

Programming & Priorities

An Exclusive "PD" Interview with Steve Rivers

Steve Rivers makes *everyone's* short-list of the world's most-respected radio programmers, whenever that question is asked (at any level).

His track record as a gifted PD includes some of America's most legendary call-letters (KIIS-FM/LA, Q105/Tampa, KMEL/San Francisco, and both WZOU and Kiss 108 in Boston).

His leadership as AMFM's Chief Programming Officer for the past four years has led to such innovations as the formation of OPS (AMFM's Office Of Product & Strategy), the launch of such ground-breaking formats as Jammin'

Oldies and the Rockin' Oldies "Alice" format, not to mention some of the industry's most talked-about station turnarounds (most notably WKTU/NY).

Many industry observers were shocked when Steve resigned his position last month, to devote more time to his
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Leadership Cliff's Notes

The Evolving Psychological Contracts

It's Radio 2000. Paradigms are shifting at a light-speed pace. Do "the old basics" of leadership still apply today?

Who better to ask than my friend (and former associate) **Ken Greenwood**, who is universally respected as *The Dean* of Leadership Education in the broadcasting business. His compelling observations will help you gain a better perspective. (They begin on Page 7)

Continuing Education For The Dedicated Radio Programmer

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Programmer's Digest Publisher/Editor **Todd Wallace** is Director Of AM Operations for the AMFM Inc. Phoenix cluster. His programming consultation firm, **Todd Wallace/Associates** has served over 100 radio stations in the U.S., Canada, Australia, New Zealand, the U.K., and the Philippines. A broadcaster for over 30 years, he is internationally recognized as the "founding father" of the "callout" research concept and pioneer of the "P1" concept. Reach TW at (480) 443-3500 or e-mail: TW3tw3@aol.com

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family. We feel privileged that Steve granted **Programmer's Digest** his first exclusive interview since leaving AMFM. We caught up with Steve at home in suburban Seattle.

PD: Steve, your resignation as Chief Programming Officer took a lot of people by surprise. Tell us more about what led to your decision.

SR: While I'm extremely proud of what we have accomplished at AMFM during the last five years, the travel was simply taking me away from home far too much. So, over the holidays this year I took some time to evaluate what it would cost to take a break from traditional radio in order to allow me the opportunity to seek other projects and spend less time on the road. When I figured out that it would be possible, I spent some time with **Jim deCastro** who was very supportive of my decision.

PD: A few months ago, Danny Ainge resigned as Head Coach of the Phoenix Suns to spend more time with *his* family. Did that plant a seed in your mind?

SR: Maybe because I've just made the move, but it seems that more people are doing the same. I chuckle every time I see the spot on television where the sports stars who have retired in the last few years are shown together, including Mike Ditka (who retired Thursday). I guess we can add Danny Ainge to that roster.

PD: With due respect to James Brown, I know you've been the hardest working man in show business, logging over 300,000 air-miles a year. Great for your frequent flyer account-balances, but not exactly easy on the lifestyle, is it?

SR: True. My 8-year-old son, Mike, really caught me off guard last year when he asked me at bedtime,

"Dad, why don't you get fired so you can stay home more?" How do you answer that one?

PD: So you'll be spending a lot more time in Seattle. Besides getting more out of life, what will be your professional focus for the rest of this year?

SR: Well, I would like to point out as I told my friend **Scott Shannon** recently; I'm not on the back porch in a rocking chair yet. I've been in radio almost 30 years and have no plans to retire from the business completely. I'm looking down the road and seeing exciting things on the horizon in terms of the Internet and non-traditional radio and I'd like to learn as much as possible about those areas.

PD: I know you're still involved in AMFM in an exclusive consulting arrangement. How will that work?

SR: I'm available to the stations for special projects and will offer my help in any way possible.

PD: Is that arrangement likely to change when the Clear Channel/AMFM merger is completed?

SR: I have no idea.

PD: Steve, I'd like, if we could, to use this interview to help our **PD** readers get a better understanding of the programming world they'll be facing in the near future. The first place to start is how, in your opinion, has the job of the Program Director changed over the past, say, 5 years?

SR: I think most of the programmers and General Managers have spent the last few years learning how to operate in this new "cluster" driven world we've created. Competition has gone from battling station "A" against station "B" to AMFM clusters against CBS clusters for example.

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"There is no wholly satisfactory substitute for brains, but *silence* does pretty well."

TW Tip # 7266

— Anonymous

Thanks to Doug Erickson for finding this!

We told our local PDs that we wanted them to be friendly competitors in the hallways, but to keep their stations competitive on the air.

On Knowing Your Competition

I got most of my rebounds *before* the shooter ever took his shot. I know the shooter. I know what he likes to do (and what he doesn't like to do).

— NBA Hall Of Famer **Bill Russell** (in his current Investco commercial)

TW Tip #7267, #19075

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As we were growing AMFM, like everyone else, we were figuring it out everyday. We stumbled on a few occasions and tried to learn from those errors. At the end of the day, we told our local PDs that we wanted them to be friendly competitors in the hallways, but to keep their stations competitive on the air.

"PD": A lot of folks think that the Assistant PD position of today is more like the Program Director title of 25 years ago. What do you think?

SR: The APD position has become more important because we need to grow the next Freshman class of programmers. I've always tried to pass along as much knowledge as possible to others in my programming teams over the years — something I give Jerry Clifton credit for teaching me. Program Directors should be *teaching someone* in their department how to *replace them*. The same goes for Music Directors, Marketing Managers and Production Directors. We've got to *strengthen* these positions with *fresh talent*.

**It may be true that
the PD today is
spread thin and
juggling more balls,
but you should
never lose sight of
your prime directive:
WIN the ratings!**

"PD": What are some of the other things you've learned over the years — give us some examples of the best advice you've ever received.

SR: One bit of advice came from you over 25 years ago that I've never forgotten —

✓ "You have to learn to turn off your 'radio-brain' and think like a *listener*. There's always more than just *one way to skin a cat*."

The others came from a combination of people.

✓ From **Buddy Scott**, whom I worked with at my second radio job. He was doing afternoons at WVLK, Lexington, Ky. and I was an 18 year old weekend jock. Buddy said, "In this business you must learn to *always be true to yourself*."

✓ From **Walt Love**, whom I worked with at 96X, Miami, "You'll find that in this business you'll have many professional relationships, but the number of *true friends* you make will be few."

✓ And from **Kal Rudman**, "Steve, surround yourself with people you would like in a foxhole with you if you were in combat. People who will watch your back, and not use you as a body shield."

After all these years, those things have stuck with me.

"PD": The lament of the Year 2000 PD seems to be "how can I do my job well when I'm spread so thin and juggling so many balls?" Do you have any useful suggestions?

SR: Hey, I don't know about you, but to me it's *always* been that way. That's part of the job! I think today's programmers have to learn time management as well as programming. Delegate! One of my GMs told me years ago that I was my own worst bottleneck because I was trying to do it all myself. If you don't delegate, then your people won't *learn*. Let them learn from their mistakes, but *super-vice*.

"PD": What is the hardest part of the PD's job today? And do you have any fast-action remedies (or suggestions)?

