

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE™

RADIO **NMK**

VOL. XXX, No. 2 FEBRUARY 2, 2015 PUBLISHED BI-WEEKLY

T E C H I S S U E

DO YOU PUSH YOUR
SALES MANAGER
HARD ENOUGH?

THE SECRET
TO BECOMING
A SELLING
SUPERSTAR

THE EXPLOSION OF
FM TRANSLATORS

A DAY IN THE LIFE of A RADIO ENGINEER

ARE ENGINEERS
APPRECIATED ENOUGH?

HECK, NO!

A PEEK AT NEW TECHNICAL
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* includes full page ad in Program Book

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**AND WE DON'T REQUIRE
MAKE GOODS.**

Just because you want to air special programming doesn't mean you should have to hassle with airing extra spots. We don't treat a unique situation happening in your market as a cause to penalize you with extra work. We make it easy to be an affiliate.



Call Hank at 877.410.DAVE ext. 5520
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"We are an innovative company. We are constantly looking forward. We have always stood for the most reliable and high-quality products and service."

- Phil Argyris



Cover and Cover Story Photos: Keith Adams, Marketing Communications Manager, GatesAir

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Dwight Case

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

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Is Radio Relevant In Today's Tech-Driven World?

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Speedily the world changes, and tech we couldn't have conceived of just a few years ago is changing how we operate our lives, our homes, and our businesses. Think, for instance, about how innovations are changing simple in-home staples like the thermostat or the smoke alarm. Everything is being reinvented and reimagined, and people are developing new ways to give old things new relevance.

And once you have these new tools, you want more. I can hardly imagine being unable to turn on my home heat, via the Nest Labs app on my smartphone, while I'm still in the car. And it's pretty great to tap an app that stores my information and menu selections and know that a pizza will get to my now-heated home at the same time I do.

In the last year alone, my company has probably signed up for more than a dozen different cloud-based services to automate our work. Services we once couldn't have imagined are rapidly making us better and faster at complicated tasks. With one piece of automated marketing software, we added 1,000 new paying customers in one day's time. That would have been all but impossible before without tremendous resources and effort.

Where, then, is radio when it comes to staying relevant in this tech-driven world?

Marketing is easier and cheaper than ever. My dashboard of tools can accomplish monumental tasks in the middle of the night if I wish. So why can't radio be bought that easily? The new Madison Avenue buzz is "programmatic buying" — it's where all buyers want to be, so they too can automate the process and never again talk to a live body to place an order. No matter how well we know that a live seller can work miracles, they want it, and we have to adapt. Where is the Nest Labs for radio? Where are the easy-to-use apps and tools to make our radio stations an extension of our advertisers? Why can't they use radio as easily as they can boost a post on Facebook or Twitter or place an ad on Google?

There is a tremendous amount of innovation going on in the equipment side of the business, but most radio stations today are still sitting on old equipment. It may function well and not necessarily be in need of replacement, but it doesn't offer the efficiencies and advantages of newer tech. Sadly, many radio companies remain saddled with so much debt that they're spending less than they should on the upgrades that would ultimately save them money, time, and resources.

Still, every time I'm discouraged by news of progress by other businesses trying to take radio's audi-



ences away, I am encouraged by hearing great radio somewhere as I'm traveling. Though there's less of it than I'd like to see, programming innovation does still exist (though much of it these days is on noncomm radio). Radio is loaded with opportunity, but anyone who tells you it's OK to keep doing things the same ways you've always done them is flat-out wrong.

Radio is still operating in a different era. Think, for instance, about stopsets. Almost 100 percent of the industry continues to run stopsets at the same times — times that were originally based on the old Arbitron

TV clock. Ever start pushing buttons in a crowded radio market and find all the stations were playing spots? It's no wonder some listeners think radio is playing too many commercials: We're all playing them at the same time. Why isn't anyone asking if there's a better way?

Curiosity is more important for you than security. We all need to be more curious about why we do things the way we do them. Remember the old saying, "If it ain't broke, break it."

That's not radio's way in these over-researched days, with no risk-taking once the successful formula has been found. Well, McDonald's has a great formula, and they're selling fewer burgers than ever. The world has changed around them, and so far they don't appear to be keeping up. Is the same true of radio?

It's time for a new radio revolution, where we start embracing fresh ideas, even from the people we're least likely to expect to reinvent us. Sure, we'll hang on, we can retain listeners, but advertisers are bailing out of legacy media fast because it's not meeting all their needs. Can't we be better than an industry based on established, secure ideas that are decades old?

Apple invents products that change the world. Then they figure out what would put them out of business, and launch the new product that kills the old one. And here's a clue: Apple and Exxon Mobil are constantly trading places as the most valuable company in the world.

Radio can thrive, radio can meet advertisers' needs, but it's time to get that curiosity and innovation back in our bloodstreams. If radio doesn't reinvent itself, it will be reinvented by someone else — someone else who will steal your audience and your advertisers. **INK**

B. Eric Rhoads

B. ERIC RHOADS, PUBLISHER

THE RADIO INDUSTRY'S PREMIERE INTERNET DISCUSSION COMMUNITY WHERE THE RADIO INDUSTRY COMES TO DISCUSS RADIO

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Global Rank 144,128 of
most visited websites

US Rank 26,578 of
most visited websites

GOOGLE ANALYTICS STATS

Over 100,000
sessions per month

Over 40,000 user per month

Over 600,000 pages
views per month

SITE STATS

Over 2 million posts

Over 235,000 threads

Over 30,000
registered members

Rumors, Opinions,
News & people moves

All States and Markets
represented

International Radio
discussions

Top Radio Formats
discussions

Radio Professional's
discussions for business,
engineering, programming,
production, promotions
& sales

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Buy and sell
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employers forums

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HISPANIC RADIO CONFERENCE



KEYNOTE BY ALBERTO R. GONZALES

Former United States
Attorney General

MARCH 4 & 5, 2015 • OMNI PARK WEST • DALLAS, TX

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GROUP HEAD SUPER SESSION

Every major Spanish-language radio
group in the U.S. will be represented



Moderator: Eduardo Caballero, Hispanic Broadcast Pioneer & Executive



Jeffery Liberman, Chief Operating Officer, Entravision Communications



Christine McMurray, President, Davidson Media Group



Jay Meyers, CEO, Adelante Media Group LLC



Albert Rodriguez, COO, Spanish Broadcasting System



Carlos Rodriguez, CEO, R Communications



Jose Villa, President, Univision Radio

MEDIA & MINORITY OWNERSHIP IN THE DIGITAL WORLD



Mignon Clyburn, FCC Commissioner & former Acting FCC Chairwoman



Frank Montero, Co-Managing Partner, Fletcher, Houli & Hildreth

March 4, 2015

8:00 a.m.-12:30 p.m.

Exhibit Setup

1:00-2:30 p.m.

Registration (Exhibit Area)

2:30-2:40 p.m.

Opening Remarks

2:40-3:20 p.m.

Keynote

3:20-4:00 p.m.

Hispanic America: The Changing Challenges and Opportunities of an Aging Population

Mirroring the nation's shifting demographics, Hispanics in America continue to grow older, with the median age steadily increasing over the past 15 years. In fact, by 2050, Hispanics will make up 20 percent of the elderly population, up from 7 percent in 2010, according to census data. And the number of Hispanics 50 and older in the United States is projected to grow from 9 million today (out of a total of 50.5 million) to more than 35 million by 2050. And here are even more interesting statistics: According to the U.S. Census Bureau, the Latino population is projected to more than double, from 48.4 million in 2009 to 106.2 million people by the year 2050. Similarly, between 2008 and 2030 the Latino population aged 65 years and older will increase by 224 percent compared to a 65 percent increase for the white population. What do these changes mean in terms of brand preferences, consumer habits, and marketing tactics? Our panel explores the issues and analyzes what it all means to radio and advertisers



Moderator: Rosemary Scott, VP/Director of Analysis, R Comm.



Dr. Alan B. Albarran, Professor & Chair, Department of Media Arts, University of North Texas/Denton



Dr. Lloyd Potter, Texas State Demographer & Professor of Demography, University of Texas/San Antonio

4:00-4:40 p.m.

Playing the Ratings Game to Win: Issues and Opportunities

Whether it's PPM or diary, the ratings are most programmers' report card. But how stations are measured is a constant issue with many programmers. This session will review the state of Nielsen's measurement of the Hispanic population, with a focus on what is changing, and the unique issues that Hispanic broadcasters face in 2015. Also covered: what it takes to grow a station's reported audience.



Moderator: Charlie Sisten, Partner, Research Director



Monica Narvaez, Hispanic Broadcaster Account Specialist, Nielsen

4:40-5:10 p.m.

Tomorrow's Talent: Where Are They, How Do You Find Them?

How is Hispanic radio developing talent? After decades of importing talent from outside the U.S., many believe the next great personalities will be native-born. And with a shrinking number of on-air positions, where do you find, and how do you develop, the next superstar — particularly with today's limited budgets? Meanwhile, syndicated programming continues to grow. What are the pros and cons, and how does a station maximize marketing and revenue opportunities with syndicated personalities?



Moderator: Jesus Salas, EVP/Programming and Multi-Platform Coordinator, Spanish Broadcasting System



Heather Cohen, Executive Vice President, The Weiss Agency



Alex Sensation, Mega 97.9, New York

5:10-5:40 p.m.
TBA

5:40-5:50 p.m.
Información Romper: Megatraz
 "Creative Tools for Busy Producers"

Anna London, Senior Division Manager Radio, U.S. & Latin America

megatraz®
 The Sound of Entertainment

5:50-6:15 p.m.

Medallas de Cortez Awards Presentation

Presentation of the 6th annual awards, the only ones dedicated solely to Hispanic radio. Who will this year's winners be? Who will receive the Lifetime Achievement Award? Don't miss this always-moving ceremony.

6:15-7:30 p.m.

Cocktail Reception

Sponsored by:



March 5, 2015

8:00-8:45 a.m.

Continental Breakfast

8:45-9:25 a.m.

