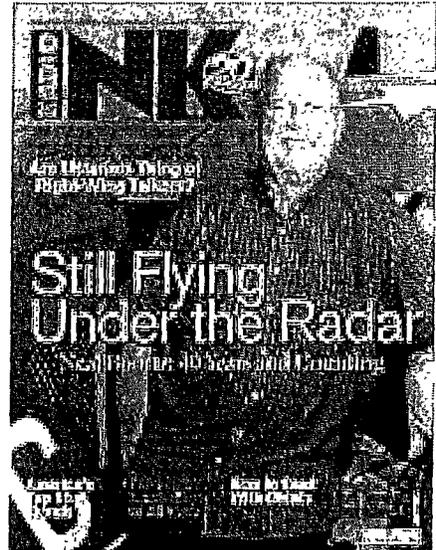
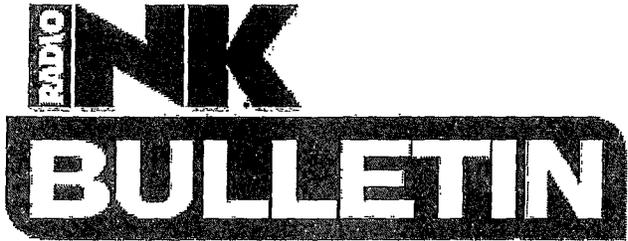


From: "BREAKING NEWS FROM RADIO INK"
<radioheadlines@radioink.com>
Date: May 11, 2012 1:06:51 PM PDT
To: "Saul Levine" <105@mountwilsoninc.com>
Subject: Cumulus Chooses Triton

	HyperLocal Website Featuring UP-TO-THE-MINUTE High School Scores & Stats
	216-831-3761 HIGHSCHOOLSPTS@ENVISIONRADIO.COM

News Tip? edryan@radioink.com



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CUMULUS CHOOSES TRITON FOR ALL 530 RADIO STATIONS



Over the next four to six weeks, Cumulus Media will be transferring all of its radio stations to the Triton Digital platform to take advantage of the suite of services Triton has to offer, and to move the process along for getting the Cumulus stations onto iHeartRadio.

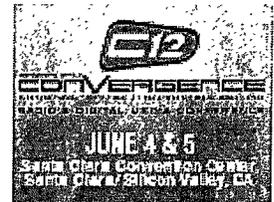
Cumulus CEO Lew Dickey tells *Radio Ink* a standard platform was needed for the 530-plus radio stations in the Cumulus stable before they could all be launched on iHeart, which is why there's been a delay in getting them onto the Clear Channel platform; the partnership between Clear Channel and Cumulus was announced last year.

Dickey says Triton was chosen because it was the most efficient and economical solution for Cumulus and will include the StreamTheWorld platform for streaming, along with measurement, e-mail, and loyalty and contesting tools. "Triton gave us maximum flexibility," Dickey says, "and the technology they have was the best solution for us."

The Cumulus stations should be up and running on iHeartRadio in about 45 to 60 days.

HAVE BREAKING NEWS? SEND TO

EDRYANTHEEDITOR@GMAIL.COM



If you cannot view this page properly, please [click here](#).

April 23, 2012



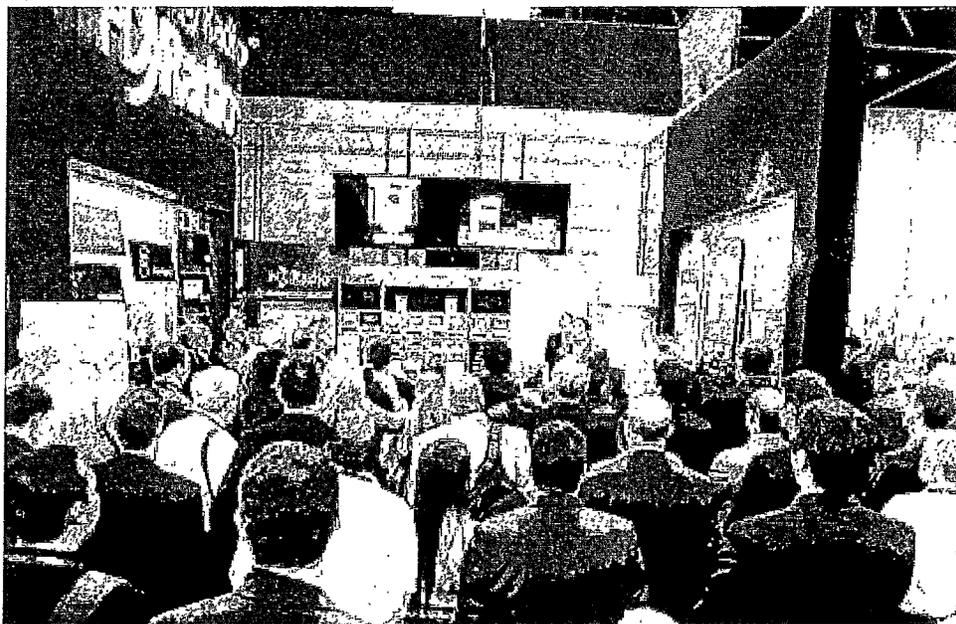
The Weekly NAB Newsletter for Radio Broadcast Engineers