SR: It's the same for everyone, I think. There seems to never be enough time. It may be true that the PD today is spread thin and juggling more balls, but you should never lose sight of your prime directive: **win the ratings**. Stay focused on your *programming goal*, which should be agreed

upon by your GM and *written down* somewhere in the station.

"PD": Do you think that the "down-sizing" (or what some call "right-sizing") dynamic of the past several years is settling down — or do you think it will continue?

SR: I think the advantages of consolidation have peaked. Operators have figured out ways to save a few dollars here and there, except for programming. The *smart* companies still place stress on improving their product. In programming, it's true that *you get what you pay for*, and winning stations do not damage their sound to save a few pennies.

"PD": So has consolidation been good for radio or has it forced us to take a few steps backward?

SR: I think it's always good to zero-base your radio station and flush out the system. Consolidation has forced us to take a closer look at how the dollars are spent — and I think that has enabled us to streamline our marketing efforts in order to be more effective.

"PD": AMFM, under your guidance, seemed to resist
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the trend within some other companies of making one PD responsible for two or more stations. Was that by design or more because of the fact that AMFM has been more highly concentrated in larger metros than other companies?

SR: It was both. I think there are a *small* number of programmers who can program more than one station, but mostly that depends on the quality of the support staff. If a superstar PD has a killer support staff, that allows him or her the luxury of stepping into other areas. In the major markets, which generate about 80% of the revenue, I think you must dedicate one programmer per station. The stakes are much too high in having your programmer unfocused or unavailable.

"PD": How many stations do you think a PD can effectively program locally before he/she gets too stretched?

SR: The thing is, when you have a successful PD, they *want* to do more. So, in an effort to further the career path of some of these PDs within AMFM, I created the position of "Format Director" — programmers who are stars within their format who act as in-house consultants for others in the company. This allows them to interact with other stations without the extra travel. So, there's less chance of damage to their station by being away too often.

"PD": As Chief Programming Officer, you were in a position to attract some of the brightest programming



Steve Rivers started his radio career as a jock in his hometown of Lexington, KY. He followed DJ positions in Kansas City, Philly, San Antonio, and Miami with PDships at WAPE, KOPA, Q105, KMEL, KIIS, WZOU, and Kiss 108. He was appointed VP of Programming for Pyramid which

merged with Evergreen, becoming Chief Programming Officer of Chancellor/AMFM four years ago. Steve now resides in suburban Seattle). Steve is reachable by e-mail: SRivers@aol.com

talent in America. What did you find were the common traits of the real superstars?

SR: People who somehow, despite obstacles, improved the ratings and sound of their stations. Programmers who became good at coaching talent and at teaching others.

"PD": What kind of skill-set is required for the "rock star" PD of today?

What really matters most is the ability to create a great sounding station that sounds plugged into the culture and feels like a winner when you turn it on. All the other stuff can be taught.

SR: What really matters to me most is the ability to create a great sounding station that sounds plugged into the culture and feels like a winner when you turn it on. All the other stuff from research to management can be taught, but that talent is a gift that separates you from the rest of the pack.

"PD": Are there any other factors you look for when hiring a PD

SR: Honesty. Perseverance. And an "I'll get it done" attitude.

"PD": Let me put you on the spot — who is the next generation "Steve Rivers". Give me a few names of

programmers you think'll be setting the pace for the next 5 years.

SR: I don't know about *Steve Rivers: Next Generation*, that sounds a bit egoistical, but some of the programmers I consider stars that will set the pace for the next several years are: Steve Kingston, Kevin Weatherly, Kent Phillips, Tom Poleman, Frankie Blue, John Ivey, Cadillac Jack McCartney, Michael Martin, Rob Morris, Helen Little, Jhanni Kaye, Elroy Smith, Jaybo Jones and Joel Saltowitz. I'm sure others will come to mind later, but those names are off the top of my head.

TW Tip #1118, 2161, 3251, 6228, 7268, 8166, 9213, 15069, 16096, #21042

**Coming Up
In "PD"
Issue #53**

**Steve Rivers:
The Futurist**

**What Steve Sees
Ahead For Radio
in 2005 and 2010
Part 2 of the
Rivers Interview**

Nothin' But 'Net



Federal Line. Online.

To date, brand-extension, internet-only stations have generally been music-based experiments.

Examples of "side-stations" include those launched by WRIF/Detroit (iRIF can be accessed via www.wrif.com), KFMB-FM/San Diego (Star 100.7's "Ultimate 80's Station" at www.histar.com), and KPTY's "All Music" approach which streams several web-formats on their website (www.kpty.com).

These are all basically line-extensions of the core format, designed to filled-in potential "niche" holes that a competitor might otherwise exploit with a terrestrial station. The reasoning is – this way, the perceptual credit goes to the station offering the "shadow" format.

Recently, Bonneville's WTOP/Washington, DC launched the first such internet spoken-word effort — WTOP2 (at wtop2.com), a partnership with Associated Press (with revenue shared between Bonneville and AP).



WTOP VP/News & Programming **Jim Farley** notes that there are two thrusts to the grand plan of target appeal:

- First, news junkies, as world/national news is offered but *not* local news/traffic/weather (thus, the scope of appeal is national)
- It is relevant to Federal employees and/or those who make their living in our around the Federal government (including wall-to-wall coverage of the important briefings and hearings).

Since WTOP's bread and butter is local news, weather, and traffic ("Top News, Non-Stop"), the internet info source should not encroach much on the mothership's territory. WTOP2's positioning line "Federal Line. Online" is an outgrowth of a news feature called "Federal Line" which has been running on WTOP for years.

WTOP2 is a live operation when Federal government is in biz (8am-6pm M-F). Other hours, WTOP2 runs an all-news feed from partner AP. Bonneville's commitment is perhaps best evidenced by their commitment of devoting 4 full-timers (plus a handful of part-timers) to this project. **Scott Levy**, Director of Bonneville's Internet Division, claims that, with four major advertisers, the WTOP Internet venture has been making money from Day One.

TW Tip #10074, #11024, #15070, #16098

Efficiency/Productivity Palm Pilots

Another high-tech tool you should consider including your modern day management work-style (if you haven't already) is a palm-size digital organizer. So small (3" wide x 4½" tall 5/8" thick) and light (6 ounces or less) you can take it anywhere (it easily fits in a shirt or coat pocket).

Particularly useful, if lots of meetings (especially out-of-station meetings) are part of your normal routine. The most popular line of PDAs is the Palm Pilot from 3Com. And I've got to say, from personal experience, that once you get in the habit of regularly synchronizing your work, home, and laptop computers with your PDA (Palm Pilot's "hotsync" updating process usually only takes a minute or so), you will improve your efficiency level tremendously.

