



Digital Opportunities for Radio

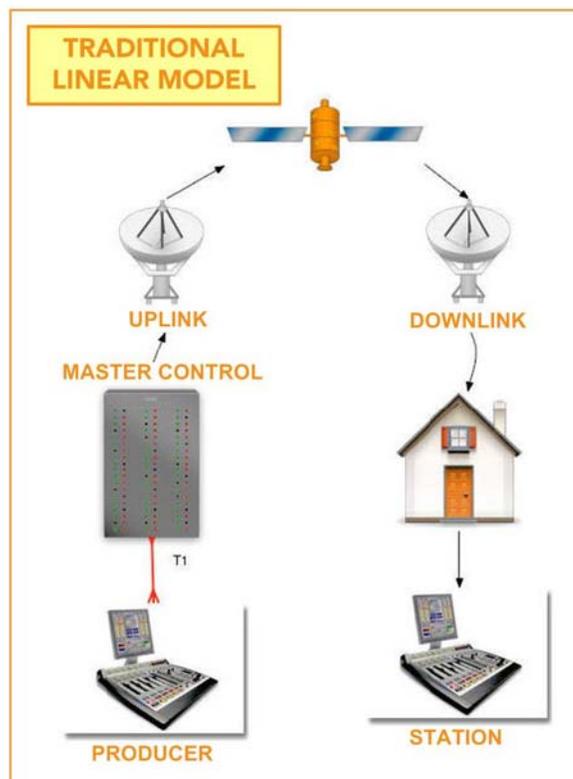
Radio broadcasters have many more options for distributing their content than ever before. A session at the upcoming NAB Broadcast Engineering Conference (BEC, April 12-17, 2008, Las Vegas, NV – see below for additional information) entitled “Digital Opportunities for Radio” includes a paper (excerpted here) by Melinda Driscoll and Nick Kereakos (American Public Media | Minnesota Public Radio, St. Paul, MN) and Laura Jensen (National Public Radio, Washington, DC) which discusses various ways that public radio broadcasters are changing traditional workflows to accommodate new media.

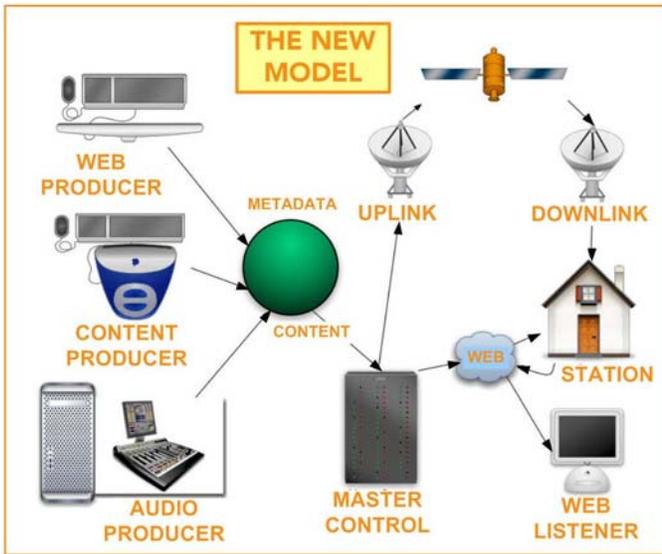
TRADITIONAL RADIO PRODUCTION WORKFLOWS – in traditional radio content production models, produced content is targeted at single channel terrestrial broadcast radio. Regardless of whether the radio content is local, distributed, or even syndicated, it is still a single channel medium limited within the constraints of the aural listening experience. In recent years this reality has kept the production process and audience digestion straightforward and linear (see figure at right). This traditional model is characterized by building a singular listening experience and the only written data is limited to internal radio network messaging to inform program directors of content for each episode.

SHIFTING LANDSCAPE – during the infancy of the new media world radio content generally made its way to consumers as a repurposed entity. This meant that the same linear context existed on a new channel, but wasn’t necessarily created with multiple mediums in mind. Linear content combined with early low quality and lossy encoders meant that listening to radio content on the Web had limited market and audience penetration and may have been considered more of an experiment and a learning tool rather than a legitimate distribution channel. This is evidenced by an early common use of the Web as a preview medium, keeping the data size low enough to remain cost effective while giving the consumer an idea of what the “real” content sounded like.

RE-DESIGNING THE PRODUCTION MODEL – utilizing new channels and platforms requires a new approach to the production cycle, an approach that is smart and coordinated to align program content, metadata, and targets. Prioritizing what data should be compiled and how the content will be used must be decided early in the process to yield maximum flexibility and listener impact. As we plan our production workflow changes to adapt to these changes in audience use and delivery technologies, we need to remember that the changes should be driven by our audience needs and wants. In other words, our new production processes shouldn’t focus only on enabling channel delivery, they need to factor in the audience’s use of these channels. Our production processes need to ensure that our content is:

- *Available* – our content is available where our audience is looking;
- *Findable* – our content is presented, indexed, tagged so our audience will find it;
- *Usable* – our content is presented in a way that’s accessible and friendly to our audience’s behaviors.





EXAMPLE: MAKE IT FINDABLE – once we know where our audiences are looking for our content, we need to be sure that they can find our content there. Often, that means paying particular attention to the search functions in the applications and directories where our audiences are looking. For example, in September 2007 American Public Media launched a new site on Apple's iTunes "U education" platform as part of Apple's "Beyond Campus" launch on iTunes U. Knowing that the iTunes U audience would be looking for content in a much different way than we usually present it to our public radio audience, we endeavored to tag our content using common academic terms. In addition, we familiarized ourselves with the iTunes U search function to determine which metadata elements are most factored into search. We established a workflow to insert keywords and descriptions accordingly.

This paper will be presented on Sunday, April 13, 2008 starting at 11:30a.m. in room S226/227 of the Las Vegas Convention Center. It will also be included in its entirety in the *2008 NAB BEC Proceedings*, on sale at the 2008 NAB Show. For additional conference information visit the NAB Show web page at www.nabshow.com.

2008 NAB Broadcast Engineering Conference Opening Session
We Can Work Together: Advice to DTV and HD Radio Engineers
from the Consumer Electronics Retail Community
April 13, 2008 • 9:00AM - 9:30AM

Now that DTV and HD Radio are on the air and receivers are in the marketplace, feedback from the consumer electronics retail world can help optimize these new services and increase the value proposition to consumers. In this keynote session, experts in retail issues associated with digital broadcasting will offer actionable advice from the consumer retail world that can be productively used in the broadcast engineering world to make the digital broadcasting services even more compelling. Robert S. Schwartz, counsel to the [Consumer Electronics Retailers Coalition](#), will cover DTV and Diane Warren, Executive Vice President for the [HD Radio Alliance](#), will talk about HD Radio in this insightful session.



2008 NAB Broadcast Engineering Conference Summary of Presentations

Check out the [papers](#) that will be presented at the 2008 NAB Broadcast Engineering Conference in Las Vegas, April 12 -17, 2008.

Mobile TV: Opportunity at 100 MPH!
Monday, April 14 • 7:30 a.m. - 8:30 a.m.
Las Vegas Hilton Ballroom A

The Open Mobile Video Coalition (OMVC) invites engineers from television, telcos, cable and OEMs to learn more about breakthroughs and milestones in engineering, consumer interest and testing, as well as new revenue opportunities in the fast approaching locally broadcast Mobile TV world. Join OMVC executives for [breakfast](#) with Master of Ceremonies Dan Abrams, NBC's chief legal correspondent and the host of "Verdict with Dan Abrams" on MSNBC on Monday, April 14 in Ballroom A at the Las Vegas Hilton.