HD Radio in Smartphone Introduced at 2012 NAB Show

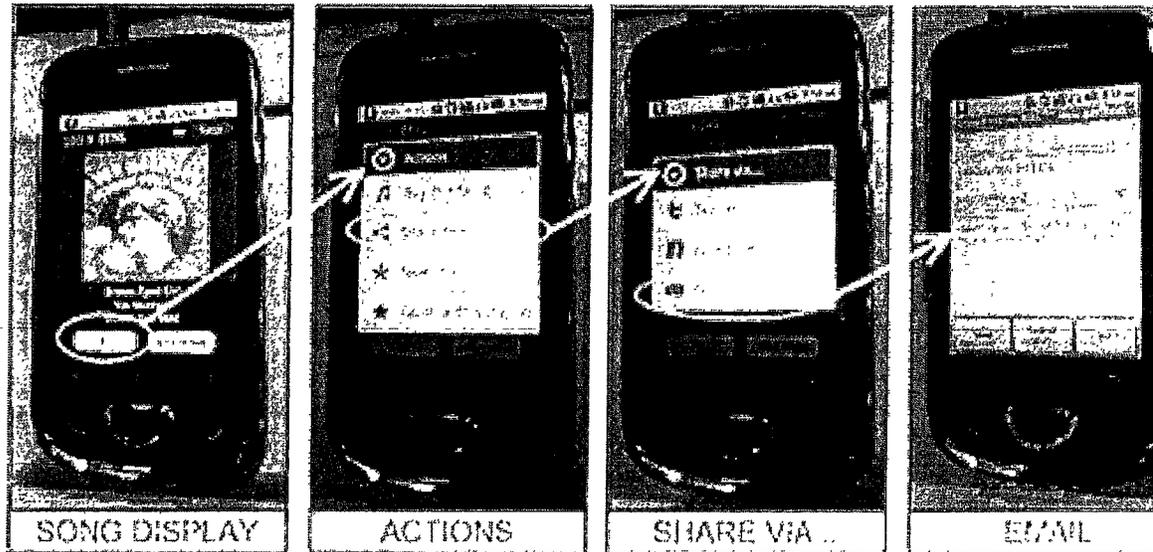
The 2012 NAB Show, held last week in Las Vegas, Nev., brought the broadcasting industry together like no other event can, offering attendees a glimpse of numerous exciting and groundbreaking technology developments. One of the highlights of this year's show was the rollout of HD Radio in smartphone technology, announced at a jam-packed press conference (see photo at right) in the HD Radio booth on the show floor on Monday April 16. Speakers at this press conference included NAB EVP and CTO Kevin Gage, iBiquity President and CEO Bob Struble, Emmis Communications President and CEO Jeff Smulyan, and Emmis Interactive Co-President Rey Mena.

This technology is the result of an NAB Labs project (started in 2011 under the NAB FASTROAD technology advocacy program) with the project team of Emmis Interactive, iBiquity Digital Corporation and Intel, and project management by BIA/Kelsey. Created in 2012, NAB Labs is an NAB program that provides a platform for innovation, a venue for forging partnerships and testing new technology, and educational events to create awareness about over-the-air radio and television technology initiatives.

Key pieces of the HD Radio smartphone "ecosystem" developed under this project were on display in the HD Radio booth all week in a live demonstration, including an Android smartphone with an embedded HD Radio receiver "chip" (by Intel), an HD Radio Android "app" (developed by Emmis Interactive) running on the smartphone, and the Emmis Interactive TagStation broadcast content insertion system. TagStation supports Artist Experience (the iBiquity-developed approach for broadcasting album art and station logo images to HD Radio receivers) and in addition, it can now deliver an enhanced HD Radio ad experience which leverages the power of the HD Radio data capability with a smartphone's data channel to deliver truly interactive advertising that features a variety of ad units including: couponing, geo-mapping, SMS texting integration, rich media, and many other advanced capabilities.

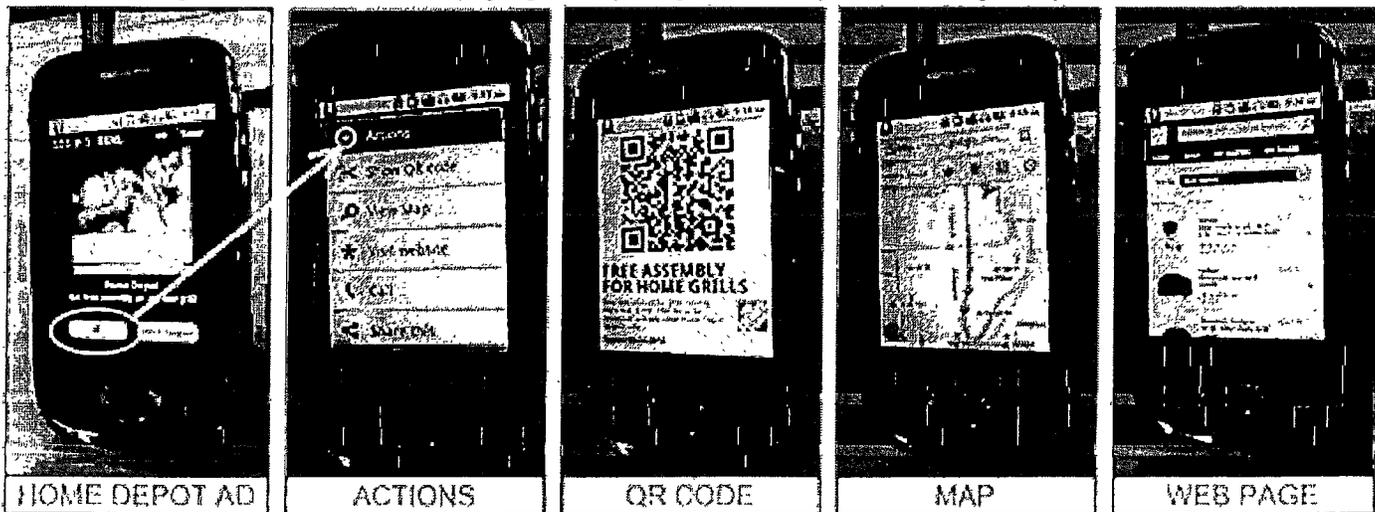


Many of the interactive features provided by this HD Radio on smartphone technology were being demonstrated in the booth and are depicted in the smartphone screenshot sequences included here. The first sequence shows how a user can share information about a song being received on the phone's embedded HD Radio receiver chip. The leftmost screenshot in this sequence shows the receiver "home page," including an Artist Experience album art image as well as the song title and artist Program Associated Data (PAD), all being delivered to the device using the data portion of the HD Radio signal.



When the "action button" (highlighted by the yellow circle in the leftmost screenshot) is touched, various actions are made available including the ability to share information about the song being listened to via Twitter, Facebook or email. The final screenshot in this sequence shows the email message which is automatically composed for this song, ready for sending to the recipient of the user's choice.

Shown in the second sequence are some interactive features that can be associated with an advertisement using the HD Radio smartphone receiver and the Emmis Interactive TagStation. A Home Depot ad image is shown in the leftmost image in the sequence along with the action button (highlighted by the yellow circle). This ad image is synchronized with the audio portion of the



ad being broadcast over the HD Radio signal and is delivered using the HD Radio data channel in a manner similar to that used to deliver album art. The second screenshot shows the various action

options for this ad are shown, and the third, fourth and fifth screenshots show the results for selecting QR code, view map and visit website, respectively.

