stu Olds: Have the courage to never compromise your values. We are in a handshake business, and if the value of the handshake is compromised, you will be far less successful.

Tom Severino: Find a career you absolutely love. If you are passionate about your work, you will succeed. Exploit your strengths, and manage your weaknesses; don't hide from them.

RI: If you could start over, what would you do differently?

Charlie Morgan: I would recognize the power of relationships much earlier in my career. I used to think being good or being right was all that mattered; I didn't need anyone else's help. WRONG!

Dick Lewis: Pick more and better mentors early. Make written plans a habit. Pay more attention to the simple little things.

Earl Jones: I have been an NFL player and a chemist. I would have started in radio after the NFL, and not taken any detours.

John Hiatt: I would work harder at creating a balance between my work and my family life.

J.R. Greeley: Take more risks.

Nancy Vaeth-DuBroff: Buy more lottery tickets!

Steinberg On Creative



The *Practice* Of Radio Scripting

Some years ago, I was on the horns of a dilemma. In Jacksonville, FL, I was in the final days of a 12week freelance gig that was about to morph into a full-time job — one that I really did not want to take. I desperately wanted to keep the freelance client, so how I presented my decision was crucial.

For a week before my scheduled meeting, I walked each evening along the spectacular Jacksonville beach at the water's edge, practicing what I wanted to say. The client was not a patient person, so every word counted. I walked, I talked, I listened to myself, amending and adjusting until, like Baby Bear's porridge, it was juuussst right. Practice made perfect.

As a writer, I suppose I could have written draft after draft. But as a radio writer. I understood one of the basic tenets of communication: How we speak and listen is vastly different from the way in which we

write and read. Intuitively, I knew that in order to get my presentation bang-on, it had to be crafted in real time as a spoken, not written, piece — hence, my practice sessions on the beach.

I often find myself "practicing" radio commercials in my car by talking out loud. With the prevalence of hands-free cell phones today, this is not as odd a sight to behold as it was, say, 20 years ago. We're not talking about the Magna Carta in the impact it will have on the world or on its length, so crafting a radio spot in this way isn't particularly taxing. As I say the words aloud, I can detect how resonant the message will be. I practice using different inflections. I practice and practice until that little mental "bing" goes off and informs me I can stop practicing —'tis done.

NATURAL SOUND

Too many commercials on the air today, both national and local, have the flavor of the written word, and they don't sound natural. So what can be done to improve this process?

An investment in a micro-cassette recorder is a must. Mine cost less than \$20 at a mass merchandiser. I like the micro-cassette hardware format, because the cassettes themselves are small,



cheap, and easy to label and organize. When I drive and "practice" aloud, I also record the end result, making transcription — from ferrous-oxidecoated tape, rather than short-term memory buffer — a breeze.

The other thing I practice aloud is my creative presentation. Part of what I do as creative services director is going on client calls with AEs — to gather information or create a comfort zone around new advertisers who are gun-shy about doing "creative" radio marketing.

I have a linear flow to my dogand-pony show, but I customize the basic boilerplate presentation to address the unique facets of each business. I prefer driving to the client in my own car, so that I can fine-tune my spiel until the last second. I find it interesting that the more I practice, the less rehearsed it sounds.

Along these lines, another related practice in optimizing the

copy-writing process also involves the small recorder. During a client-needs analysis, I make it a regular practice to ask my clients whether they mind if I record the conversation. In nearly 40 years of asking, I've never been denied. My handwriting is atrocious, but more important, when you try to hand-write notes, you're always about 20 seconds behind real time, and that makes real interaction problematic.

Interestingly, I've discovered a quirky fact. By recording the conversation, I'm much more likely to ask the right followup questions and truly pay attention to what the client is saying. Somehow, that also helps the information stick in my memory, so that I often find I don't have to rely on the tape, other than as backup.

We copywriter/producers may not hang a shingle outside our doors, the way those in the medical and legal fields do, but we practice our craft nonetheless. By following a few core methods, the results are bountiful.

Steve Steinberg is creative services director at Nassau Broadcasting Partners in Portland, ME. Call him at 207-797-0780 or e-mail him at ssteinberg@nassaubroadcasting.com.

Hispanics And HD Radio — A Winning Combination

At the recent RAB2006, RAB President Gary Fries asserted that HD Radio is a sure-fire way for radio to stay relevant, connected, high-tech, and sexy. The ramifications for the industry are significant. This new technology may change not only general-market listening, but also that of ethnic groups, including the Hispanic population.

To date, 2,500 U.S. radio stations, covering all major markets and reaching 90 percent of Americans, have committed to upgrading their technology. Of the 730 stations that currently broadcast in HD, 4.7 percent (35) are Spanish. That percentage shows a slight lag in upgrading — about 5.4 percent of total radio stations are Spanish — but Hispanic radio is ahead of the curve when it comes to multi-casting. Of the 200 stations currently multi-casting, 17 (or about 8 percent) are Spanish.