Investment Strategy: The View from Wall Street & Main Street

As the growing Hispanic population continues to fuel consumer trends and spending, how does that translate into Hispanic radio as a business? Our panel of bankers, brokers, and equity investors will consider Hispanic radio as an investment. What does a radio company, specifically a Hispanic radio company, need to look like in 2015 to attract today's more cautious investors? And what is the environment for private equity, debt financing, and privatization options over the next 12 months for Hispanic radio operators?



Moderator: Drew Marcus, Managing Partner, Sugarland Rock Capital, LLC



Jeff Hinson, President/CEO, YouPlus Media, LLC



John Oxendine, Chairman, President and CEO, Blackstar, LLC

9:25-10:10 a.m.

The Hardest ... If Not the Oldest ... Profession

Many local and general sales managers will tell you that sales management is the hardest job in radio today. They have more people to manage, more things to sell, and less support staff than in years gone by. They have to stay on top of everything and are frequently so inundated with "answering up" that the line of reps outside their door, waiting for answers, leaves little time for brainstorming. In addition, if they are not Hispanic, they need to learn the nuances of Hispanic culture -- and fast! To the rescue is our panel of sales experts, armed with inspiration and ideas that your sales manager -- or you -- can take back to your station. This session is guaranteed to help you better manage your staff, plan and organize your time, and bring results to the bottom line. Our sales gurus will offer suggestions on how to bill more revenue for your clients, and your station, tomorrow. You'll also walk away with ideas about how to combine digital and radio assets into creative client opportunities that can lead to bigger shares and stronger marketing ties. Bring your calculator to this session so you can tally the potential!



Moderator: Angélica (Angie) Baldorcas, SVP, Entravision Communications/Sacramento



Jack Hobbs, EVP/Corporate Sales, Aire Radio Networks



Rebecca Lambert, Senior Account Executive, Bustos Media/Seattle



Rich Ripley, VP/Integrated Marketing Solutions, Entravision/Sacramento

10:10-10:30 a.m.

Break

10:30-11:10 a.m.

Selling "Must Have" Radio: How to Make Hispanic Radio a "Must Buy" With Clients

Every salesperson has heard it, often by clients referring to the market's big "general" station. They have to buy it! How can you get them to think the same of your Hispanic station -- and act on it? What distinctions can you spotlight about your audience and its buying power and potential? How can "big data" and other research help bring new business and revenue to the table? Upscale or downscale, what's the upside your unique listeners can bring to the retailers in your market? Plan to walk away after this session with new approaches, new ideas, and new awareness of the revenue potential your station may be missing -- and how to be a "must have" buy with your advertising clients!



Oscar Padilla, Vice President/Strategy, Luminar

11:10-11:20 a.m.

Información Romper

11:20 a.m. - Noon

Keynote



Alberto R. Gonzales, Former United States Attorney General

Noon-1:30 p.m.

Lunch

1:30-2:10 p.m.

Media and Minority Ownership in the Digital World

As both an FCC commissioner and the first African American woman to serve as acting chair of the FCC, Mignon Clyburn has been a powerful advocate for minority ownership and involvement in both the media and in the ever-expanding digital world. In this casual interview, FCC attorney and Hispanic Radio Conference Advisory Board member Francisco Montero will chat with Clyburn to discuss the many issues facing the FCC today, from broadcast ownership to net neutrality to minority involvement in the digital world. If you are interested in knowing what is happening in Washington that will impact your business, this session should not be missed.



Frank Montero, Co-Managing Partner, Fletcher, Heald & Hildreth



Mignon Clyburn, FCC Commissioner & former Acting FCC Chairwoman

2:10-3:00 p.m.

Inside the Minds of Clients & Agencies

This session will provide some one-on-one with advertisers who will "tell it like it is" and give stations the opportunity to respond. These leading clients will tell you what they need from marketing partners, their expectations of digital and social media platforms, and how radio can best enhance its share of their ad dollars. Plus, you'll hear what they don't need -- and why -- and how radio stacks up against the competition, both where it shines, and where it doesn't. This session is guaranteed to be the best sales call you'll make all week!



Moderator: Erica Farber, President/CEO, RAB

3:00-3:20 p.m.

Break

3:20-3:30 p.m.

Información Romper

3:30-4:20 p.m.

Group Head SUPER SESSION Roundtable

Hispanic radio's leadership sounds off with their vision and outlook for the future of the industry. What they say is always a revelation and a window into what to expect tomorrow.



Moderator: Eduardo Caballero, Hispanic Broadcast Pioneer & Executive



Jeffery Liberman, Chief Operating Officer, Entravision Communications



Christine McMurray, President, Davidson Media Group



Jay Meyers, CEO, Adelante Media Group LLC



Albert Rodriguez, COO, Spanish Broadcasting System



Carlos Rodriguez, CEO, R Communications



Jose Valle, President, Univision Radio

4:20-4:30 p.m.

Closing Remarks

*Sessions and times subject to change.



ROY WILLIAMS
THE WIZARD OF ADS

Making Things Believable

QUICKREAD

- A historical detail or artifact can give a feeling of real connection to a person, place, or time.
- These and other “reality hooks” give interest — and plausibility — to the parts of stories that can’t be confirmed.
- Smart salespeople and ad writers can learn to use these hooks as tools and problem-solvers.

Wikipedia describes Leonardo da Vinci as “an Italian painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer,” adding, “He is widely considered to be one of the greatest polymaths of all time and perhaps the most diversely talented person ever to have lived.”

“Leonardo da Vinci” is an idea that is larger than life in our minds. But when I show you a photograph of the house in which he died, he becomes more of an actual human being.

That photo of the house is what I call a reality hook, a point of contact that connects the world of abstract imagination to the world of concrete fact.

You can buy a print of the Mona Lisa on Amazon.com for less than \$10, and the image will be identical to the original. But the value of the original is beyond estimation because Leonardo da Vinci actually touched it.

An original work of art gives you a point of contact with the artist.

A historical artifact gives you a point of contact with a specific moment in time.

Understand this, and you understand the heart of every collector.

Just as Leonardo da Vinci became more “real” when you saw the house in which he died, he comes into chronological focus when I add the reality hook that Ferdinand Magellan, Christopher Columbus, and King Henry VIII all shared his lifetime. Leonardo becomes gut-wrenchingly real when I tell you that his diaries speak of a “gang of four” that raped him repeatedly when he was a boy.

Bam. Reality hook.

Stories and descriptions become more believable when you give them context.

There are four ways to create reality hooks:

1. **Connect to something** the reader/listener has already experienced. “Have you ever bought a car and then begun to see cars like yours everywhere you went?”
2. **Use terms and description** that are specific and highly visual: shapes, colors, and the names of familiar things. “A man pulling radishes pointed my way with a radish.”
3. **Include details** that can be independently confirmed. The bits that can be confirmed lend credibility to those parts of your story that cannot be confirmed. “There’s a restaurant in Austin at 4th and Colorado called Sullivan’s. It was there that I met Kevin Spacey and Robert Duvall.”
4. **Make logical sense.** People are quick to believe things that seem correct, even when those things are not true: “If your advertising isn’t working, it’s because you’re reaching the wrong people.”



Reality hooks are the hammer, screwdriver, pliers, and duct tape of every salesperson and ad writer. You can use them to fix practically anything.

Reality hooks make presentations and stories more interesting. Here’s a good example from a TEDSalon talk that was filmed in front of a tiny little audience.

“The mortality rate for young men in society is six times what it is for young women, from violence and from accidents, just the stupid stuff that young men do. Jumping off of things they shouldn’t jump off of, lighting things on fire they shouldn’t light on fire, I mean, you know what I’m talking about. They die at six times the rate that young women do. Statistically, as a teenage boy, you would be safer in the fire department or the police department in most American cities than just walking around the streets

of your hometown looking for something to do.”

— Sebastian Junger, *Why Veterans Miss War*

A million and a half people have chosen to watch Sebastian Junger’s 13-minute video in its entirety since it was posted in January 2014. And 13 minutes, as you know, is an eternity online.

Junger’s use of reality hooks is what makes his audience stay with him. Reality hooks will do the same for you.

Let’s look at how Junger used all four types:

1. **Connect to something** the listener has already experienced: “just the stupid stuff that young men do.”
2. **Use terms of description** that are specific and highly visual: “jumping off of things they shouldn’t jump off of, lighting things on fire they shouldn’t light on fire....”
3. **Include details** that can be independently confirmed: “The mortality rate for young men in society is six times what it is for young women, from violence and from accidents.”
4. **Make logical sense:** “Statistically, as a teenage boy, you would be safer in the fire department.”

Unsubstantiated claims — statements without reality hooks — are the reason your listeners remain unconvinced. Learn to insert reality hooks into everything you say, and you’ll close a higher percentage of your sales presentations, the ads you write will work better for your clients, and you’ll be able to bullshit your way out of awkward and embarrassing moments.

I added that last one just to see if you stayed with me all the way to the end. **INK**

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



How To Target The Best Accounts

Revenue growth is essential for any company to prosper and grow, and the only way to achieve consistent, sustainable growth is for your sales team to continually maximize its output.

Great sales performance does not happen accidentally. The very best sales organizations realize that in order to achieve consistent and repeatable revenue growth, they must do several things right. Starting with targeting the right prospects. Yes, it's a numbers game, but that game starts with making sure you are focused on the best targets. If you do that, your odds of winning go way up!

So your first area of focus needs to be improving in the area of prospect targeting. In other words, you need to master the art of determining whether a category or a specific account is worth spending your time pursuing. I use an acronym to help my clients remember the best way to do this: DAPVaLY ("dap-valley"). Follow this formula, and I am certain you will achieve greater results.

D. Dollar potential. Does the prospect have the dollar potential necessary to achieve real success? This is not the same as "Do they have a budget?"

A. Access and credibility. Can you, in a reasonable amount of time, gain access to the decisionmaker? And, just as important, will you be seen as someone who has credibility rather than just someone try to sell something?

P. Product fit. Your business has an area of focus or a specialty that you are exceptionally good at delivering. Make sure the prospects you are targeting have needs that are directly in line with that expertise. More success will be achieved when you are selling to someone who needs what you can deliver best.