Just a few of the neat little tricks you can teach your Palm Pilot to perform include:

- ✓ Instant access to your entire address book
- ✓ You can even "beam" an address (or your "electronic business card") to another Palm Pilot.
- ✓ Keep a date-book calendar/schedule for 5 years, with programmable alarms (even recurring alarms). It syncs to major organizer software like Microsoft Outlook, Sidekick, etc.
- ✓ Keep your to-do list with you at all times (and revise it on-the-spot)
- ✓ Keep track of expenses (as you're spending)

- ✓ Write memos and "electronic sticky-notes" (not quite as handy or fast as a voice-organizer, but you can get into greater detail)
- ✓ Download e-mail
- ✓ Use as a calculator
- ✓ Even play games (solitaire, blackjack, etc.)
- ✓ Use a tap-sensitive screen-keyboard or write your notes graffiti-style with the stylus "pen"

Here are the tech specs for the 4 most popular models of Palm Pilots:



Model	Palm IIIe	Palm IIIx	Palm V	Palm Vx
Memory	2 Mb	4 Mb	2 Mb	8 Mb
Calendar	Holds 5 yrs	5 Years	5 Years	5 Years
Addresses	6,000	12,000	6,000	10,000
To-Do Items	1,500	3,000	1,500	3,000
Notes	1,500	3,000	1,500	3,000
E-mail	Yes	Yes	Yes	Yes
Price	\$179	\$299	\$399	\$449
Weight	6 oz	6 oz	4 oz	4 oz

The conventional wisdom (wait 10 minutes) is that the Palm IIIx is presently the most cost-effective value. You get great design and a lot of memory without having to pay top-of-the-line prices. (But the new Palm VII, at \$449, now has wireless capabilities.)

Additional downloadable add-on programs and all kinds of accessories are also readily available by visiting www.palmpilot.com

TW Tip #7271, #16097

Concepts

Capsule

Sweepers Splitters Liners

A listener's peak of audio expectancy on a music-intensive station is at its highest when a song ends. A second peak occurs when the listener hears the first few notes of a recognizable song intro. So when two songs are segued together in a music sweep, it's easy to see how this effect can be compounded. What a great opportunity for you to "deliver". Most of us agree that, when listener-expectancy is so high, it's a great place to slot a subtle sell for the station. What constitutes "subtle" is where the great debate begins.

Avoiding Overt Formattics In Sweeps

I subscribe to the philosophy that any *overt* format ingredients do not belong in a music sweep, where they run the danger of "getting in the way" of (or overpowering) the music most listeners have tuned in to hear. (See "PI" #41, page 1, for background on overt formatting). You should take care of *biz* when you take care of *biz* (in the commercial stopset), and take *care* of music when you take care of music.

This is especially true of lengthy drops, which may contain more than one convoluted message. Some radio programmers fall prey to the same temptation our TV brethren and sistren apparently do ("Wow, that's a great concept — let's do too much of it!").

You Can't Line-Extend A Sweeper

The following sweeper-promo was actually monitored over the ramp of a song, mid-sweep (on a radio station whose identity we'll protect, not wishing to embarrass them):

"The best variety of better music, one great song after another, is on Pitch 109.9, the station that picks you up and makes you feel good during your midday Thursday workday." (No joke!)

I've often joked that most AC radio stations may as well be called "Pitch 109.9", because it seems that's all they do, set after set (I think most listeners probably agree)!

The poor listener has to feel "bombarded" by a complicated mixed-message like the one above. But more important, it causes the station to become a mere *caricature* of what they're really striving to become.

Some guidelines

Sweepers vs. Liners vs. Splitters Decide which form of communication is going to best connect with your target listener in a music sweep.

Maintaining momentum. One of the best uses of these elements is to help you maintain format momentum through a sweep transition. Factor this into your decision

Liners. Sometimes a DJ doing the right read (sometimes verbatim, other times improvised) of a clever creative line is more effective than recorded VO. Where this falls flat is when your weakest weekend jock attempts a dramatic read of what should be a casual liner. (This is why you hear so many recorded positioning lines on most stations.) Good example of a spontaneous liner:

"The All New Q109, where more and more listeners have joined the Q workforce. I just heard from Fred Nerk at the 7-11 on North Central — and I'd like to hear from YOU, too".

Example of a verbatim live-line:

"KOOL 88.8 plays MORE of your Beatles favorites" (over the lip of a Beatle song).

The more you say, the more it detracts from the message.

Sweepers. A cold-voiced recorded VO sweeper emphasizing a short, simple message over the lip of the second song in a sweep transition is usually the "cleanest" way to sell your station in a sweep. **The key:** keeping them very short and focused. Example:

"Talking less leaves more time for music — on the New Magic 109".

The only downside to sweepers: they can't be enhanced by production effects (which would clash with the music intro)

Splitters. Sometimes the right slug-line with the right production FX make it worth "splitting" two songs in a sweep. But resist the temptation to "keep adding" (which only serves to detract from the "more music" aspect of a music sweep). Splitters are usually the best place for messages that are not music-related. Example of how the above Beatle liner could be done as a recorded splitter: **Jingle: "KOOL 88.8", followed by the Ed Sullivan soundbite, "Ladies and Gentlemen, the Beatles", cold-roll song immediately (with no jock talk-over)**

Variety. I've always found it best to *vary* the ingredients. If all you feature is splitters, that can get old, very quickly (making the station sound stale and predictable). Same for just jock-liners or only VO sweepers. But a blend of each style can effectively *extend the life* of a consistent message.

One simple thought. Just as we encourage air talent to discipline their content to "one thought per break", so, too, must we remember to heed this advice. Not knowing "when to stop" could cause your listeners to do more than just mentally tune-out — they might start making fun of your penchant for shameless self-promotion (it will cause them to expect that anytime the station opens its mouth, it's not going to be anything meaningful, just pitch). Any *one* of the "thoughts" in the above liner would have been fine, of and by themselves. But combining them turned an otherwise clean sweeper into a train-wreck of push-me/pull-you gibberish that connects with *no one*.

Freshness. Even the most "perfect" message needs to be updated, if it's to have long legs. Once you've got your

(Continued — see **Capsule Concepts** on page 8)

Deep Background

Another Todd Wallace Insight Interview

Reg Johns

Loyalty Marketing is now widely recognized as a very effective strategy to grow a radio station's audience, both short and long-term.

Fairwest Direct has been on the front wave of the loyalty marketing initiative, having pioneered many creative promotional tools that enable a radio station to embrace its core audience, and make the most of it.

We contacted Reg Johns, President and Founder of Fairwest Direct, between road trips, to get the inside story on how a PD can go about maximizing P1 partisanship.

TD: Reg, it's almost been two years since Fairwest Direct introduced the world's first Listener Rewards Program for radio. How many stations are now involved with the program?

Reg: 56 stations throughout the US, Canada and Europe. From New York, London, Toronto, Los Angeles, Chicago, Boston, Houston, Dallas, to Amarillo. All formats.

TD: Let's quickly bring any readers who aren't aware of the Listener Rewards Program up to speed on how the concept works, what it does for a station.

Reg: Similar to a frequent flier program, the Rewards Program is a software-based promotion utilizing a listener's desk top computer and the station's Internet site to persuade, track, and reward listening transactions. Listeners earn "listener points" by listening to the station and participating with station and client events. These points are then used towards prizes, cash and discounts.

