

BROADCAST Dialogue

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Bill Evanov



Jacques Parisien



Bruce Cowie



Lyndon Friesen



Paul Ski



John Cassaday



Denise Donlon



Chris Gordon



Rob Steele

Radio Roundtable

**Roger Ashby:
Celebrating 40 years
with CHUM Radio**

Dialogue BROADCAST

The Best Broadcast Briefing in Canada

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Broadcast Dialogue
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RADIO: In a complete backtrack, after years of intransigence regarding the licensing of Canadian stations, the regulatory body has agreed to allow...

TV/FILM: The private networks were stopped in their tracks today by the surprise announcement that the federal government will, after all...

GENERAL: Statistics reveal that both Canadian radio and the OTA TV stations have now become the prime motivator in terms of sending consumers to...

REVOLVING DOOR: One of the country's largest radio companies has a new person guiding the ship. And the move signals a return to the values of...

SIGN-OFFS: (Name), 46, of heart disease in Toronto. (Name) was the founder and first president of *Radio Central* and spent an entire career building and nurturing...

LOOKING: *CJII-TV Toronto* – Senior Producer; *CFUZ-FM Brechin* – Senior Manager; *CFAN Ste. Rose* - Promotions Manager...

SUPPLYLINES: Two newly-constructed stations at Sherbrooke and Winnipeg have purchased the *Brand X OverDrive* system and *Vision* switcher...

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PUBLISHER'S NOTE



The cover story in this summer edition of *Broadcast Dialogue* is an extraordinary feature presenting hard-hitting questions from people working in the Canadian radio industry to 11 radio leaders. All questioners are anonymous thus their queries are that much tougher.

Participants are, in alphabetical order: **Rick Arnish**, Jim Pattison Broadcasting; **John Cassaday**, Corus Entertainment; **Bruce Cowie**, Harvard Broadcasting; **Denise Donlon**, CBC Radio; **Bill Evanov**, Evanov Broadcasting; **Lyndon Friesen**, Golden West Broadcasting; **Chris Gordon**, CHUM Radio; **Jacques Parisien**, Astral Media Radio; **Paul Ski**, Rogers Radio; **Rob Steele**, Newcap; and **Terry Coles**, Vista Broadcasting.

The Radio Roundtable begins on Page 8.



I met **Roger Ashby** when he was doing the overnight show at *CHUM Toronto* for \$500 a month. It was around that time that I also met renowned producer **Doug Thompson**, who also worked at CHUM. In a salute to Ashby's 40 years at CHUM/CHUM-FM, Thompson takes a big step outside his usual columnist duties to take a close and personal look at the guy who always surprised the rest of the broadcast community with his enormous ratings successes, the guy who won the hearts of a broad base of Toronto listeners—the same guy who keeps on doing it day after day. Ashby's story begins on Page 26.



An urgent call for a national digital media strategy

*To Mark Bishop
interactive is never
an afterthought.*



BY NORM BOLEN

Bishop and Matt Hornburg are the creative minds behind *marblemedia*, the producers of such cross-platform projects as the popular kids' cooking show *Taste Buds*, now in production for a second season on TVOntario.

Taste Buds is more than a TV show; it is also a website extraordinaire. tastebudstv.com offers colourful recipes, videos, blogs from behind-the-scenes and an online build-it-yourself cookbook. The site also features games that teach children everything from counting money at a cash register and how to shop for groceries to how to be a "green" chef.

Over the past 10 years, Toronto-based *marblemedia* has become an award-winning Canadian company because it knows how to create original content that works on television, online, and on mobile devices. Other projects such as *This is Daniel Cook* and *This is Emily Yeung* are now airing in over 85 countries and a dozen languages.

In a globally-connected world, other independent Canadian producers who have relied on over-the-air (OTA) television to broadcast their Canadian stories must do likewise or be left behind in the digital dust.

However, while Canada has the talent to lead the world in interactive media it lacks a national digital strategy to support this market.

Except for a few progressive companies like *marblemedia*, Canada lags other countries in creating and promoting new media content. As a result, the world's largest (mostly U.S.) media brands, as well as aggressive new media start-ups, are quickly populating the field. Canadian voices in new media broadcasting are in short supply and domestic viewers are spending more time visiting U.S. destinations. To help the independent production sector reach a new level of excellence, Canada needs a comprehensive national digital strategy.

Elements of this strategy should include:

- Infrastructure funds to build a competitive broadband system for Canada;
- A regulatory regime that ensures that the Internet remains an open-access content distribution platform;
- A funding mechanism to support and nurture Canadian media content; and
- A sustainable and predictable business environment for new media producers by mandating the conclusion of Terms of Trade agreements between broadcasters and producers.

Last April, the Canadian Film and Television Production Association (CFTPA) called on the federal government to launch national consultations in the form of a Royal Commission or a policy review panel to put Canada at the forefront of innovation.

Our association, which represents more than 400 small- and medium-sized businesses, believes that independent producers, broadcasters and other industry stakeholders must unite to map a legislative and regulatory framework for the new digital generation. Other countries such as Britain, France and Australia have already launched initiatives towards such a goal. Canada needs to follow their lead.

Ironically, only a few years ago Canada had a reputation for being

a global broadband leader. But today it is a broadband laggard, falling further and further behind other countries in such key metrics as broadband penetration, speed and pricing.

Internet capacity and access are also key issues at the CRTC hearings on Net Neutrality this month (July). We will express to the CRTC our strong belief that Internet Service Providers (ISPs) must make significant investments in building bigger broadband "pipes" and that Canadians—rather than ISPs—should be the ones who determine which content and applications will flourish on the Internet and which won't.

To ensure that the Internet continues to remain an open-access platform, it's critical that there be rules that prevent ISPs from being able to arbitrarily target and throttle (i.e. to slow down or block) Internet traffic. Currently, ISPs claim they need to throttle Bit Torrent and other Peer-to-Peer (P2P) applications in order to manage congestion on their networks.

We are of the view that upgrading network capacity is a far more effective means of addressing network congestion. And while P2P file-sharing has been the main vehicle for the unauthorized copying and distribution of copyrighted content, it has also become a versatile, cost-effective and

efficient mechanism for independent producers to distribute their content to Canadians and audiences around the world. So when ISPs throttle P2P they are also impeding access to the Internet for both independent producers and their audiences.

