

# INSIDERADIO

FALL 2015

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INSIDE THIS EDITION

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## SPACES TO GROW

The cost and pay-off of building live performance spaces

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## CAMPAIGN'S PROMISE

Radio looks at better ways to increase its share of lucrative political take

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## GEORGE BEASLEY

Recipient of the 2015 National Radio Award

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## DRIVE-TIME LEADERS

AM: CHR WHZ-FM/NY  
*Elvis Duran & the Z100 Morning Show* 1,351,600

PM: AC WLTW-FM/NY  
*Rich Kaminski* 2,214,600

EXCLUSIVE INTERVIEW

# ANDRE FERNANDEZ

CBS Radio president ponders radio's digital future, the evolution of stations and the industry's biggest opportunity for growth

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RADIO SHOW SPECIAL EDITION

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“RADIO IS A PLATFORM FOR LOCAL COMMUNITIES TO TALK AND TO INTERACT – THAT’S STILL ITS GREATEST STRENGTH.”

ANDRE FERNANDEZ

EXCLUSIVE INTERVIEW

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### George Beasley National Radio Award 2015

Beasley's vision for his fledgling radio company began to expand. "I got itchy feet," he says. "I thought, 'Well, I'll see if I can't grow this company even larger.' We began to sell in the smaller markets and buy in the larger markets and get better stations. That was the plan."

### A Growth Category

Live events are a growing category for stations mining non-traditional revenue sources. Musicians are already visiting stations to give interviews, play in-studio and promote their concerts or new music.



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# Welcome to the 2015 Radio Show!



Sean Pavone/Photo

**W**e're all gathering at what is a pivotal moment in the evolving narrative of the media industry—one where radio continues to gain strength and recognition. Fresh research from Nielsen showing radio has surpassed TV as America's top reach medium marks an important new chapter, but it's only the beginning of the story. Broadcasters are working to close the gap between perception and reality about radio's audience among marketers and agencies. Sales teams have more ROI studies to draw upon than ever before. And the Radio Advertising Bureau has launched a *Radio Matters* initiative to provide actionable information to take out into the marketplace.

In that spirit, this annual special edition of Inside Radio explores some of the ways broadcasters are shifting the world's original location-based medium for the digital age. We showcase new state-of-the-art performance spaces that stations are using to mine the fertile intersection of live events and digital technology. In an exclusive interview, CBS Radio president Andre Fernandez acknowledges radio's digital future and ponders the industry's biggest opportunities for growth. Heading into the 2016 election season, we size up radio's prospects for topping a predicted \$1 billion in political advertising sales. And we tell the amazing rags-to-riches tale of how National Radio Award winner George Beasley has been educating the industry by example in a 50 years-plus career.

Beasley is the perfect honoree for radio, an industry with a rich legacy, powerful sense of versatility and an extremely compelling story to tell. At Inside Radio, your most trusted news source, we're happy to deliver that story minute-by-minute, and honored to bring it here year after year.

*Enjoy the Radio Show!*

— PAUL HEINE, MANAGING EDITOR, INSIDERADIO



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Well before replacing Dan Mason as CBS Radio president on May 1, Andre Fernandez, 46, was well versed in adapting a traditional media company for the digital age.

As president and chief operating officer of Journal Communications until its merger with the E.W. Scripps Company in March, Fernandez oversaw a diverse media group with holdings in TV, radio, print and direct mail. That multimedia perspective, along with a finance background at Telemundo/NBCUniversal and General Electric, is proving advantageous as he works to expand CBS Radio's major market brands for greater digital consumption, while reallocating resources to reflect underlying business shifts. In his first major interview since joining the company,

In his first major interview since joining the company, Fernandez talks about the pressures facing traditional media, how they can evolve without losing their brand essence, new ways to monetize content and radio's greatest growth potential.



# FROM THE EYE'S TOP EARS

BY PAUL HEINE

What radio stations were your favorites while growing up in New York?

One of the most iconic stations that I grew up with was 92.7 WLIR [Long Island]. They had a tagline of "Dare To Be Different." It was one of the first alternative stations in the U.S. and it became this powerhouse with music you couldn't hear anywhere else on the dial. If you grew up in New York and listened to anything rock in the '70s you listened to WPLJ 95.5. For anything news, for me it was 880 WCBS. I was a big fans of the Mets, so I loved hearing Ralph Kiner, Lindsay Nelson and Bob Murphy call the games, though the Mets moved around a lot on the dial in the '70s and into the '80s.

At Journal you oversaw publishing, TV and radio. What have you learned about how other media evolved and reinvented themselves for the digital future that can be applied to radio?

When you come from a company that has newspapers, magazines, direct mail, local radio and local television, you see that all these forms of traditional media are facing many of the same if not identical pressures. But they're facing them at different rates. Print media, particularly newspapers, have encountered the greatest pressure and because of that some of the better papers have been the quickest to evolve their business models. I remind our employees that they're not alone in this and that radio isn't in nearly as poor a shape as some newspapers. Many print outlets are extremely well invested in digital. At my former shop, digital operations are very advanced, in part because they had to invest heavily a much longer time ago. Newsrooms are evolving in radio, TV and print. Above all else, successful newsrooms at newspapers think digital first rather than the newspaper first. They see the different ways that digital can allow them to tell their stories, beyond the limitations of the printed page.

“RADIO IS A PLATFORM FOR LOCAL COMMUNITIES TO TALK AND TO INTERACT – THAT'S STILL ITS GREATEST STRENGTH.”

ANDRE FERNANDEZ

I was encouraged the other day when I discovered that the big daily newspaper at my former place had just launched a podcast series.

You're starting to see local TV experiment in a much more significant way with original content. They're starting to leverage the existing newsrooms to develop more lifestyle or entertainment content, created by the local news teams. There's an acknowledging at television that they need to be less reliant on the networks and take their destiny into their own hands. I'd say radio is somewhere in between newspapers and TV in that it feels like it has been under pressure longer than local TV has but is not under as much pressure as newspapers have been. The consolidation that is happening in local TV already happened in local radio. Because of that, radio stations, for a longer period of time, have had to control their own destiny which has forced radio to be more creative, more innovative and more experimental. Now television is starting to learn to program in a way that some radio stations have been doing for quite a long time. >>



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(L-R): Andre Fernandez, President of CBS RADIO; Scott Shannon, Morning Show Host for WCBS-FM; Scott Herman, Chief Operating Officer of CBS RADIO; Chris Oliviero, Executive Vice President of Programming for CBS RADIO; and, Jim Ryan, Senior Vice President of Programming for CBS RADIO and Program Director, WCBS-FM and WWFS-FM celebrate Shannon's contract renewal at the station in New York. (July 30)

CBS has some of the biggest brands in radio. How would you like to expand them across platforms for the digital future?

We're very fortunate to have these enormous brands—some of the best in the country. We're having critical conversations internally about what it is about our brands that have made them so powerful and made them what they are. And that as we migrate to digital, we make sure that we preserve who we are and what our audience expects of us. People are going online now in bigger ways and digital gives you an opportunity to expand, to go deeper. Everyone who is trying to evolve their brands to audiences that are increasingly consuming more digitally is doing the same things. What I am most sensitive about is that in the desire to get a lot of traffic and aggregate as many of our properties as we can, that we don't dilute or lose the brand that we stand for in each market. We have program directors at radio stations and executive producers at television stations. I almost think that as we go digital, you need some equivalent executive who is obsessing over the digital experience.

