

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

RADIO INK



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SPECIAL REPORT:
**Are Listeners Tiring of
Right-Wing Talkers?**

Still Flying Under the Radar

Neal Boortz: 40 Years and Counting

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THE WEEKEND

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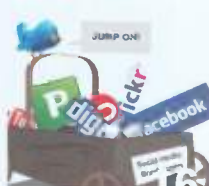
"MY JOB IS VERY SIMPLE: I ENTERTAIN PEOPLE SO THAT THEY WILL LISTEN TO THE RADIO STATION LONG ENOUGH TO HEAR COMMERCIALS. IF I DO A GOOD ENOUGH JOB, LISTENERS WILL STAY THROUGH THE COMMERCIALS TO SEE WHAT I AM GOING TO DO NEXT."

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FEEDBACK:

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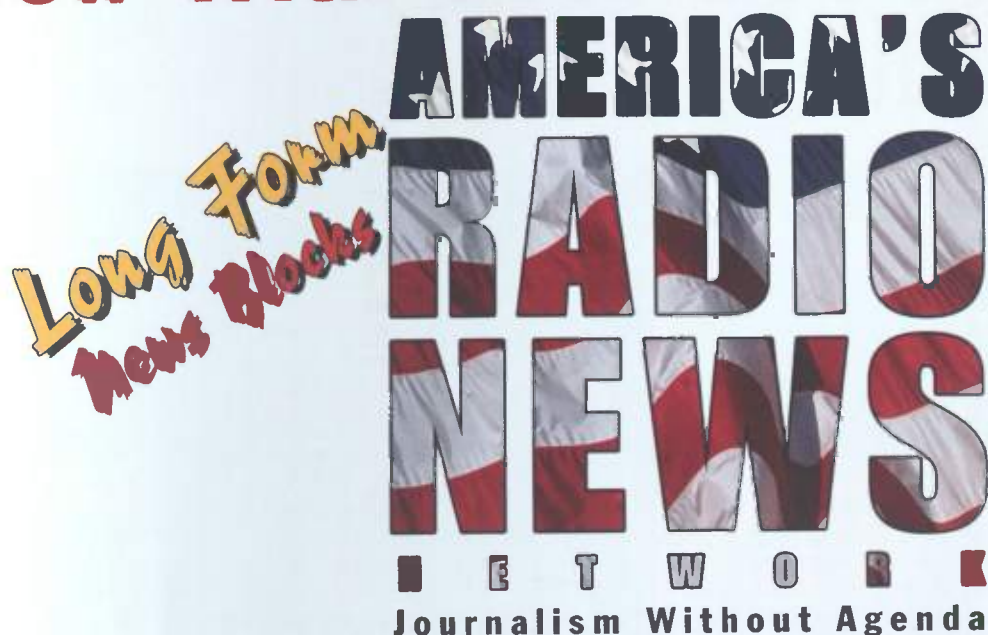
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The Talk Frontier

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Great things are often created from converging events. Talk radio was an almost non-existent industry sector in the mid-1980s, before the Fairness Doctrine was lifted. The AM dial was dying.

Though the first FM rockers went on the air in the mid-'60s, it wasn't until the '80s that FM listening exceeded AM listening for the first time. By the end of the decade, with the exception of a few powerhouse, community-based stations, AM was all but dead. NAB and RAB conferences offered discussions centered around reviving AM, and everyone was seeking formats to save the band. Most of those ideas were music-based, and none of them worked. But some broadcasters clung to their AM transmitters. They had faith that the listeners, and revenue, would one day return.

And they were vindicated: The lifting of the Fairness Doctrine and the vision of Ed McLaughlin brought strong, opinion-based, and successful talk shows to the air. Over great resistance from the industry, McLaughlin launched Rush Limbaugh as a national personality. And McLaughlin was patient; what Limbaugh was doing was new and different, and advertisers initially resisted. Affiliate growth, at first, was slow. But ultimately, of course, Limbaugh became a national phenomenon, and Talk radio as we know it was born. And Talk was the savior of the AM dial. Indeed, some broadcasters have resisted the movement of their AM Talk programming to FM because they know their AMs are unlikely to survive without it.

What people are not talking about, however, is what will happen if a category killer like Pandora does to Talk radio what it's trying to do to music radio. When I raise this issue, I hear the kinds of remarks I heard when FM was challenging AM: "It will never happen," or "Talk radio works best on the radio, not on the Internet," or "They can't create a Pandora for custom Talk radio." Really?

The FM transition took 20-plus years and was driven mostly by the adoption of FM by automakers. The Pandora transition is moving much more rapidly, and in-dash Internet stations are a reality today. The next logical thing is for Pandora to attempt to become all of radio. It already has the distribution, it's on the dash, and it makes sense to anticipate that it will take on Talk.

Can it succeed? Why not? Pandora has all the money in the world and could potentially go to top radio personalities and make them richer than they'd imagined possible. Audiences will seek them out, just as television audiences have sought out Glenn Beck since he went Internet-only. Pandora could potentially give listeners a custom Talk environment to serve their own, very specific needs.



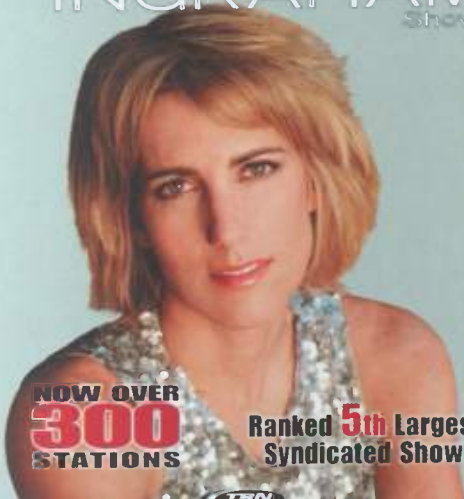
Radio handed Pandora an opportunity by not launching a competing service earlier in the game. Clear Channel's iHeartRadio offers custom playlists, but it debuted long after Pandora's brand was cemented. Perhaps before Pandora or someone else ends up taking our Talk listeners and personalities, radio will fund and launch customizable Internet Talk radio. (And if it's not Pandora, it will be someone: A San Francisco-based company called Stitcher that lets listeners build "personalized Talk stations" raised \$10 million in capital late last year, and it's already on the dash of some Buick models.)

Now that Pandora is getting so much traction, more broadcasters are beginning to get it. Some of us have been preaching that we need to get ahead of this game for years, going back to Radio Ink's first Internet conference (which later became Convergence) in 1999. Few know how to take action, and many refuse to believe listeners will abandon radio. And listeners haven't, yet. But they have added Pandora and other alternatives to their routines. I fear Pandora could finally do to radio what Craigslist did to newspapers. Radio remains strong and is loaded with opportunity, but we as an industry need to become proactive rather than reactive.

Though I love radio, I also love progress and technology, and it's clear that Talk radio, Sports radio, News radio, and all forms of radio information and entertainment are facing a new frontier. And it's something we need to embrace. **INK**

B. Eric Rhoads
B. ERIC RHOADS, PUBLISHER

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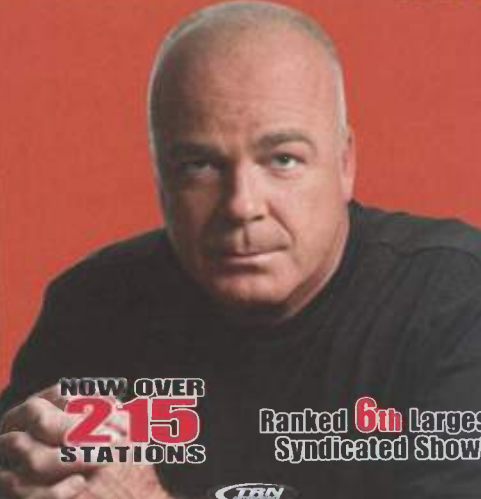


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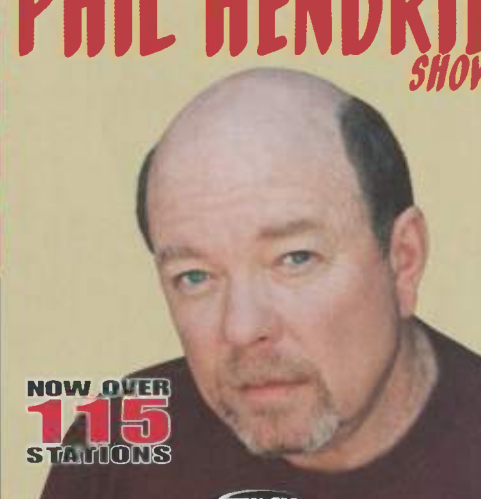
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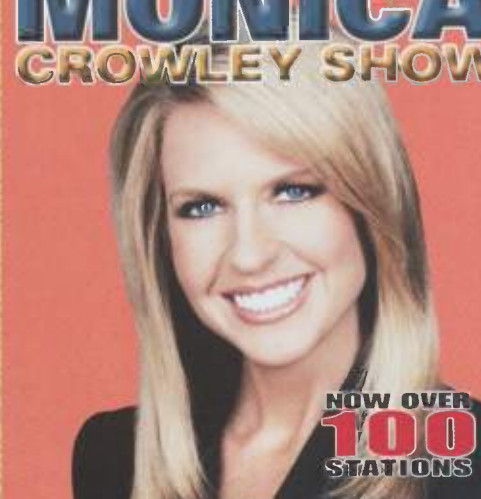


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The MONICA CROWLEY SHOW



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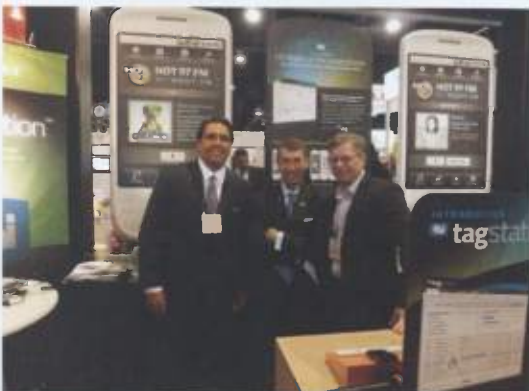
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FCC Commissioner Mignon Clyburn (l) with Beasley Broadcast Group EVP/CFO and NAB Radio Board Chair Caroline Beasley at the NAB Show.