The CFTPA is particularly concerned about the potential for ISPs to use traffic throttling as a tool for discriminating against competing content and service providers. What happens, for example, when an ISP is under common ownership with a broadcasting or cable company? There are clear incentives for it to manage Internet traffic in a way that favours its own content and services over those provided by competitors. That's why the CRTC has to be proactive in ensuring that effective rules are in place to ensure that ISPs treat traffic in a neutral manner, and to incentivize them to invest in upgrading network capacity to address congestion issues.

New and stable funding is also needed to create more Canadian new media broadcasting content.

"The current Canadian funding streams are important but far too small to develop a critical mass of Canadian new media content," says Bishop. "The CRTC, for one, must take a holistic view of the current landscape and build on the value the independent production sector can bring by creating quality new media content."

The CFTPA believes that ISPs and wireless service providers should be required to contribute a portion of their gross revenues to a fund to support new Canadian media content, just as elements of the traditional broadcasting system do today.

Independent producers are creators and copyright holders of high-quality content that can and should be leveraged across all platforms. However, the CFTPA is concerned that broadcasters, after acquiring these rights from producers without appropriate compensation, often fail to exploit the content. The timely conclusion of Terms of Trade agreements is fundamental to establishing pride of place for Canadian content on digital platforms.

Just as important, there needs to be a change of attitude by all industry players when it comes to seizing the opportunities of the digital age. Consumers around the world are devoting more of their disposable income to consuming content on alternate platforms. But rather than collectively focusing on developing a strategy to obtain a bigger slice of that growing global pie, we squander valuable time and energy fighting over crumbs in the domestic market. This is a sure fire recipe for marginalization and decline in any industry, and makes no sense when we have such a high-quality product to sell to the rest of the world.

With the right tools and the right attitude, the independent production sector can follow the lead of companies such as marbledmedia to become international leaders in the creative economy.

Norm Bolen is President/CEO of the Canadian Film and Television Production Association (CFTPA). He may be contacted by e-mail at norm.bolen@cftpa.ca.



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The de-peopling of a people industry

During the Great Depression of the 1930s the famous Pennsylvanian chocolate magnate, Milton Hershey, took advantage of the low cost of building materials and set out to construct a community building, a hotel and a school. In making his announcement, he said, "Regarding the steam shovels that do the work of 40 men, take them off this job and hire 40 men."

And so they were hired—40 of them—during the Great Depression. Some lessons can be drawn from this, still many more from Hershey's life, but that's another article.

At the risk of waxing sentimental, I would like to reminisce about how the radio business used to be. Over the years, we in this industry have scaled back on our most valuable resource—people—all in the interest of technology and economics.

Not that long ago there was at least one person in every radio station overnight, and a handful in the evening complete with a live local news cast at 11 p.m. Now, many radio stations are deserted after 5 p.m. with everything running on one of the various software systems that enable voice tracks and run a fully loaded music library in a box.

Even the look of radio stations has changed. I've been in some that look more like high-tech firms, very corporate, very blah. Where are the posters and records (or CDs) in the halls? Where is the loud music from the studios? What about the oddly-dressed announcers (and producers) talking to the sharp dressed sales people... you know, "the suits and the dungarees" of WKRP in Cincinnati fame?

I remember a time as an evening announcer having to jam the request lines after 10 p.m. because I didn't think I could handle another request for Bon Jovi's *You Give Love A Bad Name*, (which most kids called "Shot Through the Heart").

I remember settling music trivia arguments between late night revellers, helping high school students with their homework and explaining to youngsters why I couldn't play their songs on other radio stations. Then there was the distraught woman who called me up wondering what to do about the duck that had been defecating on her front lawn for three days straight. True story. (Not quite knowing what else to say, I told her to stop feeding it. I don't know if that worked because she never called back.) Those calls were fun people moments.



BY ALAN BAKER

I believe listeners miss hearing and connecting with their favourite night-time disk jockey. It was a good time when people knew that they *could* call up their favourite announcers to request a song or to just chat. It made listeners feel good and motivated announcers.

Now when I'm in the station after hours, I'll often hear the studio line ringing as I walk by the booth. It's just too bad that there's no one there to pick it up.

The radio industry, hung up on the bottom line, seems to have lost interest in people—and therefore, people have lost interest in it. By "going virtual" (read cheap) in most day parts, I think we've cut off our noses to spite our radio faces.

Ah, but times change, right?

Permit me to digress for a minute. In the mid-late 1940s when Billy Graham was just getting going with his Crusades, many people said that his evangelistic style was out of date. Well, look at what happened. People still say similar things today, but look at Billy's son, Franklin, with his Festivals and Franklin's son, Will, with his Celebrations. People still like a good gathering.

Here's what I think. Radio—especially Christian radio, in which I work—needs to return to an earlier time and "people up". Years of "people-cutting" hasn't led to record profits. Building relationships is what this business is about. Let's hire evening and overnight jocks to do live shows and have someone in our stations all the time.

Live night-time radio was special, so let's bring it back and the buzz that went with it will return as well.

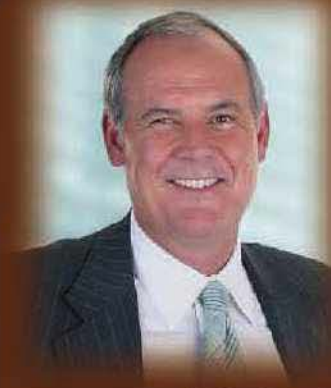
I say this believing that there is still room for local radio (and TV) stations in the communications universe. As Gary Belgrave pointed out in the May 2009 issue of BD, branding is on its way out and the focus has shifted to a "consumer-centric model". This could very well be local radio and TV's time.

Is this just a pipe-dream? You don't think you can afford it? Sure money is a big concern, but when it came to investing in people Milton Hershey, who died a multi-millionaire, knew he couldn't afford not to.

Alan Baker is Operations Manager of CKGW-FM Chatham (UCB Canada) 89.3 FM Chatham, ON. He may be contacted by phone at (519) 351-1118 or by e-mail through www.ucbcanada.com.



* Rick Arnish



* John Cassaday



* Terry Coles

Broadcast Dialogue

surveyed a number of Canadian radio people and asked that if they had a question for industry leaders to please send it to us.

And they did—lots and lots of questions.

So many, in fact, that we have had to create a two-part series that will continue in the next issue.

Participants in the Radio Roundtable did all their work from their offices via e-mail.