Digital has blurred the lines among media. For a company with radio, TV and digital assets, how does that give CBS a competitive advantage?

The consumption is moving online and the audience wants a full experience online. CBS is already active in video, audio

and digital. The company made a very wise move when it combined the digital activities of the local TV and radio stations into a single group, CBS Local Digital Media. Having that scale that all these TV and radio stations gives us has allowed us to build an incredible digital operation and there are several hundred talented people who work in that group. When you look at our local digital properties, it pulls so much content that our radio and TV stations create, including some content that comes from the network and entertainment divisions, combined with a lot of original content that our centralized digital team is creating. It makes for an incredibly rich experience. That's been a real differentiator for us.

How do you see the role of your local air talent evolving? Do they need to think of themselves more as content creators as opposed to radio hosts?

Many of them already do. They view some of their greatest value as being live and local. They inform, they entertain, they have a broad following. Many have an important place in the community and that place is not lost on them. My experience with the talent I've interacted with is they're very eager and open to new ways to expand their brands in a mutually beneficial way. I don't view them as being a pure host; these are smart, capable individuals who see the landscape extremely well and often it's just a question of partnering them with professionals who can dream with them about different ways we can create new possibilities together. It may just be having someone with whom they can brainstorm. >>

Do you see opportunity to monetize CBS Radio content through subscriptions or licensing it to third-party distributors, like you are doing with *Toucher & Rich* in Boston?

There's more that we can do with our existing content locally and regionally – and some have even national potential. There is new content that we've talked about that we need to generate with an eye toward monetizing it in a similar way. That's easier to do than subscriptions. In order to develop a sustainable subscription model you need more original premium content and less of what I would call perishable content, which is a lot of what we generate. Only then can we put an appropriate price on it. That's a strategy for us. To develop original premium video content in particular is something that our digital team is working very actively on.

The company recently went through a significant downsizing. Was that overdue to readjust for today's marketplace?

Some of that was pent up in that the first and second quarters were particularly weak. Second quarter looked better which was encouraging. When you have markets facing those pressures and costs are not moving in the same direction in some markets, that's not sustainable. So some of that was pent up and some of these were actions our stations had already been taking, but hadn't fully executed. They were also actions taken largely at the station level, not necessarily mandated from above. More importantly now that we have made a course correction there's a different mindset among our market managers that the traditional core spot agency business is under pressure and you need to adjust your business. Digital and other non-transactional, non-traditional revenue opportunities are growing and you need to ultimately reallocate and shift your resources to reflect how the business is changing. You have to do that all while ultimately trying to grow your earnings. It's a shame when you have to do some of that to the extent that we did but this ongoing reallocation of resources or realignment of the business is a reality in this industry. It doesn't matter if you're a radio operator, newspaper operator or a television operator. We have to see how the business is evolving and make sure the underlying resources reflect it. At the end of the day, we're still a large successful business with great brands. One thing I've learned is you've got to see it coming and react quickly. Newspapers have become very good at that, out of necessity, and I think radio operators are becoming pretty good at it as well.

## FORMAT SCOREBOARD

### Number of Stations by Format Markets 1-50

Format	Total Stations
Spanish	368
News/Talk	266
Country	160
Sports	151
Top 40	113
Religion	103
Ethnic	100
Classic Hits	92
Hot AC	67
Black Gospel	67
Classic Rock	56
Adult Contemporary	55
Urban AC	39
Rock	39
R&B	35
Modern Rock	33
Oldies	30
Adult Standards	25
Contemporary Christian	24
R&B Adult/Oldies	23
Soft AC	17
Alternative Rock	16
Pre-Teen	14
Southern Gospel	11
Rhythmic AC	8
Variety	7
Gospel	6
Jazz	6
Modern AC	4
Classical	4
Format Not Available	4
Construction Permits	7
Stations off the air	24

Source: PrecisionTrak.com, July 2015. Format Counts for All Commercial U.S. Stations (does not include HD stations) produced every July. \*Teaching, Variety. www.PrecisionTrak.com

## How does that position the company to reallocate resources to exploit new revenue streams?

I think we already have been investing heavily in digital. That's what I was so impressed with when I first came in. Our digital revenue is still up, our digital spending



“We have to see how the business is evolving and make sure the underlying resources reflect it.”

ANDRE FERNANDEZ

and our costs are still up. Ultimately you need people in leadership roles that ideally have a traditional background but also increasingly have more digital experience. Then there are also people that are spending time on business development activities and rethinking ways to monetize our content across these new digital platforms that are emerging.

## What opportunities do you see to grow the company's events business?

We have three big national events that we do very well. Our stations do a heck of a lot of local events but maybe we don't do it with the same consistency from market to market. There might be some markets that do 50-100 events per year and then another comparable market might do half that for no apparent reason. If there's an opportunity to grow our events business it would be less around doing more big national events than to do more of the same or similar events across more of our stations—branding some of the events and taking them across a dozen of our bigger markets in a way that few could do. The local events – for example in Chicago where we do something shy of 100 events a year – are still significant and really solidify the place of our stations in their local communities.

## Where do you see radio's greatest growth potential?

What encourages me is people are still consuming more content than ever before. They're listening and watching more than ever before. It's just become so easy and convenient. If you are content creators like we are, then you have to be very encouraged by that. Radio's single biggest strength is its connections to its local communities. It's probably needed now more than ever before. Whoever has the content, particularly the local content—that's still enormously important. You can put on a football game and there's the pregame show, then the actual game which garners a sizable audience and then a postgame and a post, postgame and often you're talking well into the week about the game that just happened. It's a platform for local communities to talk and to interact and that's still its greatest strength. We're still a vital connection for local communities and the fact that we're still enormous content creators, particularly local content creators, at a time when people are still consuming more content than ever before is still very encouraging. ■

# SPACES TO GROW

Radio companies, more and more, are turning to the advantages of building facilities for live shows, which bring in fans from around the block and around the country.

by Allison Romano

**A**mid the hundreds of music venues in New York City, a new space in Soho is distinctive—a concert space tucked inside CBS Radio's New York offices. A former cafeteria, the slick, high-tech facility can hold up to 75 guests for live shows, and it is CBS Radio's 11th in-house concert venue. In a competitive media landscape, CBS Radio COO Scott Herman says these spaces help differentiate the company's stations.

**"This gives us a chance to interact with listeners, clients and artists, and gives them a more up-close experience," Herman says.**

And CBS Radio isn't the only show in town. Across the radio industry, a growing number of stations—located in small towns, large markets or anywhere in between—

have spaces dedicated to live performances. Some are state-of-the-art, with high-end HD cameras, professional lighting and sound, and even fog machines, while others are repurposed conference rooms better suited for acoustic sets. No matter the technical specs, the intent is similar: To extend a station's connection with listeners, develop fresh revenue opportunities and create original content to feed stations' on-air and digital platforms.

"There is nothing more local than a place the audience can come together with the station," says Fred Jacobs, CEO of radio consultancy Jacobs Media. "It is an opportunity to connect eye to eye around issues or music tastes."

At a time when radio stations are battling Internet streaming

**"This gives us a chance to interact with listeners, clients and artists, and gives them a more up-close experience..."**  
— Scott Herman



services, satellite radio and other media choices for consumers' attention, performance spaces are a way to stand out. "It is great for the loyalty to an artist and loyalty to our brand," says Jules Riley, operations manager for the E.W. Scripps Company's Tulsa, OK cluster.



