

Vol. XXII, No. 1 January 8, 2007 PUBLISHED BI-WEEKLY

# RADIO INK

RADIO'S PREMIER MANAGEMENT & MARKETING MAGAZINE

**PLUS:**

Is HD Radio Ready  
For Prime Time?

Buy One Station,  
Get Two Free

Spec It Out! Using  
Spec Spots To  
Close The Deal

A close-up portrait of Peter Smyth, a man with short, wavy grey hair, smiling warmly at the camera. He is wearing a dark blue zip-up jacket over a bright blue collared shirt. The background is dark and out of focus.

## Peter Smyth: Radio Executive of the Year

## The cash-machine formerly known as RevenueSuite returns to the airwaves as Google AdSense for Audio.

RevenueSuite, a source of additional income for radio stations, promises to be even more so in this incarnation as AdSense™ for Audio, thanks to the power of Google technology. And when you combine that with the industry's most innovative station automation products – SS32™ and Maestro™ – you'll understand why hundreds of stations in markets of every size are starting to talk about the future of radio with renewed optimism.

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The Google logo, featuring the word "Google" in its characteristic multi-colored font (blue, red, yellow, blue, green, red).

**Congratulations  
on being named  
Radio Executive  
of the Year!**

**Your Greater Media family**



**Peter Smyth**  
President & CEO  
Greater Media, Inc.

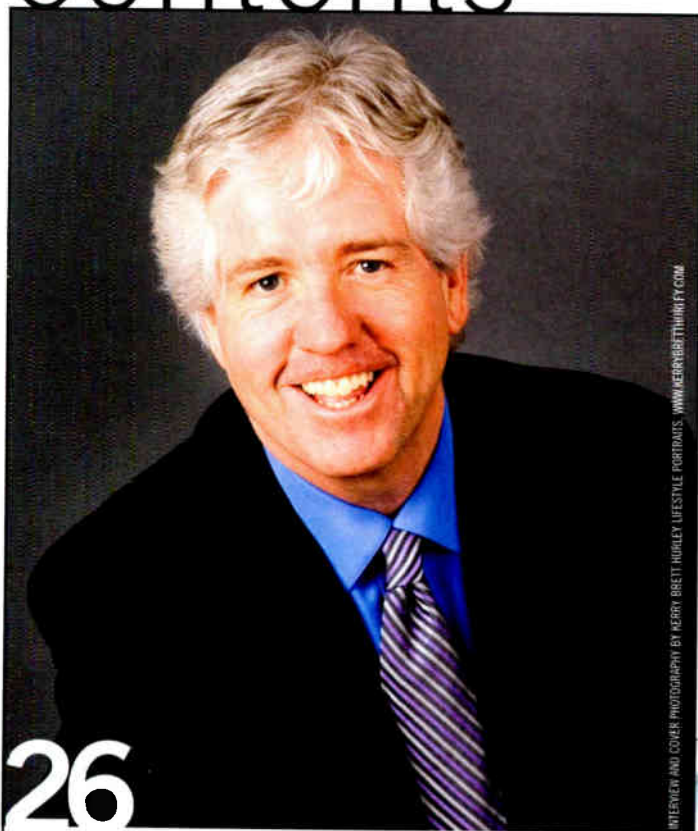


**Greater Media, Inc.**  
*a family-owned company*



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Radio's Premier Management & Marketing Magazine<sup>SM</sup>  
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INTERVIEW AND COVER PHOTOGRAPH BY KERRY BRETT HUGLEY LIFESTYLE PORTRAITS. WWW.KERRYBRETTHUGLEY.COM

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## PETER SMYTH: RADIO EXECUTIVE OF THE YEAR

His forward-thinking leadership of Greater Media and his involvement in industry initiatives like the HD Digital Radio Alliance sets Greater Media President/CEO Peter Smyth apart as a modern executive in a changing media world. In addition to his company's aggressive rollout of HD Radio, Greater Media will be among the first companies to adopt Arbitron's Portable People Meter for electronic audience measurement when the ratings company makes Philadelphia — one of Greater Media's key markets — the first to offer the system commercially. He's also the new chairman of the RAB, which sets the stage for Smyth to expand his ideas for growing the radio business across the entire industry. For these reasons and more, Peter Smyth is Radio Ink's Executive of the Year.

### IDEA TICKER

# 37,101

...the number of useable ideas in Radio Ink to date

### Coming Next Issue:

» Radio Town Hall: Broadcasters' Forum

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Dwight Case

**Dur 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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Congratulations to

# Peter Smyth

Radio Ink's  
Executive  
*of the* Year



Katz Media Group

*It's people that make a difference*



## Is HD Ready For Prime Time?

I excitedly tore open the box of my new Boston Acoustics Receptor Radio HD. Though I had heard HD Radio at NAB conventions, I had not experienced it in my local market as a consumer. Once I got the radio set up and strung the antenna along the window of my 10th-floor office, I fired that baby up.

As I tuned around the dial, I wasn't sure where to find the HD channels. Of course I never bothered to read the manual, which later informed me of the "HD" indicator light on the display that tells users when they've locked onto an HD station.

Before reading the manual I went to HDRadio.com and looked up my local HD stations. It would have been a good idea to offer this information in a big, bold statement on the packaging: "To find local HD Radio stations, log on to HDRadio.com."

Though I know all the background about HD Radio from articles we've published and discussions I've had at industry events, I tried to pretend I was an average consumer when I plugged it in. Sadly, the consumer experience was a letdown. Even after reading the instructions and tuning to the list of HD stations, it was a little confusing. The listing on the website showed the frequency of the main HD station, and listed its sideband channels as

"HD1" and "HD2." I was able to receive the 10 HD stations listed, but finding the HD2 multicast channels was difficult.

Of the 10 stations, I was only able to tune in to two multicast channels offered by one station, and one offered by another. I have to assume the HD2 channels for all 10 stations are broadcasting, but I couldn't tune them all in. I continued playing with the radio repeatedly, but I still cannot access the multicast channels consistently. Consumers won't be as determined as I was to make it work.

The audio quality on this little desktop radio is excellent, so even the non-HD stations sound pretty good, but the HD signals on the main frequency were spectacular. The signals of the multicast channels I could receive had excellent audio fidelity, but I had to turn them up about 40 percent to equal the main channel's volume.

The multicast channels had a buffering period of about five seconds when I first tuned to them, so I wasn't sure if I had a signal unless I looked at the screen. And I had to turn up the volume to make sure I was receiving the station. As most people are used to pushing the preset button and hearing stations instantly, HD multicast channels are disadvantaged.

Though I am thrilled with the

audio fidelity of the HD broadcasts, the consumer experience is not as intuitive or as simple as with terrestrial radio. I rate this experience as less than perfect, especially with the multicast channels.

I am very pro-HD Radio, and I am excited about the future benefits for the industry and consumers. But the customer experience is likely below the expectations set by the hype they are hearing about HD Radio. The desired experience should be: "I am so in love with my first HD Radio that I want to replace all the radios in my car, house, and office with HD." Sadly, it's just not there yet. Based on the amount of fiddling I had to do to get the sideband stations, I would not rush out and buy an HD Radio for my car.

We need HD Radio. I applaud the promotional visibility the industry is giving HD, but perhaps we should lay low now and work toward creating a perfect consumer experience before we try to drive sales of a product that is not ready for market. ☺

*Eric*

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## IMAGES IN INK



WMMR-Philadelphia morning show hosts Preston Elliot and Steve Morrison collected over 100 tons of non-perishable food items and an additional \$18,000 in cash on behalf of Philabundance. The event was part of the 9th Annual Camp Out for Hunger.



Wish Kid Katie (center) with Horizon Broadcasting Group air personalities Bryon Mengle, Bruce Cannon, Dan Dubay, and Jeffrey Brian Nelson. The two-day Make-A-Wish radiothon raised \$35,645 and 266,414 air miles to grant wishes to children living with life-threatening medical conditions in Central Oregon.



CBS Radio Senior Vice President Les Hollander (l) and WCBS-FM-New York Program Director Brian Thomas (right) visit with Martin Short during a promotion for his one-man show *Fame Becomes Me* on Broadway and his movie *Santa Claus 3*.

## REPORT: SATELLITE RADIO SALES WEAK

According to a report from **Bank of America** analyst Jonathan Jacoby, Fall sales for both XM Satellite Radio and Sirius Satellite Radio fell precipitously over year-ago levels. "Unit sales for the [satellite radio] industry fell 45 percent year over year in November, following a 25 percent drop in October. For the first two months of Q4, unit sales were down 39 percent," he said. Weak retail demand relative to last year supports Jacoby's view that "the satellite radio industry is transitioning to an OEM-driven subscriber acquisition model."

Turning specifically to each company, Jacoby noted that XM's unit sales were down 23 percent in October, while rival Sirius's unit sales fell 26 percent for the same month. However, Sirius's November retail share was stronger than expected, and was up 3 percentage points from October. Still, Jacoby expects XM to outperform Sirius over the next 12 months.

## ARBITRON PREVIEWS MOBILE VERSION OF E-DIARY

**Arbitron** recently unveiled a preview of a mobile electronic diary, an evolution of the PC-based electronic radio diary that the company plans to introduce for the Winter 2007 ratings period. The announcement was made at the company's annual Consultant Fly-In.

The mobile electronic diary will be tested on such mobile Internet-capable devices as the RIM BlackBerry, Palm Treo, Windows Mobile, and Symbian smartphones.

The e-diary gives radio survey participants in diary-based markets the option to use an Internet-based, electronic diary in place of the standard paper-and-pencil survey tool. The PC version of the e-diary is designed to be accessed via the Internet from conventional desktop and laptop computers.

"The electronic diary, in its current PC-based form and in any future forms for mobile devices, is targeted for markets that are not being measured by the Arbitron Portable People Meter," said Ed Cohen, VP/Domestic Research at Arbitron. "As we roll out the Portable People Meter in the Top 50 markets, the e-diary will help keep the diary method more appealing to Internet-savvy younger adults, a population that tends to be underrepresented among paper-and-pencil diarykeepers."

## RADIO-MERCURY AWARDS INTRODUCE NEW URBAN CATEGORY

The 2007 **Radio-Mercury Awards** will introduce an Urban category for the 2007 competition. The new category seeks to recognize radio commercials that were intended for the Urban radio format.

The Urban category winner will receive \$5,000 and a Radio-Mercury Award trophy, as well as the opportunity to compete for the \$100,000 grand prize. The category will be open to advertising agencies, production companies, or advertisers who produce commercials in house. The award is being made possible with the support of **American Urban Radio Networks, Carter Broadcasting, Inner City Broadcasting, and Reach Media.**

"By adding this new category into the Radio-Mercury Awards, we recognize the importance of the ever-growing Urban format, its large and loyal customer base, and its impact on general market advertising," noted Jeff Haley, president/CEO of the RAB. "We also seek to increase participation from the African American and multicultural advertising agencies and their clients."





Radio has come a long way in 50 years.

And Greater Media has been there every step of the way. As your trusted financing partner, we are proud to serve you with innovative ideas, strength and commitment. Congratulations to Peter Smyth for being named *Radio Ink's* Executive of the Year. And we salute Greater Media for achieving 50 years of radio excellence.

## LETTERS

## THE FACTS ON FICTION

Dear Mr. Rhoads:

It was a pleasure meeting you at the recent *Radio Ink* Forecast summit.

Among our responsibilities as leaders in the radio industry is to be evangelists for the medium — to actively engage those in the business world who've not yet grasped the unique magic of our medium, and help them see how a partnership with our industry benefits theirs.

Take, for instance, the field of book publishing — specifically fiction titles — which vastly underutilizes radio. A top book publicist explained why this is the case. Publishers use Talk radio as the main means of promoting books, but Talk hosts promote only nonfiction authors, never (or rarely) fiction authors. Publishers assume they have to use newspaper advertising to sell fiction titles. Such added cost and risk is a strong disincentive.

Book publishers cut back the number of new fiction titles, not because there's a lack of readership, but because they don't have a radio model to use to sell their books. Like most people outside the business, they think formulaically about the medium: We're (1) Talk radio; (2) Music; (3) Sports; or (4) News. Period.

That's just one example of an unmet need that, with a little thought, we can find half a dozen strategies to meet before breakfast. We must actively help publishing and other industries think outside that four-category box (and maybe help some of our own folks think outside the box, too).

At 100 years old, compared with fiction, we are in our medium's infancy. What gives books and radio — any medium — life is the extent to which it reflects human individuality and complexity through a creative synergy with technology. We're doing just fine there. In fact, at 100, we're just getting the bugs worked out.