Our thanks go out to **Rick Arnish**, President, Jim Pattison Broadcast Group; **John Cassaday**, President/CEO, Corus Entertainment Inc.; **Terry Coles**, President/COO, Vista Broadcast Group Inc.; **Bruce Cowie**, Vice President, Harvard Broadcasting; **Denise Donlon**, Executive Director, CBC Radio; **Bill Evanov**, President, Evanov Radio Group Inc.; **Lyndon Friesen**, President, Golden West Broadcasting Ltd.; **Chris Gordon**, President, CHUM Radio; **Jacques Parisien**, Group President, Astral Media Radio & Astral Media Outdoor; **Paul Ski**, CEO Radio, Rogers Broadcasting Ltd.; and **Rob Steele**, President/CEO, Newcap Inc.



* Bruce Cowie



* Bill Evanov



* Chris Gordon



* Paul Ski



* Denise Donlon



* Lyndon Friesen



* Jacques Parisien



* Rob Steele

Radio Roundtable — Part One

In an age when people want more influence over their programs (how/when they hear them, podcasts and other downloads), what adjustments have you made for the benefit of (a) listeners and (b) advertisers?

Bruce Cowie: Harvard radio stations are using all of the tools available to us in each market: Content websites that invite listener participation; announcer's personal blogs on services such as Facebook and Twitter; and all of our stations are streamed.

Lyndon Friesen: Our company places a huge emphasis on gathering and producing local content for our small market stations, with local information and programs that is unique and not available elsewhere. Our plan many years ago was to make all of this available to our audiences through our own community portals which serve our Golden West communities much like a local paper. This approach has been highly successful.

Paul Ski: We are focusing on ways to deliver our local content via multi-distribution platforms. We want our brands to be available to our listeners wherever and whenever they want to hear us. We're in the first innings of using new digital platforms and may be still in training camp but as we attract more talent at Rogers that understand the digital medium, more opportunities are presenting themselves. Recent studies have shown that local branded radio station streams attract more audience than non-local radio or music offerings.

Terry Coles: We continue what we have always done, listening to our audiences and our advertisers. It's important to keep a step ahead. It's that connection with your community by every means possible which will keep you tuned into their interests and desires. Another example of being truly local.

John Cassaday: We are streaming on our stations. We have made our content available on portable devices like the iPhone and Blackberry and through podcasts. We have partnered with MySpace, one of the biggest social networking portals, to have our stations accessible through their site. We have News/Talk stations that provide listeners with an audio vault on our websites which provides instant access to previously aired programming. We have just become the first radio operator in Canada to connect our audiences directly with iTunes from our websites so listeners can download songs and get customized playlists from our on-air talent. All of these initiatives build audience and brand loyalty which benefits our advertisers as well.

Denise Donlon: This is our whole focus.

1. We make our shows available on different platforms—what they want, how and when they want it.
2. We make our shows available in a variety of forms, with longer pieces and value-added content available for those who want more.
3. We experiment with unique content online.
4. We develop partnerships with online providers.
5. We are constantly innovating, creating new opportunities for social networking. We're currently revamping our Radio 3 site—take a look!
6. We are endeavouring to offer as many opportunities to advertisers as we can on new platforms. Rather than just offer

online as value-added, we are building sales pitches around online initiatives... so the package has a broadcast strategy and a separate online strategy that drives audiences back and forth between platforms. Banner ads alone won't work.

Chris Gordon: The majority of stations have podcasts and other time-shifting elements. Client integration online with the consumer is greater than ever and will continue to evolve.

Jacques Parisien: Podcasts, web streaming, iPhone apps and the like allow listeners the opportunity to time shift and be more and more selective.

Bill Evanov: The addition of podcasts to websites has been a step in the right direction. These podcasts enable our listeners to download show features/programs so they can listen to them on their own time. The benefit to advertisers in this case is selling podcast sponsorships—a unique way to reach listeners who are finding our product on their own schedule.

Rob Steele: Continuous research and music testing allow us to meet the needs of listeners and advertisers.

Given the decline in radio ad expenditures, is this a recession issue alone or are we at a tipping point where ad sales are moving to interactive or other newer forms of reaching consumers?

Bill Evanov: I believe the recession is the culprit to the decline we are witnessing in ad revenues. Certainly interactive is gaining ground and taking some ad dollars from all media, not radio alone. But as broadcasters, we have the best weapon to compete, great radio websites with a high number of visitors. We should and do use this tool to secure additional dollars and to secure our place on all buys.

Terry Coles: We haven't seen a serious decline in radio ad expenditures. One way to see a decline is to sit back and watch it happen. Or you can be pro-active and creative and provide more good reasons for an advertiser to use radio. And be creative in all areas of radio. We are also developing ideas in new media as well to compliment our radio business. Radio works as long as we work at it.

John Cassaday: Radio still works fabulously well. No medium connects on a local level like radio. With the right offer we can create a line-up at any door. It's the recession that is impacting our current sales results.

Denise Donlon: The movement of ad dollars simply follows audiences. You have to be where they are.

Jacques Parisien: The recent decline in radio ad expenditures is related primarily to the recession. Certainly, there will be increasing pressure on the medium by new media but spot sales are relatively strong and radio continues to be a profitable investment for companies and their shareholders. The radio industry is not the newspaper industry.

Rick Arnish: I believe that advertising revenue is shifting all the

time, with some advertisers willing to try new ways of reaching consumers. But if radio is true to itself and the marketplace it is licensed to serve then radio has a very good future. Putting the recession aside, if we are doing our jobs of being local and staying local, meeting the needs, wants, desires of our listeners and the community, our radio stations will always be relevant no matter how much competition is coming at us. Our listeners will always want to know what is going on in their community.

Chris Gordon: Unlike other media, we believe that this is a cyclical decline and that the radio business has not yet been affected by secular decline. At this stage in the life cycle of the medium, we have not yet witnessed the emergence of any "killer applications" that would lead to widespread substitution. However, as an industry, we must remain cognizant that we must adapt and respond in the long term to these innovations or we will be negatively impacted by migration of audience.

Paul Ski: I think both. Certainly advertisers are using other mediums to attract consumers. We need to differentiate ourselves by offering our listeners and advertisers unique experiences that cannot be duplicated by competing media. Our fundamental viability is that we have a great relationship with our local audiences—unlike any other media. That's how we will continue to be successful. At the same time, when we come out of this "recession", the radio economic model will look different than it does today. Most, if not all of local radio's future competition will not be locally originated and may not be locally delivered.