## The Reverend Billy Choir entertain fans at WFMU Jersey City, NJ's Monty Hall music venue

Perhaps the crux of the advantage is that a concert space is also an ideal multiplatform investment with tremendous marketing value beyond the venue. Radio stations are increasingly producing original content for their digital channels, and live concerts are camera-ready events. In addition to live streaming shows on their websites,

stations can use the performances for on-demand video and content for social media. Similarly, they can stockpile audio recordings for future broadcast and also share the audio with sister stations that have similar formats. Scripps, for instance, encourages stations to relay live shows to like-minded formats in other markets.

Live shows are also currency for stations' ever-growing social media portfolios. On social media, they can promote shows, give away tickets, drive tune-in for live streams and replay snippets of the acts. If concertgoers share their video and pictures from the event (a near certainty these days), that's an added benefit. >>

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Alternative rock band Saint Asonia visits the "Concert Corner" at WMMR Philadelphia's Preston & Steve Morning Show.



## A GROWTH CATEGORY

Live events are a growing category for stations mining non-traditional revenue sources. Musicians are already visiting stations to give interviews, play in-studio and promote their concerts or new music, so station execs say booking live acts isn't too difficult. Music directors and program directors are in touch with record labels and band managers, and they schedule shows in advance. Many stations give local bands a chance to perform on their stages as well.

The size and scope of venues varies by market, station group and format. Scripps-owned country KVOO-FM, Tulsa (98.5) often invites 30-40 fans to its space to meet an artist and take in a short set. No format has a greater relationship with the performing

community than country, whose artists routinely visit stations on promo and performance tours so booking acts isn't too difficult, Riley says. Automaker Ford sponsors the space, which has a soundboard and speakers, although most visiting artists opt to play acoustic. "It is a pretty intimate experience for everyone," Riley says.

Greater Media rock WMMR, Philadelphia (93.3) offers artists a similarly cozy venue, dubbed the "Concert Corner," in a section of "The Preston & Steve Show" morning show studio. The space can hold about two-dozen fans, and WMMR broadcasts and live-

streams the performances. Later, it uses the concerts on Preston and Steve's on-demand video show, "The Daily Rush," available online and through Comcast's on-demand video system. Midday host Pierre Robert also uses the studio for live shows. "It supports the shows and keeps the radio station tied in with what a lot of our listeners love: live performances," says Bill Weston, program director for WMMR and sister station, classic rock WMGK (102.9).

At the other end of the spectrum, iHeartMedia operates large venues in New York and Los Angeles. In L.A., the company »



## Kings of Leon perform at the Red Bull Sound Space at KRQQ in Los Angeles

guttured and renovated Jay Leno's old studio to create the iHeartRadio Theater, with seating for 550 guests. Greg Ashlock, iHeart's president of Southern California and executive VP of operations, says it is L.A.'s premiere concert venue, and likens the experience to attending a Los Angeles Lakers game. "You get caught up in the excitement," he says. Three-quarters of iHeart markets also have some sort of performance space, albeit smaller than the facilities in L.A. and New York, which hold 250 guests. In Nashville, Cumulus Media's Nash country brand features indoor and outdoor performance stages, and concerts can be pumped out to 400 Cumulus owned and operated stations.

Many non-commercial stations get into the act as well. Several radio executives cite adult alternative WXPB, Philadelphia (88.5)'s World Cafe Live facility as a model because it features two stages and high-end

dining, offering a complete entertainment experience.

In Seattle, adult alternative KEXP-FM (90.3) is building a new \$15 million broadcast facility that will feature a 75-person venue and plans to host hundreds of live sessions. Freeform WFMU, Jersey City, NJ (91.1), opened its Monty Hall space last summer and stages up to three shows per week, while Americana-formatted WDVX, Knoxville, TN (89.9) offers the Blue Plate Special, daily broadcasts from its studio inside the Knoxville Visitors Bureau. The concerts air live six days per week at 12 p.m. and feature one or two musical acts.

One of the most ambitious projects is in Los Angeles, where adult alternative KCSN (88.5) just opened a remote studio and outdoor stage inside the new Village at Westfield Topanga shopping and entertainment complex.

# RADIO'S STRENGTH IS ITS REPUTATION

"The way technology and social media move, before the concert is over, a fan has a

Public radio executives say these venues are key to helping differentiate their stations and expose new music, a hallmark of many public stations. "Radio has traditionally been a community builder and this is a new way of building community," says WFMU executive director Ken Freedman. "It also enhances the local cultural scene."

## LOYAL FOLLOWINGS

Performance spaces offer stations the chance to engage with listeners face-to-face, something that is clearly challenging given the logistics of radio. Listeners are also excited to tour their favorite radio station and meet DJs, execs say. The concerts are huge promotional opportunities, and stations can give tickets away through on-air contests and social media promotions. The same assets are used to promote the shows, and drive tune-in and streaming. When artists consent, fans can shoot video and take pictures, and share the content with their friends and followers, further extending the

KATHERINE TYLER FOR IHEARTRADIO



Jason Derulo featured at the iHeartRadio Album Release Party at the iHeartRadio Theater in New York City

station's reach. "The way technology and social media move, before the concert is over, they've already shared it with 100 people, who shared it with 100 people," says iHeart's Ashlock.

One of radio's strengths is its reputation as a place for music discovery, so stations look to bring in new and upcoming acts. Many artists are looking to raise their profile, or promote new music. "We are serving as an aggregator and a gatekeeper," says Beverlee Brannigan, Scripps VP of radio programming.

In Chicago, CBS Radio's Blue Cross Blue Shield Performance Space can hold up to 100 guests, but the space is flexible. Sometimes, artists request smaller, more intimate crowds, like a recent CHR "B96" WBBM-FM show featuring 5 Seconds of Summer. The

station picked 20 winners plus guests, and seated them on the floor with pillows. "It was like you were having a sleepover and they came to your house and played," says Todd Cavanaugh, program director for WBBM-FM and classic hits sister "K-Hits 104.3" WJMK. The studio isn't just for concerts; it has also been used for the staff holiday party, local community events and even a negotiating site with the Chicago Cubs for a recent rights deal.

Live shows give stations currency with clients too, helping showcase the station's multiplatform opportunities and tight connections with artists and listeners. "What better way to get clients to see the value of radio than to bring them in to see the events we can produce," says CBS Radio's Scott Herman. >>

# N AS A PLACE FOR MUSIC DISCOVERY

already shared it with 100 people, who shared it with 100 people." —Greg Ashlock

# IT'S AN EXCLUSIVE EXPERIENCE



Actor/musician Jared Leto of *Thirty Seconds to Mars* stops by KROQ Los Angeles' Red Bull Sound Space.

**Selling naming rights, or recruiting sponsors and donations, helps defray costs**

## WHAT'S IN A NAME? PLENTY

The performance spaces themselves can generate revenue. As radio stations look for non-traditional revenue opportunities, they can sell naming rights, sponsorships and even product placement. CBS has naming rights deals with major brands such as Blue Cross Blue Shield, Acura, Bud Light and Red Bull and, in Minneapolis-St. Paul, the countertop store Cambria, which shares the building. These deals appeal to clients looking to "go beyond traditional ad packages and get their brands in front of audiences," says Jacobs Media's Fred Jacobs. Public stations can earmark donations and recruit sponsors for their spaces. Some find creative ways to generate revenue, such as KEXP subleasing space in its future facility to a cafe and record store. Most stations give tickets away for free

to listeners and clients, but not all. In Jersey City, NJ, WFMU operates more like a club, selling tickets and offering beer and wine at select shows. (The station is currently limited to 25 liquor licenses per year, but is applying for an increase.)