Thanks for a great, and inspiring, conference.

Laurie Morrow  
Montpelier, VT

## THE BEST MIX

Your column of Nov. 20 ("Radio's Obsession With Newspapers," *Radio Ink*, 11/20/06) was so right-on. The anti-newspaper mindset was what almost killed the RAB with Warren Potash at the helm 30 years ago, and the industry somehow has forgotten that.

I also believe that radio as enhancement represents the best and highest opportunity for growth of the medium's usage in this ultra-fragmented world. After 25 years in the industry as an account rep and sales manager, I'm now in the position of recommending and buying radio for several marketing clients, and that's how I position radio to them: as an enhancement to the overall media mix. The positioning works, and so do the campaigns we run.

Newspaper isn't going away any time soon, but if radio continues to beat other media up instead of suggesting partnerships, it may disappear a whole lot sooner.

Bill Guertin  
Bourbonnais, IL

## HAILING THE NEW CHIEF

Great letter to Jeff Haley ("An Open Letter To RAB President/CEO Jeff Haley," *Radio Ink*, 10/16/06.) Funny, witty, and highly intelligent, your message is a powerful reminder of the challenges facing our industry and what we've got to do to get to the next level. It is also a call to arms, with great questions about the thousands of members whose agendas differ — very thought-provoking stuff; not impossible by any measure, but challenging almost beyond measure. It was extremely appropriate.

Congratulations — your editorial is one of my favorite regular features of the magazine, and this one surpasses even yourself.

Rosemary Scott  
Director of Corporate Research & Communications  
BMP Radio

I just read your open letter to Jeff Haley and wanted to offer my kudos. It would be refreshing to break the chains of the "old guard" and see some truly new thinking, and the ensuing results. Thanks for stating your piece so succinctly.

Glenn Felty  
President/CEO  
Status Media

## BOWLING, ANYONE?

There is nothing in the article "A Message To First-Time Managers" (*Radio Ink*, 08/21/06) that I disagree with except this: Where do all these great people come from if one operates in small markets? I own nine stations in small markets. Because of the lack of talented people, the CEO/manager has to be more hands-on than hands-off.

If I had nine stations in L.A. I could recruit like Pete Carroll at USC. It would be a dynasty. How can one recruit the best salespeople in America to come to a town of 20,000 in the Midwest? All the articles and books written about management apply to scenarios where there are pools of talent at one's disposal.

Bowling Green does the best it can, but it cannot recruit talent like USC. Plain and simple.

David W. Winters  
CEO  
QuickSilver Broadcasting

## MUCH ADO ABOUT NOTHING

NPR once again is making a big fuss out of nothing much ("NPR Seeks Recall Of Satellite-To-FM Converter Devices," *Radio Ink* Headlines, 10/27/06). Cars are constantly moving in and out of traffic order so the problem only affects a small percentage of people listening to a certain station in a small radius. The strength of the signal is just right for people to listen to their own music or satellite radios in their cars. NPR is against free enterprise and personal choice.

Kevin Mairton  
New York

## Radio Ink Promotes Lois Ann Chooljian To VP/Associate Publisher

PALM BEACH — Radio Ink Chairman and Publisher B. Eric Rhoads has promoted Lois Ann Chooljian to the position of vice president/associate publisher.

Commenting on the announcement, Rhoads said, "Lois is a valuable member of the Radio Ink team, and I am delighted to reward her hard work and dedication to the magazine with this promotion. Radio Ink, its readers, and its advertisers will significantly benefit from her increased involvement."

In addition to her current responsibilities, Chooljian in her expanded role will work closely with Rhoads and Radio Ink Editor-In-Chief Joe Howard to further the publication's mission of providing radio industry executives with fresh, compelling content and ideas to help make their businesses more successful.



Chooljian said, "Little did I know when I first came to work for Radio Ink eight years ago that I would be embarking on the ride of a lifetime. I still think that I have the best job in radio, and am forever grateful to Eric Rhoads for hiring someone with no radio background and giving me a chance for success. I'm humbled and honored by Eric's confidence in me, and am truly grateful for this opportunity."

Prior to joining Radio Ink, Chooljian worked in advertising sales for the South Florida Newspaper Network, a division of the Sun-Sentinel, where she was among the top sellers across the group's 33 newspapers. Prior to that, Chooljian spent 20 years as an interior designer and counted Fox News Channel Chairman/CEO Roger Ailes and golfer Fred Couples among her clients.

*Interrep congratulates*

### **Greater Media's Peter Smythe**

*on his tremendous contributions to radio*

*Thank you for the  
**leadership, vision and energy**  
you have given our industry  
through the years...*



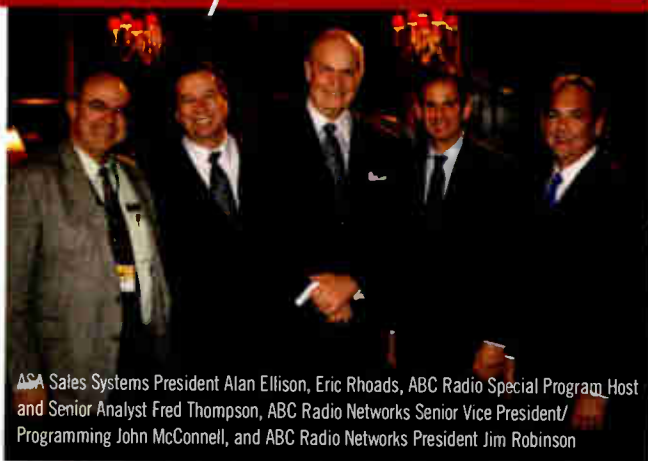
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# Photo Gallery

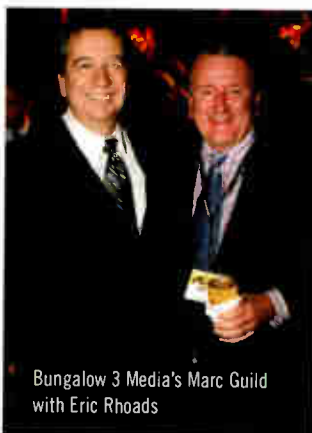
Once again, *Radio Ink's* Forecast 2007 and 40 Most Powerful People In Radio cocktail party featured radio industry luminaries and top executives from many other business sectors.



ASA Sales Systems President Alan Ellison, Eric Rhoads, ABC Radio Special Program Host and Senior Analyst Fred Thompson, ABC Radio Networks Senior Vice President/Programming John McConnell, and ABC Radio Networks President Jim Robinson



Em... President Rick Cummings, RAB President/CEO Jeff Haley, Buckley Broadcasting COO Joe Bilotta, and Greater Media President/CEO Peter Smyth



Bungalow 3 Media's Marc Guild with Eric Rhoads



Cumulus Media Chairman/CEO Lew Dickey



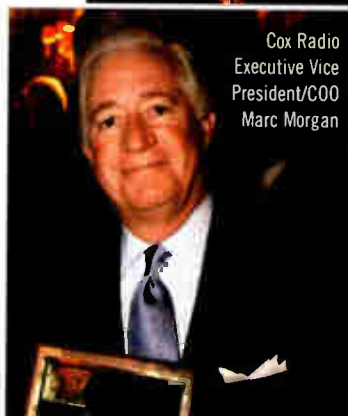
Talk Radio Network CEO Mark Masters and *Radio Ink* Vice President/Associate Publisher Lois Ann Chooljian



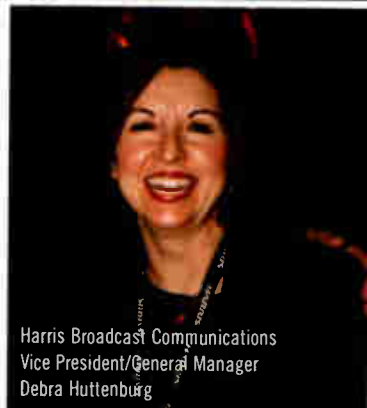
Citadel Broadcasting Chairman/CEO Farid Suleman



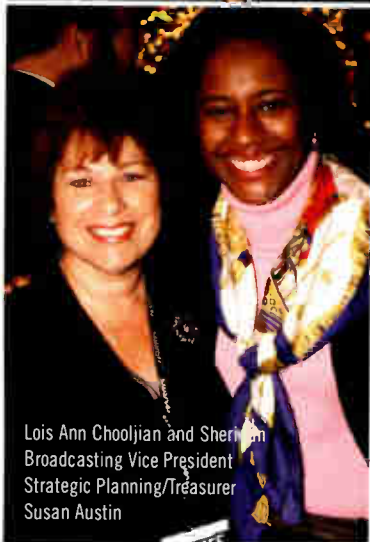
Premiere Radio Networks President/COO Kraig Kitchin poses with plaque commemorating his inclusion on *Radio Ink's* 40 Most Powerful People In Radio list



Cox Radio Executive Vice President/COO Marc Morgan



Harris Broadcast Communications Vice President/General Manager Debra Huttenburg



Lois Ann Chooljian and Sherman Broadcasting Vice President/Strategic Planning/Treasurer Susan Austin



Katz Media CEO Stu Olds and Greater Media President/COO Peter Smyth



NRG Media CEO Mary Quass



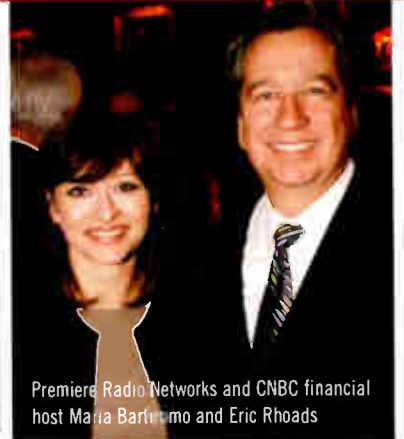
Bear Stearns Senior Broadcast Research Analyst Victor Miller, Google Head of Radio Ryan Steelberg, and GE Global Media's James McGovern



Eric Rhoads, Katz Media CEO Stu Olds, and Emmis Communications Chairman/CEO Jeff Smulyan



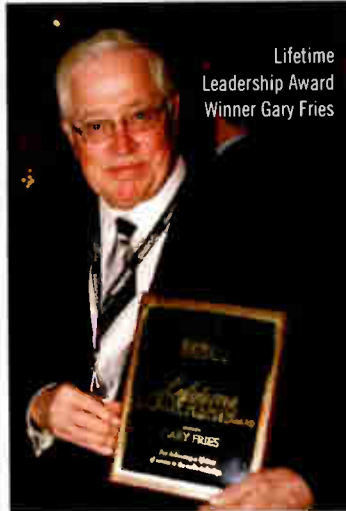
Media Services Group Senior Director George Reed, Amaro Radio Group of Los Angeles General Counsel Betsy Cameron, and Wachovia Securities Director of Fixed Income and Forecast '07 Co-Chair Blagop Cheen



Premiere Radio Networks and CNBC financial host Maria Bartiromo and Eric Rhoads



Tap It CEO Jonathan Alexander and KDAY RVP General Manager Kimberly Fetcovitch



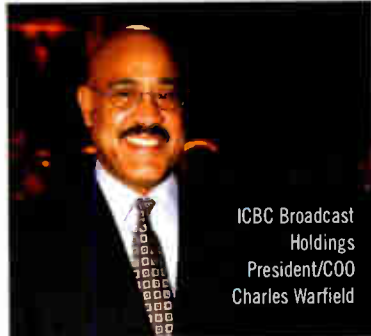
Lifetime Leadership Award Winner Gary Fries



Univision Radio President of National Sales Laura Hagen and Univision President/COO Gary Stone pose with Stone's 40 Most Powerful People In Radio plaque



BMI Assistant Vice President Sales & Marketing and Media Licensing Dan Spears



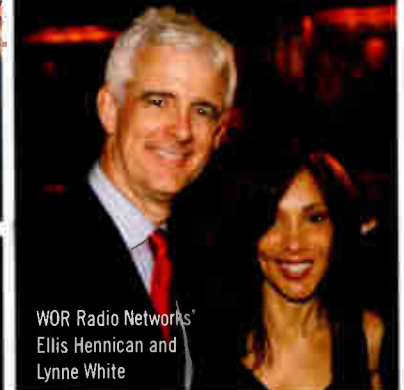
ICBC Broadcast Holdings President/COO Charles Warfield