Rob Steele: Not all companies and not all stations in a given

market are experiencing declines, and for those that are experiencing declines it tends to be at the national advertising level, not the local retail level. Conventional TV may be at a tipping point, but radio is not.

Bruce Cowie: Radio has not escaped the current recession. It is, however, holding its own. The downturn varies across the country but so far has been manageable in the west. We acknowledge the growth of interactive competition but remind ourselves that radio continues to be the only intensively local service for vital daily information and advertising response.

Lyndon Friesen: We are fortunate to be serving communities on the prairies where we have not experienced the decline in ad spending.

With national dollars shrinking, the old way of doing things may not keep us moving forward. How can we grow our industry or even change it?

Rob Steele: Our focus has always been local sales and that is even more true today. Reducing the dependence on national advertising goes a long way to maintaining long-term profitability.

Denise Donlon: By being responsive to conditions. If national advertisers are less of a factor, we must serve community businesses better by focusing more locally. Local audiences will benefit from the added focus.

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John Cassaday: Dollars decreased this year due to the economic slowdown. Radio needs to continue to provide quality programming by understanding its audience and providing newer and more innovative forms of content that differentiate it from other media choices.

Jacques Parisien: The indicators are that radio continues to be a vital medium reaching the vast majority of Canadians with services they clearly enjoy. Advertisers continue to see results. By offering as much quality programming as possible, and staying involved in our local communities, radio will continue to be relevant.

Terry Coles: The major growth in radio advertising is in local and regional sales. We grow those dollars with strong programming and steady local involvement. Radio's efficiency will continue to attract national advertisers.

Rick Arnish: I believe that the radio industry needs to come together and build a marketing strategy for national/regional and local advertisers that truly demonstrates how important it is for all advertisers to understand what radio does day in and day out in the communities we are licensed to serve. Canada's radio industry serves each and every market with outstanding programming and connectivity to our listeners, the advertisers' customers, and we need to do a better job of meeting with them to demonstrate how effective radio can be for the future vitality of their businesses. Radio always does itself a disservice when competitors attack one another, when we should all be talking up how great radio is and how important it is to have local radio in the marketplace. Let's take the ego out of the equation, give ourselves a reality check and do what is right for our radio industry.

Chris Gordon: National, while an important contributor to our economic outlook, still remains a smaller part of our business. We believe that the business will continue to perform well as long as we remain focused on being a cost-effective venue for local retailers. If we remain based in the community, focused on the community and responsive to community listeners, we will then be able to generate results for our local advertisers.

Bruce Cowie: The old way of doing things is what will keep us moving forward. Local advertising has historically provided the underpinning of radio revenues, and in most markets will continue to do so.

Bill Evanov: The retailers' need to advertise will not diminish. The issue will be how we can deliver advertising that is competitive with other methods of reaching the customer.

Paul Ski: Radio reaches 95% of Canadian consumers. PPM will offer better measurability and accountability and help to increase radio's share of the advertising pie.

Lyndon Friesen: We feel that our intensely local approach will continue to attract audiences that advertisers will want to reach. National dollars have also not been shrinking in our markets. Most of our revenue is generated from local advertisers.

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What can be done to satisfy shareholder demands while building the long-term interests of the company and the communities served?

Jacques Parisien: Exactly what is being done now. Canadian radio companies are both good investments and first-class corporate citizens. Supporting local communities and generating profits is what radio has always done well.

Paul Ski: We need to ensure that we are efficient in everything that we do. Operating expense rationalization (not necessarily reduction) is part of the cost-management process which we need to manage better than ever. The radio station operators who best allocate their resources in strategic and creative ways will win the competitive battle.

John Cassaday: We need to grow. This requires innovation in terms of programming and satisfying the needs of customers. We also need regulatory relief. We need a plan to migrate AM stations to the FM band, and therefore the common ownership policy for radio needs to be revisited. Digital might help as well, but with digital we need the ability to innovate. We have proposed no licence conditions for digital as a way of creating demand for digital receivers. We need to create a digital service that really provides an alternative to the existing formats. An absence of regulations will facilitate finding that magical mix.

Rob Steele: A company must stay true to its long-term strategic plan in order to meet the long-term objectives of increasing shareholder value. Building a community presence and serving local interests fit perfectly with the profitability of radio.

Chris Gordon: As long as the radio business continues to be respectful and responsive to the listening audience, we can create the appropriate balance. We will continue to aggressively manage our cost base while ensuring that we continue to serve our core audiences. We do not believe these to be mutually exclusive.

Denise Donlon: Interesting. To my mind, "long term" and "shareholder" are too often mutually inclusive. If you are planning long term, then shareholders will be taken care of.

Terry Coles: We can never forget our shareholders, so it's paramount that the long-term interests of the company and its shareholders are one. Communication is key. Regular discussions have to take place and agreement reached on the philosophy and objectives of the enterprise. Decide on a reasonable return and build the company to achieve them.

Bruce Cowie: Harvard Broadcasting has and continues to benefit from a clear philosophical base, which understands that radio is first an essential local service supported by a sound business plan. The time and investment required to establish a local station or group of stations must be understood at all levels in the company. Generally speaking, if the spirit of the licence is successfully established, the success of the business plan will follow in a predictable time frame.

Bill Evanov: Shareholders' expectations must be managed so that they recognize that value is created through strengthening ties to community and improving the corporate balance sheet.

Radio CEOs and their managers have been talking about rate integrity for decades, yet almost all continue to undercut each other for a bigger share of the ad buy, placing downward pressure on rates and revenue for the whole industry in the medium and long term, thus leaving money on the table for competitive media. It isn't getting any better. The historically low cost of London, Ont. retail and national radio time evidences this point in a market that has less spill challenges than most. Without making excuses, what specific and practical measures are you willing to take beyond just talking about rate integrity?

Paul Ski: Rogers would love to have stations in London to help deal with the problem! It's a challenge during these difficult economic times when everything is on sale.

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Jacques Parisien: The radio buying scene is highly competitive. The industry finds itself attacked by new media on a daily basis trying to carve off a piece of the radio pie. At the same time the recession has put the buyer in a position to negotiate more aggressively. The downward pressure on rates in this environment is a daily challenge. The larger radio groups have been somewhat better at maintaining rate integrity than some of the smaller ones for obvious reasons. The best way to keep rates up is by finding new ways of offering advertisers multi-platform main sell creative matched with innovative promotional ideas. If the buyer feels that he or she is getting a bit more and that the radio station is making an effort to help them get their client's message heard above the background noise they will pay the freight.