NAB EVP/Radio John David (l) with George Hyde, *Radio Ink* VP/Assoc. Publisher Lois Chooljian, and Hubbard Radio President/CEO Bruce Reese.



"These new FM chips are smaller, but the phones are really, really big."

(L-r): Emmis Interactive co-President Rey Mena, iBiquity's Bob Struble, and Emmis SVP/CTO and Broadcaster Traffic Consortium President Paul Bremmer.



Donny Osmond keynotes the NAB Radio Luncheon.



John David and Congressman Greg Walden (R-OR).



iBiquity Digital CEO Bob Struble and Emmis Chairman/CEO Jeff Smulyan had the crowd mesmerized when they introduced the latest cellphone technology. It was huge.



"You know, Gordon, I can teach you a few dance moves. I won *Dancing With the Stars!*" Entertainer and syndicated radio personality Donny Osmond with NAB President/CEO Gordon Smith.



Radio Ink Publisher B. Eric Rhoads (l) with NRG Media COO Chuck DuCoty.



Was this a heated discussion about spectrum? Or were they just swapping recipes? FCC Chairman Julius Genachowski (l) with NAB President/CEO Gordon Smith.

ICBC Broadcast Holdings VP/GM Deon Livingston (l) at the show with Emmis Communications EVP/CFO Pat Walsh and *Radio Ink* Publisher Eric Rhoads.

PERSONS 25-54

6.0 **ATLANTA**
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4.2 **CINCINNATI**
WKRC

5.9 **NASHVILLE**
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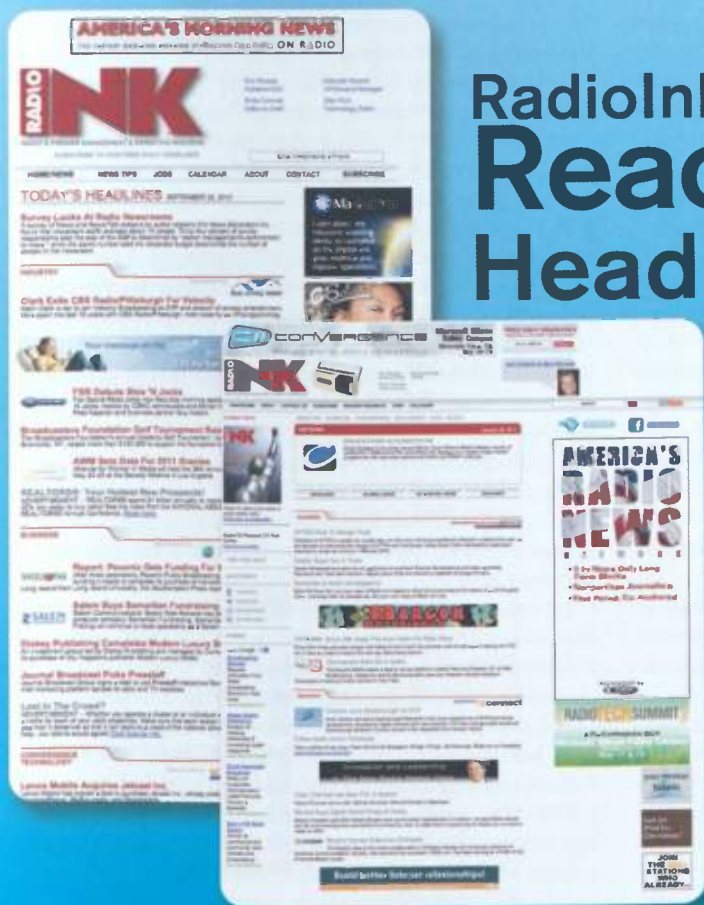


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QUICKREAD

- You can bring the power of Dr. William Miller's "Motivational Interviewing" to radio sales.
- Motivation to change must come from the client, and can't be imposed by outside forces.
- The basic concepts: Listen reflectively, roll with resistance, and help clients convince themselves.

This I know: At least one person who reads this column — maybe it's you — is going to be irrecoverably altered by these next few paragraphs. The person in question is going to be intrigued by my proposal, invest several hours investigating the facts, develop their own adaptations of these new techniques, spend weeks testing and refining those adaptations, then become staggeringly famous as the next big sales trainer. All I ask in return is that you mention my name once in a while as you light Cuban cigars with hundred-dollar bills.

Dr. William Miller, the psychologist who invented the most powerful sales techniques ever devised, was never a salesperson. Never has he looked into a person's eyes and asked them for money. Instead, he looks into the eyes of drug addicts and convinces them to give up drugs. He looks into the eyes of alcoholics and convinces them to quit drinking. He looks into the eyes of people with life-controlling compulsions and convinces them to change their ways.

I'm convinced Miller's methods can be adapted to selling airtime, and I believe you to be exactly the person to do this. Yes, you. Quit thinking I'm talking about someone else. You're the one. You.

Here's the kicker: These techniques have not yet found their way into traditional sales training. Are you beginning to see the potential here?

OK, enough teasing.

Here's a quick look at the revolutionary sales techniques Dr. William Miller has given the unfortunate name of "Motivational Interviewing."

You're talking to a prospect on a cold call. This prospect doesn't believe in advertising, and particularly not in radio.

Here are the basic concepts behind Motivational Interviewing:

Motivation to change is elicited from the client and is not imposed by outside forces. (In other words, customers sell themselves.)

It is the client's task, not the counselor's, to articulate and resolve his or her ambivalence. (The salesperson doesn't overcome the customer's objection, the customer does.)

Direct persuasion is not an effective method for resolving ambivalence. (In other words, don't share your own opinions. It's never about you.)

This is a casual, comfortable, friendly process. If the customer ever feels you steering them, or "setting them up for the close," you've blown it. The counselor helps the client examine and resolve ambivalence. (You are, in fact, steering them. They just don't see it.)



Readiness to change is not a trait of the client's, but a fluctuating result of interpersonal interaction. (The customer develops a new perspective during the discussion and decides to act on it. They do not, however, attribute this new perspective to you. They feel they've come to this conclusion "all on their own.")

Now that you grasp the basic concepts, these are the specific techniques

you'll use:

1. Listen reflectively. (Express empathy. Reflect the client's feelings back to them. Let them know you feel their pain.) "Ouch. That's a lot of money. I can sure see why you never wanted to do that again."

2. Develop discrepancy. (Gently reveal incongruities in the customer's beliefs.) "You believe advertising works for other business categories, it just won't work for yours."

3. Roll with resistance. (Never disagree with the customer. When you suspect the customer is beginning to feel trapped, quickly get on board with their perspective. Remember, they have to convince themselves.) "I see what you're saying. It's inappropriate to talk about funeral homes on the radio. Death is not a pleasant subject."

4. Support self-efficacy. (Help the customer believe they can do the thing they've imagined.) "You're right. Sooner or later, someone is probably going to figure out how to use radio to sell pre-need packages for funeral homes."

5. Reinforce positive self-talk and behaviors. (Let them know you believe in them by quietly agreeing with their optimistic statements and actions.) "I agree. It might as well be you."

Obviously, this short column has barely brushed the surface of Motivational Interviewing. I'd hate to think you were going to dismiss this proven tool simply because I wasn't able to reveal its power through these poorly chosen examples. If this sounds like something you've tried before, it only proves I'm the wrong person to bring Motivational Interviewing to radio.

You. You're the one. Radio needs you.

Google "Dr. William Miller Motivational Interviewing." Watch the YouTube videos. Figure out how to explain this stuff better than I did. Become famous. Make a fortune. Remember this column, and say my name once in a while when you're onstage. And occasionally decide to light that cigar with a match instead and send the unburned hundred-dollar bill to me. **INK**

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



Storytelling As A Sales Strategy

Don't you love a good story? We all do.

Even before the days of romance novels, adventure movies, television shows, and Broadway productions, there was storytelling. The art of storytelling goes back thousands of years; stories long served as the primary way for one generation to hand down knowledge and wisdom to the next. People learned about their culture, community values, and the most important life lessons through the meaningful stories shared by those who knew.

Although much has changed in how we communicate today, we still use stories to teach, learn, and entertain. Master storytellers like Ron Howard and James Taylor are widely respected for the messages they share through movies and songs. Even in our homes, parents use stories to spark powerful emotions in their children and teach them valuable lessons in a relatable way. As I was growing up, my parents shared masterful stories with me that often influenced the decisions I made, and those stories live on today as I share them with my own children.

Stories help us guide and teach, and they allow us to communicate our feelings in a way that can be very persuasive to others. So the question is, why do we not use storytelling in sales? It seems it would just make sense.

Storytelling in sales, done well, is magic! It allows the salesperson to break through the clutter and connect with the client or prospect in a very meaningful way. You know that guy you met with this morning will never remember all the facts and figures you dumped on him about your product. You explained in detail why it is the perfect match for his company's needs, and you discussed the expected ROI. But after you left his office, the forgetting curve kicked in, and in three or four days he will hardly remember which fact went with your company and which was presented by the competition.

Disappointing, I know. But you can change that, and give your message what it needs to stick. Next time, share a story with your client about how your product or service helped another company get results. Illustrate how it was effective in a real and meaningful way, and they will remember that message for a long, long time.

Here's an experiment that will convince you. Next time you are in front of a client spewing features and benefits, watch the way the client sits. They will be leaning back or, at best, sitting upright with good posture. Now try it again, but this time say, "I have a story I would like to share with you about a company we work with that was in a situation very similar to the one you are in today but is now getting fantastic results." Watch the client sit up, lean forward, and tune in to hear the details you are about to dish.

Wouldn't it be great if your salespeople could tell stories that grab that kind of attention? Of course. If your



salespeople connected with clients and prospects and shared ideas in a way that would be remembered, you would generate more sales.

How To Tell A Good Story

Right now you are *thinking* that not everyone on your team can tell a good story. We can change that. With a little bit of structure and some regular practice, most people can become significantly better at storytelling. With the same practice, those on your team who are naturals will become amazing.