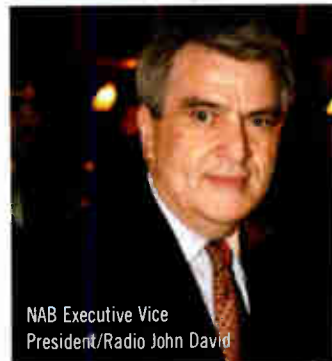
Cumulus Media Executive Vice President/COO Jon Pinch



Beasley Broadcast Group Chairman/CEO George Beasley



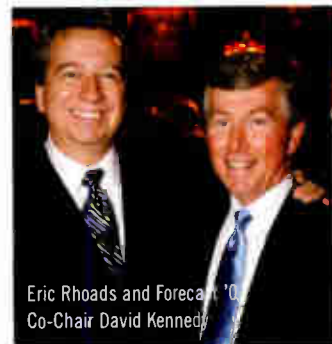
WOR Radio Networks' Ellis Hennican and Lynne White



NAB Executive Vice President/Radio John David



Harris National Accounts Manager/Radio Ron Lane



Eric Rhoads and Forecast '07 Co-Chair David Kennedy



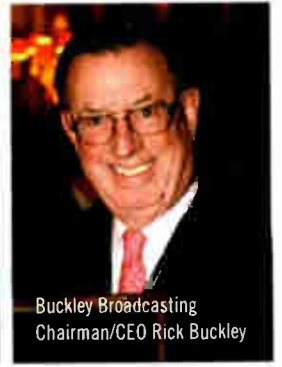
Lifetime Leadership Award Winner Eddie Fritts



NAB President/CEO David Rehr



ABC Radio Networks President Jim Robinson



Buckley Broadcasting Chairman/CEO Rick Buckley





# Photo Gallery



Radio Ink Publisher  
CEO Eric Rhoads



Morgan Stanley  
Executive  
Director Todd  
Davison



Citigroup Broadcasting Chairman/CEO  
Farid Sulema



A sold-out  
crowd attended  
Forecast '07



Interop Chairman/CEO Ralph  
Guild with Eric Rhoads



Google Head of Radio  
Ryan Steelberg



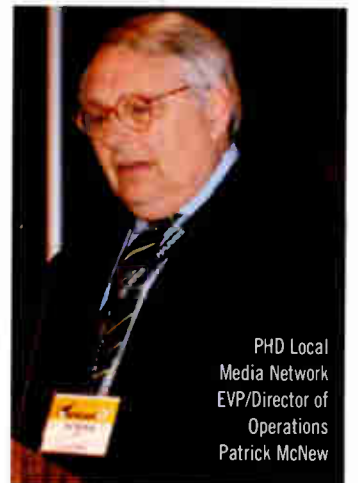
Silicon Valley  
venture capitalist  
Stewart Alsop  
delivered the  
keynote address.



Universal McCann SVP/  
Director of Financing Bob  
Coen offers his respected  
analysis of the media  
advertising marketplace.



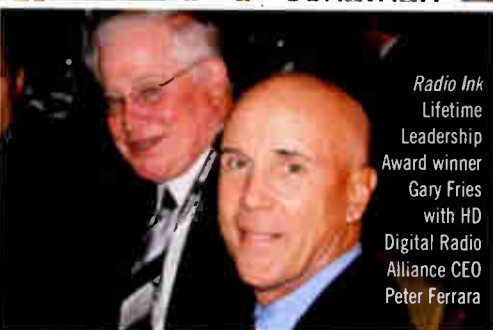
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Operations  
Patrick McNew



RAB President/CEO  
Jeff Haley



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Award winner  
Gary Fries  
with HD  
Digital Radio  
Alliance CEO  
Peter Ferrara



BIA Financial Network Vice President  
Mark Fratrik



CONGRATULATIONS

To our friend and colleague  
**LOIS ANN CHOOLJIAN**  
On the occasion of your appointment to  
Vice President/Associate Publisher of *Radio Ink*



Your hard work, initiative, and dedication  
are an inspiration to us all.

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The staff of *Radio Ink* and Streamline Publishing.

**RADIO  
INK**

World Radio History

## Buy One Station, Get Two Free

### The Hidden Value In The Clear Channel Deal

When the fat lady sings, it will be revealed that Thomas H. Lee Partners and Bain Capital got the bargain of media history when they bought Clear Channel. On first glance, it looks as though Clear Channel sold them FM radio stations. The truth is they were actually selling the largest block of spectrum in history, and only one-third of it is needed to power those FM stations.

We may be talking about spectrum, but this is not an engineering article; it's an article about the future. You need to know just one engineering fact: There are 96 kilobits (kb) in a digital FM frequency, but FM only needs 36 kilobits to broadcast a music station. That means two-thirds of the signal can be used for other moneymaking purposes.

#### UNLOCK RADIO'S HIDDEN ASSET

There are no more costs to squeeze from any radio station; there is absolutely nothing left to cut. Everyone at a radio station is very busy. No one has "thinking" time. Department heads at so many radio stations are like deer in headlights. Without the freedom to find new ways to succeed, they are forced to walk the same path over and over.

Once you make time to think, you will make an amazing discovery: Radio stations are grossly undervalued. Here are the steps to realizing their true value:

1. As stated above, to broadcast in an FM digital signal, the typical station needs 36kb of bandwidth. They've got 96. That's like owning three acres of Miami beachfront and not bothering to develop two of them.

Someday our new investor friends will be leasing those kbs. And to make this business model really sing, they will even be selling off those extra kbs (HD2 or HD3) without selling off the main signal.

Based on this math, every FM digital signal is worth at least two-thirds more than it is as an analog station. Regardless of what any banker paid for Clear Channel, they are getting a bargain because they will be the largest owner of FM bandwidth in the country.

2. Step out of the 50-mile circle. Most radio stations cover 50 miles on a good day. The coveted skill won't be making "sounds" within that circle, it will be creating audio entertainment that cuts across many platforms, from the Internet to the iPod to the telephone. So rather than eliminating that ingenious production staff, hire more of them and create more shows for more platforms. More shows deliver more revenue streams.

3. The gift of digital bandwidth, the hidden asset, gives our investment friends a delicious dilemma: What to do with it? How long does it go unused before the FCC will want the unused portion back? Every good idea increases the value of the business.

Here are some examples of how that extra bandwidth is being used today:

- A UHF-TV station in Milwaukee made a deal with the city to use bandwidth to program all the streetlights in the city to aid the work of speeding fire trucks. If that can be done with UHF spectrum, then why not FM spectrum?
- A small town without cable or DSL service will someday be providing ISP service compliments of a local FM station.
- OnStar could use FM bandwidth to provide the one-to-all messages you now hear in your car, which is far more cost-efficient than the current cellular service they use. The cellular one-to-one only kicks in when the driver speaks back to OnStar.
- Microstations will someday use a very small portion of the FM bandwidth that they have leased from our investment friends. No longer should radio stations have to depend on an advertising model as the only source of revenue. The better the ideas, the more perceived and actual value your bandwidth will have.

4. Sell it by the kilobit. Each application will require a different amount of bandwidth. Some will require just 10kb, others much more, some even less. But now you have something finite, of great value that you can price by the kb.

Look outside the U.S. to see what other countries are doing with FM. If you don't believe us, Google "uses of FM spectrum" and watch the pinball machine light up. There are scientists converting shortwave to AM-like sound (DRM defined as Digital Radio Mondial) with special radios manufactured to make it sound pretty good. In fact, you can travel through Germany and listen to this technology.

Other countries are working on Software Defined Radios (SDR). SDR is not a radio yet, but a technology that will bring all signals in the spectrum into one box decoding them by format. The FCC is currently studying SDR. It's hard for us to imagine any scenario where listeners will identify their favorite station solely by frequency in 10 years.

If the founding Westinghouse engineers were alive today, they would be telling you that a digital frequency is a proprietary stretch of beachfront. They would tell you that you own more than a radio station; you own 96 kilobits of FM spectrum. The FCC isn't manufacturing it anymore, so our investment friends who purchased Clear Channel will now have the best spot with an ocean view. Call the architects. Once again, radio is going to be an idea-driven business. ☎

Walter Sabo and Dan Mason are partners in Sabo-Mason International Initiatives, an international media consulting firm. E-mail Mason at [radianmason@aol.com](mailto:radianmason@aol.com) and Sabo at [walter@sabomedia.com](mailto:walter@sabomedia.com). Their website is [www.sabomason.com](http://www.sabomason.com).



# Seven Ways To Make More Money In 2007

## A Streetfighter's Guide

As you look into your crystal ball, do you expect your economic performance in 2007 to surpass your 2006 totals? Now is the time to take a proactive approach and develop a plan to exceed last year's goals in the year ahead.

### 1 REVIEW THE PAST YEAR

Begin by reviewing your direct, agency, and NTR accounts as well as your new business production. Did you see an increase or decrease in your share of the budget? Why? What can you do to affect positive change? Where are the opportunities for growth? How can you increase your share of the buys?

Analyze market factors that impacted your area this past year. What events occurred? Is your market growing, stable, or declining? Where can you find opportunities for increasing sales through new business?

### 2 ANALYZE YOURSELF

Using an honest and critical approach, analyze your overall performance. This is for your eyes only; no one else needs to see it. Did you give your best effort throughout the year? Were there times when you became complacent? What skills need improvement? Your presentations skills, new-business development skills, or even your computer-based skills?

Do you need to advance yourself through career-enhancing education, by attending a seminar presented by one of our industry's top trainers, by reading marketing books, or by returning to college?

Do you need to strengthen relationships with advertising agencies — not just with the media buyer, but with the planner, the account rep, and even with the president of the agency? In the event that your stations' ratings take a dip, your good relationship will go a long way toward keeping you on the advertising buy.

### 3 CREATE A WISH LIST

If a genie granted you three wishes, what would you ask for? Would it be more money, a new vehicle, better health, a promotion, or even a move to a different market? Guess what: You are the genie. The first step in turning your wishes into reality is writing them down. Using columns, separate your aspirations into objectives that can be attained within three months, within six months and, finally, within 12 months. Next, develop a plan that will obtain those goals. Congratulations! Now you have a set of goals with a well-defined course and time period for achieving them.

### 4 PLAN FOR A GREAT YEAR

How much do you want to make in 2007? Divide the number by 12 to figure your average monthly income. What is the average dollar amount you ask for, and what is your closing ratio of presentations? Let's say you want to earn \$7,000 per month. Your average "ask" is \$5,000 with a closing percentage of 25 and a commission rate of 15 percent. How many \$5,000 ask-for-the-business sales presentations do you need to make per month in order to earn

the \$7,000 compensation? Here is the math: # presentations X 25% closing ratio X \$5,000 average ask X 15% commission rate = \$7,000. The answer is about 38 presentations per month, or 1.7 per day based upon a 22-day selling month.

Create an action plan and plot your course for 2007. Buy a 2007 appointment book and write down your number of monthly/daily presentations along with your average monthly sales and income goals. Next, write down calls to make 8-12 weeks ahead of recurring buys such as annual, quarterly, seasonal, anniversary, or special buys. Then, write down a goal number of new-business-opportunity calls to make every week.

Finally, keep track of your weekly performances for sales and new-business presentations. Be flexible; some weeks you will greatly exceed your goal, while other weeks you will underperform. Don't become discouraged; keep your monthly goals in mind.

### 5 MANAGE THE STRESS

Stress. This simple six-letter word permeates almost every fiber of our industry. We interact with people and computers every day. We have to oversee the buy from inception through traffic, production, and billing. Then, we deal with payment from clients and agencies — mostly timely, sometimes not. The opportunities for stressful situations are endless.

What's your stress tolerance level, and how do you react when stressed? What have you done in the past to cope with the stress? How well has it worked? The process of stress management involves harnessing, and then controlling, your reaction to a stressful situation. Your performance could be hindered if stress controls you, rather than you controlling your reaction to stress. Find an outlet for relieving your stress — and remember to use it.

### 6 PREPARE FOR YOUR FINANCIAL FUTURE

Pensions are a thing of the past and concerns abound about the future viability of Social Security. That leaves investing in your company's 401k plan and relying upon personal savings. A 401k plan offers you the opportunity to place a portion of your earnings into a tax-deferred plan that can, over the course of a career, grow to a substantial amount. Also, most companies will contribute to your plan via a safe-harbor contribution that gives you a 100 percent return on your money up to their contribution limits. Your road to a happy retirement requires that you take an active role by contributing to and then monitoring the progress of your retirement plan. Make a commitment to increase your 401k contribution this year.