Chris Gordon: This is an age-old issue with the radio business and more broadly the media sector. In the case of radio, rate/volume dynamics are influenced by two key factors; availability of inventory and local market multi-station buys. While we believe that rate reductions are counter-productive, short-term rate reductions in times of economic difficulty can be mitigated when an economy returns to a more normalized economic environment. As this return to normalcy occurs, inventory will tighten leading to rate pressure. Rate flexibility ensures that radio as a medium will retain market share against other media. The effective incremental cost/benefit of one additional advertising spot is highly levered to EBITDA thereby creating flexibility.

John Cassaday: We are investing in technology that will allow us to manage our yield more efficiently. Radio competes for local ad dollars with local TV stations and newspapers. These competitors are challenged and adding to the rate pressure in local markets.

Terry Coles: This is a favourite topic, rate integrity! This is where the industry has been shooting itself in the foot. Try as we might, the pressures on some management are such that the strength of the bottom line is too powerful to ignore. It takes guts to walk away from business, particularly in tough economic times. There is no easy answer when competition is tough. And it takes courage to think long-term rather than grab the short-term buck. I think the key is strong sales management which works hand-in-hand with programming to build a formidable product, price it fairly, and stick to the value offered. My experience has been that maintaining the integrity of the rate card wins in the long run.

Rick Arnish: We, as a company, always have rate integrity as top of mind but, as stated, it only takes one competitor—especially in a weak economy—to collapse on rates and then we are in a downward spiral. If a station undercuts the market rates, it takes, in some cases, five to eight years to return to the current rate. We have walked away from business in all of our markets to maintain our rate integrity, and will continue to do so. In the recent past, with new stations being licensed, they have come

into our markets and have done serious damage to commercial radio integrity by dropping significantly their rates to capture business. This is the wrong approach. Do great programming, be local and serve your licensed community and you will not have to drop rates. In fact, you can increase them in a stable economy as you garner a larger audience.

Lyndon Friesen: This is a competitive market question. Small markets typically do not experience this same problem.

Bill Evanov: The reality in the industry is that the lower rated stations are forced to accept whatever leftovers they can get, hence accepting rates below their published rate card. The issue as well is that any one station cannot deliver efficiencies in all demos so when you are trying to secure dollars for a buy in a demo outside of your core efficiencies, the unit rate is usually compromised against your rate card. This can be construed as accepting a lower rate when in fact it isn't. All of our stations review each rating period to determine rate and sales package structure and viability. We make amendments when needed and we revise packages and pricing when needed and when inventory is available to do so. I have never seen the radio landscape so competitive and have never seen rates being cut by other stations like I have this year. It makes it very difficult to maintain rate integrity. Some stations in the market have decreased their rate due to, I imagine, inventory availability. It's a sheer factor of supply and demand. When there is a shortage of ad dollars and surplus of inventory, companies do what they have to to compete for the available dollars.

Bruce Cowie: Rate Integrity is a team game. You would think we would know better.

Rob Steele: We continue to stress the importance of rate integrity and stress that lower rates can only be considered with long-term, high-volume orders. Maintaining rate integrity begins at the top—the local general manager—and followed through by the sales manager who uses information from our traffic system to monitor costs/rates. Close scrutiny of their performance helps to maintain rates in slumping economies.

Why do you think the CBC has grown so dramatically in almost every major market across Canada? Is there anything the private side can learn from CBC's success and, perhaps, apply?

Denise Donlon: You're right—we're thrilled about our latest numbers. CBC Radio's audience numbers have grown in dramatic leaps and bounds and we're enjoying historic growth for the third BBM book in a row. Given the current economic situation, this is especially gratifying to know that more Canadians are enjoying our service than ever before. Why? There is no short answer to this question. There are many factors involved. But if I were to highlight one thing, I'd reiterate what I said before. When CBC Radio is successful, it is because we focus on reflecting both our local audiences and the national perspective. We strive to be an INCLUSIVE service and we achieve in our mission when we build identity and social cohesion. We listen to our audiences and remind ourselves that, as the public broadcaster, it's our mandate to SERVE them. We are very cognizant of the fact that the demographic and ethnic diversity of Canadian communities is changing. Radio stations that adhere to a pre-conceived image of who

the audience is cannot take advantage of the changes.

Rob Steele: The CBC growth is a by-product of the economy and the population's desire for news, especially business news, in the current economic state. The CBC's success is the by-product of the business cycle we are in... as the outlook becomes more positive and the daily 'recession' updates are no longer required, we expect the population to shift back to music-based formats.

Jacques Parisien: There is a growth in interest in information programming. The events of the last year have caused people to use a wider net to gather that information. CBC invests significantly in news and information.

Terry Coles: One of the problems private radio is experiencing is that in the pop formats everybody sounds the same. There is a lack of diversity. The CBC offers a major alternative. They are also financed to be able to do so. There are a number of private talk stations which do very well and provide excellent alternative programming.

Paul Ski: They provide a very good service and have significant funding to sustain that service with no commercial interruption. It's an interesting model which private radio by its very nature could never afford. What can we learn? If you have lots of money and don't have to rely on commercials to sustain business, you should be able to build a successful radio station.

John Cassaday: Format is the key driver. News/Talk on FM is a growth segment. Also, we suspect CBC diary panellists are loyalists and PPM may confirm that. Further, the CBC has been allowed to broadcast on both AM and FM in many major markets in Canada. Migrating our popular News/Talk stations to the FM band has been a goal of Corus for some time.

Bruce Cowie: Has CBC really grown or has the growth of the number of private stations divided the audience in such a way as to create that picture. It should be said, however, CBC has been consistent in the quality and professionalism of their radio services for a very long time and retains a loyal following. On the other hand, I think private radio—because of its increased level of diversity of voices and ownership—has grown and improved.