I recommend using these two techniques to improve your storytelling: First, always use descriptive words when telling your story. Second, use a "story spine" — a tool developed by playwright Kenn Adams to create well structured stories. Adapted several times over the years, the version I find most effective for sales looks like this:

1. Start by setting the scene.
2. Introduce the conflict. The issue. The challenge.
3. Share the consequences: "Because of the conflict, this is what is happening."
4. Bring in the solution and climax: "This is what happened."
5. Establish the resolution, or the new reality that has been realized.

Now it's up to you to practice and coach both of these techniques. Start by planning a sales meeting that focuses on storytelling, and demonstrate how it is done well. Allow salespeople to prepare and share stories, and plan time to practice regularly. You will be thrilled with the results. **INK**

Matt Sunshine is EVP of the Center for Sales Strategy.
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QUICKREAD

- The art of storytelling goes back to the beginning of human interaction.
- Stories help guide and teach, and they allow us to communicate our feelings in a way that can be very persuasive to others.
- Salespeople can — and should — learn the techniques to create a well structured story. Storytelling in sales can be magic!



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Gordon Borrell, CEO, Borrell Associates
Message to the Radio Industry: Wake Up, Kick Ass, and Take Names

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AGENDA

MONDAY, JUNE 4

1-1:15 p.m. **Conference Opens**

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

B. Eric Rhoads, Publisher/CEO, Radio Ink

1:30-2:45 p.m. **Keynote Address: TBA**

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

Radio: A 2015 View – The Digital Dashboard and Beyond

It's not just about apps – the digital dashboard is re-inventing how consumers access and use media in automobiles. Engineers and automakers will show you exactly what is already competing with radio for the dashboard and what is coming within the year. This is no longer about the future, it is about today. See the competition up close, so you are prepared to innovate and adapt to preserve the historically sacred home of radio in the dashboard.

Moderator: Buzz Knight, VP/Program Development, Greater Media

Jon Buccini, VP/Advanced Technology Dept, Toyota Motor Sales USA, Inc.

Fred Jacobs, President, Jacobs Media

Robert Acker, GM/Vice President, Aha by Harman

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

A Managers' Guide to a Complete Digital Strategy

Managers often have several issues... lack of time to focus on digital, lack of belief that it can produce revenue, lack of resources to invest, lack of confidence that they know how to set the right strategy, and lack of understanding in the depth needed to implement and manage digital. This session starts with the basics you need to know. What is working, how to build it cost-effectively, what needs your attention, what advertisers want, metrics you need, people you need, and the entire digital strategy. Follow this strategy and it's a path to new revenues, whether large or small market.

Moderator: Dan Halyburton, VP/Innovation, McVay New Media

Marty Raab, Senior Vice President, Reach Media Inc

Matt Sunshine, EVP, the Center for Sales Strategy

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

Advertisers Speak Out: Why Radio Is Missing Billing Because They Refuse to Meet Their Digital Needs and How Radio Must Respond

In the world of advertising, if it's not linked to digital media, if it's not accountable, if it doesn't have granular measurement, it's not relevant. This panel brings advertisers together to articulate why radio is missing the boat, why their clients won't let them buy any media which is not aligned with digital, and why your website isn't a digital strategy. What do advertisers need to make better digital buying decisions that also enhance and increase radio's return on digital investments? What do advertisers need from radio stations in terms of both content and accountability – and what's the best way for stations to present their digital platforms? What key elements should be part of every proposal? What tools provide the kind of measurement that meshes digital delivery with broadcast ratings? Clients, agencies and research experts come forward to lay out, in elementary terms, what every radio rep, manager, and owner needs to know.

4:40-5:25 p.m.

Keynote Address: To Be Announced

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

The Mobile Gorilla: How Mobile has Transformed Media and What Everyone Must Understand to Be Viable and Create Revenue

Explore the latest mobile trends in the hottest and fastest-growing segment of digital media. What's hot in mobile – and how can you better integrate this platform into your business model to create greater consumer appeal and drive more revenue to the bottom line?

6:00-6:10 p.m.

InfoPod Drill down on specific information and services to assist your digital media strategy.

Prize giveaway; must be present to win.

6:10-6:40 p.m.

Radio Ink's 2nd Annual Digital Awards

Join us as we reward innovative digital marketing in radio.

Sponsored by Presslaff Interactive Revenue



6:40-7:40 p.m.

Cocktail Reception (Terra Courtyard - Hyatt Regency)

Sponsored by InterTech Media



TUESDAY, JUNE 5

7:45-8:30 a.m. **Breakfast**

Session Five: 8:30-9:10 a.m.

Message to the Radio Industry: Wake Up, Kick Ass, and Take Names

Gordon Borrell, CEO, Borrell Associates is back, and this time he's armed with an arsenal of eye-popping research about what's happening to local media. While he sees most radio stations squandering the Internet opportunity, he's also seeing some who've guiped the digital Kool-Aid and are now generating 5 to 10 times the digital revenue of their peers. His message: Radio has a huge advantage when it comes to the Internet, and those who can see it – and follow the lead of a few others – will make the transition from a "medium" company to a media company.

Gordon Borrell, CEO, Borrell Associates

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

Six Specific Things You Can Do to Bring 20% More Revenue in the Door, Without Deep Investment

Selling a sponsor digital, mobile, access to a mailing list of dedicated readers – and, oh, yeah, radio, too. Why do we lead with radio? Because it's what we grew up with. But there's a whole bunch of people who have grown up with digital media, texting, and social media more important in their lives than radio. Work to their strengths.

Moderator: Ruth Presslaff, President, Presslaff Interactive Revenue

Kris Jones, CEO, ReferLocal.com

Christine Merritt, Head of Business Development/Channel Sales North America, Google

9:45-9:55 a.m.

InfoPod Drill down on specific information and services to assist your digital media strategy.

Prize giveaway; must be present to win.

9:55-10:15 a.m.

Break

Sponsored by BE



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

The App Factor: Apps Changed the World in Ways You Don't Yet Know. Their Impact on Media Usage, Radio, and Audio Consumption, and Where It's All Going

Apps are not just for iPods and iPads anymore. They have hit the desktop and become hugely popular with the digital "let set." But are some stations putting the app before the

horse? Is your station's digital strategy solid enough that an app will truly and tactically enhance that strategy? Or is your app like yesterday's Flash designs – lots of sizzle but no real substance? This session will provide the reality check on apps: when and where they work, and when a fine-tuned mobile version of your site might be better for branding.

Moderator: Scott Wallace, CTO, YouPlus Media

Session Eight: 10:50-11:25 a.m.

Radio's Global Renaissance

Who cares what they do in other countries? You should! Successful digital marketing and digital radio initiatives from around the globe will be explored when Convergence introduces you to people from around the world with innovative digital solutions that are making them rich.

Moderator: Kurt Hanson, Publisher, RAIN; CEO, AccuRadio

Session Nine 11:25-Noon

The Google+ Factor: How Google is Rebuilding Search Around Google+ and Why It Matters to You

Facebook, Twitter, and others are in phase one, but phase two will look completely different. How you can get ahead of the curve, and why Google+ is about to crush the world with its impact on search.

12:15 p.m. -1:30 p.m. **Lunch**

Session Ten: 1:30 p.m.-2:05 p.m.

Search Engine Strategies

Learn everything you thought you knew and more about SEO from internet marketing veteran and best-selling author Kris Jones of ReferLocal.com. Takeaways will include practical tips and strategies to help you better understand the opportunity to leverage search engines such as Google and social networks such as Facebook, Twitter, and Pinterest to drive free traffic to your radio websites.

Kris Jones, author of *Search Engine Optimization: Your virtual blueprint for effective Internet marketing*.

Session Eleven: 2:05-2:45 p.m.

The Age of the Personality-Based Network & Platform

Glenn Beck abandoned traditional media to create his own third-screen online television network, and it's a profitable venture. Radio personality Tom Leykis abandoned radio syndication to create his own online radio network. Established local personalities displaced by layoffs are starting their own local online broadcasts. Is this a trend? What does it take to create an online network; what are the pitfalls; how are ads sold, and what impact, if any, do these ventures have on the media from which they came?

Moderator: Craig Kilchin, Co-President, Sound Mind Inc.

2:45-3:00 p.m.

Break

Sponsored by BE



3:00-3:45 p.m. **Keynote address: TBA**

Session Twelve: 3:45-4:20 p.m.

Digital Chiefs' Super Session

Hear from top media-company CMOs addressing the reality of today – and a window on the future. Where do they think you should house your stations on line? TuneIn, iHeartRadio, in-house? What about streaming, Pandora, and the many new challengers to radio? Where are they really going? And, more important, where will that lead us? How to deal with these and other issues on their radar in a session you won't want to miss!

4:20 p.m.

Closing Remarks





STEPHANIEWINANS
SOCIAL MEDIA

Are Social Media Endorsements A Good Idea?

QUICKREAD

- It's OK to sell social media endorsements, but it has to be done transparently and discreetly, so listeners won't feel their trust is being abused.
- As much care should be taken with social media endorsements as on-air; make sure it's a brand you believe in.
- Consider sponsored online content as well as endorsements.

Social media-savvy radio clients are inquiring about online endorsements, creating revenue opportunities for both radio stations and air talent. However, with opportunity comes responsibility.

Stations and talent have built online communities based on trust. Listeners trust that your social media content will be a reflection of what they hear on the air — an extension of your station brand or your on-air personality. They also trust that you won't spam them.

A friend (and high-profile morning show talent) recently approached me with questions about social media endorsements. He is hesitant to accept sales offers for those endorsements, rightfully afraid to taint the delicate relationships he has built with his 20,000 Twitter followers and 35,000 Facebook fans.

Our discussion had me thinking of ways to get online endorsement revenue without upsetting the balance of trust you have with your online community of listeners.