Broadcasters who are interested in learning about the capabilities of the TagStation broadcast content insertion system can visit the Emmis Interactive website.

Some of the other exciting HD Radio-related announcements at the Show included the following:

- iBiquity announced that Chevrolet, GMC and Buick will be the first American automotive brands to offer the HD Radio "Artist Experience" feature standard on the new Traverse, Acadia and Enclave crossover utility vehicles. Also, information about the roll of HD Radio in Mexico was revealed. Several of Mexico's most important radio broadcasters have officially started transmissions with HD Radio technology. Stations from Grupo Radio Imagen, Insituto Mexicano de la Radio and Universidad Iberoamericana are among the first to broadcast, and other major groups will gradually join in Mexico City and the rest of the country. Additionally, the new Web page www.hdradio.mx has launched, created specifically for the Mexican market.

- In a paper at the 2012 NAB Broadcast Engineering Conference (BEC), Electronics Research Inc. described a new device - a "high efficiency FM



analog/IBOC diplexer" - that promises to allow FM IBOC broadcasters who are using the high power combiner method of IBOC signal generation to more easily and cost effectively increase their digital power above -20 dBc. This is an exciting development because until now, the high power combiner facilities have faced more significant modifications in attempting to take advantage of the FCC's higher digital power authorization. The BEC paper is included in the *2012 NAB Broadcast Engineering Conference Proceedings*, which will be available online from the [NAB Store](#) soon. More information on this new ERI device is also available on the [ERI Web site](#).

IEEE Broadcast Technology Society Issues Call for Papers

A Call for Papers has been issued for the 2012 IEEE Broadcast Symposium, to be held October 17-19, 2012, in Alexandria, Va. The Symposium Committee seeks timely and relevant technical papers relating to all aspects of broadcast technology, in particular on the following topics:



- Digital radio and television systems: terrestrial, cable, satellite, Internet, wireless
- Mobile DTV systems (all aspects, both transmission and reception)
- Technical issues associated with the termination of analog television broadcasting
- Transmission, propagation, reception, re-distribution of broadcast signals
- AM, FM, and TV transmitter and antenna systems
- Tests and measurements
- Cable and satellite interconnection with terrestrial broadcasters
- Transport stream issues - ancillary services
- Unlicensed device operation in TV white spaces
- Advanced technologies and systems for emerging broadcasting applications
- DTV and IBOC reception issues and new technologies
- ATSC and other broadcast standards developments

- Broadcast spectrum issues - re-packing, sharing

The submission deadline for abstracts is May 15, 2012. Visit

http://bts.ieee.org/images/files/2012_IEEE_BS_Call_for_papers.pdf for additional information. This Symposium is produced by the [IEEE Broadcast Technology Society](#).

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The April 23, 2012 *Radio TechCheck* is also available in an Adobe Acrobat file. Please [click here](#) to read the Adobe Acrobat version of *Radio TechCheck*.

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CBS Going Mobile; Joins MCV, Mobile500

By Staff

TVNewsCheck, April 16, 2012 9:43 AM EDT

Through the participation of four of its stations, CBS will join broadcasting's two mobile DTV initiatives, which are working to bring live broadcast television to viewers on their smartphone and tablets.

KTVT Dallas, WFOR Miami and KCAL Los Angeles will participate in the Dyle mobile TV service.

Dyle is operated by Mobile Content Venture (MCV), a joint venture of 12 major broadcast groups including Belo Corp., Cox Media Group, E.W. Scripps Co., Gannett Broadcasting, Hearst Television, Media General, Meredith Corp., Post-Newsweek Stations and Raycom Media, all of which are part of an independent entity known as Pearl LLC, as well as Fox, Ion Television and NBC.

KSTW Seattle will join the Mobile500 Alliance, which represents 50 TV groups with 437 stations, including Fisher, Hubbard, LIN and Sinclair Broadcasting. The Mobile500 Alliance stations reach 94% of U.S. TV households.

"The advent of digital television has been great for viewers and we are pleased to support these initiatives with the hope that they will help us to do an even better job of serving our audience through the delivery of our broadcasts to mobile devices," said Peter Dunn, president, CBS Television Stations.

"Given CBS's leadership in advocating for broadcast network television, we are pleased to support these ventures, both of which are led in large part by our affiliate partners," said Diana Wilkin, president, CBS affiliate relations.

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NEWS

Study: Similar playlists produce dissimilar ratings results. *Exclusive.* A new study of stations in PPM markets shows top performers share remarkably similar musical characteristics with average stations in the same format. The study both reinforces the importance of playing the hits to build a ratings foundation while demonstrating how non-music programming components separate ratings winners from also-rans. The percentage of airplay devoted to the most played songs in individual formats is largely the same — whether a station is ranked first in its target demo or not. For example, nearly one in three spins (30%) on CHR stations are from the format's ten most played songs and nearly seven in ten are from songs in the top 50 — regardless of the station's 18-34 rank. While slower current music rotations mean country devotes a lower percentage of spins to songs in the top 10, the percentages hardly vary whether the station is No. 1 in 25-54 (18% of spins) ranked No. 2 - No. 5 (17%) or ranked No. 6 - No. 10 (16%). The findings of the study were largely consistent across six major contemporary music formats. Arbitron and Mediabase — in conjunction with *Inside Radio* — tracked stations in PPM markets from April-June for the study, which will be presented next week at the Arbitron Client Conference in Baltimore. *Inside Radio* will exclusively preview results from the study in a series of reports beginning today.