There is by far more growth in Spanish radio than in any other format — a staggering 61 percent increase since 1999. New formats fueling this growth include Raggaeton, Mexican Regional Oldies, and Hurban. While some formats and demographics have experienced declines in the past several years, Hispanics are some of the heaviest users of our media and are providing a healthy booster shot to the industry. In a recent analysis of the Fall Book 2005, Katz noted that the Hispanic listening audience is up 8 percent, fueled in part by radio groups' flipping stations to Spanish.

Hispanic Americans are desirable targets for advertisers, too. They have a population growth that is five times faster than that of the general market over the last two decades, and that staggering growth seems to be accelerating. Between July 2003 and July 2004, Hispanics accounted for half of U.S. population growth; their population is now a formidable 41.3 million people. Furthermore, Hispanic spending power tops the \$800-billion mark, and it is growing at twice the average rate of non-Hispanics. Corporate America has taken notice; from 1998 to 2003, corporate spending on



Hispanic advertising nearly doubled, to \$2.7 billion.

To make matters even more interesting, Hispanic consumers use radio more than their non-ethnic counterparts. According to Arbitron's Power of Hispanic Consumers Study 2004–2005, Hispanic consumers use radio more than newspapers or television, and spend a great deal more time with radio than do non-Hispanics — now approximately 22.5 hours per week. The Media Audit is a research company whose national report for March '04-March '05 reveals

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The Business Of HD Radio

that Hispanics index at 109 percent for having heavy exposure to radio; 99 percent, heavy exposure to TV; and 72 percent for heavy exposure to newspaper.

What does all this have to do with HD radio? Everything. According to research from iBiquity Digital, the early adopters of HD Radio are young people who like to listen to music in cars, and older adults who drive high-end cars that have HD radios. It is important to note that 35 percent of the U.S Hispanic population is comprised of people under age 35 (compared to 24 percent of non-Hispanics under 35). That number, coupled with Hispanics' passion for radio and their history as early-adopters of new technology, makes the group one of the most viable growth segments for HD Radio.

Smart marketers have already tapped into this dynamic market. For example, the cell phone industry has embraced Hispanic marketing with open arms. Hispanics spend approximately 10 percent more on monthly cell phone bills than do non-Hispanics, according to data from Scarborough Research. They are 24 percent more likely than all consumers to have spent \$150 or more on the monthly household cellular bill.

Indeed, Hispanics index above the market average for many technologies, demonstrating vigorous retail consumer activity in such high-tech industries as video gaming systems, digital video recorders, computers and software, music down-



loads, and digital cameras. This group is a perfect target for both broadcasters and retailers of HD Radio systems.

Hispanics have fueled emerging technologies in this country for at least a decade. With their vigorous population growth, early adoption of new technology, rising incomes, and heavy



Rosemary Scott is the Hispanic marketing columnist for Radio Ink. She may be reached at rscott23@satx.rr.com, or 210-524-1611.



Reid On Sales



The Quality Of Trust A Guide For Managers And Sales Managers

While thinking about the "best practices" theme of this Radio Ink issue, I explored my personal experiences. What I'm about to relate can apply, in varying degrees, to any number of radio owners and managers with whom I've had the displeasure of being associated during my years in this illustrious business.

When the ownership legislation changed in 1996, I was proud to be one of the first appointees as director of sales for a major U.S. radio group. That's the good news. The bad news is that I've never been involved with any radio station or group

with such a despicable corporate culture, in the way it viewed and treated the company's staff, particularly the sales staff.

Those of you who've never been in management will find what I'm about to tell you a real eye-opener, or even shocking. This company had developed a list or creed as a requirement for senior management to follow in managing staff - nothing unusual in itself. The list, however, very clearly set the staff apart from management. Anyone reading this cultural bible of more than 100 "must do's" would have considered the staff, particularly the sales staff, to be the enemy in guerilla warfare. The corporate culture of this company expected management literally to sneak around the stations' halls to catch people doing what-

ever they did. Eavesdropping behind doors was the norm. Encouraging and engaging staff to spy on other staff was expected, and management even set up "sting" operations to catch staff in wrongdoing.

Needless to say, the company's staff churn was sky high. In the three or four months before my arrival, it had lost 46 of more than 120 staff members. Treatment of staff was an absolute disgrace.

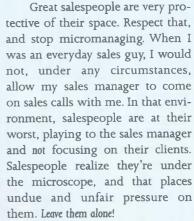
I'm telling you this because I've always been a believer that, in management, having confidence in your staff selection is a professional necessity. I hold the conviction that, if you hire good people, you let them do their jobs.