Here are some guidelines to help you if you're considering social media endorsements:

Be transparent. Make it clear that a given post or tweet is sponsored. Your social relationships are based on trust, so don't try to trick your followers or fans into thinking a tweet or post isn't an ad. They'll know you're lying. Michael Brandvold, music marketing consultant, speaker, and author (and Klout Star), shares his experience on endorsements in the music industry:

"Endorsements are fine, but you need to be clear that the post is a paid endorsement. You should also only endorse items that you do believe in, so if a discussion starts, you can talk intelligently and with passion. I always tell a story of how [rock band] KISS has never been afraid to say they are doing something for money — complete transparency and honesty. But other artists I have worked with would say they want to earn the money that someone like KISS would make, but can they do it in a way so their fans won't think they are in it for the money? You can't fool your fans or listeners today. When they find out you were trying to fool them, you will have much bigger problems to deal with."

On Twitter, you can use a hashtag like #Sponsored or #Promoted to let listeners know a tweet is a paid endorsement. On Facebook, you can use parentheses — (Sponsored) — in your status update to indicate an advertisement.



Follow your on-air rules. As Brandvold mentions, accepting only endorsements you believe in is an essential tip for air talent. Follow your own guidelines on whether to accept a social media endorsement; be picky in the same way you are about accepting an on-air endorsement. Your reputation is important, and you are the one responsible for protecting it — not the station, and not the client.

Consider sponsored online content. Think about an on-air traffic sponsorship, where content already provided is tagged with a sponsor ad. Offer to create a similar social media sponsorship in lieu of an online endorsement. Provide your own content, along with a note that it is sponsored by your client. You can use content you already provide regularly, or create something tailor-made for the client (for the right price, of course).

Don't do it often. If you accept endorsements as a station or an air talent, don't do them often. Your goal is to gain followers, not lose them. Frequent endorsement ads won't help anyone. Your listeners will be annoyed, and that's not good for your brand or the client's.

Do it once, naturally. One last endorsement option: If there's a client you truly stand behind, share honestly online one time. Not disclosing that it's an ad will work only once. Choose the time you tweet or post carefully to maximize exposure for the client, and write the copy yourself so it really is just you sharing information about a brand or product you support. **INK**

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The Smartest Marketer You Already Know

I caught up with Marty Raab, senior vice president at Reach Media Inc., at the NAB convention last month. Raab directs marketing, communications, events, and social media for *The Tom Joyner Morning Show*, as well as other revenue-generating initiatives. He offers some great thoughts on blending traditional and social media marketing tools.

What makes a winning marketing plan?

Start by determining what makes you relevant, informative, timely, and entertaining — someone a user can count on every time. Checklist your tangible and intangible values, your assets, and even your challenges — so you know how to compensate — and understand what makes you or your brand different.

Whether you're working on a concept for on-air, online, grassroots, and especially if it's a venture with an advertiser, make that list of questions and get them all answered before you start. How is your brand equity demonstrated in this? What can be exploited in a positive way? What will your audience take away from it? How do you involve the sponsors/revenue generation while delivering on your promise? How do you engage the user? Do you have contingency plans? What is the ROI goal in perception, brand advancement, revenue, and laying the groundwork for your next effort?

The stages of planning are 1) assess: get in all relevant data and questions; 2) interview: speak with all participants, execution staff, and potential users, and do reconnaissance and competitive analysis for ideas and positioning; 3) develop the plan: checklist all assets, refine and ultimately agree upon the plan; 4) execute: record all data and the user experience; and 5) post-campaign: evaluate the plan and the results, and identify how this furthers brand equity.

Which social media tools do stations frequently overlook in their marketing plans?

Social media is about people wanting to be relevant with you, and connecting with others by sharing. Every day your audio content is of great value, and you need to put it out there in the right way. Here's what I suggest:

1. Transcribe the content of your show. Put it on your website or blog. Post it socially in a way where people have a quick takeaway and will want to comment on it and share it. Have a link to the full story with pictures and/or video.

2. Nurture your followers, friends, or fans. The ones with large friend bases or followers are your best connectors.



Marty Raab

Respond to them. Track what motivates them to share, and re-tweet to extend your reach.

3. Optimize your search with search engine optimization and social media optimization. Make sure your online content relates to keywords and topics. Use the keywords that will get people excited and engaged, and are relevant for the day. Read their posts and see what hashtags are tracking with users.

4. Pictures, videos, and links will get more likes and shares and re-tweets. Even with audio, you can link the images that reflect the content.

5. Have a crisis plan. Not everything will go your way on the Web and in social media, where people can throw out unfounded opinions or baseless "facts." When something inaccurate is posted, act immediately or it will grow exponentially. Know how you can use analytics, timelines, and dashboards to track where problems start. Make sure you're responding to the audience pick, and shut it down.

6. Remember brand equity. PerezHilton.com became a top Web destination because Hilton added graphic commentary to gossip.

7. Remember where people are listening. It's not just homes and cars. People today listen on phones and computers. Within seconds they could be recording you, sending a message about you, and looking for more content from you.

How do traditional marketing efforts differ from — and perhaps can't be duplicated by — social media? How does each complement the other?

It still comes down to interaction and engagement. Use social media as an incredible asset to your traditional marketing. Have them feed off of each other. Facebook gets you incredible depth of users. Twitter provides incredible speed. Bloggers can extend your brand and message. YouTube, done right, even with audio, can assist in your search. Text and e-mail allow you to interact in a very personal space — protect their relationship with smart messaging. Smartphones/mobile and computers take you everywhere. Be ready for Web 3.0 — it's happening on a phone near you. It's an incredible opportunity to extend your brand, and even allow others to be your greatest brand ambassadors. **INK**

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STEALTH TALKER

AFTER 40-PLUS YEARS, NEAL BOORTZ
IS STILL FLYING UNDER THE RADAR

{ By Editor in Chief Ed Ryan }

Neal Boortz loves radio.

He's always loved radio, and he always will love radio. Early in his professional life, despite knowing radio didn't pay very well, he wanted to be on the air. And so he went to great lengths to get himself on the radio somewhere. Anywhere.

In fact, Boortz has some wild stories to tell about what he did to get that first job in radio — things even ambitious young kids would never do these days. But even his love for the business can't mask one frustration Boortz has with his peers: With over four decades in radio, entertaining listeners, he's still without a Marconi Award. It's something he really wishes he had on his mantel, and it's hard to argue with his conviction that he's earned it.

The Neal Boortz radio ride begins at Texas A&M University in College Station. Better known to the locals as Randy Neal, Boortz was spinning country songs on WTAW-AM. But his run at that station would come to an abrupt end when he decided to play a little joke on the person who signed the station on every morning — someone Boortz wasn't very fond of.

Texas at that time was dealing with massive tarantula migrations. The countryside would be littered with tarantulas. "They were non-poisonous," Boortz says, "but they were scary-looking as hell." So he rounded up about 200 tarantulas, and, after signing off, turned the critters loose in the studio. The next morning, the guy Boortz was

feuding with walked into the studio in the dark, sat down, and felt something crunch. "He turns on the lights, and there are tarantulas everywhere," Boortz says. "They are on the console. They are in the cart machines. They are on the turntables. This guy ran screaming out of the radio station. And I got fired." But WTAW hadn't heard the last of Randy Neal.

After his dismissal from WTAW, Boortz moved to Atlanta in search of his next broadcasting job. "All I wanted to do was get a job in radio or TV," he says. "At that point, I took any job that was available to me, while hammering radio and TV stations. I was an assistant jewelry buyer at a department store. I sold industrial chemicals on the road. I did all of this, all the time applying to stations: 'I'll be a reporter. I'll be a cameraman. I'll do whatever.'"

Then Boortz started listening to WRNG in Atlanta. "I loved it," he says. "They had a morning talk show host by the name of Herb Elfman. He was tremendous, a ranting and raving conservative. I started calling his show. We met. I started going to his speaking engagements. All that time, I kept applying to that station: 'Get me a job. I can do this. Let me try.' They said, 'No. Go get some experience before you try to get into a big market.'"

As Boortz tells the story, Elfman flew back to California over a weekend to try to patch things up with his estranged wife. "She told



him no," he says. "So he pulled out a gun and shot himself in the head. That Sunday night, I'm watching the local news: 'WRNG talk show host Herb Elfman, dead of a self-inflicted gunshot wound.' So I said, 'Wait a minute. Who's going to do his radio show?'"

"The next morning, I got a lawn chair and a thermos of coffee and went to the studios. When the manager showed up to open up the station, I was sitting in my lawn chair reading the paper. They said, 'What are you doing here?' I just looked at them and said, 'Haven't you heard? Herb's not going to be here this morning. He committed suicide.' They said, 'We know that. So-and-so here is going to be doing his program.' I said, 'He's on in the afternoon.' They said, 'Yeah, but we are going to get somebody to replace him in the afternoon.' I said, 'I'll do that.' They said, 'Look, we are kind of caught in a bind here. We have 90 minutes in the afternoon. Come back this afternoon, and you can do that show.' I said, 'Fine. I'll be back.' So I went back that afternoon and did the show. Two weeks later, they moved me to the morning show. That's the way this whole thing got started."

As Boortz's show gained popularity on WRNG, a new program director (now deceased) came along, with a philosophy that said talent must be "refreshed" every several years. So after four years, Boortz was fired. He was devastated, and decided to leave radio and become a lawyer (boxer Evander Holyfield ultimately became one of his clients). But, he says, "About four months after I started law school, I got a call from WRNG: 'We need you back. The listeners are rebelling on us.' I went back to WRNG. I made three times what

"AS FAR AS TALK RADIO IS CONCERNED, SYNDICATION — AND I'VE ENJOYED BEING SYNDICATED — IS REALLY DESTROYING THE SUPPLY OF GOOD LOCAL TALK SHOW HOSTS. THE TALENT POOL RIGHT NOW IS EXTREMELY SHALLOW BECAUSE OF THE BIG GUNS."

I was making when they fired me. I was going to law school in the morning, then doing the afternoon show."

When working two jobs became too much, Boortz approached the owners of the station with two years of tax returns from his law practice and said, "Here's what I need to make me stay." They wouldn't pay, so he left the day after his contract expired and went to see Marc Morgan at crosstown WSB.

"Morgan was coming out of Chicago to take over WSB," Boortz recalls. "He flew down from Chicago to interview me. He made an offer of three times what I was making as a lawyer and a talk show host. I said, 'You've got a deal.' That was 1992 when I signed the contract with them. It was six months later, in March of 1993, that I went on the air at WSB, and I'm still there."