“Shut up and play the hits” isn't a winning formula for PPM ratings success. The combination of ratings based on actual listener behavior with widely available airplay monitoring data is contributing to similar playlists at stations in the same format, programmers and researchers say. “The transparency of behavior-based methodology may have forced some programmers into more hit-based thinking,” says Jimmy Steal, Emmis VP of programming and “Power 106” KPWR, Los Angeles PD. More than ever, programmers are keeping tabs on other similarly formatted stations and attempting to musically emulate them. “Folks that have access to the data have a keen sense of what their peers are doing around the country and therefore are coming up with similar lists,” Arbitron manager of programming services Jenny Tsao says. But a new study from Arbitron, Mediabase and *Inside Radio* shows that playing the hits is the programming equivalent of table stakes and that much more is required to dominate a target demo. In a world where virtually anyone can create a playlist of the most popular songs, Steal says other intangibles bond audiences with stations, such as packaging, promotions and personalities. Much like the difference between Pepsi and Coke is more in the branding and marketing than the actual ingredients used to make the cola, winning radio stations are based on a total package, not just on how frequently they play the hits. “It's something that others over time have called stationality: how you wrap the music around the branding elements and the things you do in between the records that make the station stand out,” Arbitron SVP of marketing Bill Rose says.

Country — radio's most programmed format — exhibits few variances in selecting top songs. No matter whether ranked first or tenth in 25-54, country stations appear to be spinning and rotating the same current songs at the same levels across PPM markets. So says a new study conducted by Arbitron and Mediabase in conjunction with *Inside Radio*. One out of six country radio spins are for songs in the format's top 10; two in five are for songs in the top 50. Albright & O'Malley partner Jaye Albright chalks up the musical similarities to two factors. First, country needs a demographically balanced audience to succeed, which means hit records tend to be the same from market to

11/29/2011

market, where the ethnicity, gender and age of the target audience are largely the same. Second, since many country music fans continue to purchase music on physical CDs as opposed to digital downloads, record labels strive to keep stations in synch on current songs. That maximizes retail sales in Wal-Mart and Target, where music shelf space is limited and where a high percentage of country albums are sold. “The distribution, merchandising and radio promotion are all driven to maximize retail sales,” Albright says. But country stations in PPM markets allocate more than half of their spins to songs outside the top 50 and that’s where differences in the format are more evident. Top-ranked 25-54 country stations are playing, on average, 200 more titles than lower ranked country stations: 681 active titles for top-ranked stations, 484 for stations ranked No. 2 - No. 5 and 480 for stations ranked No.6 - No.10. Bigger libraries and slower current rotations are one of the hallmarks of a format long on Time Spent Exposed and light on cume. “If a country station increases its rotations too high, TSE generally declines,” Albright says. “That’s the steel sword country has: a very loyal, passionate core that listens for a long time.” *How other formats stack up in tomorrow’s Inside Radio.*

✓ **Clear Channel up 22% in new internet radio ratings.** October’s internet radio ratings provide an initial peek at the impact of upheaval on the streaming radio landscape. On the strength of a relaunched iHeartRadio heavily promoted on-air and through a high profile, two-day Las Vegas concert, Clear Channel pulled ahead of CBS Radio to rank second among all measured webcasters in Triton Digital’s October Webcast Metrics. Clear Channel increased Its Average Active Sessions (AAS) by 22% in one month in the primetime Monday-Friday, 6am-8pm daypart. CBS Radio lost nearly 10,000 AAS, about the same number gained by Slacker, which lured AOL Radio’s 200+ stations away from CBS. CBS ranked third with 126,538 AAS. But the AOL spike wasn’t enough to move Slacker into No. 4. That position, previously occupied by Citadel, is now held by Cumulus Streaming Network (69,761) in the first month to reflect the combined streaming audience of Citadel and Cumulus. (Citadel contributed the lion’s share.) Despite Clear Channel’s growth — fueled in part by the addition of Pandora-like customization functionality — Pandora grew its sessions by 10% to nearly 975,564 as it closes in on the one-million AAS mark. Read the latest Triton Digital rankings [HERE](#).

Slacker expands ABC News partnership — and gets a slot in Ford’s Sync dashboard system. With ABC News content and an ESPN Radio station, Slacker has offered a slice of over-the-air radio to users of its streaming service. It’s growing that spoken word content under an expanded arrangement with ABC News. Early next year lifestyle stations will be added to its line-up, allowing users to pull audio content from a variety of sources including ABC-TV’s “Good Morning America” and ABC’s other content partners. “This unique radio offering will allow listeners to enjoy lifestyle content whenever and wherever they want,” ABC News Radio VP/general manager Steve Jones says. Available topics will include such things as healthy living, relationships, employment, fashion, technology, religion and consumer news. Listeners will be able to skip segments similar to the ability to jump over a song on music stations for a more personalized experience. Subscribers will be given a greater ability to customize stations. “We can give our listeners the unique ability to select and hear talk radio featuring programming that is most important, interesting and relevant to their daily lives,” Slacker SVP of marketing Jonathan Sasse says. Under its deal with Ford, those channels will now get another entry point into car models featuring the Sync system. Ford says it will enable drivers linking their smartphones to access Slacker. The app also features 150 curated music channels and the ability to create custom music stations. “With its huge music library, Slacker Radio dramatically increases the content options for Ford drivers,” Ford Connected Services director Doug VanDagens says. Sync also includes Pandora.

Media advocacy groups put fresh focus on ownership review. It’s widely expected that the FCC will propose some form of limited broadcast-newspaper cross-ownership in the biggest markets when it releases its media review proposal draft. But activist groups hope it won’t be in the final rules. Free Press says allowing cross-ownership would be “harmful and unjustified” and Congress rightfully attacked such a rules relaxation after former chairman Kevin Martin pushed the change through in 2007. “The FCC should be promoting competitive, diverse and independent local media — not wasting time trying to revive bad policies of the Bush years,” Free Press president Craig Aaron says. The FCC voted four years ago to allow broadcast-newspaper combinations in the top 20 markets but the U.S. Court of Appeals threw out the change last summer, ruling it wasn’t properly justified. Free Press argues against allowing any new media consolidation in a letter to current chair Julius Genachowski, and points to a study it did that found cross-ownership tends to limit the amount of local news coverage. Opponents of allowing new media combinations have some support in Congress, but their biggest ally may reside on the other side of the capital. Then-

Radio Computing Services

From Wikipedia, the free encyclopedia

Radio Computing Services, also known as RCS Inc., is a provider of scheduling and broadcast software for radio, Internet and television stations. The company was established in 1979 by Dr. Andrew Economos. On January 26, 2006, Clear Channel Communications purchased RCS as a subsidiary company.^{[1][2]}