I'm continually bewildered when management hires good

people for their professional abilities, then stifles those abilities, and actually prevents them from doing the jobs for which they were hired. This particularly applies to sales staff. Good salespeople are extremely difficult to find. When you find them, they should be treated like royalty.

So, the rules of engagement:

- 1. Have faith in your ability to select the right salespeople.
- 2. When you find good salespeople, let them do their jobs. Leave them alone!



There's only one way to gauge salespeople's performance: LOOK AT THEIR FIGURES!

I've been in management and sales management, but I've never arbitrarily gone on sales calls with salespeople unless they asked me to visit the client with them. To those of you in management: If you are using the

tired old excuse that you want to meet the station's clients, make an effort to set your own PR appointments with the clients and go see them yourself. The clients will hold you in better standing, because they realize that, when you're there with your sales staff, you're there for evaluation, NOT client needs.

Trust is one of the keys to successfully managing your staff. If you've hired well, trust your own judgment, and trust your staff to do the job to the best of their abilities. When you rely on the quality of trust, your revenue will reflect that trust with positive growth.



Robert Reid is president of Strategic Media Sales, a radio consulting firm. He can be reached at 616-821-4375 or e-mail StrategicMedia@sbcglobal.net.

Blast From The Past



WHERE'S THE FIERY HORSE?

Perhaps the most legendary of all radio dramas, *The Lone Ranger* debuted on WXYZ-Detroit in 1933. Pictured here is Earle Graser, one of five actors who portrayed the masked character.

Photo courtesy of the Library of American Broadcasting

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The search of the sea

EVENTS

ARBITRON DATES

Winter 2006: Jan. 5 - March 29 Spring 2006: March 30 - June 21 Summer 2006: June 29 - Sept. 20 Fall 2006: Sept. 21 - Dec. 13

APRIL

casting2006

April 4-5 — Australian Broadcasting Summit 2006, Sydney. www.acevents.com.au/broad-

April 6-7 — Intl. Radio & Television Society Foundation (IRTS) Minority Career Workshop, New York. # 212-867-6650 www.irts.org

April 19-22 — 31st Annual Community Radio Conference. Portland, OR. www.nfcb.org

www.nab.org.

MAY

May 5-10 — NABOB's 30th Annual Spring Broadcast Management Conference, St. Maarten. ☎ 202-463-8970 www.nabob.org

May 15-18 — NAB Satellite
Uplink Operators Training
Seminar, Washington, DC.

202-429-5346
www.nab.org/scitech/
satsem2006.asp

May 15-June 16 — International Telecommunication Union's Regional Radiocommunication Conference, Geneva, Switzerland. www.itu.int/ITU-R/conferences

May 16-18 — International Radio Conference (IRC Dubai), Dubai, www.irc-dubai.com

JUNE

June 1 — SCMS digital radio

Communications Conference and HD Radio seminar, Charlotte, NC. SCMSConference@ laurenoriginals.com

June 5 — Peabody Awards presentation, location TBA. ☎ 706-542-3787 Peabody@uga.edu

June 5-10 — National Campus and Community Radio Conference [14th Annual Women In Radio Conference June 7], Ottawa, Canada. www.ncra.ca

June 11-13 — Broadcast Cable Financial Management Association & Broadcast Cable Credit Association Inc. (BCFM/BCCA) Annual Conference, Orlando, FL. = 847-716-7000. www.bcfm.com

June 12 — NAB Education
Foundation Service to America
Summit & Symposium,
Washington, DC.

☎ 800-521-8624
advertising@nab.org.

June 19-20 — American
Women in Radio and Television's
31st Annual Gracie Allen
Awards, New York, NY.
www.awrt.org

June 19- 22 — BroadcastAsia2006 International Conference. Singapore. www.broadcast-asia.com/

June 20-21 — ARF Audience Measurement Symposium. New York City. ☎ 212-751-5656 www.TheARF.org

JULY

July 15-18 — NAB Executive Development Program for Radio Broadcasters, Washington, DC. ≈ 202-429-5420. edp@nab.org

AUGUST

Aug. 16-20 — Natl. Assoc. of Black Journalists (NABJ) 31st Annual Convention & Career Fair, Indianapolis. # 301-445-7100 www.nabj.org

SEPTEMBER

Sept. 20-22 — NAB Radio Show, Dallas, TX. www.nab.org/conventions

Send events to wendy@radioink.com.