Morgan, who retired from Cox this month, says that meeting took place in the original Pancake House on Peachtree Street in Atlanta; the establishment is no longer there. "WSB was not doing well at the time and we needed talent," he says. "We just hit it off. People like Neal's style. He's entertaining, compelling, and sometimes outrageous. He's been a phenomenal success in Atlanta and in syndication, and he's a terrific guy to work with." Morgan adds that, up until a few years ago, Neal Boortz was the most underrated talk show host in the game, saying Boortz is every bit in the same class as Rush Limbaugh and Sean Hannity.

Industry veteran Ben Downs is now the GM of WTAW back in College Station, and he says the tarantula story is still a legend there. Boortz is back on WTAW these days via syndication, and Downs says Boortz still comes to town every year to visit. "People love him here," Downs says. "We would fill up a banquet hall so people could watch him do his show. He's so popular, and very approachable."

But it wasn't easy for Boortz to get back on WTAW. He would call — harass, basically — Downs every day, telling him he could get better ratings than the person they had on from 9 to 11: G. Gordon Liddy. Finally, Boortz guaranteed he'd increase ratings if he was put on in Liddy's place. "So they took a chance," he says. "Now I think I own close to a quarter of the market down there."

Boortz is now syndicated by Cox Media and represented nationally for advertising and affiliate sales by Dial Global. And while the industry Boortz loves hasn't loved him back enough to award him a Marconi, he says it's really OK. "Years ago, Rush Limbaugh and I had a conversation," he says. "Rush said, 'If you are ever inducted into the Radio Hall of Fame in Chicago, I want to deliver your induction speech.' Well, in 2009, I was notified that I was going into the Radio Hall of Fame. I sent an e-mail to Rush: 'Rush, remember what you said? I am being inducted this year.' I didn't hear back. Hannity was telling me, 'Boortz, if Limbaugh can't do it, I'll do it.' Finally, Limbaugh got in touch with me. Here is what he told me; he said, 'Neal, the weekend of the Hall of Fame ceremony in Chicago is the same weekend I am having my annual golf outing in Palm Beach. But here's what I am going to do. After the golf game on Saturday,

I am going fly to Chicago to deliver your induction speech.' And I thought, 'Wow. He would do that for me?' I was so honored that Rush Limbaugh would do that for me."

HERE'S OUR INTERVIEW WITH NEAL BOORTZ

What is your role on the radio?

I'm a "talk jockey." When I was a disc jockey, I played records. A talk jockey plays callers. I have always maintained and recognized that I wasn't a talk show host to save the world or to save the country or to effect change. My job is very simple: I entertain people so that they will listen to the radio station long enough to hear commercials.

If I do a good enough job, listeners will stay through the commercials to see what I am going to do next. I'm not here to change an election, to get somebody elected, to get a law passed. I am only here to cause people to listen to commercials. So, entertainment. That's what I try to do.

That's all? Really?

Now, however, I feel the threat that Barack Obama poses to this nation, to our republic, is so grave that — I haven't forgotten the entertainment aspect of Talk radio — but it feels to me that since Talk radio is either the number one or two format, depending on who you talk to, we can make some change. Maybe we can influence some voters and play a role in saving this country from Barack Obama.

Your focus is on entertaining listeners. How do you do achieve that?

By being unpredictable. Nobody has a good enough memory to be a successful liar. So you cannot lie or be dishonest in the positions that you take. But you can always look for a way to address a controversy or a subject in a way that your audience might not expect, in a way that might surprise your audience. I've tried, when I could, to choose a topic or to advance a topic where I have a position, as a libertarian, that might surprise the listeners. I always look for that. Hopefully, they wouldn't know what was coming next.

I was always looking for a nuance or a twist in a story that I could use to make the listeners say, "Damn, I never looked at it that way," or, "I never thought about it that way." That was one way to entertain. The other was sometimes to get completely away from politics and just start messing with the listeners on a completely different level. Just keep the audience on the edge, so they don't know what's coming out of the next commercial break.

What role will Talk radio play in the 2012 election?

With this president — my opinion, of course — he is so fundamentally dishonest that the role Talk radio plays is to illustrate and demonstrate this man's dishonesty and feed the truth to the listeners. For instance, Barack Obama is saying how oil production has soared since he's been president. The truth of the matter is that oil production is down 40 percent on federal lands, which Barack Obama controls, since he's president. The only place oil production

SO...YOU OTHER PEOPLE PROFITING OFF YOUR CONTENT? SERIOUSLY?

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has increased is on private land, where he had no control. This is something he's failed to tell you.

There is just example after example of the basic dishonesty that is Barack Obama. I can't speak for other talk show hosts, but one of the roles that I think I play is to say, "Here's what he said. Here are the facts. You judge for yourself what his motivations are."

There will always be listeners who think all Talk radio is right-wing. Is that a problem for Talk radio?

Sure. The Democrats and the left like to use phrases like "hate radio" or "shock jock." The word "hate" is a conversation stopper. So you have the left applying names like "hate radio" and "shock jock" to conservative Talk radio hosts. Unfortunately, the listeners don't really understand it. But we know what's going on. That is their way of saying, "I can't engage you on this. So I am going to shut you down by saying 'hate,' or I am going to shut you down by saying 'racist,'" or any of these other conversation stoppers that they might use.

I have a theory on why liberal Talk radio has been such an abysmal failure. A liberal newspaper columnist can write a liberal opinion piece, publish it in the newspaper, and then go sit in their

office and read their books and read their magazines, and never have to engage the people who read their column. Their column may contain logical fallacies or factual inaccuracies. The readers, they know it. They can write a letter, but it doesn't have to get printed. The columnist just sits back, smug in their superior intelligence, until it is time to write the next column.

Now if you are on Talk radio and you express what the liberal newspaper columnist has put in print, you can't sit back in your office and smugly plan your next column. Those people that hear you and disagree with you can call. You have to take their calls, and you have to engage them on the air. This is where liberal Talk radio fails. Their logical fallacies, their factual inaccuracies, are highlighted almost immediately by the callers. So the liberal either has to turn to bluster, like Ed Schultz does, or they just lose their listeners, and the radio station fails.

Some say a new type of Talk is emerging that's less extreme — Mike Huckabee and Michael Smerconish, for example. Do you buy that?

Nope. Consumers want to be entertained. Mike Smerconish is immensely talented. Barack Obama likes him. But on the radio, he's not compelling or exciting. He's methodical and dependable. The listeners are not going to react with overwhelming enthusiasm to somebody like that.

But I can see where he would want to go on the air and say, "The type of Talk radio I do is what consumers want. That's what they're going to be looking for in the future." It's a great sales pitch to get people to sign on to your show. Consumers are looking for entertainment. It can be a liberal, a libertarian, or a conservative. It can be far left or far right. The ratings are going to be there, and advertisers are going to be happy.

What is your opinion on the Rush Limbaugh/Sandra Fluke controversy?

First of all, [activist group] Media Matters has come after me too. Their goal is not to expose right-wing bias in Talk radio and the media. Their goal is to destroy right-wing Talk and the right wing in the media. Their goal is eventually to stifle free speech — not to counter conservative thought and opinion, but to shut it down altogether. I think they really thought they had Limbaugh on the ropes. But Limbaugh's listeners didn't care. And the advertisers are coming back. I understand why Limbaugh said what he said. I also understand why it caused controversy. But there was never a doubt that Limbaugh was going to survive.

Something else, too: This is about newspaper columnists. This is about opinion writers. This is about commentators on TV. Some of them write out an opinion, write out a narrative to be delivered on radio and TV, look at it and say, "Well, maybe I'll change this phrase. Maybe I'll change that word." That's one thing. You can parse your own words before you ever deliver them. But to go on the air every day, as Limbaugh does, as Hannity does, as I do, there's no script. It's impossible to talk three hours a day, five days a week, and not have something come out of your mouth that you don't immediately think, "Wow. I could've phrased that a little bit better."

The newspaper columnists get to edit and re-edit before it's ever published. On Talk radio, it's raw copy being delivered all the time, and you are going to make mistakes. There are people like Media Matters out there, like vultures on a phone wire, that are just waiting to swoop down on you when you do that.

SIDELINES

WHAT ARE YOUR HOBBIES (OUTSIDE OF RADIO/ POLITICS)?

My wife and I love to travel. She's been to every continent except Antarctica — so I'm going there next year just to get one up on her. I also love to fly my Mooney, ride my BMW motorcycle, and play horrible, hideous golf.

WHO IS/WAS YOUR ROLE MODEL, AND WHY?

Oddly enough, my role model is my wife. If I could be as kind to people as she is, I would have it made (though I would have sucked as a talk show host).

WHAT ARE YOU READING RIGHT NOW?

Two books. *Primal Body, Primal Mind*, and *The Tyranny of Cliches* by Jonah Goldberg. Do I get points deducted because I didn't say the Bible? I saw the movie.

WHO IS THE MOST INTERESTING PERSON YOU KNOW (OUTSIDE YOUR FAMILY)?

Gotta be careful here. Some people might not want to be identified as knowing me. So I'll just say former Georgia Bulldogs Head Coach Ray Goff. Renaissance man!

IF YOU HAD 30 MINUTES, A TAPE RECORDER, AND YOUR CHOICE, WHO WOULD YOU INTERVIEW, AND WHY?

Easy. Barack Obama. I would love to show the world how clueless this man really is.

NAME THREE STATIONS YOU LISTENED TO AS A KID.

KFWB and Bill Ballance out of Los Angeles. That was pretty much it. Back then I also loved to listen to Joe Pyne.

YOUR MOST EMBARRASSING CAREER MOMENT?

Telling Mary Tyler Moore she was too skinny and really needed to eat something. She then told me she was diabetic. There was also that time interviewing Muhammad Ali when I used the wrong word — but we don't want to get into that.

WHEN YOU DIE, WHAT WILL PEOPLE SAY ABOUT YOU?

It depends. I guess, on how soon they find me. It could be anything from "Let's put up some yellow tape around this area," to "Would someone put that in a Glad bag and set it on the curb, please?"