Va. Value add. Does the prospect value you and your firm for the concepts and ideas you deliver, and for the overall quality of your work? Don't confuse this with the free stuff that sometimes needs to be included to close a deal. If your prospect doesn't assign value to your expertise and your work, they're simply shopping for the lowest price. If you are not poised to win the lowest-price competition, this will not be time well spent.

L. Leverage. Does the prospect have additional worth to you because of potential leverage to secure more business from other places? Perhaps they can open up a new vertical, or give you access to decisionmakers who play a role in other businesses as well. Leverage plays a role

in helping you to decide where you can most effectively spend your time.

Y. Your personal reasons. In the pool of potential prospects out there, some will naturally seem more appealing than others. If you have a specific passion for one vertical — and it also meets the other criteria listed above — that could make it an effective use of your time.

The better you are at selecting and focusing on the right accounts, the more productive your sales effort will be. Take a look at all of your current prospects and assign a letter grade in each of the areas we have identified. If you see lots of A's and B's, then you have a great prospect on your hands. If you are seeing a lot of C's, D's, and F's, then you are most likely wasting your time on prospects that won't ever happen — or that may happen, but at a level too low for you to achieve the revenue growth you are seeking. **DK**

Matt Sunshine is EVP of the Center for Sales Strategy.
E-mail: mattsunshine@csscenter.com

QUICKREAD

▪ Choosing the right prospects is crucial to sales success.

▪ Whether a prospect is worth the time and attention can be determined through a series of key questions.

▪ The better you are at selecting and focusing on the right accounts, the more productive your sales effort will be.



Managers' Forum

What are your expectations from your sales manager or managers on a daily basis? What have you found works best toward achieving weekly, monthly, and annual revenue goals?



L-r: WENZ/Cleveland board op Tristan Sanchez, APD/midday host Ro Digga, VP/GM Eddie Harrell Jr., and OM Bill Black

I expect our sales managers to spend a good portion of every day coaching our account executives on creating integrated, client-focused solutions that use all the assets in our portfolio. Additionally, they are expected to ensure that we are maximizing value related to every piece of inventory available, inclusive of spot and digital. With respect to achieving weekly, monthly, and annual revenue goals, I've found it best to make sure that everyone understands the overall goal and creates their own individual plans to support the goal. Including the sales managers and account executives — or, better put, client solution specialists — in the budget-development process is critical to the overall buy-in and progress toward exceeding the overall budget. Once we agree on the goals, then constant communication regarding progress toward the goal is vital. We take forward-looking snapshots, focusing on key growth opportunities on a weekly basis.

Eddie Harrell
VP/GM
Radio One Cleveland

The expectations of my sales managers are simple: 1) Be inspiring daily; 2) be fair and honest through adversity and success; and, most importantly, 3) don't be a desk jockey. Get out on calls with the sales team! In front of clients is where the battle is won, ideas are created, and relationships are cultivated. A financial adviser once told me, "A goal without a plan is just a wish." The number that we need to achieve weekly, monthly, or annually is irrelevant if we are not doing the basic blocking and tackling, week in and week out. If you are

great at the basics each and every day, the number will take care of itself.

Every face-to-face meeting is a revenue-generating opportunity. When it's time for "game day," the day and time you are sitting in front of that client, are you prepared to take that potential client from a client needs analysis to a satisfied partner of our stations? If you are, then you will achieve your goals.

Cody Welling
Director of Sales
Cumulus Media Toledo-Monroe



Cody Welling



L-r: Country artist Keith Urban with KRTY/San Jose Sales Manager Tina Ferguson and GM Nate Deaton

Being locally owned and operated and having the amazing Tina Ferguson, our sales manager who has been here for 22 years, I expect each day for her to continue running our sales department in the excellent manner she does. Plus, I try as hard as possible to stay out of the way until called on to guide. We feel the best way to achieve all of our goals is the real partnership we have here between sales and programming. From NTR events to cross-promotions, we are all on the same team and, more importantly, on the same page. There is a lot of lip service paid to this, but here at Empire Broadcasting, we live by it.

Nate Deaton
General Manager
KRTY/San Jose

A photograph of the Dolce Hayes Mansion in San Jose, California, at dusk. The large, white, multi-story building with a red-tiled roof and arched windows is illuminated from within. Several tall palm trees are scattered around the property. The foreground shows a paved area and some landscaping.

SAVE THE DATE

MAY 27 & 28, 2015

Dolce Hayes Mansion • San Jose, California



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DEBORAH PARENTI
DIALOGUE

Engineered For Success

Radio engineers are typically the unsung heroes at the station. That is, until something stops working. I asked Greg Savoldi, regional director of engineering at IHeartMedia/Columbus and chairman of the State of Ohio Emergency Communications Committee, to share his perspective on the role of today's engineers and how managers can better tap this critical resource. His responses also led me to my own conclusion: Take time to thank your engineer — maybe even take him to lunch. It would be time well spent!



Greg Savoldi

First, tell us about your department and its role in the company overall.

My Columbus engineering staff provides 24/7 engineering and technical support for a total of 18 stations. Our role is all things technical: microphone through antenna, terrestrial signals, streaming, programming, Web/digital platforms, sales, promotions, business and admin, IT. If it's in our facilities or transmitter sites, we cover it.

What's the biggest change you've seen in radio engineering over the years?

The conversion from analog, tape, and paper to digital has resulted in a heavy focus on IT knowledge and support. Digital platforms allow efficiencies, monitoring, control, remote accessibility, and upgrades/updates at levels we could not have imagined less than 20 years ago. The power of the computer (and the software under it), handheld devices, and the interactive aspects now available to our listeners — beyond the traditional broadcasting methodology of one-to-many, one-way, real-time-only — has transformed how we engineer.

How do you attract new talent in a very competitive environment that includes "sexier" high-tech companies?

My goal is to create an atmosphere of fun, learning, and market-leading performance that gives my team the desire to come to work every day. I look for attitudes and personalities who integrate with our staff, and specific talents, education, and experience that add to the depth of the department. Our company is on the edge of new technology, so the exposure to this, combined with the "sexy moments" in the entertainment/broadcasting industry, help attract and grow engineers who want to move up or establish at the foundation level of our local cluster.

Faced with today's need to stretch the life of assets, how do you manage and sustain equipment?

We have a lot of stuff in a seven- or eight-station facility,

and limited time and body count to touch all of it daily. Technically speaking, climate control and power conditioning of the facility is an important element to the equipment, especially PC-based gear. Most everything has a microprocessor in it, generating heat, so "feeding" clean, uninterrupted power and conditioned air goes a long way in protecting and prolonging life expectancy. And yes, you still need to make time to clean and maintain all

of it!

Larger-market stations can attrition "gently used" equipment to smaller markets to maximize ROI but stay competitive and efficient relative to market competition. It's not always the station with the newest gear that sounds the best — rather, it's the engineering department that knows how to get the best out of what they have.

How can managers best maximize their relationship with the engineering team?

Inclusion. The market chief/DOE needs to see the wide-angle view of the market manager and ownership. What is the vision for the operation, current and future? Engineering is the department that supports all the others, so they need to understand that vision to best support it. Support your engineers with salaries and incentives as you would a morning talent or your highest-billing sales executive — because it's very likely that morning talent and account executive will directly need help from engineering sometime this week!

What drew you to engineering, and what has kept you there?

I was 6 years old when Dad took me to the radio station one weekend, where he jocked part-time. Saw the transmitters on one side of the hallway and the studios on the other: Hooked! I started on-air at 16 and loved it, but always thought the "other side of the mic" was fascinating, especially studio layout, audio processing, and high-power RF. Loving radio got turbo-charged with the Telecom Act of 1996, so getting more stations under one roof doubled, tripled, quadrupled the fun!

Radio still serves a great purpose. It can be entertaining, informative, and reach with immediacy wide and deep like no other medium. I've been blessed to work for and with great people in the industry. I've tried to teach and grow engineering talent, and that's been the best reward — to see them move on and up! **INK**

Deborah Parenti is EVP/GM for Radio Ink. E-mail: parenti@aol.com

New Product Spotlight

Wondering what new tech products are on the market in 2015? We reached out to the industry's top vendors and asked them to tell you about some products out there just waiting to help make your station sound better.

BE (www.bdcast.com)

Commotion Beacons: This is a new wireless technology that can be used by the radio station and its advertisers to send information to listeners' mobile phones when they walk in range of a mobile beacon. Beacons can provide coupons, contesting, or product information and send statistical information back to the business and radio station. Commotion Beacons let radio stations to offer this technology to advertisers who otherwise would not be able to access it, and stations can also use Commotion Beacons at events such as concerts and remote broadcasts.



COMREX (www.comrex.com)

BRIC-Link II is a low-cost, high-performance solution for audio-to-IP conversion. Using robust BRIC technology, BRIC-Link II delivers HD audio over a variety of data networks, including ISM-band IP radios, T1/E1s, satellite channels, WANs and LANs, and public Internet networks. Additionally, BRIC-Link II offers options for users concerned with delay and artifacts, including linear non-compression modes and FLAC lossless compression. BRIC-Link II is now equipped with industry-standard three-pin XLR connectors. Shipping in spring 2015. For more information, contact Comrex at 1.800.237.1776 or info@comrex.com.



DIELECTRIC (dielectric.com)

The **DCR-T antenna** is a low-power version of the DCR-H, and is available in one through eight bays with an input power up to 8 kW. Each array is field-tunable and can be optimized anywhere on the FM band. The antenna is DC-grounded for lightning protection and does not require shorting stubs. It is suitable for emergency applications where a lightweight, low-power, frequency-agile antenna is required to quickly restore service. The DCR-T is available with radomes, which makes it suitable for colder environments. For more information, contact Cory Edwards at 207.655.8131 or cory.edwards@dielectric.com.



ENCO (www.enco.com)



Introducing the all-new **DAD v15**, the latest in a 25-year line of world-class automation software backed

by ENCO's industry-leading service and support. DAD gives you all the tools you need to make your broadcasts sound better, make running your station easier, and give you unrivaled power and control. DAD will help you reduce costs, make the most of your time, and grow with you into the future. For more information, contact Aaron Johnson at 248.827.4440 or e-mail sales@enco.com.