### 7 HAVE FUN!

Enough said. ☺

Chuck Wallace was named Radio Ink's RadioWayne 2005 Streetfighter of the Year. He is an account representative with Rubber City Radio Group in Akron, OH. He can be reached at 330-869-9800 or charleswallace@gmail.com.





## Arbitron, Games, And You

### Playing To Win With The Younger Demos

I have a friend who attended Radio Ink's Forecast 2007 event at the Harvard Club in New York. He loved the event, but chuckled at one presenter who talked about how radio creates great content. My friend, the owner of a group of stations, said, "What does radio create? Aren't we just a delivery service for the creations of others? We don't write the songs, sing the songs, play the instruments, or produce the music. We just choose from what's offered to us."

This has to change if radio wants to remain a primary medium. We must unleash the creative hounds.

Evidently, the head of Arbitron agrees. "You will be the people who teach radio to push off the bank and paddle ahead," Steve Morris said recently to a group of programmers. "I can't think of a more important role in radio than the one you have."

Did you notice how gracefully Morris put a positive spin on the statement that radio is stuck in the mud? He said in effect: This ship has run aground, boys. She be stuck in the clay. Now you lads put your backs into it, and push this grand ship back where she belongs.

I like Steve Morris. He's perceptive and articulate. "There are few bold and innovative ideas for the young audience," he said. "Behind the scene, I hope you're doing some work on reaching the 12-17 age group."

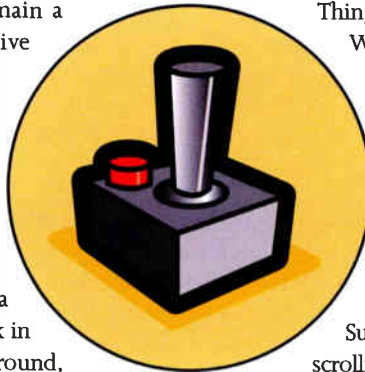
Again, the positive spin. Morris talks about what he hopes is happening "behind the scene," which is an elegant way of saying, "There's no visible evidence that any of you are doing anything to reach tomorrow's core audience."

If radio wants to learn how to create great content, I say get Steve Morris to teach a class on it. There's a man who can tell you to go to hell and make you look forward to the trip.

But Morris can also speak plainly. "Radio is moving too slowly," he cautions, "and the difference between us and other media is widening, not narrowing."

As I said, Morris is perceptive and articulate. And bold. Radio needs more people like him.

Let's take a closer look at those last two statements made by the CEO of Arbitron, a man with vast research at his fingertips:



1. There are few bold and innovative ideas for the young audience.
2. Radio is moving too slowly.

**Did you know that the values, tastes, and preferences you'll carry throughout your life essentially were formed between your 12<sup>th</sup> and 15<sup>th</sup> birthdays?** These are the golden years of identity formation, the years when we decide who we'll be.

Things loved during those years will be loved forever. Wounds gained during those years will forever be scars, pushing us to prove ourselves or robbing us of confidence. And anything judged as irrelevant during those years will remain irrelevant for life.

As Nintendo was gaining popularity in the late 1980s, anyone who predicted those kids would still be playing videos games 20 years later would have been laughed out of the room.

Nintendo went deep and wide in 1991 with Super Nintendo featuring stereo sound, multiple scrolling backgrounds, and twice the internal memory.

Find someone who was 12 in 1991 (they'll be 27 today,) and ask them if they're familiar with the massive multiplayer online role-playing game *Worlds of Warcraft*. Be ready to get an earful. That one game currently has 7.5 million players worldwide, each one paying a monthly subscription fee for the privilege of logging on.

In his academic research article "The Psychology of Massive Multi-User Online Role-Playing Games," Nicholas Yee\* found that the average MMORPG player spends almost 23 hours a week playing the game, **and the average age is 27 years old**. Women comprise 43 percent of the market.

What will be radio's Super Nintendo?

Study the radio TSL trends of younger demos since 1991; step back and take a longer view of radio than just 90 days. *Lose America's 12- to 15-year-olds and radio will quietly disappear over the horizon as today's 30+ population withers and dies.*

Is radio losing the next generation? Steve Morris seems to think so, and I agree. But he and I are merely outside commentators, standing on the shore, looking at a ship stuck in the mud.

You are the crew on the ship. What do you plan to do? ☞

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

\* Nicholas Yee, "The Psychology of Massive Multi-User Online Role-Playing Games: Motivations, Emotional Investment, Relationships and Problematic Usage," R. Schroder & A. Axelson (Eds.), *Avatars at Work and Play: Collaboration and Interaction in Shared Virtual Environments* (London: Springer Verlag, 2006): p. 9.

**QUICKREAD™**

- Is radio losing the next generation?
- We must unleash the creative hounds in order to appeal to radio's future listeners.
- What will be radio's Super Nintendo?

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\*Number One represents top show on that station 12+ AQH. Summer '06 Book.

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†Number One represents top show on that station Adults 25-54 & 12+ AQH. Summer '06 Book.

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World Radio History

## Generating Revenue With Datacasting

### HD Radio's Interactive Revenue Stream

The radio industry is at a crossroads, with an opportunity to become a vital part of the monumental changes in today's media landscape. HD Radio brings many new opportunities to reach consumers in ways never before possible, with the technology to provide improved audio quality and reception, new formats, multiple audio channels, and data services.

The HD Radio rollout is the biggest development in terrestrial radio in decades, from both a technical and management point of view. Competition from alternative choices has stiffened, and the public perceives radio as slow to adopt digital technology. However, HD Radio is clearly moving forward; more stations are installing the technology, and consumer receivers are appearing on store shelves. The challenge for station managers is to justify the technology investment by finding new ways to generate revenue.

One such opportunity is through datacasting, the delivery of non-audio content to consumers via the text display on HD receivers. As with programming, content is key in datacasting. Most stations already have a good deal of information that will interest consumers, so the goal is to identify what is already available, and expand into new areas.

Most consumers are familiar with the basic song title and artist information delivered over analog FM RBDS services. This is an excellent place to start, as recent surveys indicate that satellite radio subscribers list this as one desirable feature those services provide. But HD Radio datacasting opens up even more possibilities for text display, from emergency information such as Amber Alerts to news headlines and weather reports — and far beyond. It's an "electronic bulletin board" for consumers to see pertinent information while listening to your station.

More importantly for management, it offers clear opportunities to generate new revenue.

These new revenue opportunities begin with interactive applications such as text advertisements, concert promotions, or even alerts directing listeners toward downloadable content like ringtones. Plus, every on-air commercial can include data to visually complement the audio (an "upsell" to the client). A local location and phone number provided for a client tied to a national spot will open the door for an entirely new revenue stream.

Broadcasters may also be able to sell excess capacity in the digital stream to outside companies interested in data transmission. Plus, stations can also offer text advertising as an alternative to local businesses that use billboard advertising.

Datacasting can also extend a station's promotional efforts. Traditional on-air station identification happens mostly during breaks or segues, with often limited information. This is where



datacasting's most immediate benefits are realized. HD Radio text displays can serve as a "billboard in the dash," instantly informing listeners who you are and what you do. This increased reinforcement of your brand and positioning leads to better recollection for diary holders. The ability to add information such as a DJ or program name, a call-in number, or a forward promotion can also be woven into the data stream display, and offers another tool to assist in


recall for diary holders. News headlines and weather updates are also excellent tools for this application.

The bottom line: Listeners engaged in your programming take in this added information. The on-air product is also improved by "clutter" reduction, as the information is inserted into text display rather than the programming.

Datacasting also allows stations to leverage their news content with text-based news headlines and sports scores, just like television morning news stations that run headlines across the bottom of the screen. Local election results, school closings, traffic bulletins, and other local and national headlines can also be displayed. This content can be inserted at will and easily updated from the studio or electronically via a third-party database or website. Regardless of your format, listeners are kept up to date on the latest news without taking away from program time.

Next-generation HD Radio receivers will allow listeners to pause, store, and replay programming, automatically download traffic reports and information into navigation systems, use electronic program guides similar those found on cable TV, and make purchases using a button on HD receivers.

A successful datacasting application today generally serves as an interface between a station's automation system and transmitter via digital encoding. It has the potential to generate increased revenue through a simple, intuitive, and cost-efficient software program. The Program Associated Data of HD Radio is transmitted simultaneously with audio programming. Stations already invested in an HD Radio transmission infrastructure need only add a software program that can aggregate and publish content from different locations. Datacasting programs can diversify your efforts by also publishing to RBDS on analog FM and to your website. Harris offers products that can meet all of these needs.

As the HD Radio rollout moves forward, these datacasting options may be a key answer to questions broadcasters raise about the revenue-generation possibilities of radio's migration to digital technology. 

Debra Huttenburg is vice president/general manager of Harris Broadcast Communications Division, Radio Broadcast Systems Business Unit.





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# Putting A Face With The Name

## Turning Your Air Talent Into Spokespeople For Your Advertisers

If you are a radio station manager, you know that the plethora of competition from other sources is making it harder and harder to meet your revenue goals. No longer are you just competing with other radio stations, or even television and print; your buyers are being solicited now by Internet, events, conferences, magazines, billboards, local sports teams, Girl Scouts, etc.

But because you are in radio, you have an asset these other competitors don't have: on-air personalities. Your morning drive talent, your news staff, your afternoon stars, all have an appeal to advertisers who are suffering from the same cluttered competitive landscape as you. These advertisers are constantly looking for new ways to cut through that clutter, and make themselves stand out. One of the ways they can do this is by aligning themselves with one of your on-air personalities as a spokesperson.

First, let's look at what the advertiser gets. The spokesperson opportunity is packaged with air time, guest appearances on the show, inclusion on your website, and permission to use the spokesperson in other media. In addition, the spokesperson would be available to appear at the client's staff meetings, corporate training sessions, sales meetings, grand openings, or other retail activities that would involve the general public. People are fascinated by celebrities, and your on-air talent fall into that category. Capitalize on it.

Second, let's look at what the radio station gets. The easiest benefit to measure is more revenue, which would come from selling the air time plus charging a spokesperson's fee. But there is an even greater benefit: Through this affiliation, your station will be experiencing additional public relations exposure, which enhances your position in the marketplace and with other advertisers. This will generate greater interest in advertising, and can contribute to stronger listenership. You are not only promoting the station, but your advertiser is as well.

When negotiating a spokesperson contract there are a number of considerations:

1. Does the on-air talent want to do it? (They should be available and believe in the product or service.)



### QUICKREAD™


- Advertisers looking for new ways to cut through the clutter can align themselves with one of your on-air personalities as a spokesperson.
- The spokesperson opportunity is packaged with air time, guest appearances on the show, inclusion on your website, and permission to use the spokesperson in other media.
- The radio station generates additional revenue from selling the air time, plus charging a spokesperson's fee.



Sammy Hagar (r) and the Wabos headlined KLOS-FM/Los Angeles' Red Rocktober Concert, held at the Gibson Amphitheater. KLOS morning hosts Mark Thompson and Brain Phelps from *The Mark & Brian Radio Program* hosted the event.

2. What are the client's expectations?
  - a. Will the talent be used for television?
  - b. Are there print elements to the relationship?
  - c. What types of public appearances (and how many) would be needed?
  - d. Is travel involved?
  - e. Are there any conflicts with existing advertisers?
  - f. Does the client want category exclusivity?
3. What length of time is involved? (The ideal is a minimum of one year.)
4. What is the client's budget? (Don't undersell this relationship — it has terrific value to the advertiser.)
5. Are there any restrictions/limitations?

Now what? The advertiser has answered the questions and is ready to go. All you have to do is draw up a contract. Make sure the contract clearly spells out who is doing what, when, and for how much. The commercial portion is easy — how many spots, how many times, etc. If appearances are involved, spell out exactly how many, how long, and where they are. Come up with a day or hourly rate that is on a par with other talent available to your advertiser. If the talent will appear in print, find out where and how often. Look up the rates for print frequencies to protect your talent from being exploited. And don't underquote the contract. Remember, if you quote higher, you can negotiate down, not up.

NTR is a wonderful way to enhance your station's revenues. Selling the spokesperson concept as part of an advertising campaign is just one way to capitalize on NTR. 

Sylvia Allen is president of Allen Consulting, Inc., a Holmdel, NJ-based sponsorship and NTR marketing agency. She can be reached at 732-946-2711 or [sylvia@allenconsulting.com](mailto:sylvia@allenconsulting.com).