"CONSUMERS WANT TO BE ENTERTAINED. MIKE SMERCONISH IS IMMENSELY TALENTED. BARACK OBAMA LIKES HIM. BUT ON THE RADIO, HE'S NOT COMPELLING OR EXCITING. HE'S METHODICAL AND DEPENDABLE."

What are your thoughts about radio today?

First of all, as far as Talk radio is concerned, syndication — and I've enjoyed being syndicated — is really destroying the supply of good local talk show hosts. The talent pool right now is extremely shallow because of the big guns. When it comes to syndication, I'm a back-bencher. I'm happy to be that way because I believe the nail that sticks out the furthest is going to get hammered down first.

That's why they went after Limbaugh. I'm cruising along under the radar, and I'm just having a great time. So the wonderful world of syndication, while it's been marvelously lucrative for the few hosts that manage to really get into it, has really smothered the development of local Talk radio talent.

And I don't see how in the world music radio is going to survive things like Pandora and iTunes. How do you survive Pandora, where every once in a while you have to listen to a 20-second announcement, but you get to choose the genre of music you want and sit there and listen happily all day long?

I guess the only way you do it is by having incredible personalities on air. Let's just hope they can continue to generate those personalities. If it's just all music, people are going to get a better selection, more aimed at their particular taste, just by picking up the iPhone, plugging in the headphones, and going to Pandora.

Any advice for someone thinking about getting into Talk radio?

Do not move into a major market, like I did, and assume that some radio station is going to be falling all over themselves to hire you. If you want to be a talk show host, go to a smaller market, and buy the time if you need to. Go out and sell the advertising. Buy a couple of hours every weekend. Sell the advertising, and see if you can make a little bit of profit and start honing your skills as a talk show host.

Unless you have some expertise in another area that you can bring to the talk show, it's highly unlikely that you are going to walk into a top 10, top 15, or top 20 market and get a job as a talk show host. This is the thing people don't want to hear. They don't want to hear that they have to move to a small market, work for peanuts, and maybe have to sell insurance on the side in order to get the Talk radio experience they need to move on.

What's left for Neal Boortz in his radio career?

I always thought I would like to have a Marconi. But a long time ago, I figured out the way they choose the winners is on the votes of station managers and program directors. Well, I'm putting 250 radio stations up against 500. It didn't take me long to figure out I'm not going to get a Marconi. Period. End of story. So I asked them to stop submitting my name. I'm tired of making the trip to the NAB convention to sit there and listen to somebody else's name be called.

The highlight of my career was being named to the Radio Hall of Fame in Chicago. I am as proud of that as anything that has happened to me in radio. My granddaughter can go to Chicago someday and look at the newly constructed Radio Hall of Fame and say, "That's my grandpa." I like that. **INK**

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Talking Around The Table

It's been an interesting year for the Talk formats. The much-hyped launch of Mike Huckabee by Cumulus Media was immediately preceded by a Rush Limbaugh snafu that caused Rush to issue a rare apology. Merlin Media chief Randy Michaels made a splash in New York and Chicago touting a female-focused Talk format, only to see his lead man, Walter Sabo, quietly and unceremoniously depart from the company.

News stations are finding love on the FM dial, blocking potential competitors, and AM Talkers have started simulcasting on both dials (sometimes meaning the elimination of entire staffs). Some music stations turned to News and Talk when it was clear they were never going to rise in the ratings in the formats they were in.

And, of course, there's the list. According to BIA/Kelsey, six of the 10 highest-billing stations in America in 2011 were in spoken-word formats. That has not gone unnoticed by owners of middle-of-the-pack music stations.

In this year's special report on the Talk formats, we asked a panel from around the industry three important questions about Talk radio: What is the state of the format today? Can a "lighter" Talk format, one with less conservative political ideology, compete with heavy hitters like Rush and Sean Hannity? And how can talk hosts survive and thrive in a PPM world?

Amy Bolton, senior VP/GM for
News/Talk at Dial Global



Gabe Hobbs, president
of Gabe Hobbs Media



Grace Blazer, PD of Greater
Media's WTKK-FM/Boston



Carmen Conners, talk host on
Clear Channel's WRDU-FM/
Raleigh



Mark Masters, president and
CEO of Talk Radio Network



ON THE STATE OF TALK RADIO TODAY:

Masters: I think spoken-word radio is in a very strong position to help save AM and FM signals, primarily because a lot of what we know as "free-play music" is moving on to Pandora. Amazon.com is the giant in the background that is going to buy a lot of the exclusive rights to what is now free-play music. For the 10,500 commercial stations out there that need a programming format, spoken-word is the only intellectual property that is left. Not only that, it has been proven to generate 30-50 percent more money.

Five of the 10 top-billing stations in America last year were News stations. I think spoken-word, the syndicated format or local, is in a very, very strong position, especially against the backdrop of a presidential election year and the situation in the Middle East. Combine that with the situation of the European Union and the dilemmas they are having, and people want immediacy media. Only spoken-word can deliver that.

Music is wonderful, but is going a different pathway. It has to create a new revenue model for itself. That's what companies like Pandora, what Clear Channel is doing with iHeartRadio, and what Amazon will soon be doing are addressing. Spoken-word will address the needs of radio in general for AM and FM.

Blazer: I think the state of Talk radio and the spoken-word format is very strong. It's the best format out there. I also think that there is a lot of ground that hasn't been covered yet that people can still find, and companies can find, to build different types of formats that are relevant. Talk radio is better off than it was a year ago.

I think that our format also has a big year ahead of us. The news cycle gets faster and faster, and it's more intense than ever. The presidential election is heating up. It seems like more people are craving different types of conversation on multiple platforms so they can stay up to date.

Hobbs: We can't just offer "Top 40 Talk." We are going to have to move into other formats as well, or other iterations of the format beyond the conservative political Talk format. Cox announced they're flipping an FM to Talk in Tampa that will not be a conservative political Talker. They will have lots of local talent on it. We've seen two all-News launches, in New York and Chicago, with Merlin, and CBS, with all of their FM Sports launches. Obviously, the Sports format has taken off. Those stations are probably 80 percent-90 percent local. The only syndication some of them have is in overnights. Some of them don't have even have that.

Not to say that syndication is bad. I have always said, "Put on the best show you can get. Don't worry about where it comes from," unless there is some extenuating circumstance.

So what else do we do? Lifestyle Talkers; I think you are going to see self-help Talk with the Dave Ramsey-type shows on it — the "advice format."

Bolton: I think Talk radio is vibrant, dynamic, and healthy. I think it will continue to grow, but in a different direction, a much broader direction, than we've seen in the last few years. I think there are going to be different kinds of Talk that will emerge. We've got folks like Michael Smerconish, who have really not toed the traditional line of right-left political spectrum. You've got Huckabee now in the marketplace. I think we'll see a lot of different kinds of Talk coming in, not necessarily strictly right or strictly left.

Listeners' appetites have evolved. You've got Rush's audience, who are still loyal to Rush — they listen to him and still love him. But you've got a great many people sampling radio, FM Talk radio, AM Talk radio, that are younger. I think there need to be some new voices out there to capture that audience. It's not going to be all politically oriented, politically based; it's going to need to be a lot broader.

I think it is an exciting time, given what's going on with spoken-word, both in Sports and Talk, new stations coming into the market via FM, conversions from music stations.

Conners: Talk radio is filled with too many people who think that to be a good talk host, you have to know it all and always be right. Rush can get away with it, but it's off-putting with everyone else, in my opinion. I was told by Sue Treccase, my PD when I was at WFLA, that when you're wrong you have to suck it up, admit you were wrong, and move on. That's some of the best Talk advice I ever got.

The second-best was Gabe Hobbs, when he said, "You can be as talented as it gets, but if you're a jackass and everyone hates you, you won't get jobs. So don't be a jackass." My eyes still tear up at the sheer magnitude and truth of that imparted wisdom.

COULD A "LESS EXTREME" LINEUP ANCHORED BY SMERCONISH AND HUCKABEE BE COMPETITIVE?

Masters: I would argue that Talk radio, spoken-word radio hosts, a given host like Rush, have never been about ideology. It has always been about entertainment first, and Rush has told everyone that. If you have a host who is in the middle but not entertaining, that is a dead show. If you have a host who is the ultimate libertarian, but they are not natural entertainers and they can't make you laugh, that's a dead show. It will get no audience, whatever the show is. It is all about what I call the "monopoly of personality."

Information and humor are each commodities in their own way. A comedian has 15 minutes of humor. That's a commodity. A newscast is a commodity in the sense that it is information, but it is information that is coming fast. A talk show host who can take information and humor and backlight absurdity, bringing clarity that sometimes is jaw-dropping and a catharsis for the audience — that's what I call a monopoly of personality.

The listener then goes and tells two or three of his friends, creating referral-based audience — that's when you hear about a host before you've ever heard the host, and your friends tell you to listen. Or maybe you make comments on something you heard a host say on the radio, and talk about it at dinner or with friends over lunch. One affected listener of a host who has that natural entertainment skill — regardless of whether the host is conservative, independent, or liberal — will have the ability to create a natural maturation of listeners. One listener will attract four or five others throughout the year. That's where you have this massive audience growth.

That's what Rush Limbaugh and the other great hosts have the ability to do, and it's not a skill that has anything to do with ideology. A lot of what we consider conservative spoken-word radio is conservative by the happenstance of its serving an underserved audience. But it's primarily entertainment, first and foremost. Period.

Hobbs: Yes, I think they can carve out a niche. I don't know about Mike Huckabee — that remains to be seen. I think he's prob-

ably going to have to prove that he really can do this and make it different and interesting and compelling and all the things you have to be to have a successful [long-form] show. He has never really done that before.

Michael Smerconish has. I think Michael is a great example of someone who could anchor a different approach to the format.

Blazer: I think there is plenty of room for both kinds of Talk. I am a fan of Michael Smerconish, but I think there is also room for conservative Talk. I think there is a place for the type of Talk radio that promotes more provocative conversation. The competition is very healthy for the format. I honestly think there are unfounded and uncharted types of lifestyle-oriented Talk that would be fun for people to try on the weekends, and maybe late nights and overnights.