TELOS (www.telosalliance.com)

Voltair is a groundbreaking new monitor/processor designed exclusively to ensure successful PPM encoding. Voltair provides real-time monitoring and analysis of the robustness of your encoding, regardless of program content or delivery platform, and advanced new audio signal processing enables Voltair to enhance the detectability of PPM watermarks within your programming. Voltair is produced by 25-Seven Systems, a division of the Telos Alliance. For more information, visit www.telosalliance.com/25-Seven/Voltair.



TIELINE (www.tieline.com)

Bridge-IT XTRA. Improve your bottom line from Day One and save thousands of dollars by replacing expensive satellite uplinks and leased lines with inexpensive Tieline Bridge-IT XTRA IP audio codecs. Bridge-IT XTRA is the most popular low-cost STL and multipoint IP audio codec on the market today, and could pay for itself in weeks! Discover why more engineers are choosing the ultra-reliable, fully featured Bridge-IT XTRA codec over affordable IP connections to eliminate expensive ongoing network transport costs. Visit www.tieline.com/xtra for more.



WHEATSTONE (www.wheatstone.com)

Sporting a sleek new tabletop profile, the **Audioarts D-76** digital radio console is a modular design available in 12- or 18-channel mainframes. It comes standard with four mic preamps (eight optional), four stereo busses, caller capability, and a comprehensive monitor section. It has StudioHub+ RJ45 connectivity and can be ordered with an optional IP-76 plug-in module for interface to the WheatNet-IP Intelligent Network. For more information, contact Jay Tyler at 252.638.7000 or jay@wheatstone.com.



WIDEORBIT (www.wideorbit.com)

WideOrbit's acquisitions of Abacast and Castfire offers a **unique new streaming and on-demand solution** set. The combined digital radio solution provides a comprehensive video and audio publishing platform for managing and monetizing on-demand media content. Broadcasters and media companies can follow audiences and serve content via traditional broadcast or on-demand, in a way that's easy to manage and optimize revenue. For more information, contact Michael Dalfonzo at 1.646.661.7523 or mdalfonzo@wideorbit.com. **NEW**



MARCH 4 & 5, 2015

OMNI PARK WEST

DALLAS, TX

WWW.SPORTSRADIOCONFERENCE.COM

FAN CONNECTION: HOW TO ENGAGE, MOTIVATE AND CONNECT WITH SPORTS FAN-ATICS



Rick Scott, President/
CEO, Rick Scott &
Associates

March 4, 2015

8:00 a.m.-Noon
Exhibit Setup

Noon-1:45 p.m.
Registration (Exhibit Area)

1:45-2 p.m.
Opening Remarks

2:00-2:45 p.m.
Keynote

2:45-3:30 p.m.
Old School/New School

In the 28 years since the first 24-hour-a-day Sports Talk station was born, there have been a lot of changes in the format, the delivery platforms, and the metrics. So what happens when those who have guided the format to success meet up with those who will lead its future? Find out and be prepared to chime in when old school meets new school and the tactical discussion heats up!



Moderator: Bruce
Gilbert, SVP/
Sports Operations,
iHeartMedia

3:30-4:15 p.m.

Killer Coaches Speak Out: How They Find, Nurture, and Manage Talent

How do you develop a winning lineup in Sports Talk radio? Where do you find tomorrow's talent? What are the keys to building a strong bench and top-seeded brand? This session will explore the ways some of Sports radio's great programming coaches have developed Sports radio superstars.



Moderator: Scott
Masteller, Sports
Radio Consultant



Heather Cohen,
Executive Vice
President, The Weiss
Agency



Kevin Graham, Brand
Manager, WEEI/
Boston



Brian Long, Program
Director, XTRA 1360/
Fox Sports & KOGO,
San Diego



Ryan Maguire,
Program Director,
KDKA-FM (93.7 The
Fan), Pittsburgh

4:15-5:00 p.m.

State of Sports Radio: Rick Scott

Sports radio's leading sports consultant, Rick Scott, provides his knowledgeable assessment on the state of sports and sports talk radio - from programming and sales to marketing and talent and from where the format has been to where it's headed in the coming years.



Rick Scott, President/
CEO, Rick Scott &
Associates

5:00-5:45 p.m.

Five Things You Need to Know to Sell Sports Radio

How do successful stations generate maximum local revenue from play-by-play? And how do you get a premium on your product in a CPP/CPM world? This session covers the bases on selling local and play-by-play platforms, along with where to score extra revenue points with fan loyalty programs, in winning - and not-so-winning - seasons. Find out at least five things you need to know about growing sports radio revenue.



Moderator: Jay
Meyers, CEO, BMT/
BCA



Alec Drake, General
Sales Manager,
Sportsradio 1310AM
/96.7FM The Ticket
and KLIF-FM



Bob Visotzky, General
Sales Manager, BCA
Radio/San Diego

6:00-7:30 p.m.

Cocktail Reception

March 5, 2015

7:45-8:30 a.m.

Continental Breakfast

8:30-9:10 a.m.

Keynote

9:10-10:00 a.m.

Local Sports: How to Generate More Revenue From Home Base

All across the country, high school and college football, basketball, soccer, and other sports fill stadiums and arenas every week of the playing season, as crosstown rivalries and loyal local fans bring out the business community - and their marketing dollars. What are the secrets to making your station a first round draft choice among local sports advertisers? Be prepared to take home winning packages that will help sell more local and motor sports.



Moderator: Mike
McVie, VP/Content
& Programming,
Cumulus Media



Joe Parsons, VP/GM,
Metrolinx Radio and
Television Networks,
West Virginia Radio/
Charleston

10:00-10:20 a.m.

Break

10:20-11:00 a.m.

Getting Your Deserved Value: The Difference Between a Standalone and Cluster Selling

In a transactional world, it's difficult for Sports stations to get the value they deserve. Establishing value for this format is very different from any other radio genre. And the way a standalone Sports station establishes its value is very different than what works for a station that belongs to a cluster. This session will cover the ways Sports radio stations, standalone and in clusters, can better establish their value.



Moderator: Charlie
Zelen, Partner,
Research Director



Rick Carman,
CEO, Red Zebra
Broadcasting

11:00-11:15 a.m.

Nielsen Update: Measurement Initiatives & Sports Audience Trends

A 15-minute presentation from Nielsen's Dave Chipman on measurement improvements and initiatives since the merger with Arbitron in late 2013, including how Nielsen is heading toward the goal of comprehensive audio measurement by including digital audio in the ratings. Also: Updates on

the most recent national trends and insights for Sports radio listening, including FM audiences, seasonal insights, and research into how to recycle audiences throughout the day and the week.
David Chipman, VP/Sales Director, Nielsen

11:15 a.m.-Noon

Advertiser Super Session

Some of the biggest advertisers rely on sports to instill awareness and build loyalty for their brands. How can your station enhance and grow its role in these mega-dollar marketing partnerships? What are advertisers looking for in terms of marketing partnerships with radio and its digital platforms? Our panel of Sports radio advertising clients will lay out how to score a home run with them and win the championship in their marketing book.



Moderator: Dan
Bennett, RVP, Dallas/
Houston, Cumulus
Media

Noon-1:30 p.m.

Lunch

1:30-2:20 p.m.

Fan Connection: How to Engage, Motivate and Connect with Sports Fan-atics

We'll take an in-depth look at four college aged millennials to gain a better understanding of how they consume sports media and audio. We will learn about their perceptions and attitudes towards radio, and discuss what radio brands can do better to meet the complex consumer needs of this hard-to-capture, even harder-to-please demo. This focus group-style approach may make some uncomfortable, and that's why it will be so valuable.



Rick Scott, President/
CEO, Rick Scott &
Associates

2:20-3:10 p.m.

Big League Brand Building

How can you build your brand and business in a marketing environment that is constantly changing? This session will tackle the full court of marketing issues and provide the latest insights on content marketing, demand generation, e-mail, mobile, search, and social strategies.



Moderator: Ryan
Hatch, VP/Content
and Operations,
Bonnieville/Phoenix



Joe Ferreira, SVP/
Chief Content Officer,
Learfield Sports

3:10-3:30 p.m.

Break

3:30-4:15 p.m.

State of the Sports Radio Industry

A roundtable of sports radio's leading executives provide their insight and vision of where the format is headed over the coming year.

4:15-4:30 p.m.

Closing Remarks

**Sessions and times subject to change.*



MARCH 4 & 5, 2015

**OMNI PARK WEST
DALLAS, TX**

WWW.SPORTSRADIOCONFERENCE.COM

How To Become A Selling Machine

5 TIPS ON HOW TO WIN FROM CECILIA GLYNN

1. Be a resource for your clients.
2. Strive to make a new contact each day.
3. Always present with a spec spot.
4. Invest in your future by learning to sell digital.
5. Always deliver on what you promise.

Cecilia Glynn has been selling radio for 25 years. She started with WNSR-FM, a New York Rock station then owned by Bonneville (it's now iHeartMedia's CHR/Rhythmic WWPR). After working at WNSR on the new-business development team for 2 1/2 years, Glynn heard about an opportunity at CBS Radio's crosstown 1010 WINS and went for it. She's been there ever since.

Twenty-plus years selling one radio station is rare in our industry, but Glynn says 1010 WINS is a great station to work for. "It consistently delivers results for clients, so they keep coming back," she says. "A great brand, consistent in its format, and gets results — it's the ultimate triple threat. I never had a reason to want to go anyplace else."

It also doesn't hurt that she grew up listening to a station that's become one of the most recognizable brands in all of radio. Glynn says, "I remember, as a little girl, sitting in my kitchen on a snowy morning, listening to the school closings, hoping they were going to read the name of my school. And in college, sitting in my car outside St. John's University, listening to the terrible news about the explosion of the space shuttle Challenger. 1010 WINS has literally been a part of my entire life. To be working here now is really just a dream come true."

RI: WHAT'S IT LIKE WHEN YOU TALK TO A CLIENT AND YOU SAY YOU'RE FROM 1010 WINS? YOU DON'T NEED TO DO A LOT OF EXPLAINING ABOUT THE PRODUCT.