# Smarter Local-Direct Prospecting

## Separate One Sheep From An Over-Crowded Flock

Prospecting is such an important part of what we do in local-direct broadcast sales that there is no room for just winging it. Time is our most important asset, and how we spend it is critical to our bottom line. Here is my favorite way to prospect for new local business: Go to product/service categories that are completely over-represented on other media and completely under-represented on your station. It's easy to show these businesses that advertising with you is a good, calculated risk, not a gamble.

For example, what's the number one product/service category in the *Yellow Pages*? If your market is like most, it is probably attorneys. How many divorce attorneys do you have on your station? How many criminal defense attorneys? How many bankruptcy attorneys? Attorneys are like sheep. *Baaaaaaah!* What one does, they all do. I cull one from the rest of the flock, and approach him with something like this:

Hello, Mr. Defense Attorney. I have just found a hole in your competitor's marketing and advertising strategy that B-52s could fly through. I saw your ad in the *Yellow Pages*. That's a great medium, by the way. The *Yellow Pages* is like a great big lake with lots and lots of fish in it. I also represent a great big lake with lots of fish. But in your case, in your particular category, wouldn't you agree with me that perhaps the *Yellow Pages* lake is being a little over-fished right now? When I go to the *Yellow Pages*, I get to shop every single one of your competitors. Every single one of you has a line in the same lake. Meanwhile, take a good look at my lake. We have thousands and thousands of fish in our lake too. The people who listen to us every week are consumers. Logically and statistically, many of them will buy cars, stereos, mobile phones, food, clothing, cameras, and other products and services from somebody this week.

Our listeners are nice people for the most part, but it is also logical that some of them are going to get in trouble this week, and they're going to go to jail! *And we don't have one single defense attorney fishing on our lake.* You'd practically

have a monopoly fishing on our lake, as opposed to having to fight with every single one of your competitors on the over-fished *Yellow Pages* lake. Do you see the opportunity here? Your average sale for a DUI is how many thousands of dollars? Gross margin of profit for attorneys is 60 percent after you discount the cost of labor, is that about right? How many new cases do we really have to provide you in an average week to justify a weekly budget on our station? If we cast good bait and we cast that bait often enough, it looks like a good, calculated risk that we're going to catch fish here on our beautiful lake.



What other product/service categories can you think of that might be over-represented on another station or medium and completely unrepresented on your station? How about plumbers? Electricians? How about Internet service providers? Do you have dozens of home security companies advertising on your station? I'll bet you don't. They're all clumped together in the *Yellow Pages*. Garage door companies? Do you have even one advertising on your radio station? I'll bet you don't. How about a moving company? Guess who they're all advertising with? Not with you, that's who. But they should be. Their message would sound unique in an environment like yours, a less-hostile environment with fewer competitors.

Now, I'm not saying that these companies don't want an ad in the *Yellow Pages*. But perhaps they could bring the size down substantially and start branding on a different lake. **Your lake.**

If you hear no from one company in a product/service category, take your idea straight to his competitor until you make a sale. ☎

Paul Weyland is president of Paul Weyland Training Seminars. He may be reached at 512-236-1222 or [paul@paulweyland.com](mailto:paul@paulweyland.com).



### QUICKREAD™

- Identify product/service categories that are over-represented on other media and under-represented on your station.
- Choose products/services whose message would sound unique in an environment like yours.
- Drive home the point that they will have no competitors on your station.





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#### Liberman Broadcasting, Inc.

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**\$92,500,000**

#### Daystar Television Network

*has sold*

#### KDTP-TV

*serving Phoenix, AZ to*

#### NBC/GE

*for an undisclosed amount*

#### RadioVisa, LLC

*has sold*

#### KMXE (AM)

*serving Los Angeles, CA to*

#### LAA 1, LLC

*for*

**\$41,000,000**

#### Lakewood Church

*has sold*

#### KTBU-TV

*serving Houston, TX to*

#### USFR Media Group

*for*

**\$30,000,000**

#### Radio Fargo-Moorhead, Inc.

*has acquired a*

#### Seven Station Radio Cluster

*serving Fargo, ND from*

#### Clear Channel Communications

*for*

**\$14,000,000**

#### David and Mel Winters

*have sold*

#### Two Radio Clusters

*serving Marinette WI/Menominee MI and Ironwood MI to*

#### Armada Media Corporation

*for*

**\$8,500,000**

#### Results Radio, LLC

*has sold*

#### KRPQ (FM)

*serving Santa Rosa, CA to*

#### Maverick Media

*for*

**\$7,700,000**

#### Results Radio, LLC

*has sold*

#### KMHX (FM) and KSRT (FM)

*serving Santa Rosa, CA to*

#### Lazer Broadcasting Corp.

*for*

**\$6,850,000**

#### AAA Entertainment, LLC

*has sold*

#### WXCL (FM) and WDQX (FM)

*serving Peoria, IL to*

#### Triad Broadcasting Company

*for*

**\$5,200,000**

**WCS Wireless, Inc.**  
*has been acquired by*  
**NextWave Wireless, LLC**  
*for*  
**\$160,500,000**

**National Grid  
Wireless Holdings, Inc.**  
*has acquired*  
**ClearShot Communications**  
**235 Towers**

**Highland Cellular**  
*has been acquired by*  
**Dobson Communications  
Corporation**  
*for*  
**\$95,000,000**

**Riviera Broadcast  
Group LLC**  
*has raised*  
**\$60,000,000**  
*in equity and debt capital*

**Denver Radio  
Company, LLC**  
*has raised*  
**\$27,500,000**  
*in term loan financing from*  
**Guggenheim Corporate Funding**

**Lazer Broadcasting**  
*has raised*  
**\$23,000,000**  
*in term loan and revolving credit  
financing from*  
**GE Capital**

**NewComm Wireless**  
*has raised*  
**\$60,000,000**  
*in senior financing from*  
**D.B. Zwirn**

**National Grid  
Wireless Holdings, Inc.**  
*has acquired the assets of*  
**Beacon Broadcasting  
Corporation**  
*for* **\$12,700,000**

**TCP Communications, LLC**  
*has sold*  
**233 Towers**  
*to*  
**Global Tower Partners**  
*for an undisclosed amount*

**A.L.B.S. Wireless  
Services II, LLC**  
*has sold*  
**32 Towers to**  
**Global Tower Partners**  
*for an undisclosed amount*

**TX-11 Acquisition, LLC**  
*has sold*  
**18 towers to**  
**SBA Communications  
Corporation**  
*for an undisclosed amount*

**BFT Tower Co., I&II**  
*has sold*  
**10 Towers**  
*to*  
**Global Tower Partners**  
*for an undisclosed amount*

**Pendrell Sound**  
*has sold certain PCS licenses covering*  
**800,000 Pops**  
*in Indiana to*  
**Verizon Wireless**  
*for an undisclosed amount*

**Summit Wireless, LLC**  
*has sold certain PCS licenses covering*  
**697,000 Pops**  
*in Mississippi to*  
**Sprint Nextel**  
*for an undisclosed amount*

**Summit Wireless, LLC**  
*has sold certain PCS licenses covering*  
**191,000 Pops**  
*in West Virginia to*  
**Ntelos**  
*for an undisclosed amount*

**Endless Mountains  
Wireless, LLC**  
*has been acquired by*  
**Dobson Communications  
Corporation**  
*for an undisclosed amount*

**Tribune Broadcasting  
Company**  
*has sold a*  
**Broadcasting Tower**  
*in Albany, NY to*  
**Bradford Realty**  
*for an undisclosed amount*

**Towers of Texas**  
*has sold*  
**137 Towers**  
*to*  
**Global Tower Partners**  
*for an undisclosed amount*

**AAA Entertainment, LLC**  
*has sold its*  
**Four Station Radio Cluster**  
*servicing Champaign, IL to*  
**RadioStar Inc.**  
*for*  
**\$3,500,000**



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**Peter Smyth:**

# *Radio Ink's* **Executive Of The Year**

**P**eter Smyth's enthusiasm for the radio business is infectious. Talk with him about the state of the industry, and listen to the pace and volume of his speech increase as he outlines with zeal the factors that he believes make radio as vital and powerful a medium as any in media today. He truly believes in radio's ability to serve both listeners and advertisers, and has been increasingly taking that argument to the streets since becoming president/CEO of Greater Media in 2002.

For example, his company is a charter member of the HD Digital Radio Alliance, and he sits on the group's executive board. And with his recent appointment as chairman of the Radio Advertising Bureau, Smyth now has the opportunity to extend this enthusiasm — and his ideas for improving radio's standing in the advertising community — across the entire industry.

"This is a very exciting time," he says. "The message to everybody in radio today is: Don't expect just one company to step up. A thousand different people in the radio industry must stand up and say: I'm going to take my share of this medium, I'm going to introduce this type of interactive marketing, this type of creative program, whatever it may be."

As for his own company, Smyth carries on the tradition of employee empowerment that's been with Greater Media since its inception in 1956. "I want the men and women who work in my radio stations to go home at night and say: 'I'm glad I'm part of that team, I'm proud to be a part of that company.' The greatest investment is making sure they feel better about themselves."

A forward-thinking leader, Smyth is steering Greater Media toward electronic audience measurement for radio. Starting this month, Arbitron's Portable People Meter becomes commercially available in Philadelphia, one of Greater Media's key markets. And Greater Media is on board. Smyth is also a believer in expanding into online initiatives such as podcasting and interactive features on station websites.

It's that careful balance of eagerly pursuing growth while also looking out for the people making it happen that sets Smyth apart as an accomplished leader. And it's his bold vision for the future of radio, and his efforts to make a positive impact on the business, that make Peter Smyth Radio Ink's Executive of the Year.

**By Editor-In-Chief Joe Howard**





## COVER STORY: Peter Smyth

### RADIO INK: What is your broad outlook for 2007?

**PETER SMYTH:** I think '07 will be a good year, but not the best of years. It will be a transition year, the year we cross the digital divide, the year we start to find the intersect between the interactive world and the broadcast world, and how these two benefit our customer base. Radio has been the premier provider of a community setting since its inception; we have to find the economic benefit between those two worlds.

The biggest challenge we face is to take back radio and make it a primary medium in the marketplace. We're no longer just in the radio business, we're in the audio entertainment business. The more we grasp onto that, the better we'll be. Radio must take off the blinders. We can no longer have a short-term view of where this industry is going; we have to look at it long term. Collectively, we must be the unabashed advocates of the power and strength of American radio. It's got to start at every individual station across the country, from the mid-markets all the way up to Madison Ave. It's a time of innovation, vision, and boldness. These are some of the most exciting times we will experience.

This is also the year of the operator. We must have smart operators who really know what they're doing. We must be willing to embrace the vision of the men and women who work here, and take the lid off creativeness and let the creative juices flow. There is a fine line between art and science. We can rely only so much on the science, then we have to let the art take over. HD2 channels offer a fabulous opportunity to do that.

### RI: You mention taking a long-term approach. How is taking a long-term approach different for a private company, which doesn't have to answer to Wall Street every 90 days?

**PS:** You can't change anything in 90 days. We deal in a business of attitudes, and you can't change a perception or any fundamentals in 90 days. Looking at a business in those terms is just not fair, and it's not objective. As a private company, you have to look at the business in terms of 12 to 18 months. The next 12 to 18 months will be crucial for us. We've got to reinvest in infrastructure, marketing, research, and talent. We have to put money back into the marketplace to make sure that we've reaped the benefits.

In Philadelphia, WMMR has had an incredibly successful run, as has WRIF in Detroit. But the reason that those radio stations do so well is because we have great management there, and we've invested in talent, research, and marketing. We've built brands — and when the men and women who built those brands go on to do whatever they do next, those radio stations will survive.