Of course, building and operating a concert venue is a costly proposition. A well-equipped performance space can cost upwards of \$200,000. Stations typically don't pay the artists to appear, but they aren't selling tickets either. Selling naming rights, or recruiting sponsors and donations, helps defray costs. Even so, many stations have invested in the high-quality HD cameras and lighting to produce broadcast-worthy video. On the audio side, most have top-line speakers, sound boards and mixing boards. To accommodate artists, most stations have green rooms.

In Seattle, KEXP is adding creature comforts to its new space, building showers, lockers and a laundry room for road-weary musicians.

One of the most elaborate set-ups will be KCSN's new studio and outdoor stage in The Village at Westfield Topanga. Digital audio engineering company Harman/JBL, which has naming rights to the outdoor theater, is outfitting the stage with speakers that can direct sound to the immediate audience of 500 fans, and concerts will be piped throughout the complex and a second adjacent shopping center via speakers and monitors. HD Cannon cameras will capture video. The station will pay rent for its studio, but KCSN general manager Sky Daniels says the location and equipment would have been out of reach without the partners. "On a public radio budget, how do you plan to reach 22 million people annually?" he says, citing the number of visitors Westfield expects to have visit the complex. "Good luck with that."

For iHeartMedia, as for many others who've tapped into the trend, the win-win comes with reaching both the live audience and the one to be accessed through its digital and social media platforms. "We didn't build a theater to have a great experience for 550 people at a time," says iHeart's Ashlock of the company's large L.A. space. "We want to be able to capture that content and share that content and let it live in so many places," he says, including digital assets, social media networks, iHeartRadio's mobile app, on-air in other iHeart markets and even for TV specials. "What is happening live is being experienced by fans around the country and not just in the market," Ashlock adds. "It is an exclusive experience." ■



"B96" hosts, **Stylz & Roman**, get personal with artist **Zedd** at CBS Radio Chicago's Blue Cross Blue Shield Performance Stage



**Leona Lewis** entertains fans at CBS RADIO Washington D.C.'s DC Lottery Live (center)

British pop sensation **One Direction** hits iHeartRadio Theater Los Angeles for an album release show (bottom)



# CAMPAIGN'S PROMISE

Radio is looking at \$1B in 2016 political ad spend. It's also looking at more and better ways to increase its share of the always lucrative take.

BY P.J. BEDNARSKI

The debates and the declarations. The candidates and the controversies. The viral videos and the outrageous audios. These are among the hallmarks of a field of presidential contenders that has already dominated the news cycles as we continue with the inevitable polling and trolling leading up to Election Day...2016!?

Yes, it's true — we are well over one year away from electing a president, and though it may seem to some that everybody on social media is making too much of things, the truth is, it's never too early to ramp up the campaign for something radio is quite concerned about—political dollars, not only for 2016, and not only for president, but for local races and all the contests ending this coming November.

Red states and blue states aside, campaign ad spending will be creating brilliant shades of green for all media, including radio. In fact, media consulting and research company Borrell Associates predicts that for the first time, radio will grab more than \$1 billion in political spend through the entire election cycle, which includes the rest of 2015 and all of next year. And that presents enormous opportunities for an industry staring added profits in the face. The challenge will be, how does radio continue to offer its best

side in order to fight for votes of confidence from candidates hungry for exposure, especially given a field of media that's about as competitive as the one for the Republican nomination for president.

For calendar year 2016 alone, radio's slice of the political ad pie is set to total \$827 million, up from \$809 million for 2012, the last presidential year. "The good news is that's up and it's a big chunk of change," says Borrell Associates CEO Gordon Borrell.

But Borrell cautions that radio's share of the full figure is set to dip—not a huge surprise, given the evolution of digital. In 2012, radio earned 8.6% of the total political spend. In 2016, the number is predicted to be 7.3%.

Predictably, spending is moving from all other media to digital. In the 2012 election, Borrell's report says, digital political spending was a mere \$159 million, or only 1.7% of the total. In 2016, it will be \$1 billion, and 9.5% of the rich media campaign pie. Altogether, says Borrell, "It's going to be an incredible year. There are a total of 30,000 contests next November, going down to the local level." His firm predicts a whopping \$11.4 billion will be spent on all election spending, for



aces ranging from president to dogcatcher, in 2016 alone. Many analysts think spending for the presidential race will top \$5 billion, nearly double what was spent only four years ago.

## Road Paved With Gold

Everyone from large radio companies to small stations will be grappling over the next 400 some-odd days with the same question: How to campaign for a larger part of the growing political spend. At the seed of the question is the medium's ability to position itself better as conveyers of the ad messages.

In many cases, new executives are being brought in to micromanage the effort; in other cases, companies such as Katz Radio Group are evolving already placed strategies.

"Katz has spent the last several election cycles building relationships with key political decision-makers, and identifying key findings that resonate with political advertisers," says Pat McGee, senior VP, political strategies at Katz Radio Group.

It's a worthy pursuit, and one that some in the industry feel is overdue. "Radio will always be part of the political media mix thanks to the valuable audiences for its talk shows, its low cost relative to TV in pricey media markets, its reach

## TOTAL U.S. POLITICAL AD SPENDING, 2015-2016 FORECAST BY CONTEST CATEGORY

(IN \$ MILLIONS)

Media Choice	National Contests <sup>1</sup>	Share	State/Local Contests <sup>2</sup>	Share	US Totals	Share
NEWSPAPERS	\$368.36	27.2%	\$985.23	72.8%	\$1,353.59	8.2%
OTHER PRINT	\$138.92	36.7%	\$239.92	63.3%	\$378.84	2.3%
BROADCAST TV	\$5,459.70	64.0%	\$3,073.32	36.0%	\$8,533.02	51.9%
CABLE	\$737.76	50.3%	\$729.20	49.7%	\$1,466.95	8.9%
RADIO	\$399.04	33.6%	\$787.77	66.4%	\$1,186.81	7.2%
OUT OF HOME <sup>3</sup>	\$179.42	21.6%	\$651.70	78.4%	\$831.12	5.1%
DIRECT MAIL <sup>4</sup>	\$177.68	32.5%	\$369.32	67.5%	\$547.00	3.3%
ONLINE/DIGITAL	\$664.76	61.1%	\$423.84	38.9%	\$1,088.61	6.6%
TELEMARKETING	\$325.45	30.6%	\$739.67	69.4%	\$1,065.12	6.5%
<b>US TOTALS</b>	<b>\$8,451.10</b>	<b>51.4%</b>	<b>\$7,999.96</b>	<b>48.6%</b>	<b>\$16,451.06</b>	<b>100%</b>

Source: Borrell, 2015

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NOTES: <sup>1</sup> President, US Senate, US House, Special Interests.

<sup>2</sup> Gubernatorial, AG, State Assembly, Local/City, Ballot Issues.

<sup>3</sup> Includes cinema.

<sup>4</sup> Includes postage and handling only.

to Hispanics and the anonymity it offers advertisers who may not want their ads posted on YouTube," says Elizabeth Wilner, senior VP/political for Kantar Media Intelligence, leader of Kantar's hugely influential Campaign Media Analysis (CMAG) and contributing editor to the influential Cook Political Report. "But radio has yet to make a compelling case for why it should receive anything more than it's due."

Still, several radio execs dispute Wilner's observation in principle. At Cumulus Media, Bob Walker, senior VP, Operations, a veteran of the television side of the business from his previous two decades at Gannett, is one of the top execs plotting the radio group's political ad strategy. "Every kind of media plays a role in marketing a product. We have major strengths. We deserve a seat at the table," he says.