Part of the uniqueness of the program is the built-in interactive screensaver that resides on the listener's computer. With logos and various feature icons, it acts like a calendar offering daily reasons and reminders as to why the listener should be listening to the station today.

TD: Why do you think it works so well?

Reg: It's unique. More fair to play. Everyone who wants to play can play. As a company that's been involved with radio promotions since 1982, we've watched the decline of listener participation with radio contests, promotions and events. Since the 70's, stations have offered their listeners chances on winning with "10th caller" and "song of the day" type promotions. Put a busy count on any radio call-in promotion and you will be dismayed by the counts. 99.9%

Put a busy count on any radio call-in promotion and you will be dismayed by the counts. 99.9% of the cume is not participating.

of the cume is not participating. Why? With five phone lines coming into most control rooms, pretty much everyone who has called heard a busy signal. How many times does a listener hear a busy signal before they give up on the entire process?

Our mission in radio promotions is to offer the listener "hope". With usually only one winner, it means everyone else who was playing has lost. But, here we go again the next week with a new promotion and we want everyone to be involved. We use inspiring language to try and re-ignite the listener's enthusiasm. However, the truth remains: Virtually no one is playing. Radio is limited with contest budgets and past technology has restricted the ease with which to play and win.

Tracy Johnson, GM of Star 100.7 (www.histar.com) here in San Diego conducted an extensive research study through Star's Listener Advisory Board and found listeners overwhelmingly preferring the Rewards Program to call-in or bumper sticker promotions. They felt their chances to win with the Rewards Program were much more likely.

TD: Like you said, Rewards offers average listeners hope.

Reg: Right! And here's the background on why and how — 98.2% of all workplaces have computers. 75% of all homes have computers and this number keeps growing every day.

Libraries offer free usage. So everyone who wants to play can play, and every time they do play they get something. They get listener points. These points can accumulate towards big prizes. Listeners can use these points to bid on prizes offered, they can buy certain prizes offered from the station's web site, or they can use a set amount of points to get into events free or receive discounts on merchandise.

TD: As a listener, what do I have to do to earn points?

Reg: Just listen or participate. This means only our best "customers" are being rewarded, versus the contest pros or speed dialers. Plus, the idea of the screen saver coming up all the time displaying the station's logo and reminders to listen is a consistent and constant form of awareness.

TD: That makes a lot of sense. In the last 2 years, you've added some notable new wrinkles to the Rewards Program. Give us the quick overview on these recent developments.

Reg: Initially the program came on a disk. At the time, Internet usage was around 35%. We were targeting the computer screen more so than the Internet user. The features of the program had to be pre-programmed for a full year. Listeners could download the program from the station's website, pick up a copy of the disk at a retail location, or receive a copy from a co-worker or friend. The "brain" of the program resided on the listener's computer. Today, after three years of development, the brain of the program resides on the Internet. The listener goes to the station site where they sign-up for the program. Once registered, a screensaver (Continued — inside this lift-out)

Deep Background

(continued)

or what we now call a "screen alert" is downloaded onto their computer. Now we are able to *identify* who the players are and know *exactly* how many points they have earned. From a marketing point of view, we now know, by name and address, *precisely* who our top quintiles are. Here comes E-mail incentive campaigns that are specifically targeted.

As well, every time the listener goes to the Internet, a new screen with *updated* current information is downloaded onto their computer. This allows us to be *immediate* with promotions or messages.

From here, we go to the Prize Catalog on the Internet. *World-wide* promotion! Local and national prizes offered through on-line auctioning to *all* players in all markets.

TD: Wow! What incredible possibilities! Now we know why so many of your clients have locked-in the *Rewards Program* as a *long-term* promotional vehicle that continues to build momentum as it cultivates "the passing parade". But, how can a station afford to do that and still be able to also do more "traditional" marketing ventures like TV & on-air contesting?

Reg: To me this is a bigger question than it appears. *All* marketing campaigns need to be measured by *accountable efficiency*. First, every station running the *Rewards Program* has *made* money. The price of the program is based on market size. The lowest amount of revenue earned is \$140,000, the highest stands at \$735,000. Most of this is *non-spot* revenue. We come into the market and pitch the program to advertisers ourselves. Paul Cook from Fairwest has mastered this presentation. The program has features that attract new revenue, especially from technology-based clients. I believe this program has only touched the tip of the iceberg in attracting a vast array of new revenues.

On air, the *Rewards Program* is extremely *stealth*. Very little clutter. Bill Gates has yet to buy a radio station to help Microsoft explain how their software works. Same with the *Rewards Program*. All the rules and the how-to are *built-in*. No need for a lot of noise on the air. This leaves the airwaves wide open for other types of promotions.

To spend money on TV, billboards, etc., is the bigger marketing question. For established stations, P1 conversion offers a *much* greater opportunity for *true* growth than the waste of any mass media cume promotion. Stations that spend money in these areas are still hanging on to traditional thinking. They like the glamour of TV, or they

like the fact that the ad agencies applaud the investment, or, it's "the way they've done it" for years. There is so much proof out there today that this approach to marketing is wasteful, inefficient, and non-accountable.

TD: Are there any exceptions?

Reg: A few — like new format, new morning show, new position. But if you look at the Arbitron facts and use basic math: a 10% increase in partisan conversion results in a *15.5% increase* in AQH versus a 10% increase in cume resulting in only a 2.5% increase in AQH. Put the same kind of marketing resources into a loyalty campaign that you would a TV campaign and compare the results.

Look at Arbitron facts and use basic math: A 10% increase in partisan conversion results in a 15.5% increase in AQH; a 10% increase in cume results in only 2.5% growth.

TD: You came up in radio through the same school of "traditional" promotion that we all did, Reg. What was the turning point for you that started your passion for loyalty marketing and conversion concepts?

Reg: I've been telling this story since Day One. Back when I was a program consultant, I was travelling all the time. City after city, flight after flight. It was a Friday night after a long week on the road. I was connecting in Dallas anxious to get home. Delta

had flight leaving right away. United had a flight leaving in an hour. American had a one leaving in 90 minutes. All at the same price. I chose the *American* flight. While on board that flight, I had a revelation and it changed my career. As a staunch programmer in those days, I believed *product* was everything. However, it occurred to me, the main reason I chose the latter American flight was because of the *marketing* — *not* the product. As a frequent flier member with American, I enjoyed the perks. Building my account to gold or platinum status meant I was flying up front. Free travel at some point.

I read all their correspondence in the mail and I enjoyed the personal attention they gave me. The *marketing* increased my *usage*. Why couldn't this be done in radio? From that

moment on, we've been studying the benefits of loyalty marketing. Today American Airlines has 37 million AAdvantage members. That's a pretty large cume. They make more money from their loyalty program than they do by selling airplane tickets. You don't see American advertising on TV

like you used to. They *know* who their customers are and they're very much in the *conversion* game. The AAdvantage database is *priority-one* in their marketing.

From those days til today we've been focussed on the listener database. Radio is an invisible product and there is lots of choice. Exclusive cume is down to 8% and dropping. We have a large cume of listeners. However, most stations don't know *who* their listening customers are. We spend tons of money on research and Arbitron, trying to intelligently "guess our way to success" through the

The lowest amount of revenue earned is \$140,000, the highest stands at \$735,000 — mostly non-spot.