That's what has to happen in American radio. Radio stations have to be built with strong foundations, understand what section of the population they own, and move with that generation. You cannot cut your way to profitability; you build your



Peter's passion for radio was apparent the minute I met him. His reputation as a successful, forward-thinking, creative industry leader clearly identifies him as an excellent choice for *Radio Ink's* Executive of the Year. Peter is a driving force in the industry's conversion to HD Radio and a proponent of technological advancements that are moving our business forward. There are dynamic changes taking place in the media marketplace, and it is individuals like Peter who are shaping radio's future. — Jeff Haley, President/CEO, Radio Advertising Bureau

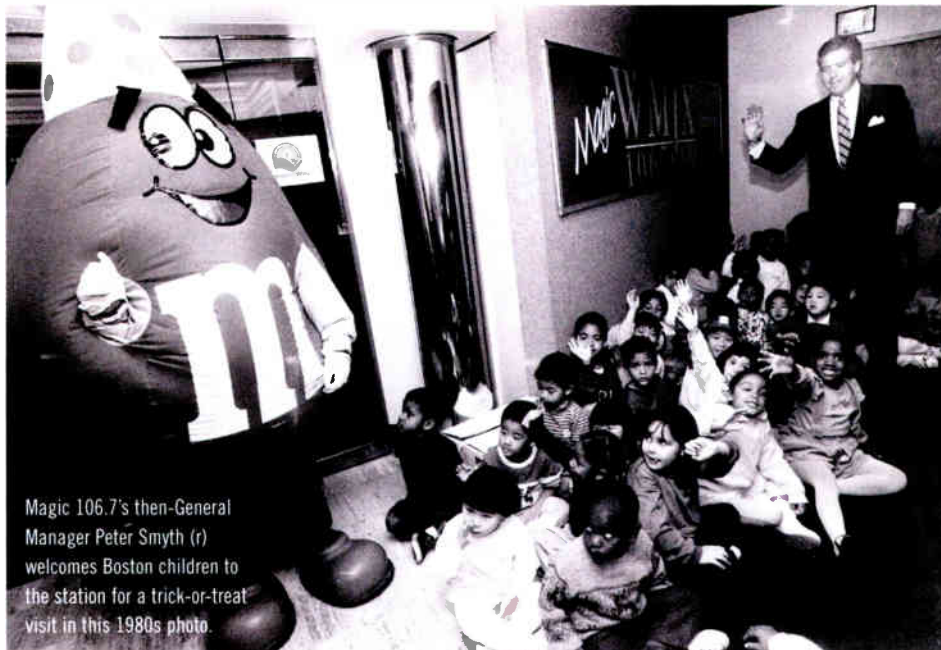


Not only does Peter run his own organization in a first-class way, he's totally committed to the future of radio. He's helped launch the HD Alliance, he's taken on the chairmanship of the RAB, and he's been on every board and committee I can think of. He understands the issues, and he's able to bring competing interests together. The minute he walks into a room, people are automatically happy to see him, and that makes him very effective at what he does. He's a wonderful friend and one of the best ambassadors this industry has. — Jeff Smulyan, Chairman/CEO, Emmis Communications

way to profitability. If we don't invest in our HD channels, our technological facilities, and the men and women who actually run, program, and sell these radio stations, then we are at peril.

### RI: With Clear Channel's privatization and the Cumulus/Susquehanna deal, private equity investors have acquired a considerable stake in radio business. How will this trend affect the industry?

**PS:** The only way that private equity money will benefit the radio industry is if these investors hire great operators who understand the value of the media and what is necessary to make these radio stations successful. If they don't have that appetite, then they're in the wrong business; it's not going to work.



Magic 106.7's then-General Manager Peter Smyth (r) welcomes Boston children to the station for a trick-or-treat visit in this 1980s photo.

CONGRATULATIONS!

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SMYTH**

PRESIDENT/CEO  
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**EXECUTIVE  
OF THE YEAR**

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## COVER STORY: Peter Smyth

### RI: Do you think they do?

**PS:** The equity firms coming into our industry — and there's more and more of them — want to get a good rate of return for their investors. They are looking for anywhere from the high teens to 20 percent rates of return. The only way you can get those rates of return is by putting money into the things we just talked about, and giving these brands chances to grow. The private equity firms have to look at these products for the long term. If they do that now, they have a greater chance of achieving the rates of return they're looking for than if they try to starve these radio stations with no investment whatsoever. They have to look at a radio station's need to breathe, and make smart investments. That includes investing in talent. This is a great opportunity for stations that lost Stern to develop great morning shows.

This is also a great time to invest in different types of advertising. Television has traditionally been the medium of choice for most radio stations; maybe there's a more cost-efficient way. Research the market, understand the radio landscape, understand how your radio station fits into that niche it services, and how you are going to super serve that audience.

What will help lift radio in general is having stronger radio stations in some of our top markets. People must view radio as a primary medium — not a medium that is constantly being sold, or flipping formats, or that isn't embracing growth and investing in new products and technology.

### RI: Does investing in electronic measurement fall under that definition?

**PS:** There has to be some type of electronic measurement. Our clients are telling us that they want to see some accountability on the ratings structure. We live in a digital age. We live in an age when a UPC code can tell us how many cases of Taster's Choice moved last night. Networks can look at television programming from the night before and see if *The Office* is working or not. They can look at different metrics and see what is working and what is not.

When you read a ratings diary, you are looking at history; you're looking at what happened, not what's happening. Digital technology will lead us to more information sharing — we'll have



Peter Smyth (I) with Michigan Governor Jennifer Granholm and Greater Media, Inc. Chairman of the Board John Bordes at the official building dedication ceremony of the Peter A. Bordes Broadcast Center in September 2005.



We learned in Dallas this year at the NAB Marconi Awards Show when he sat in with The Formats that Peter is not only one of the industry's top radio executives, but he's a helluva good piano man! He's always promoting radio and encouraging others to share his passion. — *John David, VP/Radio, NAB*



In a time of tremendous change, and an era of monumental transition, the voices of the visionaries lead the troops through battle. Radio is fortunate to have the voice of a visionary in Peter Smyth. Peter carries the message of optimism and enthusiasm about an industry that is both tried and true and perched on the edge of greatness. Thank you Peter. — *Mary Quass, CEO, NRG Media*



His inspiration, leadership, and support are tirelessly focused on making Greater Media a constantly improving organization. He persistently supports his troops, and gives us the tools to win. — *Buzz Knight, VP/Program Development, Greater Media*

the ability to send maps to individual GPS systems, and to monetize music downloads. Once we stop that technology growth, we're stifling the industry's growth, the whole sector's growth.

My company chose Arbitron, because I feel today that it is the best product for our company and for what our clients are telling us. For my peers in the industry, that's an individual decision. Emmis, Bonneville, and CBS all felt it was good for radio to move now with Arbitron. I respect what Clear Channel is doing in their RFP. If they can bring that to closure, it would be terrific to have some competition in the marketplace.

For the past six months we've been educating the men and women in Philadelphia about the programming and sales aspects, and how we are going to deal with the PPM. I don't think managers should react when it happens — it's the reaction to those actions that I worry about. We made this commitment — the harder part is how we as a company are going to adjust our selling, our training, our market presence on the street. How are we going to program our radio stations to win in this new environment? What are the tools that we need to win? When I talk about investment, that's what I mean.

### RI: This month, one of your key markets — Philadelphia — will become the first to commercially launch the PPM. Are you worried about the short-term effect that the PPM may have on your business?

**PS:** Sure, I'm a little anxious. But if there is a dislocation in the first or second quarter, I'm prepared to see that through because I have to think about the long-term impact of PPM on my business. Will it show that the cumes in Philadelphia are twice the size they are today? Will it show that the way we sell radio — or the commerce of radio — might change? Maybe all of the dynamics have to shift. But that dialogue should have been taking place parallel to all the talk about PPM. My biggest questions to Arbitron

*Congratulations, Peter*



**You've got the soul, man!**



## COVER STORY: Peter Smyth

President/Sales and Marketing Pierre Bouvard and CEO Steve Morris were: What will happen in the marketplace? Who's training the salespeople of tomorrow to market this? Who's teaching the agencies and the clients and the decisionmakers how to interpret this data? That's what we have to get our hands around. We must recognize that there might be a paradigm shift in the way radio is viewed in the marketplace. We're taking a \$20 billion business and turning it upside down. Are we taking the time to educate our staff — and our clients — how to use this data?

### RI: How are your sellers reacting?

**PS:** They're very excited. There is some trepidation, but they are very encouraged because they are being informed about what's going to happen, to the best of our knowledge. We are living in a brave new world. Don't be afraid of technology, embrace technology, just push through it. We might fail, but don't be afraid to fail, because if you don't fail, you will never succeed. It sounds bold, but it's got to be bold, because these are bold times.

### RI: As the new RAB chairman, will you take steps to promote the PPM, either to radio groups or advertisers?

**PS:** I don't think it is the RAB's position to endorse any technology or supplier. The RAB's job is to make sure that the key account management and the top eight key advertisers in America today know the value proposition of what's going on in our medium. If you went to the heads of some of these companies and big agencies, they wouldn't have a clue. I am going to make sure that we talk to these people about how strong an industry we are, and stop apologizing for being in the radio business.



Peter, pictured with *WSJ* Technology Editor Walt Mossberg and Greater Media's Chairman of the Board John Bordes at the company's annual management meeting in Florida

### RI: How about RAB-sponsored training programs for sellers in the PPM world?

**PS:** I think that's Arbitron's responsibility in the beginning, but when it's adapted the RAB should offer training. The RAB does have a very good sales and training program, but it has to be modernized. We have to improve the way we teach people about the interactive world. RAB President/CEO Jeff Haley is a brilliant young guy with a lot of great skills. He does not come from a radio background, which is intriguing in itself. He understands how to market a product, what the task is in front of him. He also under-



I can't think of a more deserving radio broadcaster to receive this award. In addition to leading a very successful radio company, Peter has unselfishly given of his talents to work tirelessly on industry issues on behalf of all of us. He is intelligent, he is aggressive, and he is a believer in radio and its potential going forward. He is indeed radio's executive of the year. Congrats, Peter. — *Bill Stakelin, President/CEO, Regent Communications*



Radio is a better business because of Peter Smyth. NAB has been the beneficiary of Peter's wise counsel, and our profession has benefited from his relentless advocacy of HD Radio. We salute *Radio Ink* for picking Peter as Executive of the Year. — *David Rehr, President/CEO, NAB*

stands why private equity firms are diving into this business — because they know there is a lot of value here.

### RI: What's wrong with local business? Why is it weak?

**PS:** I don't think we sell the value of radio. We're concerned that it is too expensive. Radio's been perceived as a "cost-efficient" media. Cost-efficient means cheap, and I don't want to be cheap. I want to get paid for the value that I deliver. If the PPM does anything, I hope it shows people how this medium should really be valued. Somebody told me that a morning drive spot in New York goes for 200 bucks. I find that hard to believe. But if it is true, and there are 10 million people in New York, would you pay 200 bucks to reach 10 million people? That's the deal of the century. We've got to get a better understanding of the value proposition and sell radio for what it's worth. There is nothing wrong with getting paid for what you deliver — 280 million people a week. If you're selling product for people, they will pay for it. If you're coming in with creative solutions to marketing problems for companies in your local marketplace, they will pay you for it, because you are making their cash register ring. It's no longer about just selling spots; you have to understand the marketplace and economics, and you have to understand that we are in the business of selling product. We've got to bring more people into the radio pie, and bring different sources of business in here.

### RI: What are some of the initiatives you'd like to launch at the RAB to help improve the image of radio?

**PS:** The first thing we have to do is speak from one voice to the right people. The RAB has done a good job to this point, but now we have to make sure we run it like we run our businesses, and adapt the same key account management structures that we have in our own organizations today. We must touch base with the chief marketing officers of some of the major companies in America today — Wal-Mart, Target, McDonald's, soft drink companies, automotive companies — about why radio is the solution provider. We can't just say hey, we're in the radio business, we're cool, we've got the tallest towers, and we reach all these people.



CONGRATULATIONS  
TO  
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EXECUTIVE  
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## COVER STORY: Peter Smyth

We must understand their business, ask for a homework assignment, take a problem they are having and resolve it using radio as the primary medium. We have to take a marketing approach, and become partners with these major corporations instead of expecting them to buy us because we're — because we're what?

It's not the quantity of stations you own, it's the quality of the station and its ability to move product. I want to make sure we are driving more funds into radio. The litmus test of success should be: Did we grow the radio pie? We have to develop a clear vision of where we're going and a clear strategic plan to achieve those objectives. I want people to say we've got to do radio, before TV or anything else.

I also want to make sure that training is still important for stations. I'm going to serve as RAB chairman the same way that I run my business.

### RI: How important is the Internet in radio's marketing mix?

**PS:** Most advertisers today are looking at the Internet and saying to themselves: How does this work? I know I have to be here, I don't know why, but I know I have to be here. It is our job to explain why they should use it when it is applicable and why they shouldn't when it's not. I don't believe anybody who tells me they have the silver bullet to understanding the intersect between the interactive world and broadcast. Streaming was supposed to make millions. Well, stations were making about \$69 a year and spending fortunes. Streaming is very important, but it is only part of the mix. Podcasting and blogs are also important. Those are the things that have to be built out, where the solution for the client is best



Peter is a tireless ambassador for all that is right about our industry, and equally tireless at seeking solutions to help us move forward. Those qualities make him one of the best operators in our business. — *Rick Cummings, President/Radio Division, Emmis Communications*



Peter is a true leader who passionately believes in the power of our business and the importance of giving back to it. He is immensely positive and straightforward, always looking for innovative strategies to improve his business, and committed to empowering his employees and helping them to grow. His selection for this honor is well deserved. Congratulations, Peter! — *Don Benson, President/Radio Lincoln Financial Media Company*



Peter has become one of the most respected voices in our industry. His insights are keen, and his industry contribution has been invaluable. Everyone I know looks forward to dealing with Peter because he's such an upbeat guy. He is the model we should all try to emulate in this business — he walks that fine line of running an excellent business while taking good care of his employees and keeping his product focused on his listeners. — *Eric Rhoads, Publisher, Radio Ink*

settled in both worlds.