That's right. At my first station, when I would call or meet with a prospect, the first thing I'd have to do was explain what it was and what the call letters meant. There's none of that with 1010 WINS. Everyone knows the 1010 WINS brand. The station is a utility in the New York market. In 2015 we will be celebrating 50 years of service to the Tri-State area — that kind of longevity is virtually unheard of.

"I've been running my advertising agency for over 15 years and have worked with many AEs and radio networks. Cecilia is one of the best! She has a strong knowledge of the radio industry and her stations, which she uses to present strong opportunities to me for our clients. She is always responsive and communicative, completes every task required for our campaigns quickly and comprehensively, and does so with a strong 'can do' attitude. I know that when I work with her, every detail of the campaign will be handled proficiently, with constant updates. If there's an unforeseen issue, she will find a solution and let me know right away. She is on top of the whole process from start to finish."

Patty Newmark
President & CEO
Newmark Advertising



People trust what they hear on 1010 WINS, and that credibility also extends to our advertisers. When I walk in to a client, I know that they are going to get results. You don't have that fear in the back of your mind that you are selling them something that is not going to work, because you know that time and time again, your clients get results.

RI: WHEN YOU TOOK YOUR FIRST RADIO JOB, WHAT KEPT YOU GOING? YOU WERE WORKING AT A STATION THAT, AS YOU SAY, WAS NOT WELL KNOWN, WHICH PROBABLY MEANT A LOT OF NO'S.

No one likes to be rejected, but sales is essentially a numbers game. You can't take it personally when someone hangs up on you or says, "I'm not interested." You just have to put that aside and keep pushing forward. If you do, you will be successful. The more phone calls you make, the more people you see, the more sales you'll make. It's that simple.

RI: WHEN AND HOW DID YOU KNOW THAT YOU WERE GOING TO BE GOOD AT SELLING RADIO?

I always knew that I would be good at sales — not necessarily radio sales, at first. All of the part-time jobs I had when I worked in high school and college were in sales.

I knew very early on that I had a knack for it. People trusted me. If I made a suggestion, they would usually take advantage of it. I parlayed all of those learned experiences into my radio career, fine-tuning my approach — what

worked and what didn't work — along the way. The different jobs I held in school provided great experience working with all types of people and personalities.

RI: WHAT IS IT THAT YOU DO FOR YOURSELF EVERY DAY TO MAINTAIN YOUR EDUCATION LEVEL AND EDGE?

To stay competitive, I try every day to not take anything for granted. Clients have so many choices, and you have to make sure you are top-of-mind all the time, not just when they have money to spend. Just because you won the last buy doesn't mean you're going to get it again. You have to constantly remind your clients and prospects why it's important for your station to be a part of their campaign.

When consumers call or e-mail the radio station and ask for more information about a client's ad, I always let my client know, and, if possible, I will give them the listener's contact information in case they want to follow up with them personally. This way they know the station is working for them. It also shows the client that you're providing them with great service.

I also keep on top of what my clients and their competition are doing in the marketplace. I listen to the radio, all the time — every station, including my own, to hear what other advertisers and stations are doing. I follow my clients on Facebook and Twitter and use Google Alerts.

RI: TALK ABOUT THE RELATIONSHIPS YOU'VE DEVELOPED WITH CLIENTS.

It comes with following through and being a resource. If they ask you for something, you get it to them early. Always deliver on what you promise. You never want to be the person the client puts their trust in and for some reason fall short — whether it's because you weren't watching their times or half of their schedule didn't run for whatever reason. Trust is earned, and if your client trusts you, they will continue to do business with you and hopefully increase their expenditure along the way.

RI: DETAIL ONE SALES SUCCESS YOU WORKED HARD ON THAT REALLY CLICKED FOR A CLIENT.

If I had to pick one sale, it was Chase Bank. It had all the elements of the perfect sale — a great relationship with the agency, where they trusted me enough to introduce me to their client. We developed a concept that achieved all their objectives, and from that initial success, we went on to

"Cecilia is one of my favorites in the business. She knows the NY Metro market nuances in depth, and knows radio/digital in depth. She makes it a point to understand a client's needs before she presents. She is reliable, efficient, accurate, and she is able to work 'out of the box' so that the stations do not just deliver a rating point goal. She's creative. She takes the initiative all the time to garner more business. She is my go-to person when I have questions about the market."

*Lois A. Levine
VP/Manager
Integrated Investment
Universal McCann*

have a 10-year partnership.

I have a plaque in my office that Scott Herman had made for me; the engraving says: "1010 WINS Hall of Fame Sale. For recognition of one of the absolute best sales in the world of radio." It was a success that I shared with everyone at 1010 WINS. We were all very proud of that sale. That's what keeps me going. That feeling of winning, getting the order — that never gets old for me.

RI: HOW HAS DIGITAL BECOME A PART OF WHAT YOU DO?

Digital is part of every presentation we make, every conversation we have. When I'm talking to

a client, I tell them that they must have a digital presence in addition to what they are doing on air. It just makes sense. It's no longer about people just turning on their radios and hearing your commercial. Our audience consumes our content in a variety of ways, whether it's on-air, through our CBSNewYork.com website, or streaming our stations online or on their mobile devices. Advertisers need to be in all the places where people are consuming our content or they're missing out on potential customers.

RI: WHAT ADVICE WOULD YOU GIVE YOUNG SALESPeOPLE JUST GETTING INTO THE BUSINESS?

First, I think they need to realize that success doesn't happen overnight. You have to work really hard and put the time in — long nights, weekends, whatever it takes. You also have to be an expert in whatever medium you are selling. If you are selling radio, then you need to be listening to and living with your station all the time. Be able to explain all the assets your station has to offer, whether it's digital, mobile, streaming, etc. Monitor all the other stations and websites in your market so you know what other advertisers are doing.

Be the person your clients go to first when they need information. Educate yourself about the client before you approach them. There's so much information out there now that there's really no excuse for being unprepared. Take a few extra minutes to research before you call for an appointment, and certainly before a prospect. Lastly, as I said earlier, always deliver on what you promise. **INK**

TECH TRANSFORMER

20 | RADIO INK |



Photos: Keith Adams, Marketing Communications Manager, GatesAir

GATESAIR CEO PHIL ARGYRIS LEADS CHANGE AT ONE OF RADIO'S BEST-KNOWN VENDORS

In March 2014, at Madison Square Garden in New York, Harris Broadcast — a vendor very familiar to broadcasters — became Imagine Communications and GatesAir, imagine, a company Harris purchased in January 2014, focuses on digital video solutions for online providers and TV, while GatesAir specializes in over-the-air broadcast technology for both radio and television. And on March 17, Phil Argyris was named GatesAir's CEO.

Argyris, who worked in the oil and gas business for 20 years, has also held senior management positions at Harris Corp. and Harris Broadcast, including VP of human resources; GM of the then-GatesAir over-the-air business unit; and EVP of R&D, product-line management, and marketing at Harris Broadcast.

Today Argyris leads approximately 300 employees, and GatesAir is at the forefront of developing new and innovative technical products for radio and TV stations in the United States and all over the world. We spoke to Argyris about his rise to CEO, the new technology broadcasters need to operate today, and what his company is doing to address the needs of broadcasters all over the world.

RI: How did you become CEO of GatesAir?

I have a varied background. When I got out of school, my MBA was in industrial relations. I spent most of my time in the oil and gas industry and working in different types of human resources capacities, but I also ran big projects. Then I worked in a customer service center, and we redesigned the entire center. It was a different kind of industry, but I have always taken on different roles. Everything I tried to do was to learn more about the business.

I just progressed over time into different jobs, taking on different responsibilities. I originally came to Harris as an HR vice president. I got to know the transmission business, I got to know the customers. I ran a couple of projects. We made some changes, organizationally, and because I understood the business and knew the sales guys and some of the customers, I took over the business.

I was lucky enough to have a family that was tolerant. Before we moved to Ohio [with Harris], I moved 12 times in 20 years. I hopped around the world — every time it was a new

job and a different challenge. I've been CEO for about six months. I have a lot more responsibility. I'm learning about some things that, when you are part of a business in a larger organization, you might not have to worry about — a lot of financial things, especially. The ownership of this business is mine, and the responsibility for making decisions and the responsibility to the customer and the employee base. I feel that burden; I accept it and I enjoy it. Directionally, I have a great team. But ultimately, people look at me to help set direction, and I drive the business.

RI: What is your day like, running this company?

I'm an operational CEO. We're a big company within the context of transmissions companies, but we are not a giant company. We are pretty intimate here within our own organization.



Argyris (right) at the GatesAir Repack Summit last fall.

We get involved in a lot of things. My day may be talking with the engineers about a specific project, I'm always talking to the sales leaders, and I am very interested in the customer. I'm also interested in installations and service. We have a big facility in Quincy, IL, so I'm always talking with the guys in the plant, seeing what's going on with production. I get involved with a lot of things.

At the same time, from a CEO's perspective, I have to worry about our financials. What's going on with cash flow? What's going on with receivables? With payables? Things that are really important in terms of how you run the business.

And strategy. I spend a lot of time working on a road map of where I think the organization is going. People are looking at me and the management team and asking, "Where are we

going, and what's it going to take to get there?"

RI: The company is nearly 100 years old. That's a lot of years of success.

It's funny you say that — I just read an interesting article in the *Quincy Herald-Whig* on the history of our company. It started as Gates Radio and Supply Company in the family kitchen of Henry and Cora Gates to support their son, Parker Gates, who had a passion for radios and technology. The reason we are still successful today is because we've been a leader and carried that spirit of innovation forward.

We have people who are passionate about this industry. They wake up every day and they want to be here. They want to be part of this entity, and they want to be part of what's next in this industry. We like to say we have a strong legacy, but you can't sit on your laurels. Our vision is to have a bold future. We are always looking forward. We are always listening to customers. We are always trying to figure out the next problem to solve. That's what keeps people engaged. As I've told others, we've been around 92 years, and we continue to be relevant. My plan is that we are going to stay relevant.