Bill Evanov: Firstly, one must analyze what is meant by the terms "grown" and "success" as they relate to the CBC. As the public broadcaster with no commercial revenue, one can only assume this so-called success is an increase in hours tuned. As the CBC tends to appeal to a more mature audience, much of this increase (which we have not been able to confirm) would be attributed, in part, to the failure of large consolidated broadcasters to deliver local programming that is of interest to an older demographic. However, the CBC's mandate is to provide national reflection and therefore does not deliver much local content. In order to mimic the "success" of the CBC, commercial broadcasters would need to modify their programming to include local programming that targets an aging demographic. Given that the retailers who purchase advertising continue to spend more money in the 25-54 age group, it is unlikely the large consolidated broadcasters are able or willing to adopt the approach taken by the CBC. In contrast, however, independent broadcasters who often operate on the fringe are able to provide the local counter-programming to the CBC's national focus and provide these older listeners with a fuller story in order to keep them tuned to radio longer.

Rick Arnish: The CBC has done an excellent job over the years with their vast resources of government funding to build an eclectic program schedule that serves a vastly different market than local radio. The CBC is truly a national service and as such has developed programming for a vast array of audience that stretches coast to coast to coast. Yes, they also do regional programming, geared to an audience that wants more information and discussion that local radio cannot provide or support due to the nature of our business. If we all had government funding rather than having to rely on commercial advertising revenues, then today's commercial radio landscape could or would be vastly different with more diversity in formats and opinions.

Part Two of this compelling Radio Roundtable will appear in the September edition of Broadcast Dialogue.

—BD

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Charles Dalfen: A model CRTC chair

I knew Charles Dalfen. He was a colleague and a friend. He was a gentleman. There are many who can make this claim, and we are all proud that Charles Dalfen enriched our lives.

I wrote about Charles Dalfen when he retired from the CRTC in 2006. I never thought I would be writing an obituary for him and certainly not so soon. It still seems unbelievable that such a dynamic and vibrant individual just... suddenly... died!

When I talked to him for that earlier column he spoke of his record on the basis of three priorities: increasing English-language drama, enhancing local telephone competition and advancing cultural diversity in broadcasting. Much has been said about his record, and much will be said, but I want to comment on the personal attributes that made him a good CRTC chair to work with. (My term on the Commission overlapped with his term for two years.)



First, he was the ultimate gentleman. From the first time I met him I found him to be profoundly respectful. Not what I was expecting. You see, the word was that Chuck Dalfen was a brighter-than-average fellow. And maybe he was, but he never let on. He also loved to learn and rather than lecture he asked questions, another sign of true intelligence.

I soon realized that the term “didn’t suffer fools gladly” did not apply, and surely that is the mark of a really confident and smart person. One who does not feel the need to lord over others their intellectual ability or their power of office. The only time he showed impatience was when others were being obviously disingenuous or clearly obstructive.

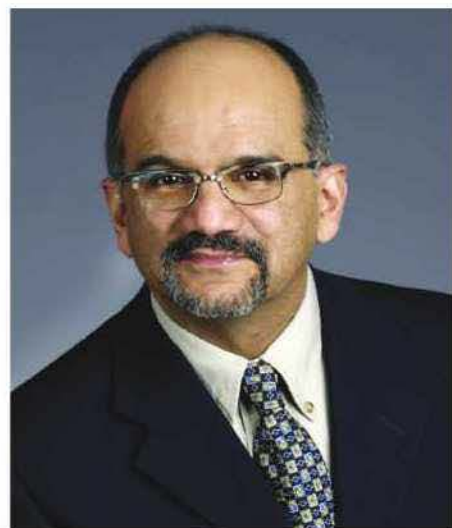
Second, I always found him to have no biases for the players in both broadcasting and telecommunications, even though he had known so many of them for years. In my view this fairness is a must

for the Chair, if not for all Commissioners. This meant that applicants and witnesses always got a fair hearing.

Third was his respect for people at the Commission. I think Commissioners and staff always have a curious relationship with the Chair who is the first among equals and not the boss of the other Commissioners. So Commissioners don’t take orders from the Chair, but generally don’t want to get on the wrong side of the Chair who does have some powers such as panel selection for hearings.

But with Dalfen you did not have to play games. He respected differences of opinion if they were put fairly and squarely, in fact he enjoyed the opportunity to be shown another perspective on the issues at hand.

With regards to Commission staff, he was their boss technically speaking but did not exercise that power in a policy way. He respected their need to analyze issues without



interference so that they brought issues to the Commissioners without undue pressure from him.

Fourth, was his drive for quality. He worked hard to improve the decision-writing of the Commission, even at the cost of slowing down the machinery. His objective was to have decisions that were clear, credible and appeal-proof—maybe that was the brainy part at play.

Fifth, was his quiet but passionate pride in Canada and his drive for more popular English Canadian programming. It grated on him that domestic drama was generally not among the top 10 popular shows in this country—unlike every other OECD nation.

His other great quality was the love he had to shower around. He was nice to people around him and he loved his family deeply. His wife, Susannah, was his great friend and soul mate. More recently he found a new love, his grandchildren. Each one perked up his life like nothing before. His sense of curiosity and his ability to love re-ignited with each of the four.

At his funeral his friend Ron Cohen, Chair of the Canadian Broadcast Standards Council (CBSC), said: “Charles Dalfen was a man of many parts, each of which has been marked by personal warmth, humanity, intelligence, wisdom and infinite gentility.”

For all those who knew him, we are left with one thought—how true and how lucky we were to have known him.

This was a public servant who did his job well and advanced the credibility of the CRTC.

Andrew Cardozo, a CRTC Commissioner from 1997 through 2003, chairs the New Canada Institute. He may be reached by e-mail at andrew.cardozo@sympatico.ca.

Is research killing creativity?



Are large corporations in the entertainment industry so institutionalized and dependent on market research that it is stifling creativity throughout their business?

I can almost hear the researchers pulling out their pile of statistics the ones that “prove” research enables us to produce products people want to buy. There is no doubt that research plays a key role in today’s ever evolving economy. But are we guilty of taking research too far and marginalizing the value of instinct, experience and good story telling?

Is research becoming the driver in many companies because it makes those businesses operate more effectively? Or is it because the guys who are running them now are more comfortable with numbers, and less likely to build affiliations with the kinds of characters who created the breakout hits of the past?

Big corporations are the reality in the global film and television world, and sometimes big translates into isolation. Corporations try to fill the isolation gap with academic research and diminish life experience. Leaders hire people like themselves and get mired in “group think” and numbers. Some great films are produced by independents annually, but many of them reach small audiences

because they can’t get distribution deals. Film festivals are full of good movies and documentaries almost no one will ever see that are somehow missed by the major studios.