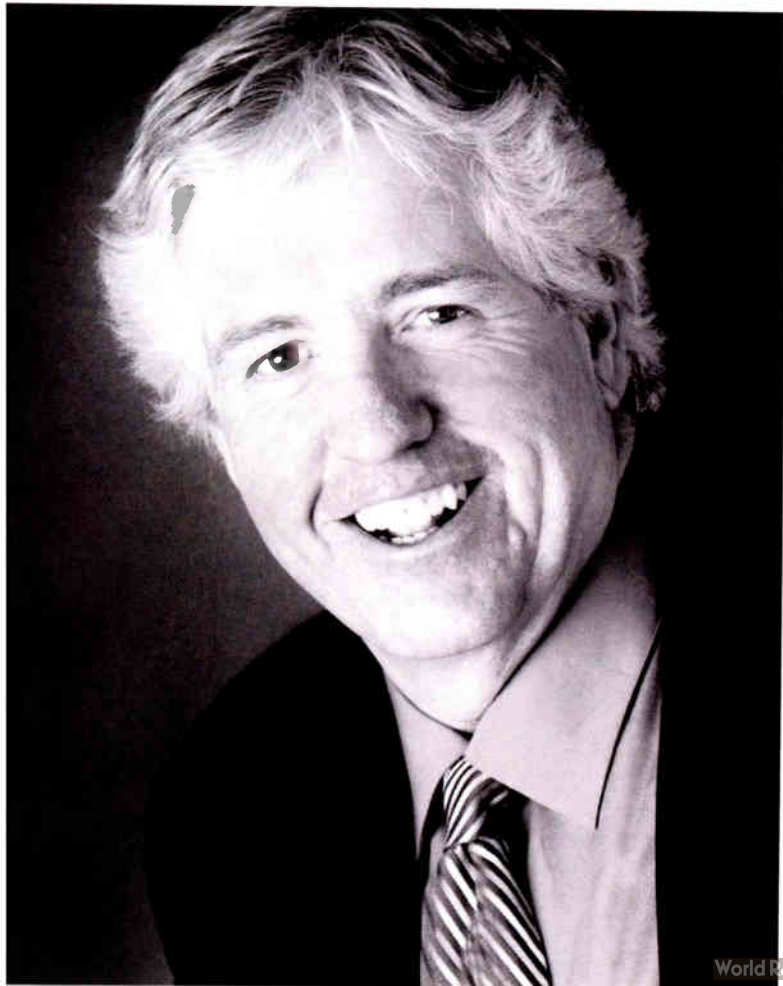
Having a two-way relationship with the audience is important. Community is important. Our rock stations are all doing fine because they have great street presence. They have great interactive websites where people can participate in the whole rock experience. For us to grow this industry, we've got to understand how people use our products.

### RI: Is making money through the station website a priority?

**PS:** It is important, but the website has to have an interactive role. It has to have a digital music store, video, podcasts that I can download from a great morning show bit. I want to go there to find out more about different types of music or artists. The website just can't sit there; it has to participate in the listener's life. It has to bring a benefit to a listener. The more engaging it becomes, the more lucrative it becomes. I think WMMR's website gets 4.2 million hits a month. That is a big number.

### RI: Almost 40 percent of Clear Channel's radio stations are on the market. How will this change the industry?

**PS:** I've never believed that the number of stations you own is that important a metric. I respect what they are doing. They're in New York, Chicago, Los Angeles — that's about \$2.5 billion worth of revenue right there. If you do a stellar job in the top 20 markets, you're going to have a great company. There is nothing wrong with the other markets, but make sure your management is positioned so that it can bring the most attention and resources to the stations where you get the best rate of return for your size operation. My company may have



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## COVER STORY: Peter Smyth

20 radio stations, but it generates over \$230-\$240 million. What Clear Channel is doing makes sense to me. If I had a company that size, I probably would have done something similar. It is not the quantity you own, it's the quality.

### RI: Will Greater Media buy any of those stations?

PS: If an opportunity presented itself, we would. We'd like to look into the southeast, southwest, Washington, DC. Our capital structure is strong, and our balance sheet is clean. Most of our stations are all paid for, so we're probably one of the companies that could participate in this without any problem. If the right opportunity presents itself and Clear Channel wants to do something with us, I'd welcome a conversation with Clear Channel CEO Mark Mays. But I would never take this company any bigger than 30 stations, tops, and they would have to be strategically placed.

### RI: What are the odds that some of the existing groups will buy up a chunk of the Clear Channel stations?

PS: I would tell them to go back and look at the stable of stations they already own. People are always readjusting their portfolio of stations to make sure they are properly suited to the skill sets they have. Make sure you think it through. Don't just think about being able to say in a magazine that you own 2,000 radio stations. Can you run them effectively? Do you have the infrastructure that will bring you and the people who work there a profitable experience? Can you do all of that and still run

a successful company? Capitalize on your strengths, manage to your weaknesses.

### RI: With HD Radio, the industry is launching many new stations. How will it all play out?

PS: I don't know where the endgame will be. HD provides a tremendous opportunity to bring in diverse voices, and I see HD stations augmenting the community and filling niches. But what role will they play four or five years from now? Broadcasters must figure out the best application for them. They will be incredible in terms of pushing out and receiving back data. The music today is just the first generation of HD. The 2nd and 3rd generation will make radio even more important in the community.

### RI: So, will HD thrive more with data distribution than with music?

PS: First we've got to get the distribution. We had a great sale in Detroit with Radio Shack, and we are starting to see the sales pick up. The automotive companies are getting more receptive. In the beginning it will be music, but all of a sudden you'll start to see channels where authors will come in and read from books for community groups. And then they will be used for interactive applications, exchanges of data back and forth.

### RI: And where will the money be made?

PS: I don't think the HD2 channels will ever be marketed the same way traditional radio is. You won't hear units per hour. You'll

# HIGH-FIVES, KUDOS, MAZEL TOVS



*Greater Media, Inc.*

TO

**PETER SMYTH**

**Radio Ink's Executive of the Year**

With warmest regards from your friends at Jacobs Media





Peter (c) with Eddie Fritts (l) and ABC Radio President John Hare at the 2006 Bayliss Roast in NYC

hear, "This show is brought to you by..." like the PBS model. The experience today is totally different. When people first experienced FM in the '70s, it was this underground funky thing that didn't run any commercials, it just played Jimi Hendrix. These channels are coming on without any commercials, and the HD Alliance is going to keep them commercial-free for the time being. The way they will be monetized will be a lot different. The economics will change demonstratively.

**RI: It has been over a year since the HD Digital Radio Alliance was formed. Back then, the plan was to keep HD2 stations commercial free for an unspecified time. Can you give us an update?**

**PS:** The original plan was to go commercial-free for 18 months, and I think we're going to extend it another year. CEO Peter Ferrara is doing a fabulous job. CBS Radio CEO Joel Hollander, Mark Mays, and I serve on the executive board, and we've been working hard with Peter, traveling around the country and talking

about the value of this technological advancement. It has been fun. We work well together. Peter Ferrara really deserves a tip of the hat.

**RI: What are you hearing from the receiver manufacturers and the automakers?**

**PS:** I'm hearing very positive things. We've got great response from the manufacturing base. On Black Friday we were selling them for \$99. The auto companies are starting to recognize that this thing is for real. They've got to see that you can build a very significant distribution platform, which Peter and his crew have done. The radio industry as a whole came together and put up over \$200 million in marketing muscle, and we've spent a lot of inventory on this. It is not like some other incarnations where the radio industry would come together for 22 seconds and then they would all go shoot each other. We all realize the applications down the road are far, far greater than what we are talking about today. We have to be in this space.

**RI: Greater Media has been actively rolling out its HD2 channels. What have you learned so far?**

**PS:** It's expensive. You have to manage an HD station just like you manage a regular station. When you meet with your regional guys, make sure they are committed to it. Make sure they assign people to it and commit economic resources to it. Don't think that once the engineers finish building the tower you can walk away from it. The challenging part is programming it and assigning

**ERI congratulates  
Executive of the Year,  
Peter Smyth of Greater Media.**

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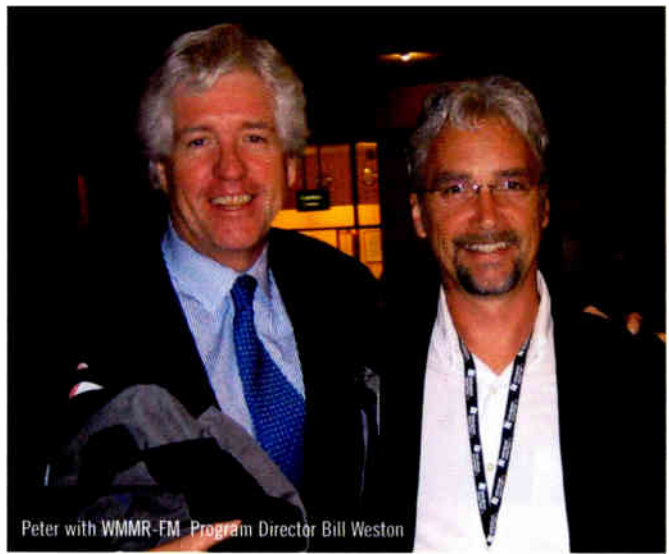
## COVER STORY: Peter Smyth

warm bodies to it so the user has a positive experience. Do research, have brainstorming sessions. Ask yourself: How can we do it better? What are we doing right? What are we doing wrong? We do labs with the listeners to see what they think. We bring people into our buildings to talk about it. What do you like about it? What do you dislike about it? How is the audio quality?

If you are going to be in the business, then be in it. It is a constant investment. We're not here to play, we're here to win. When I first got into it, I thought I can just build them and that's it. Then, sitting around with some of our general managers one night, I said we've got to have the best-sounding stations in the country. And they said there is nobody listening. I said there is nobody listening *today*. That gives you time to screw it up, so when they are listening, it will be great. And that is what we did. Next year I want to have a Marconi award for the best HD2 channel in the country.

### **RI: What do you think of the rumors about XM Satellite Radio and Sirius Satellite Radio merging?**

**PS:** I have read all the rumors, but who knows what will happen? I think that business should be video-on-demand. That's the best application. I'd take those 120 channels and burn them down to 10 video-on-demand channels beamed into the back seats of cars so parents could have their kids watching *Bambi*. Would a young parent with a screaming two-year-old pay \$3.95 to shut the kid up? In a heartbeat. I think that is a better application than what



Peter with WMMR-FM Program Director Bill Weston

they are doing now, because people are tired of paying for things, and this next generation thinks things are free.

### **RI: Are you concerned about how the recent shift in political power in Congress could affect the radio industry?**

**PS:** As long as the Republicans control the White House, there is some check and balance on which bills will pass and which won't. A lot of centrist Democrats were elected, so they have to be careful that the liberal wing of the party doesn't hijack it. Because if it does, and Congress gets bogged down with endless investigations, it will be two years of nothing until the next election.

### **RI: Do you expect the indecency debate to crop up again?**

**PS:** I think that will eventually become a First Amendment issue, right or wrong. Here is the problem: It's very hard to get

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a clear-cut vision of where it is supposed to be. I'm not trying to be a wise guy, but how do you define indecency? According to their standards, I don't know what it is. But the fine amount — \$325,000 per utterance — that is pretty definable. But does one complaint letter mean that we get a \$325,000 fine?

**RI: The FCC is conducting another review of its ownership rules. Do you expect Congress will once again get involved?**

**PS:** I think the temperature is going to increase dramatically, but I don't think anything will happen. It's going to be very difficult to get some of these bills passed, because I don't think the centrists want to deal with the liberal wing. There are going to be a lot of competing agendas, so it will be difficult to get a lot of these bills through. Some in Congress think that there is too much concentration, but I think it would be very difficult to roll back the limits because you'd have to unwind a lot of companies, and create a lot of dislocation. I don't see the rules being repealed, and I don't see them being expanded, either. I think it's the status quo.