Deep Background

(Continued)

manipulation of assumed, enhanced, and weighted statistics.

PD: The diary-keeper is everything.

Reg: Yes, for radio ratings the diary-keeper *is* everything. But who *are* these people? After years of study we found that no more than 20% of the market was going to take the time to fill out a diary should it come their way. We also found that the most common characteristics of a diary keeper was: a) they had passion for the station, b) passion for the product and c) they were survey-friendly. The mission seemed obvious. Just as American built a database of fliers, let us build a database of the station's diary-keepers. American didn't just put "names" into their database, they *qualified* these people. Only on board the airplane, strapped in at 30,000 feet did they ask you to join their program. Yes, for sure, these people were fliers — and, yes, they were flying American.

PD: Certainly, the same loyalty philosophy applies to radio. But what kind of numbers make it successful?

Reg: With a cume of, say, 500,000, we need 100,000 in the database. And the database needs to be *pure* — *only* station listeners.

Since you can't buy a list like this, we had to figure out how develop our own. It was this necessity that drove us into developing the *Fairbase Interactive Database Phone System*. At the time, no small feat. It took well over a year to develop a system that could do voice and touch-tone interviews.

On-air we would ask listeners to call and join the club, give us your thoughts on music, better your chances on winning, etc. Listeners call into the system, speak their name and address and answer a variety of questions using their touch-tone phone. This was back in 1987 and we were in the database game. More importantly for our future, we were hiring *technology* people. This is where we began to "*productize*" our one-on-one thinking. Developing an infrastructure to build and manage databases for radio stations around the world required a level of detail not typically found in radio. This is where my partner Greg Fredrick and I joined forces. Greg comes from the defense industry. As a CFO in that industry, to list his skills would be some kind of breach with the Pentagon. He is the smartest person I know and this company would be nowhere without him.

As Fairwest grew, we added more technology people to our team. From there, we built a steady flow of new, innovative *one-on-one* marketing products, including: *Fairbase Interactive* systems for database development, music testing, *Fairtrax* card readers with mag strip cards to track the participation levels of database members, 1-800 systems to handle 10,000 calls at a same time so that we

could promote *no busy signals*, phone cards for revenue, *Target Cell Analysis*, utilizing the database to identify the neighborhoods where you have the best chance at finding new cume, *personalized* mail targeted to diary-keepers, workplace telemarketing, household telemarketing, fusion telemarketing emulating the Arbitron process, *relational* database (allowing for one profile to be built on the listener through multiple sources of information), to the new stuff of desk-top rewards, dot-com rewards, and e-mail with audio and video features.

PD: I've heard that your *Target Cell Analysis* consistently out-performs Prizm coding. What are the basics behind a *Target Cell Analysis*?

Reg: Never in the history of radio have we been able to research thousands and thousands of our listeners. Instead we have had to rely on weighted and assumed data versus real census data. Arbitron only needs around 300 returned diaries for the station to be statistically reliable. These small amounts of respondents represent our statistics and have helped our guessing be more intelligent. The difference today is the large amount of respondents that can be found in the station's pure database.

The *Target Cell Analysis* starts with a pure database, meaning: a database collected primarily through on-air solicitations, so we *know* we are dealing with *real* listeners of the station. We take this pure database and sub-divide it into cells representing individual neighborhoods of approxi-

mately 300 households each. Then we *rank* each neighborhood in the market, according to the concentration of the station's database, indexed against the total population.

When this indexing is completed, we then know which neighborhood in the market ranks the highest in terms of station preference, all the way to which neighborhood ranks the lowest. That is, we now know how every single neighborhood in the market stacks up *in terms of listening preference* for the station. And from that, we know exactly which neighborhood to go after first, second, third, and so on, until we have covered as much of the market as the station can afford to cover, usually with a direct mail campaign. As importantly, we know where to *stop*, regardless of the budget, because we can also see all the neighborhoods where the station either lacks signal or a prayer.

That, as they say, is *it*. There are no unnecessary bells or whistles in between. No clusters, cliques, nests, nooks, or crannies. We simply go directly to the neighborhoods where the station shows the *strongest* concentration of current, active listeners — and we find more. The response rates generated using this approach average over 20% and we've never been challenged (Continued on the back of this insert)

**The
database
needs to be
pure —
only station
listeners.**

You don't see American Airlines advertising on TV like you used to. They know who their customers are and they're very much in the conversion game.

Deep Background

(Continued)

with a claim of better results from any other method.

"PD": Most PD's experience success whenever they include "appointment making" in their promotional plans. Tell us more about how you convert surge-hour appointments to extended TSL.

Reg: Well Todd, this used to be (and in many markets still is) somewhat a secret. Let's put it this way. Every market has listening surges — for the market and for the station. Every daypart has surges. Every radio station has product positives and product negatives. With a large database of potential and most likely diary-keepers, you want to give them *reasons* to listen. And you want to make it sound like they have the best and easiest chance to win. They need hope. There are times you must shine. Put this thinking together and you have the rationale as to *why* ratings go up when a station properly employs surge-hour programming.

"PD": If a station is in line with the national average, their exclusive cume is probably about 8%. What's the best way to market to the other 92%?

Reg: This is one of those facts from Arbitron that we use to rationalize the logic of a TSL marketing strategy. The fact that 92% of radio's audience is already aware of and already sampling the station tells us our *true growth opportunity* lies quicker in *extended listening* tactics versus *cume* tactics. Convincing those that already use a product to use it more is much easier and less costly than convincing a brand new person to try the product. Simply database those listeners within in your audience that are willing to participate with the station. As like the station's diary-keeper audience, the station's database is filled with P1's, P2's and P3's. One-to-one marketing attention, forced listening incentives, research involvement, deals on products and services, etc. are tactics I would employ. Basically you are trying to encourage someone who already likes you — to *love* you. This is called building on the relationship. A pure relational database allows the station to identify the players. From there, let the marketing begin.

"PD": Radio in the new world order is different from radio five years ago. How has consolidation affected your working relationships with radio stations today?

Reg: We actually work with more stations today than ever. We are not partial to any one group. We work with stations from most of the groups along with many independents. In some cases there are more meetings

because of corporate personnel, and in some cases *fewer* meetings because of corporate personnel. Mostly though, because of the diversity of our products, we still work at the station level with the GM, the PD, GSM and the Marketing Director.

Since the beginning we felt that service companies could always be at some risk. It's one opinion versus another versus another. Technology is a barrier to entry for everyone — our competition and our clients. But there will *always* be a market for new innovative products that provide *greater efficiency* and *effectiveness*. Our mindset is *programming* based. The PD needs to see the value first. From there, it's the demand for increased revenue. Our passion is the *new, new thing*. Combine these elements with technology and you have what we think is our unique position.

Every market has listening surges — for the market and for the station. Every day part has surges.

"PD": I always like to ask everyone we interview to share some of the best advice they've ever received over their career. Would you tell us some of your favorites?