RI: Talk specifically about the products you sell to radio.

Our radio solutions are end-to-end. We provide contribution, in the sense of our studio products, and our distribution systems, in the form of our Intraplex transport solutions for legacy and IP networking, including studio-to-transmitter links and other applications. These support the air chain all the way to the transmitters we have. We have high-power transmitter; we will go from 100-watt FM all the way to — I just saw we are building an 80-kilowatt FM.

Of course, we have been in the AM business for a long time. So we go from 1 kilowatt to 2 megawatts of AM power. From a portfolio perspective, we have a full breadth. That's what I would tell our U.S. customers, and most of our customers outside of the U.S. We also have some products that address our international markets. For instance, we have done a lot of work in Europe on DAB digital radio. Because we are in the TV world, we have been able to use our VHF transmitter products to service DAB rollouts in Europe, which is something we have been doing for a number of years now.

RI: How do you think AM radio is doing?

In the U.S., we still sell products for AM, as do

"You can't sit on your laurels on a strong legacy. Our vision is to have a bold future. We are always looking forward. We are always listening to customers."



Argyris gives a presentation at an industry event.

our competitors. It is not that big, but we do see AM, and even high-power AM outside of the U.S. It is still, in some countries, a very inexpensive medium to be able to touch many people.

I have seen some new projects come to bear where people are replacing existing infrastructure because they are still trying to reach a large amount of the population. It is there. There are several competitors that are in this business. Is it our highest-volume product? No. But it is a heritage of ours, and we have a good customer base in it.

RI: Do you have one product that is most successful, something you are selling tons of? Or is the end-to-end solution really something you've focused on?

We focus on that on the radio side because our customers — we have very good customers in the U.S. — will buy all of those products from us. I would be hard-pressed to say we have this one single product.

We have a great FM product in the form of Flexiva transmitters. It is a world-class product. We are proud of it, and we sell it all the time all over the world. But we also have introduced brand-new UHF air-cooled and liquid-cooled TV transmitters. We've got a fantastic uptick of those products, too. Even on the Intraplex side, we introduced a new IP link codec series for IP contribution and distribution, and we feel very proud of that. It allows for the broadcaster to distribute content in many ways, including streaming content. And it also allows us to play in some international markets where maybe we hadn't played before. We are proud of all those things.

And I am particularly proud because we have a very large portfolio compared to our competitors. We have competitors that play in radio and TV, and a couple that play in both. But I don't know that anyone has refreshed the portfolio for the last four or five years like we have. We are continually trying to innovate; we are trying to understand what is important to the customer. You have probably heard this from us before: We spend a lot of time on total cost of ownership. It is important. It doesn't matter if it is a U.S. broadcaster or a large network operator in Europe, just trying to reduce costs in the facility is really important for them, because it hits the bottom line.

RI: What do you see going on in 2015, innovation-wise?

In all of our products, we are constantly looking at what we can do that is one step ahead. I think the focus is really efficiency, efficient use of the spectrum. We will be working on our exciter. We will be working on the signal itself and how to touch more people. We will be working, of course, on the power side.

We spent a lot of time creating a more efficient transmission system that is not just the power amplifier — which we have spent a lot of time working on to increase power efficiency — but the entire system. We will continue to work on those. You have to use new technologies to gain some of the efficiencies we have been doing, so we spend some of our R&D money on what we call "advance technology." We work on new things.

What we try to do is work on these new things so that they meet up with the needs and the development of the transmitter, rather than trying to invent and design at the same time.

As I mentioned earlier, we have this new IP link

codec series in our Intraplex portfolio, and we have had a lot of success with it early. We expect to see more of that success. We are working on some things to help broadcasters — and I use that generically because it is not just the U.S. — on distribution and multi-site distribution, and also streaming. From a technology standpoint, I think we will see more innovation in that product.

The mantra for us is, how do we help people distribute content, and more and more content, to more and more devices in more and more ways. Our IP link allows us to help distribute the radio signal by streaming or to the transmitter site. We use that product outside of the radio industry, and we are doing some work to advance the technologies and other things we are using.

RI: How have the Internet and streaming changed the way you create products and do business?

I would say the major impact is our development in our Intraplex product, and especially the IP link. We are helping the broadcasters as they think through distribution. Some of it is the amount of content we are distributing, but some of it is also the cost. We are talking about the use of, in some sense, public Internet, where in the past we were using dedicated transport. So we help them, once again, reduce their costs, but in a reliable way. We feel very comfortable about the reliability and the robustness of our products, so that you don't have any degradation of signal. We have those discussions with them; it comes up all the time.

Large broadcasters are thinking differently about distribution too. It is not just about STL connections for single-channel broadcasters, it's large broadcasters thinking about distribution networks. Those are the kind of discussions we are having today: What are they trying to do with the larger distribution networks, and how can we help?

RI: With consolidation, do vendors like yourself have more or less opportunity to sell products? Is it easier or harder than it was a few years ago?

In some sense, it may be both. You do have consolidation and you have some larger players, and you have to have the relationships with those larger players. But they are still operating at a station level, and station guys are interested in technology. Your brand needs to be one they are comfortable with, because, depending on the organization, they may be pretty strong in terms of how they choose a vendor, or they may be just about meeting the requirements that are necessary.

There is a lot of work that goes into it. It is like any other business when you see consolidation — you know where to go to find the business, so your competition is there, too. So you have to be better. You have to have the right products. You have to have the right technology, and you have to have the right relationships. In our case, you referenced our longevity. Our relationships, our longevity, and the service we are able to provide are all things that we look to as differentiators so that these larger customers see us as someone who is going to be here that they can rely on. They know our products are solid.

It's kind of a mixed bag. Opportunities are there. It is not the HD Radio heyday, clearly, but our business is solid. It is growing. Remember, for us, a lot of our



business is also outside of the U.S. There is a lot of growth for radio outside of the U.S. for many different reasons. Some of it may be a digital rollout, like a national DAB network. Some of it is infrastructure rebuild. Think about the changes we've made in our products, and take a network operator that has hundreds of transmitters, or even a consolidated U.S. radio operator. You think about old infrastructure, and how the pay-back on buying new equipment can be significant and quick.

We use a total-cost-of-ownership model with our customers. We go through it with them, and we can show them the figures. So in some sense, the products and the technology help create the opportunity because we are, once again, trying to help the customer with their bottom line.

RI: Do you think radio station general managers are making any decisions these days? Or are they just giving input while corporate decides? I think they are. As I was saying earlier, I think you will find that they are interested in technology. They have a say. In some cases, the purchase might be centralized. The smaller groups, and, of course, the smaller stations are involved in the decisionmaking.

RI: Are you noticing radio stations dedicating more resources and money to upgrading facilities or buying new equipment?

We're starting to see that, both last year and this year. In some cases, it's because our technology has changed. While we might not see a large facility rebuild, we may see organizations looking at their infrastructure and saying, "You know what? The technology has changed so significantly, it's time to move on. I've had this technology long enough, and the new technology will pay for itself." We see more of that.

There were several years when we saw some really huge studio builds. When the groups were going for mass consolidation, they were buying stations in multiple buildings, and the next thing you know, we were updating those. We still see them, but we don't see the real push on those as we've seen in the past.

The business is there. The business is growing. We are still bullish on it.

RI: How is the integration of Harris going?

It's actually the de-integration. Harris Corp. had this division called Harris Broadcast Communications, which was then carved out and sold to the Gores Group as Harris Broadcast. In March, the business split into two entities called Imagine Communications and GatesAir, the latter of which is our traditional over-the-air wireless transition business, along with the Intraplex and studio piece of our business. And it's going well.

We are, in a technical sense, a wholly owned operating company of Imagine Communications, but I get to run my business at GatesAir.

Probably the most important part is the focus it has allowed this business to have. Today, we get up and we worry about GatesAir. We worry about our customers and we worry about our competitors. That clarity is fantastic for us. I know customers are very pleased with it, too.

RI: If you had a chance to talk to managers in radio about GatesAir, what would you want them to know that they might not know?

First I would start with who we are. We are GatesAir. We are not Imagine Communications. We are not Harris Broadcast, or part of Harris Corp. We are in the business of over-the-air wireless transmission. That's what we do for a living. That's where we focus. That's our heritage.

We are an innovative company. We are constantly looking forward. We have always stood for the most reliable and high-quality products and service. That's a continued mantra of ours. Because of who we are and the type of people we have, we have an incredible experience base, and it allows us to develop the relationships with these customers. So we are here, really, to support them.

I don't have a business without our customers. Understanding their problems, listening to their problems, helping them solve their problems – that's what I want them to come to us for.



A Day In The Life Of A Radio Engineer

They are the unsung, and in too many cases unappreciated, heroes of every radio station across America. Most of the listening public has no idea who they are, yet without them nothing would ever come out of the speakers. Much like the role of a general manager or market manager, the daily routine of an engineer has evolved in many ways — from being responsible for one station in one market to looking after multiple stations and even, in some cases, stations from competing companies. They've watched the space needed for a fabulous-sounding studio shrink with the advancement of technology, seeing stations full of balky machines in big ugly back rooms evolving into stations that depend on sleek and reliable computers. So what are engineers thinking about these days, and how's the relationship with the corporate suits, both down the hall and up the food chain? We reached out to five of the best, and here's what they had to say:

MILFORD K. SMITH

VP/Radio Engineering
Greater Media

Years of Engineering Experience: Over 45

What is a day in the life of an engineer like these days?

Smith: My day is typically filled with calls and e-mails from our locations inquiring about technical issues, status of capital spending requests, and similar issues. I also spend time dealing with our tower assets, tenant issues, and such, as well as interacting with the FCC's staff on any pending items. Lately a lot of time has gone into developing our 2015 capital spending plan and the selection of major systems proposed therein.

It's not unusual to find me at one of our locations involved in some hands-on work, which I probably enjoy as much as anything. Our market chief engineers deal with a multiplicity of items every day, everything from the setup of a full-blown ice rink (in Charlotte) complete with a Zamboni (which they also maintain) to the week-long "Camp Out for Hunger" in Philadelphia, where endless tractor-trailer-loads of food were collected for a local food bank.