I think it's different for different markets. And we need to build a live and local bench of talent for the future and inspire younger people to get into Talk radio and embrace the format.

Bolton: I think new consumers want more choices. Again, you've got this core audience of Rush and some of the other very right-wing conservative hosts that are going to keep listening. They are not tired of it. But I think a majority of people who aren't those followers are; they are just tired of completely polarizing Talk that is only political. People want to hear more about topics that impact them on a daily basis. If all we have is political Talk on the radio, then we are not going to grow.

Let's remember how the current Talk format was born. Music migrated to FM, and at the same time there was an underserved audience of people 35-plus that music programmers were not targeting. When Rush came along, the format of highly opinionated political Talk was invented and delivered hundreds of millions of dollars to the industry. The groundwork for the same dynamic is being laid right now. A migration is occurring, and there are certainly a multitude of underserved audiences. One phenomenally talented performer will break through, and the marketplace will dictate the rest.

Conners: I think they would have limited appeal, mostly due to the impression I get that it's their belief it's their job to tell you what to care about, instead of finding out what you do care about. Besides, what do these people really know about my life? Not a damn thing.

HOW DO TALKERS WIN IN A PPM WORLD?

Blazer: The PPM is a constant evolution, but it's our system. I think the best that we can do with it is consistent programming that addresses the topics that the most people in the station's target audience are talking about. Build a reason for people to be connected to the station, and they can check back on many different occasions and make a connection to the community.

Conners: I think the lost art of the tease is something that will make all the difference with PPM. Don't get me wrong — I suck at teasing. I've found most talent will say they think they're good at it, but in 20 years, I've only known one jock who consistently knocked it out of the park.

The best teases I ever heard came from MJ — Todd Schnitt — on his *MJ Morning Show*. I would be driving home from my show, listening to him, and be almost forced to sit through five minutes of commercials, so compelling were his teasers — and this was a guy I worked beside! I knew the payoff wouldn't be as good as I expected, but for three years, he got me every single time.

The other approach is to get out of the mindset that you're there to entertain your listeners. You're there to share the entertainment with them. Their opinions are as valid as yours; orchestrate the calls and train your listeners, and you will have radio in which your listeners feel they have a vested interest. Figure out how your topics affect your listeners. Another tax hike on the way? Ho-hum. Take that tax hike and show your listeners how it will compromise their family nights in terms of having to give up a family activity every month to equal said tax hike, and you have their attention.

Hobbs: Wow. That's probably an entire issue. There are seven or eight things I try to get talent to focus on until we see data to try to tweak the intricacies of the format and what their particular presentation is.

I'm not a big believer in forcing everybody into a templated presentation. Generally speaking, pacing, forward momentum and motion, recognizing attention spans have become shorter, and beating dead horses and dwelling on the same point — but not necessarily the same topic. Some PDs say you have to change topics quickly, but I am not so sure you don't just need to change your point or your aspect on a particular topic. Tease and please, moving the audience along with you.

We need to get away from the TV mentality we've used, the episodic approach of "This is the beginning, this is the end." You can't watch the middle five minutes of a TV show and understand it or enjoy it — or a movie, or a book, or a newspaper article. The challenge is, that is actually the way people will consume radio. It's spoken-word music. They may catch the middle five minutes of some segment you are doing. If you understand that and recognize that, you are resetting and bringing people along with you fairly quickly. That's really effective.

The way people cycle in and out, the average time they are spending with you now is somewhere in the 10-12 minute range, and you have somewhere in the 30 second to two-minute range to lock them in. Recognize that they are going to punch out. They are just going to. Your job is to make sure they come back, and that you get one of those special "presets," whether it's a mental preset or a physical preset on the device they are using — a favorite, a bookmark, whatever the device does. It's critical.

It used to be "See how long we can get them to listen." Now it's "How many times can we get them to listen?" It's sort of a different approach. That is an admission that they are going to punch out, and let's give them something that's going to compel them to come back again and again. Trust when we sell them something that's going to come up on the other side of the break, or whatever it might be, that we deliver it. That's the tease and please. Other people say "tease," but we say "tease and please." I hear too many people promise something and then they don't deliver it. **INK**



ESPN Audio Is The Talk of The Town

You could almost hear a sigh of relief in the voice of ESPN SVP/Production, Business Divisions Traug Keller. Finally, ESPN Audio has a home on the FM dial in New York City. ESPN's getting a coveted spot on the FM dial is another sign of the increasingly common belief among broadcasters that FM can be a natural destination for spoken-word formats — even Sports Talk.

FM attracts younger demos, and it creates a real opportunity to improve ratings and increase revenue for the various Talk formats. In the case of ESPN in New York, a Sports Talker on FM may also lead to a battle for play-by-play. Teams like the Yankees, Knicks, and Rangers will certainly want to be heard on an FM signal, and ESPN will undoubtedly make a run to bring them over when contracts come up.

Keller tells *Radio Ink* that it was a great day when the announcement was made that ESPN Audio had signed an LMA for Emmis' WRKS-FM. "A New York FM is beachfront property that doesn't come up too often," he says. "I've been working off and on with Jeff Smulyan for years on this, and we also have a company that believes enough in radio to make this kind of investment. It was just a terrific day all around for us, for our listeners, our fans, and for a wider swath of New York, because now we are also going to be able to serve the Hispanic sports fan."

The addition of 98.7 FM in New York reinforces ESPN Audio's long-running strategy of pursuing FM distribution for its content. ESPN has 364 affiliates across the nation, and 30 percent of those are now on the FM band. Keller says, "It's a trend that's been happening, and we saw it a little bit earlier. We've seen it when working with our great partners Greater Media in Philadelphia, we've seen it in Albany, in Dallas. It's a great listening experience, so I do think that trend will continue."

Asked about other markets ESPN Audio would like to be heard in, Keller hedges a bit. "We're pretty covered," he says. "There's one, but we're not going to change our model. We're not going to go out and acquire in other markets. We have a great affiliation model. We'll continue down that road. There's one or two holes I think we will get filled in short order."

The move of ESPN Radio in New York from 1050 AM to 98.7 FM was a deal worked out over time between

ESPN
NEW YORK
((98.7 FM))

Keller and Emmis Communications CEO Jeff Smulyan. Emmis gets \$8.4 million from ESPN parent Disney for the first year of the LMA, and that will rise 3.5 percent each year until the agreement runs out in August 2024.

ESPN launched on 1050 AM in New York back in 2001, and now the Emmis deal opens up an

opportunity for ESPN's Spanish-language sports network, ESPN Deportes, to take over that slot later this year. A full 10 percent of the U.S. Hispanic population resides in New York City, and Keller sees this as a huge opportunity for ESPN Deportes, which will launch in the city during Hispanic Heritage Month (September 15-October 15).

Keller says that's a big win for the company: "You'll see us get involved in some local play-by-play here in New York. I'm very excited and very bullish about the Hispanic side of our business. One half of my body lives in that space every day. The Hispanic sports fan is

"FM GIVES YOU THE OPPORTUNITY, IF YOU'VE GOT CONTENT THAT SKEWS YOUNGER, TO AVAIL YOURSELF OF MORE LISTENERS."

a rabid sports fan. To have a 24/7 Talk station in Spanish in New York is going to be tremendous."

ESPN Radio/New York VP/GM Dave Roberts says, "This move to the FM dial is in keeping with the industry trend of Sports radio shifting from AM and offers an even broader reach for our content. By combining the FM reach with our wide variety of digital offerings from ESPN Audio, we are uniquely positioned to provide coverage of all of New York's sports."

Keller agrees about the migration of Talk to FM; he says,

"Look, if that's where the preponderance of listening is being done and it's a much better listening experience, I think you'll see more of this. There are still great AM radio stations out there, it's not going away, but FM gives you the opportunity, if you've got content that skews younger, to avail yourself of more listeners." **INK**

ESPN
DEPORTES
NEW YORK
((1050 AM))

SPORTS ON FM

According to BIA/Kelsey, there are 137 FM signals now carrying Sports formats.

Here are the top five revenue generators:

WEEI-FM/Boston (Entercom)
WBZ-FM/Boston (CBS Radio)
KRLL-FM/Dallas (CBS Radio)
WIP-FM/Philadelphia (CBS Radio)
WJFK-FM/Washington (CBS Radio)

Commitment To Community

WMCI-FM epitomizes the local radio ethos. Located in Mattoon-Charleston, IL, from which the station draws its call letters, WMCI is all about community and loyalty to its listeners. Part of the Cromwell Group, the station owes much of its success and stability to Cromwell President Bud Walters, who didn't make a slip in putting the right people in place. Key among them is Program Director and morning show host Bub McCullough, the second employee hired at WMCI, back in 1989.

"We're Country and always have been," says McCullough. "But we never forgot the roots. You'll hear Waylon next to Taylor Swift around here. We did a community survey before signing on in 1989, and the majority said that's what they wanted. I'd say perfect timing. The newcomers then were Garth Brooks, Alan Jackson, and Clint Black. It was a very good year."

A long-serving PD, an unchanging format — WMCI is all about parlaying consistency into longevity.

Carol Floyd joined the team as local sales manager in 2003 and became the GM a year later. Floyd says WMCI's success is all about being local and having an owner dedicated to that cause. "WMCI was built from the ground up in Mattoon," she says. "Its roots go deep in strong principles put in place by Bud Walters, who is completely dedicated to the success of our industry, especially small-market radio."

A strong format and supportive ownership will take you a long way, but you still need dedicated employees executing the plan. "I tend to think of leadership as a foundation for the success of others," says Floyd. "We are handed a great responsibility to care for the communities we serve and deliver solid return to ownership. Each member of our staff has a reason to be where they are. They're committed to the betterment of our listeners and clients, and quite frankly, their co-workers. Almost everyone on staff has a tie to our community. We want to see our local economy continue to grow. We care."

Renee Fonner is in charge of the station's NTR efforts, and also co-hosts the morning show with McCullough. And she says residents in Mattoon think of WMCI as part of the family: "Our listeners always answer the call, no matter what we need. A couple of years ago, during our annual Coats for Kids drive, I mentioned we needed coat racks because we had so many coats overrunning the station. Within five minutes, we had a business building us four coat racks."