Toward that end, iHeartMedia recently hired Kenny Day, who had been an executive at Yahoo's programmatic business, BrightRoll, as its new senior VP, political sales and strategy. He'll be wooing political and advocacy advertisers, and directing some of them toward iHeart's evolving programmatic radio operation.

## In the Mix

Putting any plan in motion will require as deft a touch as possible for reaching the right candidates looking for the right voters. Given politics' affinity for data, numbers come in mighty handy for any radio company looking to be in the conversation.

Will Feltus, a renowned researcher and planner at Republican communications company National Media, worked in pivotal roles on President George W. Bush's 2004 and Mitt Romney's 2012 campaigns. His Target Media Index breaks down voter preferences to fine detail. And he's an unabashed fan of radio and its ability to bring a political message across. >>





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“There’s no reason radio shouldn’t be 10%-15% of the total media mix,” he says. “That’s what we recommend. In a big market, if you’re buying 1,000 basis points on TV, you would be buying 150 to 200 on radio, which is a good-sized radio buy. It’s a highly targetable buy.”

Feltus’ Target Media Index gets very detailed on everything from beer brands, to autos, to radio music genres. Part of his confidence in radio: During election season, he says, TV’s political ads can become irksome to the point where people may change channels. Radio listeners, on the other hand, tend to wait out what could be a glut of political ads. Television viewership also skews toward Democratic-leaning viewers; radio has a better mix of both parties and independents.

“High-turnout Republican men” over-index as news/talk listeners, Feltus has found. The female counterpart is most often listening to adult contemporary. Country station listeners may skew Republican but not so much that they stand out among formats.

Finding those different audiences, even with subtle differences, is a reason Chris Choi, deputy director of the Democratic Party-bent Blue States Digital, says digital has its advantages. Blue States, now a unit of WPP, became

most famous for its work on President Obama’s campaign, particularly on digital platforms but it’s a multiplatform operation that also cuts across other media.

Choi has to hand it to digital for its targeting: “We can create 15 different regional ads for digital. That’s a lot harder on radio.” But, Choi says, CBS Local in particular has been “doing a great job” in its targeting, noting how for Democrats, local talk/radio is also powerful draw.



CHRIS CHOI

Choi says a common fallacy is that people in media “talk in extremes. They say, ‘Everybody’s moving to smartphones for video.’ There is some truth to that. But while digital is growing the pie, radio can prosper by making its audience as relevant as possible. It’s the frequency radio provides, market to market.”

Radio might also be the beneficiary of new circumstances shaking up TV. This is the first presidential election with two non-incumbents since the 2011 Supreme Court

&gt;&gt;

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Citizens United decision that widely expanded the influence, and spending, of Super PACs. The FCC requires broadcast TV and radio stations to sell a candidate's campaign ads at the lowest unit rate; not so with the PACs. As a result, some TV stations will charge a bunch for PAC ads. Says Feltus, radio could attract significant candidate campaign ads if the well-heeled PACs buy the best TV positions. Feltus suspects radio might be aware of an opportunity; an iHeart rep told him recently that the company wouldn't charge PACs "premium rates" if they place their ads with the station group. In that constituency, quantity would win out.

## Measure For Measure

One of the biggest radio developments for this campaign comes with Nielsen Local Political Ratings, a new service that uses Nielsen PPM numbers and twins them with Experian Simmons PoliticalPersonas consumer data, with a third party putting the results together. Both political parties increasingly use a version of this for rating voter data.

So far, a handful of radio groups, including Emmis Communications, have said they will use these Nielsen numbers, which identify listeners by 10 specific profiles, from "Super Democrat" to the left to "Ultraconservative" on the right, and including "Unconnected and Unregistered" and "Informed and Unregistered" as well.

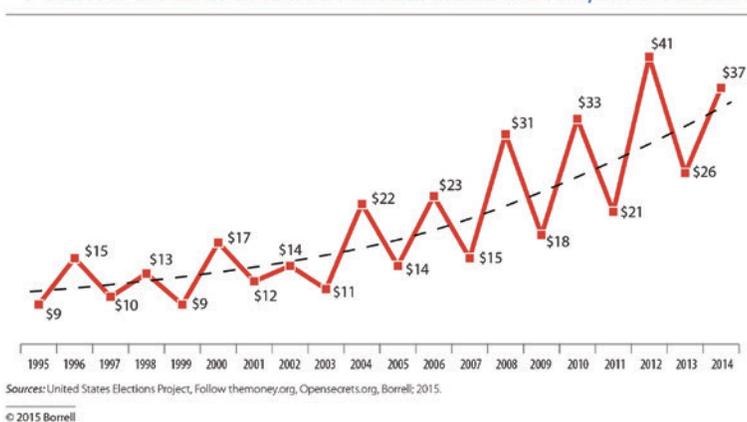
Nielsen has done pilot testing of the data in the Philadelphia and Los Angeles radio markets to show how many ways you can slice and dice. "The markets have dramatically different profiles," says Brad Kelly, senior VP and sales director for Nielsen Audio. "The data vary not only from station to station in both markets, but daypart to daypart. You see the data come back and you say, 'Holy mackerel!...' Now we can combine radio's enormous reach with real targeted data."

Rick Cummings, president of programming for the radio division of Emmis, says the station group doesn't plan at this moment to use Nielsen Local Political Ratings at every station or market where it owns stations, but will test it this fall with an option to expand by next year. "This is Big Data we haven't had before," Cummings says. "Buyers never thought about us this way before. It's easy to say if you want Republican men, buy Rush Limbaugh, but if a buyer wants something much more segmented we now can get it. If they want to reach on-the-fence Democrats, we can say, 'OK, these two stations overindex.' With TV viewing declining and people DVRing past ads, it's an opportunity for us."



RICK CUMMINGS

## POLITICAL AD SPENDING PER ELIGIBLE VOTER, 1995 TO 2014



## Acting Locally

With radio's reputation for success in local sectors secure, it also very much makes sense to be concentrating efforts away from the national picture in order to increase ad spend earnings. Of the total \$1.186 billion forecast to be spent on radio from 2015-16, two-thirds (\$787.77 million) will come from state and local contests and one-third (\$399.04 million) from national contests, according to a recent report by Borrell Associates.

Broadcast TV won't be nearly as dominant in state and local political contests the way it is for national contests. "Newspapers, out-of-home, radio and telemarketing all have healthy shares," the report says. But with only three governors to be elected in 2015, the majority of the local action for radio and other local media this year will come at the state level or lower—races for state assembly seats, mayors and city councils, school boards, county offices and ballot issues. "Local politicians who once spent most of their time choosing colors and slogans for lawn signs are now scripting radio and TV spots," the firm says in the report, adding that radio and even TV time are now viable options for many local candidates.