Radio Computing Services

Industry	Broadcast automation
Founded	1979
Headquarters	White Plains, New York, United States of America
Products	GSelector, Selector, Linker, Zetta, NexGen Digital, Master Control, Aquira, RCSnews
Parent	Clear Channel Communications
Website	www.rcsworks.com (http://www.rcsworks.com/)

Contents

- 1 Music scheduling software
 - 1.1 Selector
 - 1.2 Linker
 - 1.3 GSelector
- 2 Studio Automation Software
 - 2.1 NexGen
 - 2.2 Master Control
 - 2.3 Zetta
- 3 News/Production
 - 3.1 RCSNews
- 4 New Media
 - 4.1 RCS iPush
- 5 References
- 6 External links

Music scheduling software

Selector

The first product developed by RCS was Selector, a music scheduling system. The original Selector was developed on a PDP-11/03 under RT-11 and was programmed in Fortran and FMS-11. The goal of Selector is to help music directors of radio stations to handle day-to-day operations such as daily schedule generation, maintenance of music library and format hours (also known as clocks). Over 9000 radio stations worldwide use Selector to create their music logs.

Linker

RCS also provides a scheduling system for non-musical elements (jingles, promos, etc.) called Linker, a digital automation system for broadcasting from PC called Master Control, a commercial (spot) trafficking system known as Airwaves and software for radio newsrooms called RCSnews. As of 2007 RCS has approximately 9,000 clients worldwide and due to its widespread use is considered as the leader in the radio software industry.^[*citation needed*]

GSelector

In April 2006, RCS introduced new music scheduling software for radio, satellite, DAB, HD and internet stations called GSelector. The original Selector system used Rules to determine what songs can be scheduled at given schedule positions: do not play two rock songs in a row (Sound Code rule); do not play a Beatles song in less than 2 hours (Artist Separation rule); do not play certain songs in the morning (Daypart Restriction rule) and many more. In GSelector, music director sets goals (hence the GSelector name) of what should happen; instead of rules the system

provides a set of controls allowing to easily adjust (increase/decrease) balance and demand of a variety of music attributes: tempo, energy, mood, artist occurrence, etc.

Apart from goal-based scheduling GSelector also offers a new approach to music libraries. Unlike the previous system which maintains one library per database (whereas database usually refers to a single station), GSelector allows to operate individual stations (with individual schedules) that share one music library within a single database.

Studio Automation Software

NexGen

NexGen is a digital automation system originally developed by Prophet Systems, Inc. Prophet Systems was founded in 1989 by Ray & Kevin Lockhart of Ogallala, Nebraska to develop a system that would run their radio stations. Prophet Systems went on to become a subsidiary of Clear Channel Communications in 1997. On January 19, 2007, Prophet Systems and RCS merged.^[3]

NexGen allows for voice tracking, remote control; and complete station automation; as well as dual redundancy, an emergency control room system, and satellite control. Alongside many other media organizations, Sirius Satellite Radio uses Nexgen to manage some of its programming.^[4]

Introduced in 2011, RCS Remote for NexGen is the latest application in the RCS/NexGen platform of products. RCS Remote for NexGen is the first application developed by RCS for the iOS platform to allow for remote control of a station in a NexGen system. The application is designed for the iPhone, iPod Touch, iPad, and iPad2.

Master Control

Master Control is a automation playout system used in over 100 countries worldwide. Master Control integrates with RCS's other products, such as Selector music scheduling and Linker promo scheduling.

Zetta

RCS's most recent automation system is Zetta, utilizing the latest technology. Zetta's interface features floating module options and offers the best of NexGen and Master Control to provide a truly unique user experience.

News/Production

RCSNews

RCS News is a state-of-the-art radio newsroom system. The software was first released in 2004. After the merge with RCS, the product was officially renamed to RCS News. Since that time, RCS News has become common in newsroom around the world. RCS News allows for a seamless transition for file transfers to NexGen, Zetta, and Master Control. One of the unique features of RCS News is the robustness of the wire copy process, where sources such as HTTP, FTP, RSS, and Email are supported.

New Media

RCS iPush

RCS iPush is the first application developed by RCS for the iOS platform. The application provides for audio recording with the unique ability to send the audio to NexGen, Zetta, or RCS News. Many users have found iPush to be useful for

References

- ¹ ^ "Clear Channel Buys RCS" (http://radiomagonline.com/currents/weekly/radio_currents_012306/). Radio Magazine Online. 2006-01-26. http://radiomagonline.com/currents/weekly/radio_currents_012306/. Retrieved 2008-08-06.
- ² ^ "Clear Channel - form 10-K filing" (<http://www.secinfo.com/dsvrp.u4Dk.b.htm>). SEC Info - Fran Finnegan & Company. 2007-03-01. <http://www.secinfo.com/dsvrp.u4Dk.b.htm>. Retrieved 2008-08-06.
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External links

- Official website (<http://www.rcsworks.com/>)
- Radio & Records article on Clear Channel purchase (http://www.radioandrecords.com/Newsroom/2006_01_26/ccacquires.asp)
- The state of the radio industry - the role of RCS in the industry. (<http://query.nytimes.com/gst/fullpage.html?res=9F03E5DD1539F932A15755C0A960958260>) (June 21, 1996)

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Categories: Companies based in White Plains, New York | Software companies of the United States

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Clear Channel Radio Fact Sheet

Headquarters:

San Antonio, Texas

Management Team:

- John Hogan, President & CEO, Clear Channel Radio
- Mitch Goldstein, Chief Financial and Administrative Officer
- Charlie Rahilly, President, National Advertiser Platforms
- Susan Karis, EVPO Western Region
- Mark Kopelman – EVPO, Mid Major NSW
- Tom Schurr, EVPO Eastern Region
- George Toulas – EVPO, Mid Major East
- Tom Thon – SVP, Regional N&E
- Stu Olds, CEO, Katz Media
- Greg Glenday, President, National Advertiser Development
- Julie Talbott, President, Content & Affiliate Relations, Premiere Radio Networks

Operating Divisions:

- Evan Harrison, EVP, Clear Channel Radio Digital
- Jeff Littlejohn, EVP, Distribution Development
- Tom Owens, EVP, Content/Programming

Radio Division Facts:

- Operates over 800 radio stations with an audience of more than 110 million listeners each week.
- Serves approximately 150 U.S. markets, including 89 of the top 100 markets.
- Reaches 45% of all people ages 18-49 in the U.S. on daily basis.
- Programming decisions are based on local research into the needs of communities, broadcasting in approximately 50 listening formats across the U.S.
- Represents approximately 9% of all radio stations (including non-profit).
- 22 Million people visit Clear Channel Radio Online every month, with more than 750 stations streaming online... the #1 destination for on-demand music and radio content during the crucial workday daypart.
- 3 Million listeners have downloaded Clear Channel Radio's iheartradio application.
- ✓ ● On BlackBerry, iheartradio app reached #1 and is now consistently in the top 10. On iPhone, iheartradio is a top five free music app and is consistently in the top 100 app, out of 25K apps.
- Produces and distributes entirely new types of content, including location-based services, subscription content, and real-time traffic to millions of people each week, and coverage in 125 North American Markets. Subscription content includes ESPN over HD Radio.