Reg: I'm not one who takes advice well. My mother tried for years and it became the genesis of my rebellion. However, I have seen and learned some things the hard way — 1) **Don't burn bridges.**

2) **Passion is everything!**

3) **I already know the answer is "no", I'm trying to figure out how we turn it into "yes".**

4) **Have fun!**

"PD": Are there any mottos or professional credos you live by that other "PD" readers could benefit from?

Reg: **Best idea wins. Life is good.**

TW Tip #1117, 3250, 4130, 7264, 9211, 15068, 16095, 17056, 19074, 20039, #21041

Reg Johns is President and Founder of Fairwest Direct, a Loyalty Marketing company working which works with radio stations around the world.

Reg was born and raised in Canada, starting his radio career as a jock. He went on to program CKRC in Winnipeg, CKGM in Montreal, CFTR in Toronto, and WVBF/Boston (F105).

In the early 80s, he started Fairwest as a programming consultancy with his brother George. Between them, they consulted well over 100 stations.

He also owned radio stations in Portland (K103), Indianapolis (WZPL), and Milwaukee (WZTR).

Reach Reg by phone at **(858) 578-9100 x112** or by e-mail **REG@fairwest.com**.

To Reach "PD": Call **(480) 443-3500** Fax **(480) 948-7800**
or E-Mail **TW3tw3@aol.com**

Leadership Cliff's Notes The Evolving Psychological Contracts

By Ken Greenwood

Right now, the broadcast business is churning its way through many changes. The leadership canoe is constantly challenged by the white water of the times. And nowhere is that more true than in the shifting relationships of the people in the business.

Once radio was a "small business". Most of the stations, even in major markets, were individually owned. Some were parts of small groups. The distance between the Program Director, the programming staff, and the people in the front office was just a walk down the hall.

Now, too often, it is an e-mail to some distant point — or a phone call that gets the automated phone system. Where we were a high *touch* business, we are now very much a high *tech* business.

In spite of our "business" being a people business, it has become a more impersonal business. And it has become very much a business.

Providing leadership for the product of our business, the air sound, or the relationship to the listener, has traditionally been more difficult for programming than it has been for the sales leadership. What I call the *motivators* or *energizers* for an organization are threefold. You have —

- The compensation system
- The recognition system, and
- The equity (or job-ownership) system.

That's it.

The programming compensation system was fairly straight forward. Usually, there was not an incentive system, as was true of sales. The PD worked with individual or team recognition. He or she built pride, culture, and spirit. Getting people to be responsible and accountable were parts of the job equity system.

So the Program Director (or Operations Manager) worked with a different set of contracts with their people than did the Sales Manager.

The wise PDs understood the three types of psychological contracts.

Social Contract #1: Coercion

The first type of social contract is based on *coercion*. People work because they *have to* work. The company needs production, labor, or representation and the individual needs the work or the money.

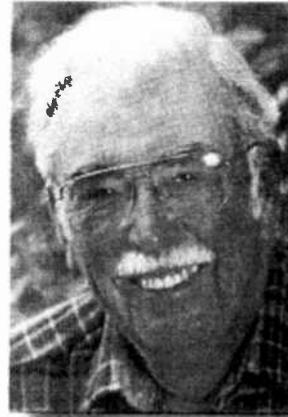
There isn't a lot of human relationship in this contract. It's just a step beyond the sweat shop (and was more the earmark of the industrial age).

Social Contract #2: Utility

Utility is the second type of psychological contract. People are where they are because they have something to offer and the company needs it. The people furnish the skill, the expertise, and production in return for some reward. In sports, effort, skill, and performance result in monetary compensation and fan approval.

(Continued — See *Evolving Psychological Contracts* on page 11)

Ken Greenwood has long been considered Radio's Dean of Leadership/Sales Training.



He served as President of Swanco (later Swanson) Broadcasting for 10 years and was Head of the University Of Tulsa's Communications Department for 7 years.

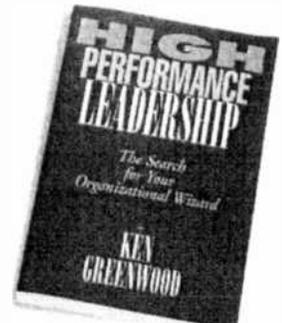
In the late 1970s, he launched **Greenwood Performance Systems**. And, acting in response to a chorus of pleas from the RAB, NAB, and many

high-level group heads and "who's who" GMs, he was first to introduce the concept of sales training to the broadcast business in a formal way. Ken *pioneered* the concept of interactive videotape sales training. His books *High Performance Selling* and *High Performance Leadership* are available through the NAB bookstore (and will be reviewed in a future edition of **Programmer's Digest**).

Ken is now semi-retired in Tulsa (spending his summers in Wyoming), but still travels the country wowing state and national radio conventions (where he regularly receives standing ovations for his sessions).

He is, quite simply, the very best at what he does.

Reach Ken by phone at (918) 747-1119 or by e-mail at Red@ionet.net.



Sticker Mania

Part 2 of a series

Co-stickers. Creative liquidation possibilities is one of the reasons car stickers are so popular. Usually a station can make a sticker campaign pay for itself *many* times over by involving a valued advertiser. But often therein lies the rub. Some stations don't know when they've crossed the line in turning a great promotional opportunity into a marketing nightmare (or, at least, a waste of good enamel stock, anyway). Hate to say this but most Sales types do not always have the purist interests of the radio station at heart when they arrange a co-promotion (they just want to make sure their client is taken care of and fully satisfied). This means that you have to serve as the ombudsman on behalf of the listener (and the station).

"Co-branding". Calling the act of muddying up your sticker's visual presence "co-branding" sounds very strategic and well-planned, I realize — but — don't let industry buzz-terms lure you into compromising the integrity of your station image for measly buck. (Anytime you consider selling out your brand on the flimsy basis that "everyone" is doing it, just keep a picture of "The Fruit-Of-The-Loom Halftime Report" firmly in your mind as an example of how a co-brand

partner can actually *detract* from the authority or attribute you're trying to influence or win).

Opposite objectives. Problem with most programming and sales partnerships is: the objectives of the advertiser (moving shelves, driving traffic, putting bums on seats) are usually diametrically opposed to the goals of the station (increasing cume, extending quarter-hours, or enhancing image so tangibly that it does increase cume or QH).

Full frontal. Rarely, if ever, does it pay dividends for a radio station to feature an advertiser's logo as part of their sticker. Unless the co-brand is perceived as a "hot" (or cool) partner (like tying-in with a local sports franchise), it usually "cheapens" the impact of the sticker. Looks like you "sold out".

"Ideal" Co-Branding On Stickers. From the product standpoint (and remember, to listeners our product is our composite programming/marketing image), the purest co-branding arrangement is retaining the front of the sticker for only the station brand. If your co-branding requires another logo on the front, try this little trick: two separate stickers (one for the station, one for the client), side-by-side, with a die-cut separator. (90% of the consumers will use the station sticker and toss the other one, but at least you've fulfilled your obligation).