**RI: The local market ownership caps and the Arbitron-based radio market definitions are back on the table. What do you expect will happen?**

**PS:** With market definition, I think it goes back to laws of nature. I never thought the Arbitron method was the right one. The physics of radio should dictate that. FCC Chairman Kevin

Martin is going to bring up a lot of different things and the rules will all get re-introduced, but I think they'll all end up back in an appeals court. It will be a challenging time on the legislative front, there's no doubt about it.

**RI: It seems that the harder the FCC tries to set clear limits, the more questions that arise.**

**PS:** As long as you can continue to appeal them and get stays of the rules, you will never get the proper balance. Once you get to four or five stations in a marketplace, the next three or four are used as spoilers. They decrease the price structure of the market, and you cannibalize yourself. There are only eight basic formats, and then there are flankers of that. When you get into eight stations in a market, it gets hard to run them. That is to the detriment of radio, so maybe you have another operator in the marketplace. I don't like the fact that the government can come in and tell you you've got to do this or that. Greater Media just went through it. I had to get rid of one station in Boston, and I think it is ridiculous. Kevin Martin will be under a lot of pressure, and people will be pounding on him to do certain things. But I don't foresee major changes.

**RI: It was only the numerical limits that the court remanded, so all the FCC has to justify are those limits.**

**PS:** But I still don't think they will get it done. What have they gotten done? Not a hell of a lot. ☹

# Congratulations!

Peter Smyth  
President/CEO, Greater Media  
*Radio Ink's* Radio Executive of the Year

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# Understand The Buyer's Decision Process

## Map Out The Steps Your Client Needs To Take

The best sales forces develop and use a systematic sales process. Mapping the steps that must happen before a sale can be made provides a framework for sales planning and activity, reduces mistakes, and shortens new hire ramp-up time. But conspicuously absent from most of these process maps are the steps that prospective customers must follow. If the client

doesn't do what he must to move to the next step in his buying process, your own process could be a total waste of time.

Account managers or sales managers often ask: What must we do to close this deal? That is the wrong question. What you should be asking is: What must the prospect do? And the follow-up question is: What must we do to get them to do those things?

As sales professionals, you don't retire quota or earn commissions for anything that you do. You get paid relative to what your prospects do. When they sign a contract or issue a purchase order, you make some money. You must accept that you cannot control your prospects.

Whether or not you follow a systematic sales process, you should endeavor to understand and document your prospect's buying process. You must understand not only the things that have to happen throughout the selection and approval process, but also who will be involved along the way. Defining and documenting a useful map of our prospects' buying process takes time and effort, and requires that you reach, qualify, and sell to all of the people who will play a part in the selection and approval process. You need a lot of input and perspective, because simply accepting any one person's opinion leaves too many variables to chance, and leaves you with too much exposure and opportunity for failure.

### LET ME ASK YOU SOMETHING

In order for you and the buyer to understand the buying process, you need to ask questions. Lots of questions. Here are




some questions that will help you and the buyer define and clarify what has to happen before a decision can be made:

- What kind of results are you getting with your current advertising campaign?
- Can your existing advertising provide the results needed to take your business to the next level? What has prevented it from providing those results in the past?
- If your current campaign is not providing the results you need, how can you determine if another campaign might work better?
- How have you managed to do so well despite the inadequate results from your current campaign?
- Why are you accepting unsatisfactory results from your existing campaign? What needs to happen for you and the other decision-makers in your company to do something different?
- What do you and the other decision-makers need to know or understand before you will be willing to solve this problem?
- Since bringing in a new advertising strategy would necessitate changes, what would your decision team need to understand before they would be willing to help you through the process?
- What would they need to see or hear before they would be able to understand that this new process would not create chaos for them?
- What I hear you saying is that you need X, Y, and Z from me to have confidence that we can help you. Is that correct? What would you like for me to do next?

Armed with a thorough understanding of the stages of your prospect's buying process, you can plan your work accordingly. Then every single move can be made with the specific intent of empowering your prospects to take the necessary steps in their buying process.

Before you proceed, you should know exactly what must happen next in their buying process, and what you will do to make that happen. If you spend the time and money to visit a prospect without a plan for what you intend to say and do to help guide them through their buying process, then you are little more than a professional visitor. Taking the time to thoroughly understand what the prospect needs to do in order to buy often makes the difference between the very successful and those who simply get by. ☑

Steve Clark is the founder and CEO of New School Selling, an international sales and marketing organization. He can be reached at 800-250-3146 or via e-mail at [sclark@newschoolselling.com](mailto:sclark@newschoolselling.com). Visit his website at [www.newschoolselling.com](http://www.newschoolselling.com).

 **QUICKREAD™**

- Document your prospect's buying process, including the things that have to happen throughout the selection and approval process, and who will be involved along the way.
- In order for you and the buyer to understand the buying process, you need to ask a lot of questions.
- Armed with a thorough understanding of the steps and stages of your prospect's buying process, you can effectively guide your client.

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## Spectacular Results From Spec Spots

### Maximizing The Return On Investment On Trial Balloon Commercials

On my first day on the job with the company that now employs me, I was shown the office recently vacated by the previous creative services director. A handwritten sign above the door jamb defiantly proclaimed, "NO &#%#@ SPEC SPOTS!" I removed the offensive and offending proclamation, knowing as I did that this was one of the main reasons there was a new sheriff in town.

The philosophy of my management team mirrored my own: Spec spots work, and they need to be an active part of the creative services arsenal. My predecessor's recalcitrance at doing speculative commercials was something made abundantly clear to both the sales staff and management. It's an issue at many radio stations, where creative services' time allotment is a crucial resource.

So one of my responsibilities as creative services director for a large group of stations is to produce spec spots to help close deals. Please note the use of the word *spots*. I'm not talking about scripts. When I speak of spec spots, I'm referring to fully produced commercials. A spec spot is used primarily to move an otherwise undecided client — someone who more often than not has not been on the radio before — into signing a contract.

Here's my case for spec spots.

- 1. WE SHOULD DO SPEC SPOTS BECAUSE, UNLIKE VIRTUALLY EVERY OTHER COMMUNICATIONS MEDIUM, WE CAN.** Newspapers and television stations/cable companies cannot afford to produce speculative advertising; the production costs just don't warrant the risk of failure. This gives radio a huge edge that must be exploited. Radio spec spots simply require the time it takes to write a script and voice it. The work is done in-house, with no cost of materiel, save, perhaps, a blank CD.
- 2. SPEC SPOTS CREATE A VERSION OF REALITY THAT CLIENTS BUY INTO.** When a prospective client hears a produced commercial, a new reality emerges. It's no longer a question of the client wondering how a spot would sound. It now exists. So the only remaining issue is whether the client is willing to forego having that commercial reach its intended target audience, or let it disappear into limbo.

**3. A SPEC SPOT LEAVES NOTHING TO THE IMAGINATION.**

Unlike a script, which many erstwhile prospects may find uninspired or open to interpretation, a fully produced spec spot is the embodiment of "what you hear is what you get."

**4. A SPEC SPOT CREATES A "WHAT IF I DON'T?" SCENARIO.**

Once a client hears a produced spot, if the decision is made not to sign a contract and go on the air with it, that nagging doubt can grow into full-blown regret. Which is why I always recommend leaving the CD with the client if the result isn't a signed deal.

**5. A SPEC SPOT THAT'S TURNED DOWN BY CLIENT A CAN BE USED BY CLIENT B.**

I have no problem telling a client that "we think this concept works especially well for someone in your product/service category and we wanted to offer it to you first," as a selling ploy. If the commercial is especially good, the prospect might find it unsettling to think that instead of his business's name in the commercial, it could conceivably be that of the competition, if the deal isn't closed.

**6. SOME TIPS:**

■ Spec spots are only for prospects on the fence. They are not a prospecting tool. A spec spot isn't something you bring to a first meeting with a client. It is designed to close a deal, not open discussions.

■ Make sure, at the end of any spec spot you leave with a client, that you put in a copyright disclaimer — something like, "The preceding commercial is copyrighted (year) and is the sole intellectual property rights of (station/group) and may not be used in whole or in part without express permission of (station/group).

■ Don't e-mail MP3s of spec spots to clients. A spec should be presented formally.

■ Don't drop off a spec spot for the client to listen to later. If the client isn't available, reschedule the appointment.

■ After the presentation, make sure the client realizes that this is a work in progress and can be altered and adapted to meet specific needs.

The bottom line is, spec isn't a burden or hassle. It's a spectacular marketing tool that can bring in business you might otherwise never see come across the threshold. If you're open to doing spec spots, you can expect to close a lot of deals. ☛

Steven J. Steinberg is creative services director for Nassau Broadcasting Partners in Portland, ME. He can be reached at 207-272-5595, or e-mail him at [ssteinberg@nassaubroadcasting.com](mailto:ssteinberg@nassaubroadcasting.com) for information on The Theater of Steve's Mind Consultation and Seminar Services.

**QUICKREAD™**

- Spec spots should be an active part of the creative services arsenal.
- A spec spot is used primarily to move an otherwise undecided client into signing a contract. It is not a prospecting tool.
- A spec turned down by client A can be used by client B.
- Make sure the client realizes this is a work in progress.

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World Radio History



## Look Inside The Coffeemaker

### Culture Change Is Possible If You Lead By Example

Is it really possible to change your station's culture? Too often, new general managers burst into a radio operation and bark out the question: How we are going to change the culture here? I've heard the speech a hundred times. Maybe a handful of GMs are successful in effecting change. What happens to the rest?

In most cases, new GMs enter a situation that is tumultuous at best, both inside and outside the station. Most get stung by the same bee: "That's the way it's been done here since Roosevelt was president." Instead of being the agent of change, the new boss becomes one of "them." Enveloped in bad morale, they eventually quit or get blown out because they became part of the problem.

I witnessed real culture change in a market where I was doing annual planning sessions with the entire sales department. These are the most important meetings of the year, and often involve 14-hour days, sometimes 8 hours per rep. The company had hired a new GM five months earlier. During our first meeting, he noted that the station's culture needed to change. Okay, here we go again — another false promise that wouldn't be kept. But something told me this situation was different. The new GM didn't get up on a high horse and bark commandments. Person by person, he related how he would like his staff to be part of something special, and have fun doing it.

**The proof is in the pudding — or maybe inside the coffeemaker.**

Two days into the trip, I went to get a cup of coffee at around 4 p.m. At that time of day in most offices, the burners are heating a burnt pot of smoldering black tar, or there's two



ounces of stale coffee left thanks to the last person who failed to make a fresh pot. Not this time. The coffeemaker was off and the pot clean. I went to fill up the pot with fresh water and scoop new coffee into the filter. Except for one thing — the coffeemaker already had a new filter and fresh coffee waiting to be brewed. I stared in silence. I have never seen this done voluntarily.

Something had changed at this station: The golden rule had infiltrated the culture, the principle of treating other people the way you want to be treated. Sales and programming were starting to respect each other. This might seem small, but it's huge. It showed me that these people had bought into the new GM's culture change and were ready to work with a purpose.

By the way, I left the coffeemaker the way I found it!

During the planning sessions that week, we implemented the "212" idea I outlined in my previous column ("Turn Up The Heat In 2007!" *Radio Ink*, 12/4/06). I felt secure that it would add another piece to the culture change puzzle. Based upon hitting sales goals 12 percent over the sales budgets they set during my market trip, the GM and station owner had decided that everyone at the station would receive money for achieving this new level.

I asked the GM to delineate the key strategies he used to bring his people around so quickly, and how he got them to follow a new mission:

"In order to effect change, people need something to believe in. They have to share the vision of the leader. The only true way to change culture is to share the vision and then, most importantly, you as the leader must live the vision. It really isn't brain surgery. Just walk the talk! Lead by example."

He continued, "Make sure you have a vision, then share the vision. You know you have changed the culture when your staff shares their exciting accomplishments rather than telling you what you could do better to fix their problem." ☺

Sean Luce is the head national instructor at Luce Performance Group. He can be reached at 832-567-6340 or by e-mail at [Sean@luceperformancegroup.com](mailto:Sean@luceperformancegroup.com).

**QUICKREAD™**

- With employee support, unsuccessful corporate cultures can be changed.
- New leaders must have a plan to challenge, change unproductive behavior.
- Good leaders share their vision with employees — then lead by example.



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*Photo courtesy of the Library of American Broadcasting*

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