John Boy And Billy Renew Long-Term Deal With Premiere Radio Networks

It was announced today that John Boy and Billy have renewed their long-term contract with Premiere Radio Networks, the leading audio network in the country
[Press Release](#)

American Top 40 turns 40 ... Remembering 2009

Thanks for counting down the hits with us. And Happy Birthday AT40!

[Press Release](#)

American Top 40 turns 40 ... Remembering 2008

One more day until AT40's 40th Anniversary! Almost there! Barack Obama wins the Presidency. Michael Phelps wins eight gold medals. "Just Dance" is the debut single off Lady Gaga's The Fame.

[Press Release](#)

Radio Links:

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[iheartradio](#)

[Stripped Music](#)

[Premiere Radio Network](#)

Clear Channel
RADIO

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Radio Press Room

Station Search

Clear Channel Radio Sales

International Radio

iheartradio

Premiere Radio Networks

HD Radio

- ✓ ● Partnered with leading radio broadcasters to bring FM song tagging to everyone. Microsoft Zune player with integrated FM radio tuner is first device to instantly retrieve tagged songs. Song tagging is available from more than 450 radio stations.
- Delivers exciting and unique content across all devices, online, VOIP hubs, mobile phones, in-dash, portables, and desktops.
- ✓ ● Using innovation to expand opportunities: LIM, Blinks/Adlets, HD Digital Radio, CCR Digital, Mobile Content, Real-Time Traffic, New Formats, Experiential, Fully Integrated Marketing Solutions.
- Premiere Radio Networks syndicates 90 radio programs and services to more than 5,000 radio stations affiliations reaching over 190 million listeners a week.
- Premiere syndicates popular programs including Rush Limbaugh, Ryan Seacrest, Steve Harvey, Delilah, Jim Rome and Fox Sports Radio. Premiere is based in Sherman Oaks, California, with 13 offices nationwide.
- The Katz Media Group is the largest media representation firm in the U.S. representing more than 2,600 radio stations and 400 television stations.
- Katz Media Group consists of the Katz Radio Group, Katz Marketing Solutions, Katz Online Network, Clear Channel Radio Sales, Katz Advantage and the Katz Television Group. The company is headquartered in New York City with 19 regional offices nationwide.
- ✓ ● Katz Online Network delivers the largest network benefiting advertisers, combining resources of 1200 CCR and Katz affiliates, along with independent Internet stations... and now Pandora.
- #1 in U.S. Radio.

Clear Channel Radio is a leading radio company focused on serving local communities across the U.S. with an audience of more than 110 million listeners choosing Clear Channel Radio programming each week. The company's content can be heard on AM/FM stations, HD digital radio channels, on the Internet, at iheartradio.com and on the iheartradio mobile application on iPods and smart phones, and used via navigation systems from TomTom, Garmin and others.

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Contextual Radio Ads: Clear Channel's New Pitch to National Marketers

Can Match Ads Not Just to Songs or Artists but Even to Other Spots

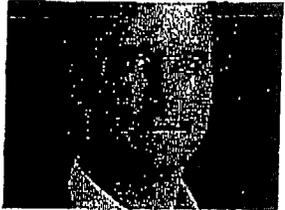
by Andrew Hamor

Published: January 15, 2010

Like



LOS ANGELES (AdAge.com) -- When radio listeners heard ads last fall for AC/DC's "Black Ice" album, sold exclusively at Wal-Mart, right after an AC/DC song played on 106 different rock stations, it was no coincidence.



Jeff Howard, president of radio sales

It was part of Clear Channel Radio's yearlong preliminary introduction of a new service that can automatically insert radio commercials immediately after specific programming or certain kinds of content -- including other ads. Clear Channel and MediaVest, Wal-Mart's media agency, put the program together to promote the new AC/DC record. Now Clear

Channel is offering the service to all its national advertisers.

Radio's always been attractive for local businesses, but those national advertisers needed a more innovative platform, said Jeff Howard, Clear Channel's president of radio sales. The first-of-its-kind contextual ad platform was that solution, he said, attracting Wal-Mart, Gelco and Visa as launch advertisers.

"Over the years we've really built up the proper systems to speak in one voice with programmers and automate these programs for advertisers," Mr. Howard said. "This has put us in an advantageous position to be able to do things on a large scale with large, national

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has offered a contextual ad platform at this scale, although CBS Radio has the capabilities to activate similar opportunities across its 200-station footprint.

Aligning radio ads with relevant content can still take time to execute. A contextual campaign for Gelco took close to six months to put together, said Lauren Russo, senior VP-managing director of local audio at Horizon Media. The campaign was admittedly tricky; Gelco wanted to illustrate its "save 15%" brand message in different ways, including airing 15-second spots after ads for cars, motorcycles or RVs, running ads at 15 minutes past the hour during morning drive time and airing a 60-second Gelco commercial with the customized 15-second spot. But after all the preparation, the campaign resulted in strong engagement metrics, a high volume of positive buzz and the award for Radio Plan of the Year from Media Magazine.

"We're thrilled with the campaign and are always looking for innovative ways to showcase our client's ideas," Ms. Russo said. "This is definitely something we would entertain in the future on behalf of any of our clients."

Visa's contextual experiment matched its 15-second spots with more than 25,000 ad messages from retailers in 120 markets, all to make sure its credit card was top of mind when consumers were making purchases. The marketer and its media agency, OMD, allocated dollars from TV to fund the campaign, garnering a 10% rise in short-term purchase activity using Visa cards compared with the year prior.