All-Industry Opening

sement by accenture

Monday, April 24 • 9:00 AM

State of the Industry Opening Address

> bayld Rebr resident and CEO

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Peter Jennings The late ABC World News Tonight Anchor and Senior Editor



Dan Rather former CBS Evening Vews Anchor and Managing Editor

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NAB2006 Television Luncheon

Sponsored by: Microsoft

Monday, April 24



Hosted by Alan W. Frank President Post-Newseek Stations, Inc., NAR Television Roard Chair



NAB TV Hall of Fame Recipient Regis Philbin Live with Regis and Kelly

NAB2006 Radio Luncheon

Sponsored by: ASCAP

Tuesday, April 25

Keynote Speaker

Walter Mossberg Technology Columnist The Wall Street Journal





NAB Radio Hall of **Fame Recipient** Dick Purtan Legendary Detroit Radio Personality

NAB2006 Spirit of Broadcasting Award

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Television Luncheon • Monday, April 24

HispanicBroadcasting Pioneers



The Late Raoul A. Cortez on behalf Rooul Cortez Irmin Nicolan

NAB Digital Summitt

Sunday, April 23

Keynote Speaker James Cameron Lightstorm Entertainment, Inc



Sponsored by: Avid

NAB Post Production World Conference

Saturday, April 22

Keynote Speaker

Dylan Tichenor, A.C.E. Nominated Editor of Oscar Award winning Brokeback Mountain



Sunday, April 23

Keynote Speaker

Hughes Winborne

RTNDAQNAB

Winning Editor of Oscar Award winning Crash

Paul White Award Reception and Dinner

Super Sessions

Monday, April 24 10:30 AM - 12:00 PM

The Digital Home -Present & Future

Kevin Corbett VP of Digital Home Group



Monday, April 24 2:30 PM = 4:00 PM

The Shape of Things to Come: News 2010



lorge Ramos Dan Rather Co-Anchor Noticiero Univision

Former CBS Evening News Anchor and Managing Editor Marisa Mayer VP Search Products and User Experience Google Management

Monday, April 24 1:00 PM - 2:00 PM

Internet TV — What the New World of Ubiquitous Home Broadband Means for Broadcasters

Founder and President Brightcove

Jeremy Allaire

Tuesday, April 25

Earthquake Insurance

Shift in Film & Broadcast?

Jim Guerard

Vice President

of Web and

Video

Adobe

Systems

Incorporated

Monday, April 24 2:30 PM - 4:00 PM

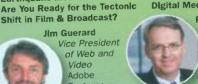
Next Generation Television — The Content Provider's Opportunity

Phil Corman Director of Worldwide Partner Development Microsoft TV Division Microsoft Corporation



Wednesday, April 26 10:00 AM - 11:30 AM

New Technologies for Digital Media Distribution



Chairman and CEO Thomson Session Sponsored

Frank Dangeard



Co-Anchor Good Morning America



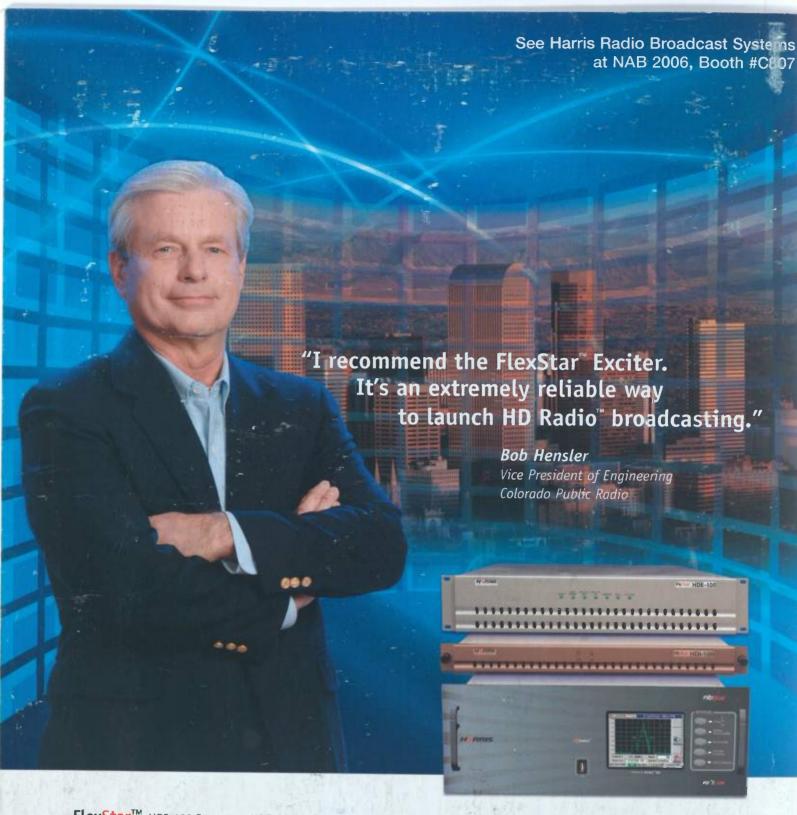
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