What have you been most impressed with when it comes to new technology?


Smith: Two things come to mind. One is the ongoing transition to the all-digital facility, particularly the ongoing transition to audio-over-IP throughout a plant. The other is the greatly increased availability of HD Radio receivers, particularly as installed in OEM vehicles. That's taken a while and a lot of work on the part of iBiquity to accomplish, but we are finally there, and it should allow the technology to achieve its full potential.



If you've never driven a vehicle with a current-generation entertainment system with Artist Experience capability, you really need to do so. Without Artist Experience, over-the-air radio comes up second best to satellite and personal music collections in terms of the user graphics experience on the dashboard.

How has building a new facility evolved over the past decade?

Smith: It has changed a lot. In years past, with point-to-point analog wiring, there were huge bundles of wires associated with each studio, ultimately terminating in a central rack room where everything was terminated, cross-connected, routed, and the like. With an audio-over-IP plant, the sheer quantity of interconnect wiring is tremendously reduced and routing flexibility is virtually unlimited. There are some new skills required, but the net result is a much more flexible operation.



How dominant has digital become?

Smith: In terms of a studio plant, it's pretty much ubiquitous. I don't know of many stations that would choose to build a new studio or a whole station relying on analog technology. Many of us still have legacy analog studios in regular use, but these will ultimately transition to digital technology when it's time to rebuild.

Beyond that, we continue to deliver to our listeners an increasing amount of what is generally referred to as "metadata" via RDS and HD Radio — title and artist information, station liners, contest promos, graphics such as album art and station logos. These add-on services are critical as far as radio's maintaining its relevance in a world of ever-increasing audio entertainment options.

Describe a perfect relationship between an engineer and a GM or market manager.

Smith: It's all about trust. And I use as an example the relationship I have with my boss, [Greater Media CEO] Peter Smyth. Peter and I have worked together for close to 30 years. To paraphrase, he has said many times, "When it comes to engineering, I do what Smitty tells me I should do." That embodies the trust that should exist between a GM or market manager and his chief engineer.

It is unrealistic to expect a GM to be intimately schooled or experienced in the technical side of the business. The challenge then is to recruit engineering talent that is skilled, competent, and can be trusted to give advice and counsel to the GM and other station departments that is realistic and in line with the goals of the operation. We are fortunate at Greater Media to have market engineering leaders who do just that.

Is there one innovative piece of equipment or technology you're looking forward to getting your hands on?

Smith: One of the great needs of the transition to digital transmission is the need to exactly time-align the analog and digital audio in terms of both amplitude and time, so the transition from one to the other is smooth when blending from analog to digital or the reverse. Failure to do this can result in real listener irritation because of volume shifts or, more typically, stuttering or jumps in time alignment.

The challenge is that the time-alignment situation is somewhat fluid and tends to drift over time, requiring real-time continuous correction. There are a number of entities pursuing a solution to this issue. I know many of us will welcome one or more solutions that I believe are imminent.



CHUCK ANDERSON

Anderson Associates

Bowling Green, KY

Years of Engineering Experience: 35

What is a day in the life of an engineer like these days?

Anderson: I'm basically an allocations consultant. My whole focus is on improving and enhancing coverage areas for FM full-power and FM translators and AM stations. I'm a problem solver. On any given day, I'm presented with the challenge to find a power increase for an FM station, to move an FM station to its population center to enhance its value and its audience, or to find a translator for an AM station. Increasingly, in the last couple or three years, the FM translator has been a major activity.

I would imagine that, five years ago, there wasn't even a need for that kind of specialty.

Anderson: The FM translator move really started with the application window in 2003. A lot of people had the foresight to see there would be some use for these FM translators. I would single out my good friend and client Bud Walters from Cromwell. He said, "I think there will be a use for these," and sure enough, through the NAB's efforts, he authorized FM translators for AM stations, and that really opened up the whole field. Then the FCC decided to permit analog translators to rebroadcast HD-2 and HD-3 signals.

How hard is it to get a translator today, and are we anywhere close to running out of frequencies on FM to accommodate them?

Anderson: I've analyzed a few markets where there are as many as 12 to 15 frequencies that conceivably could be wedged in by using



the right antenna and the right antenna site and being creative. In the larger markets, there are very few frequencies, if any, left. The frequency scarcity is increasing, but it's a large-market phenomenon.

In terms of existing FM translators, it is getting very difficult to find translators that can be purchased and moved. Occasionally you'll find an FM translator in the market that can be purchased for use by an AM or an FM HD-2, but increasingly, we have to move them some distance. They are not where they need to be. Consequently, we introduced the Mattoon waiver, which is something Bud Walters and



John Garziglia worked on. That gave us a lot more flexibility to move them, but, long story short, they are getting very scarce.

What is needed to help AM, right now and down the road?

Anderson: What we need now is for the FCC to open up an AM window for translators. The long-term future of AM is more than likely all-digital. The NAB's testing has demonstrated that it's going to be a pretty viable product, especially in the larger markets; the receiver penetration is a long way off for all-digital AMs to be viable in a small market. The bridge for those AM stations to be viable and to continue to serve their communities, and to exist when all-digital becomes viable, is a translator. I think that is the primary short-term answer.

Are you seeing that the translators are actually leading to more listeners and increased revenue?

Anderson: Yes. I don't have specific numbers, but I have any number of clients who have indicated to me that it preserves listenership, expands listenership, and, in many if not most cases, it expands revenue. Many of my clients would give up AM before they would give up the FM translator.

If a reader didn't know much about translators and had an AM where they needed to increase revenue, what would you say to them? How can they learn more?

Anderson: What they should do is pay attention to the trades, like your magazine, because there are more articles now focusing on FM translators.

Be very vigilant for the FCC's AM translator window. In anticipation of that, they could get a consultant to work with them who looks at the market to identify frequencies. There are tools on the FCC website — there is one called "FM Query" that could be used for a crude frequency search. Eventually, they are going to need a consultant who specializes in this kind of allocations work.

Because they've become so popular, is the cost to purchase a translator becoming inflated?

Anderson: I think the market is doing that. If you wait for the AM window and you file for a frequency, you don't know whether you're going to be in conflict with somebody else, and you don't know what kind of flexibility the FCC is going to give you to resolve those conflicts. I've advised clients they can purchase a translator for a reasonable amount of money. Brokers are better equipped to answer the question on value, but I see them going anywhere from 25 to 30 cents a pop-count — population coverage projected to be covered within the contour — up to a dollar or more in a smaller market.

With all the years you've put into this business, how would you describe the perfect relationship between an engineer and the GM?

Anderson: I try to find a way to meet the objectives of the people within my work. If they have a coverage problem, it's my job to try to solve it. If they want to enhance the value of their radio station in one way or the other, that is basically what we are in the business of doing.

If they are trying to cure a coverage problem, that's what allocations is about. Of course, in some cases, more so previously than now, they may want to try to put a new radio station into a com-

munity, find a frequency, and get help through that process. It is very similar to being an attorney or a tax accountant. It is a problem-solving relationship.

What would you like to see the FCC do to help?

Anderson: First of all, translators are no longer secondary services. I would suggest that if a translator is serving as a fill-in for an AM station or if it's providing an analog product broadcast for an HD-2 or HD-3 service, it's no longer a secondary service. We need some protection from interference coming from different points.

I've seen interference complaints that are frivolous; translators need protection from interference complaints that occur well beyond the protective contours of FM radio stations. That would be one thing I would like to see the commission do. And they have the opportunity to do that in this current AM-revitalization process.

There are some processing things that could be done to increase the number of translators available. The IF spacing requirement that keeps many translators at 99 watts — that's antiquated. If that were to be lifted, all translators, with other things being equal, could be 250 watts.

We should be allowed to make minor changes to a translator to any frequency in the commercial band. A full-powered radio station can go from 92.1 to 106.9 and jump all the way across the band as a "minor change." But the translator can only do plus or minus 1 2 3, or what's called the IF jump plus or minus 53 or 54. In many cases, that prevents you from really being able to maximize the translator or move it to where it could be used by an AM station.

We also need to retain the Mattoon waiver. It is a very useful tool and it has a very sound basis in allocations, in the sense that there is an overlap of contours analogous to full-power stations. It appears the commission is inclined to do away with it. It has been very useful to accommodate broadcasters, and it should be retained.

Is the Mattoon waiver really dead in the water?

Anderson: It's kind of between the lines. It seems, in the AM-revitalization rulemaking, that it might be eliminated. Certainly there is an indication that they are going to review that. It has already been restricted to AM stations and only to what is called a "hop," a single hop from one point to the next for a translator. So the commission is already tightening the flexibility for moving these translators.

Are you impressed with the speed with which the commission is executing AM revitalization?

Anderson: I would hope that something would happen this year, as has essentially been promised. Initially, I thought it would happen sooner. I am impressed with the way the commission has processed the volume of FM translators. I've seen the same thing happen with the LPFMs; they processed an incredible number of complex translator applications involving the LPFM inclusion issues in a very short period of time. I'm hoping they will be able to do the same when the AM translator window opens.

The other thing I hope is that when they open that translator window, they give us plenty of time to meet the demand. If they open a 30-day window, they will kill us.

GREG CASE

Director of Engineering
Adams Radio Group

Years of Engineering Experience: 25

What is a day in the life of a radio engineer like these days?

Case: You're like a doctor, on call all the time. Your day could start at 8 in the morning. Your day could start at 4 in the morning. It could end at 5 o'clock, or it could end at 3 a.m. the next day. You just don't know.

What are you spending the majority of your time on?

Case: IT-related stuff, more than ever before. We still deal with transmitters and things like that, but generally now they are IT-based transmitters of some fashion. If it's not an automation or somebody's network, it's heavily IT.

Can you give us some examples of what you mean by IT, specifically?

Case: Constantly dealing with the network issues around studios and stations, dealing with firewalls, updating, dealing with



upgrading from XP to Windows 8. That's more of an engineer's life.

What have you been most impressed with when it comes to new technology?

Case: Things have changed. It has become more plug-and-play. I think it's more simplistic than it used to be when it comes to diagnosing things, transmitter sites, and that kind of stuff, because of the advances in technology.