Mr. Howard said several dozen advertisers have also experimented with the contextual platform, with Gelco in talks to renew for 2010.

Broader radio resurgence?

Renewed faith in radio among those advertisers seems to be contributing to some of the surprise growth in radio ad spending during the first months of 2010, with spot buys in major markets up as much as 30% from the year prior. Retail, finance, entertainment and telecom marketers are all posting double-digit spending increases on radio during the first quarter, signs that the industry could post its biggest resurgence since 2002.

"Over the last decade radio has really put itself in a strong position to aggregate audiences between the mobile and all things digital from deeper diving with Ando metrics and [Arbitron's] PPM and hyper-focusing mobile applications," Mr. Howard said. "The economy has responded, advertisers are back and new advertisers coming to radio. I'm optimistic about 2010, and we'll see where it settles."

3 Comments

Sort by **Date** | Popularity

By lbwalker | LITTLE ROCK, AR January 15, 2010 05:10:31 pm:

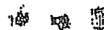
It would be interesting to see how Clear Channel gets past this being a program-length commercial! The FCC might not appreciate this technique.



By CHRIS | CAPE CORAL, FL January 15, 2010 06:49:00 pm:

The traffic technology has made this possible for years--not easy, but possible, and certainly if the advertiser is willing to pay for the precision.

Maybe terrestrial radio will survive another month or two...



By Indycolts87 | boston, MA January 18, 2010 10:25:37 am:

By Indycolts87 | boston, MA January 18, 2010 7:34PM No. 1432 during Limbaugh from

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Considering its success with vaccines, would you spend more than \$300 on a Dyson air multiplier?

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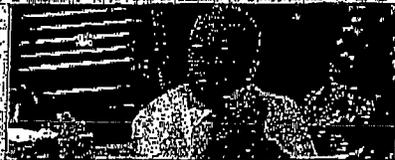
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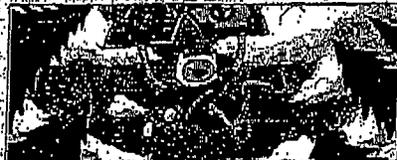
Entertainment A-List 2010



Ad Age's annual look at the 10 celebrities marketers, properties and brands that stood out for their use of entertainment marketing over the past year.

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APPENDIX II

**OVERALL RADIO INDUSTRY REVENUE STATUS AND SPECIFIC GROUP
OWNER REVENUE STATUS**

OVERALL RADIO REVENUE STATUS

Radio keeps streak alive with Q1 revenue gain

By [Dave Seyler](#) on May, 18 2012 with [Comments 0](#)



The number the RAB is reporting to measure radio's Q1 revenue performance isn't a big one, but it has a plus in front of it rather than a minus, and gets to be written in black ink. And the 1% gain represents a third straight Q1 gain.

According to the Radio Advertising Bureau and Miller, Kaplan, Arase & Co., the radio industry brought in \$3.814B this quarter. That is a 1% gain over 2011, when it scored \$3.783B. It also beats the \$3.687B earned in Q1 2010 and the \$3.430B earned in Q1 2009.

Here's how Q1 results broke down:

\$3.047B Spot (flat)
\$282M Network (+8%)
\$165M Digital (+10%)
\$320M Off-air (+3%)
\$3.184B Grand Total (+1%)

RAB's Erica Farber commented, "Q1 2012 results confirm that Radio commands a solid position in brands' total marketing plans. While advertisers continue to capitalize on Radio's Spot and Network efficiencies, they're increasingly utilizing local digital capabilities and audience engagement that this medium affords."

Automotive was radio top category overall, and it brought in more cash than during Q1 2011, but the increase was but a modest 1% to \$352.9M. The biggest gain came from home furnishings/floor coverings, up 30% to \$113.6M, making it the #4 category for radio during the quarter.

#2 was grocery/convenience, up 11% to \$192.5M; #3 was casinos/lottery, up 7% to \$122.5M; and #5 was department/discount stores/shopping centers, up 1% to \$75M.

Comcast/Xfinity was radio's best customer for the quarter. The top ten included:

1. Comcast Xfinity Cable – \$89.7M

2. McDonald's – \$87.6M
3. Safeway – \$59.3M
4. Verizon Wireless – \$48.5M
5. GEICO – \$46M
6. AT&T – \$45.5M
7. T-Mobile – \$42.2M
8. Toyota Dealer Association – \$41.7M
9. Fox TV Network – \$39.6M
10. Honda Dealer Association – \$32M

RAB provided some color on automotive. The good news is that Japanese brands are back after the massive turmoil they endured after last year's earthquake/tsunami disaster. Toyota was up 10% in the quarter to \$41.7M, and Honda was up a blistering 64% to \$32M.

Results from Chrysler were mixed – corporate decreased spending 22% to \$21.8M, but dealers almost picked up the slack with a 39% increase to \$17.6M.

Political isn't there yet for radio – it accounted for only \$6.9M. 55% came from PACs, led by one supporting Newt Gingrich (\$724K) and trailed by another supporting Mitt Romney (\$538K).

RBR-TVBR observation: Gains are good, and we've heard the gains may pick up as 2012 continues. High demand in the political category later this year should give radio a nice spillover bonus both from political organizations and displaced traditional advertisers.

Analyst sees radio revenue upswing

By [Dave Seyler](#) on May, 15 2012 with [Comments 0](#)



Second quarter business is said to be picking up, and is being driven by local revenues. Buys are still coming in late, but visibility is said to be improving, and the magic words “pre-recession levels” were even used.

The report comes from Marci Ryvicker of Wells Fargo, who said that the info comes from a large private radio company – which remains anonymous. Ryvicker came away with a great deal of illuminating information.