John Huston knew a good story when he saw it and told it well. His antagonism with studio heads drove creativity rather than dampened it.

Moses Znaimer invented Citytv in Toronto because the television he watched didn’t reflect his world or the reality of the people he saw on the street. It was all the same homogenized stuff with similar on-air people and a broadcast signal that had distance barriers. He knew the world was bigger than that and set out to prove it by creating one of North America’s most successful independent stations on a shoe string.

Creativity, not numbers, drove the success of Citytv and MuchMusic, and eventually they were a commercial success. After Moses left the culture became more “corporate” and for many reasons over time less financially successful.

Ted Turner knew there was an audience for an all-news network. He also wanted to launch a financial network but by then had lost control of the company and couldn’t convince the powers that be, much to their long-term loss.

This may sound like old news, but it isn’t really. The most successful new companies are run by entrepreneurs and inventors. Sure they employ lots of research but Apple, for example, didn’t turn around until a guy with Steve Jobs’ instincts was leading it again.

So what are major film and broadcast companies in North America doing to compete in this increasingly fragmented marketplace? Are they building a culture that fosters innovation and creativity? New media companies know innovation is key to success, but old media still falls

back on numbers first. Studios are paying big bucks to research firms hoping they’ll help them find the solution to high marketing costs and lacklustre programming. As film studios reel from declining DVD sales they’re asking market research firms to help them create products that are more commercial and deliver greater return.

When a studio or television programmer puts big bucks behind the production of a film or show they’re not only looking for a hit—they’re also looking for protection. What better way to make a case to the boss than to be armed with market research that backs up a recommendation. This isn’t a new approach—the only thing that’s changed over the past few years is the guys at the top and the market research companies they hire.

And guess what, it isn’t working.

When you institutionalize creativity, on or off the screen, you’re doomed to fail. The best leaders follow the example of pioneers like Moses Znaimer, Steve Jobs and Bill Gates who did their research by experiencing the world around them and seeing what other people missed.

Their eyes, ears and instincts shaped their products, aided by diverse creators with unique perspectives.

Market research is more important today than it has ever been, but it is a tool not a driver and only works in the hands of the right people.

Nancy Smith is chair/CEO of NextMedia, a Toronto-based business consulting and marketing company. She may be reached by phone at (905) 468-7774 or by e-mail at nsmith@nextmediacompany.com.



Broadcast snapshots

At Concordia University convocation ceremonies in Montreal, the two prime movers of the long-running *CBC Radio and Television* comedy, *Royal Canadian Air Farce*—**Roger Abbott** and **Don Ferguson**—were bestowed with honorary doctorates. *Air Farce* has been involved in numerous humanitarian campaigns, including Toronto's Daily Bread Food Bank and Raising the Roof's Annual Toque Campaign. Both Abbott and Ferguson won the Governor General's Performing Arts Award in 1998 and a star on Canada's Walk of Fame in 2000.

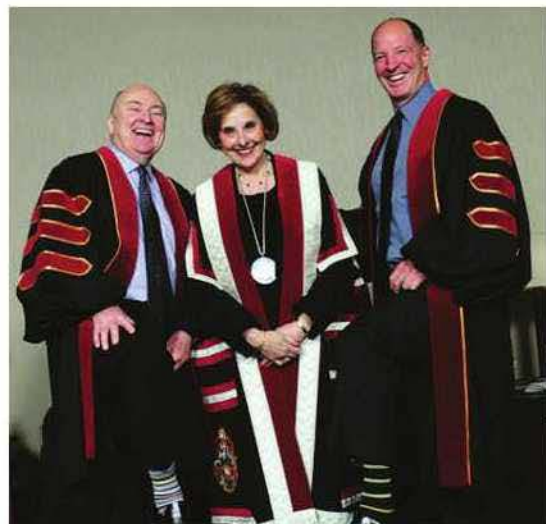


Photo courtesy I.P.I., Montreal

Roger Abbott and **Don Ferguson** posing lightheartedly with the President and Vice-Chancellor of Concordia, Judith Woodsworth.



Photo courtesy Achilles Media

Trina McQueen received a Lifetime Achievement Award at Banff during the Alberta Film Awards Lunch. McQueen has been President and COO of CTV Inc., the founding President of the Discovery Channel and Head of News, Current Affairs and Newsworld at CBC. As such, she helped shape the careers of luminaries such as Knowlton Nash, Peter Mansbridge, Ann Medina and Brian Stewart. She is now on the Board of the CBC and is an adjunct Professor of Broadcast Management at the Schulich School of Business in Toronto. McQueen is an officer of the Order of Canada and has been named to the Canadian Broadcast Hall of Fame, the Canadian News Hall of Fame and the Canadian Film and Television Hall of Fame.

'A' **British Columbia** won the 2009 BC SPCA Media Excellence Award, which recognizes media outlets that help raise the profile of the needs of homeless, abused and neglected animals. The event was held at the University of British Columbia in conjunction with the Society's annual general meeting.

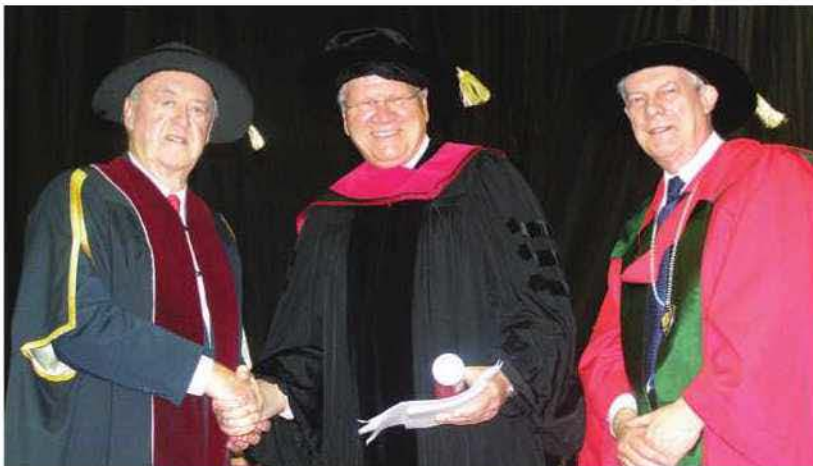


Marguerite Vogel (retired from the CRTC's Vancouver office), SPCA and **Bruce Williams**, 'A' British Columbia

Global Edmonton's weather coverage has been beefed up by a group of diverse people known as the Global Edmonton Ground Force. Members of this "elite team of extreme weather spotters" are strategically located throughout the province and have all been the recipients of professional training from Environment Canada's severe weather experts and from Global Edmonton's Chief Meteorologist, **Nicola Crosbie**. Team members span a diverse range of individual pursuits and interests, including a retired teacher, a disaster services coordinator, an education consultant, a drywaller, an atmospheric science student, a mother and part-time administrator, a retired homemaker, an airline pilot, an air traffic controller, a science teacher and an acupuncture student/champion equestrian. The Ground Force is called upon during extreme weather to provide credible regional weather reports throughout the province, seven days a week.