TW Tip #3254, #17057

Next

**"Back" End Opportunities
Sticker-Opps In All Sizes
The "PD" Sticker Checklist**

Capsule Concepts

Continued —
from page 6

strong message on-the-air, it's easy to "set it and forget it", overlooking the fact that the impressions keep mounting by the day. (Some stations have had the same exact sweepers on-the-air for years.)

Remember the lessons learned about satiation due to over-saturation in *Effective Frequency* (see page 5 of "PD" issue #3) — that not only does the message lose its punch if its not frequently freshened, but consumers can actually "un-learn" the message because it's less likely to remain top of mind. Even though the words may be right, the more times a P1 listener hears the pitch, it could eventually be working against you.

Second opinion. To argue against my last point, repetition of a proven, believable message may well be effective in reinforcing image with new listeners who've just found you

(which you're constantly attracting in the ebb and flow of audience tide. The trick may be in scheduling an "old" evergreen liner/sweeper that's basically done its dash just once or twice a day, rather than every hour or two (the math says that the cumulative impact over the course of a year will still get the job done with the new cume without boring your heritage cume).

Frequency is your friend. Don't feel you have to get every nuance of your music (or other) position into every single sweeper. This is the same mistake some PDs make when they schedule promos first in a stopset (which, while admittedly getting the promo heard, perceivably lengthens a long stopset by a spot, which could shorten TSL). Since you're able to run so many promos over the course of a week (they're free, after all), every promo (or sweeper) doesn't *have* to "connect" every single time it's played. After 7 days, repetition of the message will insure that it *does* penetrate the

minds of better than 90% of your station's passing parade potential.

Jock presence. Another trap many stations striving for "perfect pitch" fall into is using their recorded sweepers way too much within the concentric format hour, thus making the station sound practically *automated*. On some stations you can listen for 20 minutes and not hear a jock. The rationale: it "covers" for the weaker jocks (but, at the same time, it *limits* content opportunities for your *best* personalities). I know a station that pays its legendary personalities over \$100,000 a year but only lets them open their mouths three times an hour. What's wrong with this picture? All that's needed is appropriate *balance*. In my experience, I've found that a 50/50 balance of jock content to feature elements (within music sweeps) is a good mix. (For example, if the jock speaks at :00, the :04 break is a recorded sweeper/splitter, :08 is the jock, :12 is recorded, and so on). Make sense? Try it.

TW Tip #1121, #6230, #9215

Where You Least Expect It

When does visibility work its magic best? When it's least expected. Why? It manages to — *surprise!* — get past “the filter system of the listener's mind” (see “PB” issues #2, #3, and #4 for deep background about the filter system), beyond what they normally expect to see, so it penetrates deeper (and thus, the impression may last longer).

Last week, we wrote about one good example: KUBE/Seattle's billboard campaign in Portland. Though their main objective was to drive website-visits, it served the dual-purpose of catching Seattle residents visiting Portland “off guard” — in such a way that they might even tell a friend when they get back home, (“Guess what I saw in Portland today?”).

You'll recall how 2WS plastered the Darling Harbour monorail with their logo to take Sydneysiders by surprise (see Transit 2000 in “PB” issue #1, page 3).

Let's look at other ways you might think about to effectively laser-target a listener's brain (bypassing their “filter”).

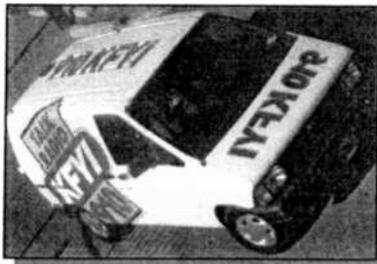
Skyward Outdoor. One of the most original uses of “out of the box” marketing I've ever seen was commissioned by **Michael Owens** (pictured left) when he was CEO of OwensMAC Broadcasting



which owned KNIX/Phoenix (before selling to Clear Channel). The KNIX building (one of the world's stellar broadcasting facilities) just happens to be right along the

landing flight-path to Phoenix Sky Harbor International Airport (which at certain times of the year is the 4th busiest airport in the nation). So — KNIX painted a giant logo on their rooftop. (Talk about cost-efficient marketing — all it cost them was a design and some paint!) Think how many people look out their window-seat during descent into The Valley Of The Sun, looking for landmarks they recognize, and say (or just think to themselves, which is just as effectual), “Look, there's KNIX!”. Gives new meaning to the term “up-market targeting”.

On Top Of The News. At KFYI/Phoenix, we've painted our call-letters/dial-position on the top of our NewsBlazers. Result: In one of America's hotter TV “telecopter” battles, evening news viewers often notice that KFYI News seems to always be “on the scene” when



big news breaks. (“Aerial mike-flags”, if you will.)

Rear-View Radio. Another old trick we use at KFYI is the backwards logo on the front panel of the NewsBlazers. Serves two purposes:

- Appears “correct” in drivers' rear-view mirrors (which catches them by surprise)
- Makes other people do a double-take while they go through the mental gymnastics of figuring it out (thus, again, the impression may linger longer in the consumer's mind)

NFL 3:16. Next time you watch a Dallas Cowboys NFL game on the tube take notice that the guys and gals holding the telescopic field-action mikes on the sidelines are wearing t-shirts with an oversized KVIL logo. Makes an unexpected impression on DFW listeners (arguably, bigger than those John 3:16 signs during PATs, since the KVIL logo is on display throughout the game). It penetrates beyond just the 70,000 folks in the stadium (all Cowboys games are televised since they're always sold out).

Action Step: Think — where would listeners *least* expect to see *your* station's logo pop-up?

Find a way to get there and you'll not only get *listeners* to notice, you'll make your competitors kick themselves for not figuring it out first!

TW Tip #3253, #10072

“People tend to remember most vividly that which they have learned under emotional circumstances”

TW Tip #1119, #3252

— **Plato**

Think this might apply to radio content?

News/Talk & Surveillance

Targeting

Targeted Talk, Ten Years Later

Ten years ago, WKXW, the first "targeted talk" FM station went on the air, calling itself "New Jersey 101.5", consulted by **Walter Sabo**. When launched, it barely showed in one Jersey county. Today, it is the only station that shows in both the New York and Philadelphia metros. Its cume is over 860,000 (about the same as KGO's) and it mints money. More importantly, it sounds cool. In essence, New Jersey 101.5 was responsible for giving "birth" to another successful FM Talk station, "Real Radio 104.1" in Orlando (also consulted by Sabo Media).



Since a decade is a major milestone, we asked Walter to expound on what makes New Jersey 101.5 tick. The goal was to create a 24/7 radio station that garnered young demos all the way. Up until then, Talk stations usually hand one or two strong hosts and not much else. The cume didn't flow through the day. 44% of most talk stations' cume was over-65. There was nothing about "talking" that skews old. The problem was *the way they talked*.

Sabo isolated 10 ingredients that give control over a Talk station's demos.

1) When starting a Talk station, the first question is not "What hosts do we hire?". The right question is

"Who do we want to talk to?". A single sex and age. Such as "a 38-year-old woman." Not, "Adults 25-54".

All programming and marketing decisions must stem from that answer.