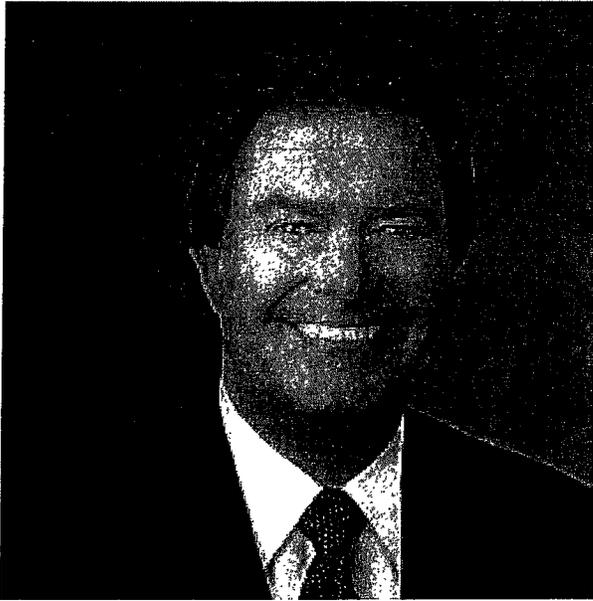
- * Q2 is pacing better than Q1, and the gains are coming on the local side. Moreover, the company is trying to de-emphasize national, a move Ryvicker believes may be an industry thing rather than an individual company thing. Local is said to account for 75% of all business.
- * Visibility is better – May is 80% booked, 65% of June is spoken for and July booking stands at 40%.
- * Ad categories: Health, financial and soft drinks are strong; auto, travel/tourism, theme parks and beer are up; home improvement and telecommunications are weak.
- * Local cable, not internet-based competitors, is the biggest concern at the local level. Local TV is doing OK, and a lot of the money moving from one media to others is bleeding away from newspapers.
- * Pandora may be making noise and headlines, but it isn't doing much at the local level. However, Ryvicker thinks an assessment of Pandora's ultimate impact is premature.
- * This particular operator is selling solutions rather than “spots and dots” and has managed to boost digital earnings to 15% of the total, a percentage that is growing. Ryvicker believes this company is unique and “gets it.”
- * The positive Q2 assessment is coming without any particular help from the political category. Radio is expected to get the most political benefit on the back end of the election.

RBR-TVBR observation: We have a very simple, easy-to-understand blueprint for success, giving the underpinnings of a stable-to-improving economy:

The ingredients are strong local content, integrated campaigns that make maximum utilization of both a station's broadcast and internet assets, and the use of the local newspaper as a primary lead sheet.

Filed Under Broadcast News Radio News

Breaking Down Radio's Top Revenue Generators



4-13-2012

The big money in yesterday's BIA report was dominated by Hubbard, CBS and Clear Channel. In all, the highest billing stations for 2011 generated \$477 million, which was an increase over 2010 of \$32 million. CBS owns half the signals in the top ten, Clear Channel had four and Hubbard had one, the top biller, all-news WTOP. Of the \$477 million, CBS had nearly half that revenue with \$220 million with WBBM-AM in Chicago (\$48.1) and WCBS-AM in New York (\$47.5) neck and neck. Clear Channel's KIIS-FM increased revenue by \$14 million according to BIA going from \$43 to \$57 million. The biggest drop goes to KROQ, a CBS owned alternative station in LA, which was down \$3 million.

· RADAR Report: Radio Listening Holds Steady

Minority Audience Grows

March 13, 2012 at 11:19 AM (PT)



- Over 241 Million Listeners Heard
- ARBITRON's MARCH 2012 RADAR® 112 National Radio Listening Report found that radio's 12+ audience remains steady with 241.2 million people, representing approximately 93% of the population.
The teen audience (listeners 12-17) remaining flat at 22.7 million weekly listeners, while the 18-34 demo remained nearly unchanged compared to RADAR March 2011 data at 66.4 million
- Higher up the demo scale, Radio attracted 126.2 million 18-49 adults and 119.4 million 25-43 adults on a weekly basis.
- Minority listenership is on the rise, as The MARCH 2012 RADAR report found that the 12+ Hispanic audience grew by nearly 2 million, reaching 95% of that audience, with 18-49 Hispanics growing the most -- up one million over the previous year. Black listeners gained 391,000 weekly 12+ listeners, reaching approximately 93% of that population.
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Arbitron releases RADAR 112 audience data

By [Carl Marcucci](#) on Mar, 13 2012 with [Comments 0](#)



Did you know 241.2 million persons age 12+ tune to radio each week? Well, this and other data was released 3/13 as part of highlights from Arbitron's March 2012 RADAR 112 National Radio Listening Report. The report shows the number represents some 93% of the population.

In addition to maintaining its audience of persons aged 12+, young radio listeners continue to hold steady year over year with persons aged 12 to 17 remaining flat at 22.7 million weekly listeners. Adults aged 18 to 34 also remained nearly unchanged compared to RADAR March 2011 data. There are currently 66.4 million adults aged 18-34 tuning in to radio on a weekly basis. Radio continues to attract 126.2 million adults aged 18-49 and 119.4 million adults aged 25-54 on a weekly basis.

Radio's diverse listener base continues to grow, with the number of weekly listeners increasing among Black (non-Hispanic) and Hispanic persons aged 12+.

- The report shows a significant increase in Hispanic listeners. Radio's Hispanic audience aged 12 and older grew by nearly 2 million versus the March 2011 report. Radio reaches 95% of Hispanics aged 12+.
- Hispanic Adults aged 18-49 increased the most over the past year, adding nearly 1 million weekly listeners.
- Black (non-Hispanic) listeners also grew year over year, gaining 391,000 weekly listeners aged 12 and older. Radio reaches approximately 93% of the Black (non-Hispanic) population.

The latest RADAR also illustrates radio's ability to attract affluent, educated consumers. More than 71 million adults aged 18-49 with a household income of \$75K or more tune in to radio on a

weekly basis. And, 26 million adults aged 25-54 with a household income of \$75K and a college education tune into radio weekly. Arbitron notes that some fluctuation in the data is due to the inclusion of 2010 Census population estimates projected to 2012.

RADAR networks include those from American Urban Radio Networks, Crystal Media Networks, Cumulus Media Networks, Dial Global, Premiere Radio Networks and United Stations Radio Networks.

The sample size for the RADAR March 2012 Report is 395,561 persons aged 12+. This large sample is designed to provide more stability for key demographic estimates, dayparts, and Market-by-Market Analysis reports, which report all individual DMAs. The report includes data from all 48 Arbitron PPM markets. The survey dates for RADAR 112 were from January 6, 2011 to December 7, 2011.