**At \$111.08 million, ballot issues will account for the largest amount of state and local political ad dollars earmarked for radio this year, followed by city/local races (\$71.09 million) and state assembly races (\$70.79 million).**

But with 77% more contests in 2016—and more money being spent on each one—local political ad spending in 2016 will double 2015 levels, per Borrell. Radio is forecast to grab 10.1% of those ad dollars with the largest amount once again coming from local ballot issues (\$184.33 million), city/local elections (\$161.61 million) and state assembly matches (\$159.93 million). It's a tidy sum, no doubt, and one that can surely increase if radio manages to drive home the message that, given recent reports of the medium's stellar reach, radio is, more than ever, the people's choice. ■

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# TEACHING A COURSE IN SUCCESS

2015 National Radio Award winner

# GEORGE BEASLEY

has, in a 50 years-plus career, been educating the industry by example

BY PAUL HEINE



Beasley informing listeners that WRNS-FM had just upgraded to 100,000 watts, enabling all of Eastern North Carolina to listen (circa 1985)  
(top-left)



Addressing the graduating class of Appalachian State University (1997)  
(bottom-left)



2005 portrait for *Naples Daily News Business-to-Business* insert  
(top-right)

There may be no more American story in the modern day radio industry than the rags-to-riches tale of George Garland Beasley. The recipient of the 2015 National Association of Broadcasters National Radio Award, Beasley grew up dirt poor on his grandfather's tobacco farm in the Appalachian foothills of Virginia after his father died tragically in the midst of the Great Depression when George was a young boy. "It wasn't much of a farm," Beasley says. But as early as his freshman year in high school, Beasley exhibited signs of a future in business when his grandfather gave him a quarter acre on the tobacco farm to tend. The deal: After paying for expenses (and doing most of the work), the young Beasley would be able to keep any remaining proceeds for himself. He did well enough that his grandfather expanded the plot incrementally each year until Beasley was successfully farming a full acre by his senior year in high school.

But Beasley didn't see a bright future with a turning plow and a mule. His dream was to be a teacher and that meant getting a college education. To subsidize college, Beasley in 1953 enlisted in the army at Fort Gordon in Augusta, GA where he learned and later taught cryptography. It was at Fort Gordon, at an American Legion dance, that good fortune also found him, when he met Shirley Ann Weathers. Married the following year, the couple moved back to North Carolina where Beasley enrolled at Appalachian State University. Ever ambitious, he not only earned his bachelor's degree—ahead of schedule—but he used Saturdays to work on his Masters in school administration and business. Finishing school in 1958, Beasley worked first as an English teacher and coach in Surry County, NC. That's when his interest in radio blossomed.

## All In the Family

The next three years he served as assistant principal at Dan River High School near Danville, VA, which was followed by a job as principal of Meadow High School in Benson, NC. By the time he'd moved to the Benson area in 1962, his family had grown to include five children. He also had another baby—his first station was in operation, and he knew that he needed to be closer to it in order build it into a successful operation.

While he was in Surry County, Beasley began visiting radio stations in Mt Airy, NC—not far from where he'd grown up—that were owned by his uncle, Robert Epperson, and his cousin Ralph Epperson. Robert Epperson let the young Beasley run the board and voice station breaks during Mutual Network programming. "I readily learned that on-air wasn't my forte; there had to be something better, so I began to ask questions and learn more about the business side," he says. For that he had astute teachers in his uncle Robert, cousin Ralph and cousin Stuart Epperson, who would later become chairman of Salem Broadcasting.

Beasley pined to own his own radio station; plus, he knew his modest salary as an educator wouldn't cut it when it came time for his children to attend college. "But I had no idea how to do it," he recalls. But his Uncle Robert helped him fill out an application to build WPYB, a daytime-only 500-watt AM in Benson, NC. "On a clear day, you could let out a big yell and it would go about as far as that station," he says, letting out a loud burst of laughter. Like the man himself, WPYB had humble beginnings when Beasley signed it on in 1961.

But after hiring an experienced manager to operate it, Beasley's first radio station was turning a profit within three months. Continuing to work as a principal, Beasley schooled himself on radio sales. Stuart Epperson, who also owned a station in Salem, VA that would inspire the name of his Salem Broadcasting, shared with Beasley how hard he had to work in sales to make his station profitable, and helped him navigate the regulatory waters of ownership by introducing him to a broadcast attorney in Washington.

Proving to be a thrifty manager, Beasley operated WPYB for less than \$3,000 per month and soon paid off the loan he'd taken to buy it. Around 1967, he sold the station for \$125,000. In what would become his *modus operandi* for the next several decades, he used some of the proceeds to finance the purchase of a larger station in Goldsboro, NC for \$115,000. By 1969, Beasley was ready to leave his career in education and pursue broadcasting full-time. "I decided I was going to make the big leap," he says. Back then and throughout his career, family life would remain a priority. His initial ownership goal—own three radio stations within driving distance so he could be home each day in time for Shirley Ann Weathers' home-cooked family dinners. Setting his sights on an FM to pair with the Goldsboro AM, he later purchased WFAI in Fayetteville, which he soon transformed into the market's top radio station.

### The Itch To Grow

Beasley's vision for his fledgling radio company began to expand. "I got itchy feet," he says. "I thought, 'Well, I'll see if I can't grow this company even larger.' We began to sell in the smaller markets and buy in the larger markets and get better stations. That was the plan."

A good plan it was. Beasley soon developed a knack for buying under-utilized signals, improving them and often moving them into a larger adjacent market. Soon he was branching beyond North Carolina, snapping up stations in the Eastern U.S. and later expanding into Spartanburg, SC and Little Rock, AR.

"I looked for markets that didn't have too many stations and had one that was being operated poorly," he says. And as he'd done with his first station, Beasley says he hired the best people he could find to operate the properties. "We were a tight group with a family atmosphere that we've tried to maintain, even to this day. We want people who work for us to feel like they're part of the Beasley family," he says. "I've never looked at them as just employees, I always looked at them as real people."

As the radio audience migrated from AM to FM in the '70s, Beasley saw an opportunity. He bought a soft rock FM in Cleveland, WDMT-FM (107.9) and changed it to an urban format. "I bought that just when FM was beginning to come into its own," he says. But a mountain blocked the station's 70,000-watt signal from reaching most of the metro area. Beasley tried unsuccessfully to convince the owner of a station on 107.5 in Elyria, OH, a suburb of Cleveland, to move to the same tower with him at 107.9. The tower, overlooking the city of Cleveland, would give both stations a signal equal to any FM station in the market. Finally, after a nearby regional airport shut down, Beasley was able to increase the station's tower height to cover the metro. He eventually sold the improved station for \$4 million, turning what started as an \$180k investment into a handsome profit.

By the mid-1980s, Beasley Broadcast Group expanded into Florida,

buying stations in Miami and Fort Myers and moving its corporate headquarters to Naples in 1988.

Toward the end of the go-go '80s, Beasley had an urge to own a station in one of radio's largest markets. So when KRTH in Los Angeles became available, Beasley was salivating at the prospect. Driving the station's monster signal, he decided there was "none better in L.A." — "K-Earth" had a lock on the oldies format in radio's richest market. Beasley rolled the dice, selling three stations he worked hard to turn around into successful cash-flowing properties, one in Greenville-New Bern, NC, another in Myrtle Beach and a third in Evansville, IN.

For a man who pulled himself up by his bootstraps from such simple roots, buying a station in L.A. was a major career milestone. "I felt like I'd died and gone to heaven," he says. "I had finally realized my dream."

### L.A.—Huge Market, Same Old Song

But while waiting for the FCC to approve the deal, a hard dose of reality knocked him square on the head. L.A. was far more competitive than any market he had operated in before. In March 1989 CBS Radio, known for its successful oldies stations around the country, launched "Oldies 93.1" KODJ, making a direct challenge against KRTH. "With that much debt, I started shuddering in my boots," Beasley says. Within a year, the new oldies competitor was nipping at KRTH's tail. For \$10,000 a month, Beasley hired famed consultant Bill Drake, who spent three weeks holed up in a hotel room listening to KRTH and KODJ. At Drake's suggestion Beasley hired a new PD and brought on a full-time researcher. At a small Mexican restaurant in L.A., the group and KRTH's general manager formulated a strategy with Drake declaring that by the end of the spring book, KRTH would be looking at its new competitor through the rear-view mirror.