How has building a new facility or upgrading an older facility evolved over the last decade?

Case: Totally different. As an example, back in the day, generally you would make all of your connections in your studios with big chunk cables and punch blocks and all that kind of stuff. Now it has gone the way of RJ45 connectors and cat 5, audio-over-cat to audio-over-IP. All of that technology has changed the entire scheme of how facilities are built these days.

There are still a lot of guys that go the way of the older technology, with blocks and trunks. But we are always pushing the

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envelope. We use a quarter of the amount of wire, and the infrastructure is so much simpler than it used to be. Technology has allowed that to happen.

Would you say changes in technology have increased the need for engineers in the radio industry or decreased it? Or is it about the same?

Case: I think it's about the same. There is always a need. But I think the level of engineer has changed. Their abilities need to be more focused in a little bit different arena right now. They do have to have some IT capabilities, but they also still need to have that old school ability to go and troubleshoot transmitters and STLs. It is a totally different world now.

Are engineers appreciated by the radio industry?

Case: They are the unsung heroes, behind the scenes. A lot of people don't really know what their job is. They still need to be the jack-of-all-trades. It's not unheard of for the staff engineer to be the plant guy. You could be replacing lightbulbs, and then the next minute you might be dug into some kind of major firewall IT or jumping into automation issues. And then running out to the transmitter to deal with an issue out there. People don't understand the mass of knowledge that a fully rounded guy needs to have.

Describe the perfect relationship between an engineer and a GM.

Case: I think a good relationship is based around an engineer who has a full understanding, the whole concept of how radio operates, so they have an understanding of where the general manager would be coming from and where the PD or the operations manager is coming from. There definitely needs to be improvement there.

That is where sometimes an intermediary guy, like a corporate engineer, can bridge that gap. If it's a smaller operation and they don't have that, where it's just a staff guy and your GM or maybe

your owner, then there does have to be a bit of a learning curve for the GM to have a better understanding of what the engineering position is and does. There's no doubt that there is a lack of understanding of the complexity of what goes into the technical side.

Is engineering something you would advise kids to get into these days?

Case: It's definitely wise to get into it. But this is what I always tell them: "You need a multitude of different education bases in order to get into it properly." They need to understand basic electronics, and they need to have something IT-based. That will give them a well-rounded education where they could get in and be effective in this business.

Right now, the majority of the younger people that we deal with have one or the other, not both. It's very difficult to find a well-rounded guy that has both. A lot of time we are finding that the engineering is being divided between two people — you've got a guy who is the electrical kind of guy and then you have an IT guy.

Do you see enough kids getting into the engineering side of radio?

Case: It is definitely down. No doubt. There are half as many people interested in it as there were 10 or 15 years ago.

Is there one piece of equipment or technology out there that radio really needs?

Case: Apps for laptops, and additional components you can add to a laptop for test procedures and that kind of thing. There are some people out there producing some stuff like that — some kind of PC-based device that lets you go and do modulation monitoring. There are some out there, but I think they can bring that price down and make it easier for a guy to just pull open his laptop and measure and make sure things are compliant.



KEVIN DOUGLAS

Chief Engineer

Delmarva Broadcasting, Wilmington Stations

Years of Engineering Experience: Over 42

What is a day in the life of an engineer like these days?

Douglas: That's a really tough question. You can have so many things that you may have to deal with. It's not just dealing with audio or RF anymore. In more cases, it's dealing with IT issues, Internet issues with streaming, making sure all the various program streams that stations generate have the appropriate Nielsen encoding. You've got to know where your listeners are actually listening to your product if you want to turn around and sell that to your clients. It is not anything like the old days when I first got into this business.

What's the biggest difference?

Douglas: Everything is much more interconnected through various networks. When I first got into this business, network was something that came on a phone line from New York City. Now

you've got networks within networks within other networks within the building, and sometimes networks within the studio. That can be challenging.

You're dealing with people you never used to have to deal with — for instance, graphic artists and what they need to do their job on the websites. You may have stations that are not necessarily accessible to the general public unless they buy specific hardware, like HD Radio, but that doesn't mean you can treat them any differently than your 100,000-watt flamethrower. You have to make sure you remember you're in the service industry and the people you work with are your clients. They are your customers.

Do you find it interesting that so many radio companies say they're not making money at streaming, yet engineers are spending so much time on it?

Douglas: That goes hand-in-hand with HD channels. How many radio companies can honestly say they are making money with HD channels? The only ones I've seen be able to do that are the ones that have the phantom Class A high-powered 250,000-watt translators that translate one of their HD channels, and they run it like it's another Class A in the marketplace.



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I don't know of anybody, right offhand, that has actually found a way to monetize HD Radio as HD Radio. It's a wonderful technology. I hope that we get there someday. It's hardware in search of listeners at the moment. You have so many different things you have to spend your time on.

Of course, there are many fewer engineers actually in the business these days. You see markets where you have an engineer taking care of eight to 10 radio stations for his company and then multiple radio stations for other companies, simply because there are no other

people to do the job. Engineers have abandoned this industry in droves. And frankly, a lot of them have been driven out — some of which was a good thing, because we've lost some of the people that really gave us a bad name. But you've had some very quality people that have just said, "You know what? I am not dealing with this stuff anymore. I'm out of here."

Can you describe what the perfect relationship would be between an engineer and a general manager or a market manager?

Douglas: I don't expect a GM to be an engineer. And I don't expect him to understand every nuance of everything I'm going to tell him. It's my job to give him the information he needs to make a rational business decision and, if necessary, that investors or someone higher up in corporate can understand to make a rational decision.

I do think it's important for GMs to at least have some idea of what I do and what I'm talking about. If I go to the GM and say we have a problem with X, like a transmitter or an STL, as long as it's in a broad brushstroke, I shouldn't get the deer-in-the-headlights look.

I actually had one top-five-market GM during an interview say, "I want you to know I don't know anything about engineering. I don't want to know anything about engineering. As far as I'm concerned, with engineering, ignorance is bliss." I said to myself that day, "It's time to go look for another job." They don't have to know what I do, but they at least have to have something in the back of their head. They need to have a knowledge base. I couldn't do my job if I didn't understand the sort of things GMs deal with on a day-to-day basis. Having been a GM, I probably have a better feel for that than a lot of

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Do you have an eye on any particular product that you think is going to have an impact on the radio industry?

Douglas: I will say that I'm always amazed at the ingenuity of the

people who are vendors and suppliers to this industry. No matter what you need, somebody will find a little niche and fill it, so we can do our jobs as engineers and as broadcasters better. I am sure that trend is going to continue. I don't see it slowing down. Who knows what's going to show up next? There is just no way of telling.



MIKE EVERHART

Director of Engineering

Alpha Media

Years of Engineering Experience: 28

What is a day in the life of an engineer like these days?

Everhart: Anything can happen on any given day. That's one of the reasons that I still really enjoy the work. Most days you just never know what's coming at you. Of course, that can get in the way of long-term plans. You have to remain focused, but it's also part of the excitement of the job. You may have an automation system having a problem. You may have a transmitter site with a problem. You may have some personnel issues that you need to sort out on any given day. That's just part of the challenge and the excitement that keeps me coming back for more.

But you also have to remain focused on what the long-term goals of the organization are so you can try to get a little bit of work in on those every day. Back when I started, there were three computers in the building, and none of them were mission-critical. Now, everything we do is touched by a computer or relies on a computer. There has been a sea change in how much we rely on those devices to get our work done every day.

What have you been most impressed with when it comes to technology?

Everhart: How reliable it has become. There was a day when you didn't dare think about considering something mission-critical without having a hot standby sitting right next to it. Nowadays, you can put a new computer in a control room running an automation system and you don't worry about having one ready to go right next to it because that device is so incredibly reliable.

Describe a perfect relationship between an engineer and a GM.

Everhart: In my perfect world, each respects the other for their mission and what they can bring to the table. I think the single most important factor in many relationships between an engineer and a manager is trust — that the manager is working with an engineer he can trust to do the right thing, especially to communicate complex, often very difficult concepts in layman's terms so that they are easily understood by management.

Are engineers appreciated enough?

Everhart: Generally, no, although I think that's changing. I don't



think our business has been very good to engineers. A lot of engineers are exiting the business. We haven't done a good job of recruiting new young talent and developing it. I think as consolidation has continued, we've put more and more pressure on engineers to perform with less. There are some stellar examples of people succeeding in those environments, but it has become very, very difficult.

Oftentimes engineers are viewed as a necessary evil or a necessary expense, when in fact, if you involve them in the strategy and decisionmaking of the station, they can become a very valuable asset. As reliant as we are on technology, making sure you have technology professionals that you can trust can really be an asset to the business.

Is there one piece of equipment or technology you are looking forward to seeing or getting your hands on?

Everhart: I believe with the multiple ways we have of connecting with our audience — maybe multiple channels is a better word — that the linchpin for the future of our industry is going to be in content management systems. For instance, a morning show may create video clips. They may podcast. They are streaming. They may write a blog.

These are all parts of the puzzle that are going through different channels to be experienced by the audience. The problem of it is, there is no one central way to manage and archive and distribute that content. We are still relying on different systems to aggregate and move that content around.

BLAST From The PAST >>



ROCK ON Courtesy of Tony Hayes is this great pic of WZLX/Boston talent at a concert at Patriots Stadium in Foxborough, MA, sometime in the '80s. Hanging out onstage are Harvey Warfield, Jim Popovich, Bill Smith, and Hayes.



FREEWHEELING FM DAYS This pic shows a 17-year-old Tony Hayes, just starting out in radio. KVIL/Dallas middayer Jack Schell gave young Tony a chance to check things out in the booth. Tony works now with Total Traffic Network and 94FM The Fish in Charlotte.



INTENSE, DUDE! And finally, here's Dave Howey, in the studio at KEYJ-FM/Jamestown, NY, around 1976. He points out, "Shadoe Stevens and some other big DJs started on this same board." These days Dave is OM and morning personality at KPRW (Lakes 99.5 FM) in Perham, MN.

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