- 2) Determine what the target listener wants to talk about and just talk about that.
- 3) Air production elements *consistently* all day that appeal *only* to the target.
- 4) Hire hosts who agree to entertain the target listener by using the strategic strength of the format. A music jock, no matter how great, cannot play his/her own songs or completely ignore your format. All the reasons you won't tolerate that in Music also apply to Talk.
- 5) Everything counts. Just like a music station, every element on the station — from commercials to news stories — must all be aimed at the same target.
- 6) As part of the total format, call-length is critical. There is a direct link between the age of callers and the length of calls. Not a casual link — a *direct* link.
- 7) In metered study after metered study, listeners under-55 vanish when a monologue or phone call runs long. How long is long? Depends on the target you want. Each age has precise tolerance levels.
- 8) The same studies show that the most powerful phrase a host can use is "You're on (station/show)". The *peak* of listener interest is at the start of a phone call.
- 9) Guests *rarely* improve the show. Listeners bond with the hosts and want to hear the hosts talk to *callers*.
- 10) Nothing works in Talk without the right management. Management's job is to create an atmosphere of

Talk Topics

Top 10's From Michael Harrison's *Talker's Magazine* (week of 3/6/00)

To subscribe to *Talkers*, call 413-567.3189 or visit their website www.talkers.com

- **Top Topics:** 1) Politics 2) Gay Rights 3) Race Relations 4) Crime & Violence 5) Legal System 6) Sports 7) Religion 8) Air Travel 9) Gossip/Personalities 10) Computers/Economy
- **Top Stories:** 1) Prez Race 2000 2) Super Tuesday 3) Dr. Laura & Gays 4) Hillary Race 5) Racial Profiling Debate 6) Boomer Fired 7) Marino Quits 8) HS Hoops Player Gets 5 9) Pope Apologizes 10) NBC God Show
- **Top People:** 1) John McCain 2) George W Bush/Al Gore 3) Bill Bradley 4) Dr. Laura 5) Hillary 6) Rudy Giuliani 7) Al Sharpton/Amadou Diallo 8) Boomer Esiason 9) Dan Marino 10) Tony Limon/Pope Paul II/Clinton

**"You never hurt yourself by going out of your way to help someone
Somehow it always comes back to you ten-fold. "**

TW Tip #21043, #7270

— *Legendary LA Air Talent Gary Owens*

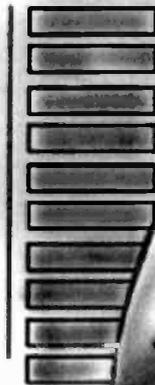
(commenting during "The Radio Entertainer" session at Dan O'Day's PD Grad School 2000)

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at www.bobbyocean.com. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at oceanvox@pacbell.net

Jeff Young's Radio 411 (www.radio411.com) is the cyber-home of Ocean Toons and the Bobby Ocean Cartoon Gallery.

TIGHT PLAYLIST...



"WE'LL NEED TO CHECK WITH OUR ATTORNEYS..."

Leadership Cliff's Notes The Evolving Psychological Contracts

(Continued — from page 7)

Of course, today, we have the *new* oil patch in America where sports has all kinds of gushers that flow undreamed-of wealth. Much like the old oil patch, this results in a contract that is based on utility. Now and then, this sort of utility contract emerges in the broadcast business.

As long as the *quid pro quid* exists — you sign-up for the service, there is an agreement you will pay so much for water or lights or talent, and the water or power is delivered on time — you have a utility contract.

Social Contract #3: Collaboration

The third type of contract is based on *collaboration*. The idea is that one plus one can be worth *more* than two. People are involved because they *want* to be involved for mutual benefit. Some of that benefit is *psychic satisfaction*. There is a basic *win-win*. Cooperation provides greater benefit or rewards for *all* the players.

This third contract provides an added value that results in the perception of recognition and appreciation for the collective participation. The company appreciates the people. The people think

they are associated with a great organization.

It is this third psychological contract that can be more easily achieved in a small organization environment. It is a *relationship* contract. The earmarks are high energy, high performance, and pride.

Most companies, even today, would like to think this is the contract they have. Few actually have it.

The earmarks of a relationship contract are — high energy, high performance, and pride.

So what is the message in this short piece?

Managers either grouse about the wind direction or try to manage it. *Leaders* understand you cannot

manage the wind — but — you *can* adjust your position.

You can understand that a collaborate contract with your people is difficult to achieve.

But you *can* achieve it, even given the constraints under which you work, *if* you focus on this third type of contract.

- You can provide recognition.
- You can encourage job ownership.

Is it easy? Nope! But it is a little easier if you understand the three types of psychological contracts. (And now you do.)

TW Tip #6227, #7265, #8165

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

(Opening line of TV spot): You know what Las Vegas needs? More light! Lite 100.5 plays today's Lite Rock!

(Recorded Sweeper) Hans and Kayley with more ways to enjoy Sydney on a 2WS work-escape weekend, where the WS stands for Weekend in Sydney.

Heart FM the station with more music variety.
morrrrrrr (montage of song clips) variety
morrrrrrr (montage of more song clips) music variety
100.7 Heart FM. (London)

Another none-in-a-row (slug-line in KFI/LA billboard)

Big. Red. And bad-ass! Aren't you glad we're on your side? 98 KUPD, Arizona's real rock.

Yeah, yeah, YO, what's up, this is Dr. Dre
Yo this is Ice Cube. Yo this is O D B.

This is Nas - Yo, peep this. Power 106 blazes all the new Hip-Hop and R&B first.

Word up! Check THIS out - Notorious B.I.G featuring Puff Daddy and Lil' Kim (song snippet) E-40 (snippet) Uh-huh Power 106! The only station blowing all the blazing joints first. Blazing - Power 106. Stay focused!

KOOL 94.5 - in the middle of 2,000 great oldies!

(Name of the morning show on KFRG/San Bernardino):
The Frogmen in the Morning

Elements of Stationality

Adjust your radios - the 80's are ON - Mix 96-9

Opening screen on the FoxFM website (www.fox.com.au):

Audio: Telephone keeps ringing

Visual: "Hey! Answer the phone!"

(When phone image is clicked, visual reinforces the following audio lines):

The Fox Feedback line. No answering machines.

Just real people. 9536 1019

(Blast from the past - from Chuck Blore's KFVB)

The combined audience of KFVB and the Reader's Digest is over 11 million people!

The format that makes Country cringe. TalkRadio rules! Entertainment with teeth. TalkRadio 102.3. WGOW.

Mega 100 - it's a Mega miniconcert weekend, playing 3-in-a-row by your favorite artists at the top of each hour. Mega 100.

Fulfilling all the broken promises of all those other stations. Y103.9. Y103.9, The BRIGHT one.

Twice the Rock - twice as loud! 93.5 W O Z Z.

(News intro on KIIM/Tucson): (VO): Tucson's #1 choice for News in the morning is - Kim-FM 99.5 Here's Jeff Martin with Kim Continuing Morning News.

(Billboard for KPLS): Hear no evil! Family Radio 830

TW Tip #9212

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How To Reach Us

By Phone: (480) 443-3500
By Fax: (480) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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