By the summer of 1990, with the ratings in hand and an airstaff chocked with talent with stars on Hollywood Boulevard's Walk of Fame, Beasley brought in Simon T, who had extensive management experience in the L.A. market. Sometime soon thereafter, with Simon T now managing KRTH, the station snagged the Real Don Steele from KODJ. "After that, CBS was history," Beasley says. "They weren't even in the game."

Not long after, the FCC relaxed its ownership rules, allowing one company to own two stations in the same service in the same market. As radio entered the duopoly era in 1992, Beasley saw it as a game changer that wouldn't allow him to continue to operate in L.A. without a second FM. With rapidly escalating station prices, he had an opportunity to sell in L.A. and double up in another market. The announced sale price in June 1993 to Infinity Broadcasting was \$110 million. The actual closing price in March, 1994 was \$117 million, reflecting a multiple of ten times the actual cash flow and setting a record for the highest price ever paid to date for a single FM. Prior to the sale of KRTH-FM, Beasley had sold KRTH-AM for \$24 million. "We paid down an awful lot of debt with that," Beasley says.

One of the markets where Beasley Broadcast Group would focus its efforts was Philadelphia, where the company was enjoying success with WXTU, which it flipped to country in 1984 and has since remained synonymous with the format in the market for more than three decades. In 1994, Beasley paid \$26 million to add WDAS-FM to the company's Philly holdings, which also included tropical WTEL-AM (860). Two years later, taking advantage of an unprecedented »

wave of deal-making spurred by the Telecom Act of 1996, he sold WDAS-FM and WDAS-AM to Evergreen Media for \$103 million, reportedly making \$77 million off the transaction. In early 1997, Beasley then made a move on another Philly FM, snapping up talker WWDB-FM (96.5) for \$65 million.

By 2000, Beasley Broadcast Group was a publicly traded company, operating in other top 50 markets including Atlanta, Boston, West Palm Beach and Las Vegas.

In light of the company's long history in Philadelphia, it was bittersweet then for George Beasley to let go of his cherished country station in the City of Brotherly Love, along with then "Wired 96.5" WRDW and the company's Miami cluster in a swap with CBS Radio last year. But the renamed Beasley Media Group added strong clusters in Charlotte and Tampa to its footprint, which is focused now more on medium markets, particularly in the Southeast where it all began for Beasley 54 years ago. "It will take us about 18 months to absorb all the changes from the CBS swap," he says. "We have one mentality and CBS has another. I think people are buying into our culture in Charlotte and Tampa."

Beasley says the company is operating on a more level playing field in these two markets, something it didn't enjoy in Philly and Miami with just two FMs per market. "If I could have ever gotten a third FM in Philly, I would have never sold up there because I really love that market," he says. "Neither would I have agreed to a sale in Miami if the company had a third FM."

### Future Stock

Having participated in the explosive growth of FM radio in the 1970s and '80s and the rampant consolidation on the '90s, Beasley sees HD Radio and NextRadio as examples of industry innovations that will help chart the industry's future. "Years ago everyone would have

a blanket and a transistor radio on the beach but that all disappeared for a long period of time," he says. "What [Emmis Communications CEO] Jeff Smulyan has done with NextRadio will give radio a huge boost. Everyone will be walking around with a radio in their pockets. If Apple and Verizon jump into the game, and I expect they will, it will be a tremendous change to the business."

More than five decades after George Beasley built that 500-watt AM station in a small North Carolina market, Beasley Media Group has blossomed into a well-respected group of 52 stations—34 FM and 18 AM—in 12 markets. And while he long ago gave up full-time education to pursue his radio dream, Beasley's love of education and his passion for radio have intersected at the George G. Beasley Media Complex which opened at his alma mater of Appalachian State University in 2013.

At its headquarters in Naples, FL, Beasley Media Group may need to expand a bit to accommodate the steady influx of awards bestowed on its chairman, CEO and founder. This year's National Radio Award from the National Association of Broadcasters joins a stack that includes the Library of American Broadcasting (Giant of Broadcasting), the Florida Association of Broadcasters (Broadcaster of the Year), the Country Radio Broadcasters (the Tom Rivers Humanitarian Award), and Hall of Fame recognition from both the North Carolina and Nevada Broadcasters Associations.

"It's been a great ride for me," the 83-year-old Beasley says in his plainspoken Southern gentleman way. But he's not about to coast off into the Florida sunset. Most days you'll find him in his office, making sure the company that bears his family name remains true to the principals it adopted more than a half-century ago. "There's still a family atmosphere at our company," Beasley says. "We're a public company and we operate in the interest of all our shareholders. However, we still want to maintain that family spirit for as long as we can." ■



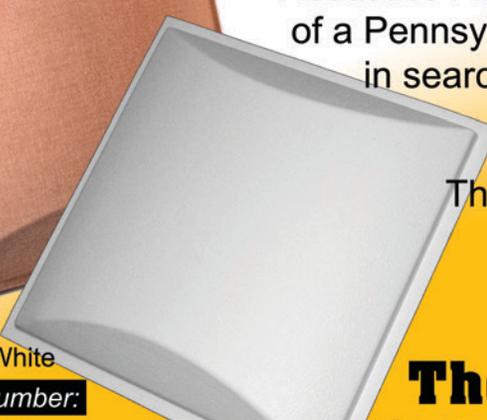
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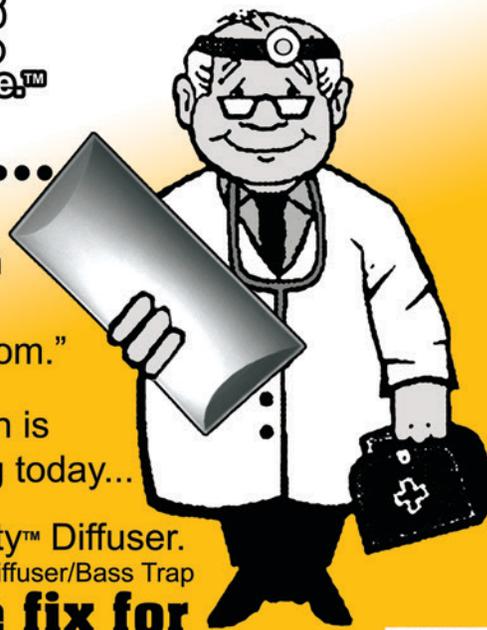
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# TOP 15 DRIVE TIME LEADERS



## AM 6+ CUME

PPM Cume Avg., Jan-July 2015

## 6-10am

Station	Market	Format	Talent/Title	# Listeners
WHTZ FM	NY	CHR	ELVIS DURAN & THE Z100 MORNING SHOW	1,351,600
WLTW-FM	NY	AC	BRONSON & CHRISTINE	1,307,500
KIIS FM	LA	CHR	RYAN SEACREST	1,087,300
WINS AM	NY	NEWS	1010 WINS NEWS TEAM	1,073,000
KBIG FM	LA	HOT AC	VALENTINE IN THE MORNING	1,036,000
WCBS FM	NY	CLASSIC HITS	SCOTT SHANNON	1,010,900
WKTU FM	NY	RHYTHMIC AC	CUBBY & CAROLINA IN THE MORNING	962,200
WAXQ FM	NY	CLASSIC ROCK	JIM KERR ROCK & ROLL MORNING SHOW	883,900
WWFS FM	NY	HOT AC	CARSON & CANE	855,000
KOST FM	LA	AC	MARK WALLENGREN	847,200
KRTH FM	LA	CLASSIC HITS	GARY BRYAN	836,200
KAMP FM	LA	CHR	CARSON DALY	826,600
WCBS AM	NY	NEWS	NEWSRADIO 880 NEWS TEAM	811,500
WQHT FM	NY	RHYTHMIC CHR	EBRO IN THE MORNING	795,900
KCBS FM	LA	ADULT HITS	JACK!	779,600