It gets better. "We just completed our 13th annual Country Cares for St. Jude Kids radiothon, raising over \$86,000. And we increased our sales for that event by about 30 percent from last year. After 24 hours of hosting the radiothon, when Brock

RENEE FONNER'S RULES FOR NTR SUCCESS

1. Plan, plan, and then have a backup plan. I'm a huge fan of expecting nothing but good things but always being prepared for the worst.
2. Underpromise and overdeliver. Almost every promotion we do involves a sponsor. Make sure AEs understand the promotion and that way they can help manage their clients' expectations.
3. It still has to live up to KISS — Keep It Simple, Stupid. People don't have time to jump through hoops to win. The simpler, the better.
4. Do it with a smile and be kind. Word of mouth about rudeness or inadequacy travels a lot faster than positive news.
5. The afterglow: People still like to hear their names on the radio.



McMorris, one of our St. Jude kids from the area, read the total, it took my breath away."

McCullough points out that it's people like Fonner who bring passion to the product the station puts out every day. "They understand that there is no substitute for local radio," he says. "We are live and local, and as long as I'm here, we always will be. From an accident slowing down traffic on a major highway to weather emergencies, it's vital that we're here to be the eyes and ears of those who need to know. And we have longevity around here, so we've become family to the listener. And we feel the same about them."

McCullough illustrates that family spirit with a touching anecdote. "A gal who listened to me for years passed away several years ago," he says. "Her sons and I are good friends, and one of them called me the next day. He said, 'Would you be a pallbearer?' I said, 'Of course, but why me?' He replied, 'Before she went, Mom said she always woke up with you every morning, and she wanted you to put her to bed.'" **INK**

To Win, You Must Constantly Train

If you want to get the best return on investment from your radio sales department — and every department, for that matter — make sure you have a training program in place from the beginning, and throughout the time an employee works for you. Recently, I purchased the unlimited training program from the RAB and made it available to my entire staff. For sales, completing the five programs — Radio Marketing Professional, Certified Radio Marketing Consultant, Certified Digital Marketing Consultant 1 and 2, and Sales Manager Radio Consultant — is mandatory. For everyone else, the programs are available, and many of my non-sales staff have obtained the RMP certification or higher.

When I first began my radio career, in 1986, I had very little sales training but had been in sales for almost six years. When I interviewed for the job, I noticed in the owner's office nearly 50 different tapes and videos, many of them still in the cellophane. I said, "If I'm going to take another sales job, I would like to be trained. May I come in here and borrow these tapes?" The owner lit up and said, "Of course!"

At that time, all new people were required to take a program called "Getting off to a Fast Start in Radio," a 20-day program that included watching and listening to various tapes and CDs. What hooked me the most and has driven my management philosophy of "Train, train, train your people" was a quote from a tape by Brian Tracy. He said, "If you study anything for one hour per day for five years, you'll become an expert." For the next five years, I did that and more.

I also believe we need to be lifelong learners. That has become especially true in the last few years, as business continues to evolve at a phenomenal pace. While I'm not sure that even today I am an expert in radio, the payback from sales training for myself and my sales teams has been tremendous.

I have worked with my sales manager, Pam Washington, for 15 years. We believe you hire people, and you create broadcasters. And a major part of that is being brilliant on the basics. About six years ago, our entire sales staff obtained their CRMC certifications. While we don't use RAB training exclusively, we have found their programs to be fundamentally sound and that they help jump-start new employees and refresh the veterans.

Each January, we go back to training camp. As a guy who grew up in Green Bay during the Lombardi years, I was always fascinated, and still am today, that those well conditioned athletes still had to be taught to block and tackle. So in cerebral jobs like sales, it seems imperative that we study the fundamentals every year, then bring in other elements to advance the team's training.

With the RAB, we started the year with everyone on the sales team — 21 people, including the sales manager and myself — getting their RMP certifications. In addition, 13 non-sales people have obtained their RMP certification, and five have gone on to get their CRMC and CDMC so far. It was especially rewarding when my morning guy on KSTZ (Star 102.5), Big Ken Auge, said, "This has been interesting — I have a new understanding about what the sales department has to deal with." And don't all managers wish the different departments could walk in each other's shoes, even for a day, so they'd have a better perspective of what it takes to make a radio station tick 24/7?

Currently, all the salespeople have their CRMC certification, and we recently started the CDMC 1. The key to making the training work is to have people review several chapters by watching the videos and taking the quiz each week. We started with the first three chapters, met to discuss them, then challenged the salespeople to use some aspect of what they learned that following week on the streets. It's a great way to get the training ingrained because, as we all know, sleep is the great eraser. If they just watch a video, take the quiz, and forget it, you've lost your return on investment.

So, you ask, what is the return on investment? Well, in the first quarter, we beat last year by a significant amount, and we are tracking very nicely for the second quarter. Is training the reason? While there are always multiple reasons a radio station is up or down, I know one thing, sales training can never hurt, and for my career, it has paid me back many times.

Finally, the other management philosophy I adhere to and that has been the bedrock for training comes from Zig Ziglar: "To get everything in life you want, help enough others get what they want." Training does that. Salespeople want to do what is fun and easy, and your job as a manager is to make them do what is hard and necessary. It means you have to make sure they are doing the daily discipline, including training most of the year, while focusing on being brilliant on the basics to ensure their individual success and, ultimately, your team's overall success. **INK**

Jeff "Del" Delvaux is VP/GM of Des Moines Radio Group.



Building Great Brands

Entrepreneur magazine and the Values Institute recently listed the "10 Most Trusted Brands in America." They identified five values that influence trust in a brand with consumers — values that can easily be shared with your local and regional customers: company performance; care for consumers, employees and community; sharing consumers' values; dependability; and sincerity.

amazon.com®

The Most Trusted Brands in America (and their best attributes)

1. Amazon (Trustworthy)
2. Coca-Cola (Sells happiness)
3. Fed-Ex (Lives up to promises)
4. Apple (Keeps it cool and fun)
5. Target (Well designed experience)
6. Ford (Consistent)
7. Nike (Can-do attitude)
8. Starbucks (Forges connections)
9. Southwest Airlines (Quirky personality)
10. Nordstrom (Customer focus)



BOOKS YOU SHOULD BE READING

These recommendations come from **Jim Lobaito**, president of the Performance Group in Des Moines, IA.

On Sales Leadership:

Proactive Sales Management

by William Miller

On Leadership:

Jesus, CEO

by Laurie Beth Jones

Kiss Theory Good Bye

by Bob Prosen

Listen to Jim Lobaito's weekly *BizTalk* show on WHO/Des Moines; www.biztalkradioshow.com



5 WAYS TO PREPARE FOR A FORMAT COMPETITOR ABOUT TO LAUNCH

By Lee Abrams



1. If you have to prepare for a new direct competitor, you've been asleep. A station should always assume there is a competitor, even if none exists.

2. Conduct a complete creative audit. Listen to and evaluate every moment of the station's sound, decide how it can be better, then act on it. Have the audit worked on by a small group; it's not a discussion or debate, but a plan to identify weaknesses and execute improvements.

3. Completeness check. A morning show, a tested library, and promos aren't going to do it. Brilliance has to permeate every level of your operation, every detail — right down to how the receptionist answers the phone.

4. Denial-free environment. If something or someone isn't brilliant, fix it. With extreme prejudice and with urgency.

5. Street check. Does the station graphically present itself as magical? Or is it another radio station operating with the 1985 "Focus Group Playbook" in the Apple/Google era?

Lee Abrams, ThinkTelevision Inc., www.iwatchthink.com

How To Lead Yourself When the Boss Isn't Around



Have you ever wondered what it would be like to work for an organization and not have a

boss breathing down your neck? Salespeople have to do it every day. Here are a few tips from Dan McCarthy's Great Leadership website.

1. Have a clear set of values or principles. That's Leadership 101, right? Well, it's just as important to have a clear set of values when leading yourself as it is when leading others. It's about making the right choice when no one is watching.

2. Have an "ownership" mindset. You run that little piece of the world like it's your own business. It's your balance sheet and income statement, and

there's no one to point fingers at if you make a mistake. Accountability is a must.

3. Develop measurements. Without a boss, you have to monitor your own performance. Objective, measurable performance indicators help prevent us from getting delusional about how well or badly we think we're doing.

4. Keep your boss informed. Your boss may not require or want regular meetings or updates — but do 'em anyway. If you can't get the regular meetings, then at least provide regular updates on key decisions, achievements, metrics, and a heads-up on any problems that might end up finding their way to your manager's desk.

For more on this topic, visit www.greatleadershipbydan.com.

Q: What steps are you taking to make sure your public file is always in compliance, and are you using the Web to help stay current?

A: Typically, in our markets the chief engineer keeps the public file up to date. The Cumulus internal audit team also does a review of the file as part of their diligence. Corporate sends instructions on specific things — like the ownership reports and EEO filings, and of course any FCC applications or the like. We participate in the Alternate Broadcast Inspection Program, so we get another set of eyes looking us over every three years in case there is a trend we may be unaware of.

Locally, the entire staff has been briefed on our public file compliance efforts. Any piece of mail, e-mail, or relevant post on social media is stamped with a special "file" stamp and placed daily in the file located in our lobby. Copies of all political orders are also placed in the file before they air. We make sure to log all our efforts in the community and any public-issues topics we broadcast. All hiring activity, including job fairs, is also filed regularly. Certain reports are also kept in a digital file, but there is no move to put the file online as yet.

Craig D. Swimm

VP/Market Manager, WMAS/ Springfield, MA

BLAST From The PAST >>



WAKE UP, DON!

The neat and clean crew. Boy, how the radio dress code has changed. This 1988 pic from WMAS/Springfield, MA, highlights how important it was to dress up when you came to work. In back are (l-r) Bob O'Brien and Don Piccin; front row (l-r) Pat Gaffney, Jack Kratoville, Ed Kelly, Mike DiMambro, and Jackie O'Brien. Photo courtesy Jack Kratoville.

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