## PM 6+ CUME

PPM Cume Avg., Jan-July 2015

## 3-7pm

Station	Market	Format	Talent/Title	# Listeners
WLTW FM	NY	AC	RICH KAMINSKI	2,214,600
WHTZ FM	NY	CHR	MO' BOUNCE	2,008,700
KIIS FM	LA	CHR	BOY TOY JESSE LOZANO	1,767,300
WKTU FM	NY	RHYTHMIC AC	SEAN 'HOLLYWOOD' HAMILTON	1,701,900
KBIG FM	LA	HOT AC	DAVE STYLES	1,624,800
WCBS FM	NY	CLASSIC HITS	'BROADWAY' BILL LEE	1,542,800
KOST FM	LA	AC	BRUCE SCOTT	1,347,100
WBMP FM	NY	CHR	ASTRA	1,338,600
KAMP FM	LA	CHR	BOOKER	1,268,500
KRTH FM	LA	CLASSIC HITS	'SHOTGUN TOM' KELLY	1,268,200
WQHT FM	NY	RHYTHMIC CHR	NESSA	1,260,200
WAXQ FM	NY	CLASSIC ROCK	KEN DASHOW	1,249,300
WWPR FM	NY	URBAN	ANGIE MARTINEZ	1,188,200
WWFS FM	NY	HOT AC	TREY & GHIA	1,185,400
WKSC FM	CHICAGO	CHR	BRADY	1,157,700

Source: Nielsen Audio. Jan - July 2015. 6+ cume average using standard dayparts, which may not match most show times. Number of listeners rounded to nearest hundred.

## FORMAT SCOREBOARD

### Country Remains King

Propelled by broad demographic appeal and immense ratings, country remained radio's most programmed format in 2015, marking a fourth-consecutive year of growth in Country station count. **News/Talk** was second behind country, but the gap between the two is widening.

The number of news/talk stations dipped to a seven-year low as the format registered a third-consecutive decline in station count. Classic Hits continued its steady rise—it has grown every year but one during the past decade and has almost doubled its station count since 2006.

No format added more new converts in the past 10 years than **Classic Hits**, with a total gain of **376 stations**. **Oldies**, meanwhile, has seen a corresponding decrease, shedding 312 stations in the past decade.

After classic hits, the biggest gainers of the past 10 years are **Sports (+253 stations)** and **Spanish (+156)**. Following a rapid growth period from 2010-13, **Top 40 continued to gain stations** but at a slower pace. After two years of rapid growth, **Hot AC held steady**. While its total numbers remain low, the number of **R&B/Adult Oldies stations jumped 40%** in the past year. The number of **Sports stations levelled off in 2015 at 788**, following a 10-year growth streak. ■

Format	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Adult Contemporary	660	665	670	626	634	607	597	605	597	609
Adult Standards	368	369	358	327	265	251	240	227	221	192
Alternative Rock	108	120	121	107	99	101	102	101	105	103
Black Gospel	267	253	244	242	235	225	214	212	211	218
Classic Hits	429	477	524	582	637	657	657	678	754	805
Classic Rock	456	456	474	477	481	477	477	486	486	486
Classical	29	23	22	23	19	22	20	16	14	11
Contemp. Christian	150	153	136	162	166	166	171	172	157	168
Country	2038	2027	2018	1995	1997	1987	2020	2042	2053	2112
Easy Listening	21	19	16	18	19	17	19	18	16	17
Ethnic	116	115	118	121	127	131	132	142	152	161
Gospel	32	26	26	25	26	25	23	19	13	16
Hot AC	378	373	373	409	417	435	420	428	465	462
Jazz	78	73	60	40	38	24	36	28	27	24
Modern AC	20	19	21	20	18	20	15	14	16	10
Modern Rock	134	125	122	114	111	101	93	96	100	101
News/Talk	1338	1368	1365	1416	1437	1455	1503	1453	1409	1360
Oldies	725	709	708	649	637	628	597	566	476	413
Pre-Teen	58	57	56	52	44	39	35	33	25	14
R&B	136	134	135	127	128	134	132	131	131	143
R&B Adult/Oldies	47	41	36	40	48	50	51	46	48	67
Religion	311	287	299	324	322	332	342	336	324	318
Rhythmic AC		27	24	18	18	16	17	21	20	20
Rock	276	281	287	298	294	301	295	299	302	304
Soft AC	302	242	223	204	173	161	156	141	131	121
Southern Gospel	208	204	211	209	197	188	170	172	169	154
Spanish	706	786	799	803	806	818	816	835	844	862
Sports	535	564	595	634	665	670	692	740	788	788
Top 40	484	472	472	484	495	523	559	573	577	579
Urban AC	167	161	161	162	159	155	152	158	167	166
Variety	35	37	37	42	43	45	49	46	44	42
<b>TOTAL STATIONS</b>	<b>10623</b>	<b>10668</b>	<b>10718</b>	<b>10754</b>	<b>10771</b>	<b>10773</b>	<b>10814</b>	<b>10870</b>	<b>10883</b>	<b>10916</b>

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**CHARLI XCX (PRS) GOES #1**

- "BOOM CLAP" - *BILLBOARD* POP SONGS CHART
- "FANCY" RECORDED BY IGGY AZALEA, FEAT. CHARLI XCX 7 WEEKS AT #1 ON *BILLBOARD'S* HOT 100

THE ARTISTS. THE HITS.

# THE POWER OF SESAC

**COUNTRY #1'S!**

- "HOMEGROWN" PERFORMED BY ZAC BROWN BAND
- "AIN'T WORTH THE WHISKEY" PERFORMED BY COLE SWINDELL
- "MAKE ME WANNA" PERFORMED BY THOMAS RHETT
- "BARTENDER" PERFORMED BY LADY ANTEBELLUM
- "DRINK TO THAT ALL NIGHT" PERFORMED BY JERROD NIEMANN



LADY ANTEBELLUM



SESAC SIGNS  
GREEN DAY



**DISCLOSURE (PRS)  
GOES #1**  
• ALBUM, *SETTLE*  
• SINGLE "LATCH"  
FEATURING SAM SMITH

SESAC SIGNS  
ZAC BROWN



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SIXX

**SESAC'S 2015 GRAMMY® WINNERS!**

- JAMES NAPIER (PRS) RECORD OF THE YEAR & SONG OF THE YEAR "STAY WITH ME" PERFORMED BY SAM SMITH
- TOURIST (PRS) SONG OF THE YEAR "STAY WITH ME" PERFORMED BY SAM SMITH
- ROBERT GLASPER, BEST TRADITIONAL R&B PERFORMANCE "JESUS CHILDREN"



SESAC SIGNS  
SHAWN  
STOCKMAN

**"STAY WITH ME"  
GOES #1!**

WRITTEN BY  
JAMES NAPIER (PRS)  
& TOURIST (PRS),  
PERFORMED BY  
SAM SMITH



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