Ground Force Team with **Nicola Crosbie**



Steve Armitage of *CBC Sports* received an Honorary Doctorate of Civil Law from his Alma Mater, Saint Mary's University in Halifax. In its news release, St. Mary's says, in part: "For more than 40 years, his work has served as the standard for excellence in Canadian broadcasting, and audiences across this country have grown accustomed to his booming voice describing the play by play"...

98.5 *The OCEAN Victoria* held its seventh annual Radiothon May 7-8, raising \$166,014 for BC Children's Hospital. Since the OCEAN began the radiothon in 2003, the cumulative total is now \$1.2 million.



Morning show hosts **Forbes & Marshall** speaking with **Jeneece Edroff**

Bob Wallace and **Diana Meder**, hosts of the *Mix 106 Owen Sound* morning show, have been presented with the first Community Contribution Award by the Central Ontario city's Police Chief, Tom Kay. Said Chief Kay: "Bob and Diana are examples of what two people can do to change so many lives. Their enthusiasm for everything Owen Sound shines through every morning. They are an inspiration to their peers and to our community. Their motto, "Community First", resounds through their personal and professional lives and it goes hand in hand with the Owen Sound motto of 'Community Partners'."



Staff members from all three Saskatoon Media Group stations, along with Hospital staff members and two patients, celebrate a successful fundraising effort.

Listeners to the *Saskatoon Media Group* stations—*CJWW*, *Magic 98.3* and *92-9 The Bull*—donated \$295,000 during a three-day blitz to assist children of Saskatchewan through the Children's Health and Hospital Foundation. The funds will go toward the purchase of a new pediatric ambulance and other pediatric equipment.

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The big "L" – Coming to a forehead near you!

My most important career goal at the moment may involve putting a big "L" on my forehead. I could paint it on, but I think I prefer the international hand signal the thumb and index finger of the right hand at a perpendicular angle placed flat on the forehead.

"L", it turns out, is much to be desired. You may argue, but if fear is the new "F" word then I think it's time to talk about the "L" word.

For most people, the L on the forehead is a symbol of failure. LOSER! You might wonder what has led me to this sorry state of self-labelling? However, before you rush to judgement I'd like to clarify something and say a few words about the new "L" word—less.

In dutifully reading a recent edition of the *Globe and Mail*, I was mesmerized by a headline that commanded me to line up my eyeballs, Harvey Schacter's article *Want to accomplish more? Then do less*.

I'd been following the "slow" movement without success. So I wondered what is this "less" all about and whether I might do better at it.

It's been likened to the kinder, gentler mindset of Zen. You know the people who sit in motionless serenity with blissful expressions as the rest of us rush around them with panicked faces and our hair standing on end. In fact, the author quoted by Schacter is Marc Lesser (a pen name or cosmic coincidence?), a former Zen priest as well as an executive and entrepreneur.

The article has sold me on the merits of less. So now I'm trying to figure out how to become a devotee, to truly be

"less". Presumably this means giving up my fruitless attempts to wrestle my to-do list to the ground in a UFC-style imbroglio of punches, holds and desperate attempts to force submission.

Here are my initial thoughts.

First, become ruthless. Yeah, I know it's not Zen-like but if I'm to take this less stuff seriously, I'm going to have to make some tough decisions about what I do and/or when I do it. Gosh, that sounds a lot like making a priority of prioritizing. Maybe I'm onto something.

Second, I am going to have to get better at being cruel to be kind. That's really what it boils down to when you think about saying no. It's particularly difficult when the mandate of your organization is to help people advance in their careers. Sure, it involves standard programs and initiatives and there are procedures about how to get yourself into them, but there is a genuine need to respond at times to unforeseen needs and issues. I'll work on that one.

And besides, in a time when changes are coming to our industry, our economy and our society at a speed faster than light, you really can't afford to say no as a matter of course and stick too closely to your knitting. It's critical to be monitoring, listening, thinking and constantly adapting. In uncharted territory, it's much more difficult to know whether a potential initiative, or even just an idea,

is on strategy or not. Is it value-add or just a distraction?

If no one can decide whether Twitter is a waste of time or whether it's the foundation of being connected in a world in which connection is vital, then how the heck am I supposed to figure it out? (You can follow me on Twitter at SMacKendrick).

So third and last—I have to face the potentially schizophrenic duality of inviting a full stream of possibilities into my consciousness while whittling my focus and activities on doing less. So, clearly, some visionary inner guidance would help. I believe they call it instinct and I hope to fully utilize my best ones, without becoming impulsive or flaky.

So as I tweet and twitter, blog and e-mail, reach out and look inward, gnash my teeth over the inefficiency of distraction, I will try on top of all that to bring the Zen thing back into focus. Because none of you—not one—can do it all, despite the competitive pressures that tempt us in that direction. So if we have to draw the line, to set limits, we might as well aspire to draw that line a little closer to less, knowing that, in terms of impact, it will indeed likely yield more.

Stephanie MacKendrick is president of Canadian Women in Communications. She may be reached at mackend@cw-c-afc.com or (416) 363-1880, extension 302.

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*Stephen Sienko and Dick Sienko (2009 Friend of the Industry)
and Dan McAllister, Jim Pattison Broadcast Group, Victoria*



Mike and Brenda Clotildes and Ken Kilcullen, CKPG-TV Prince George



Jim Olsen, CTV Vancouver



Fil Decarvalho and Darren Scott, The Juice Kelowna



Chris Burley, SILK-FM Kelowna



Roy Hennessy, The Shore FM Vancouver



Ethan Faber and Margo Harper, CTV British Columbia



*Ruth Powell,
Global Television Vancouver*

Images from the British Columbia Association of Broadcasters Convention



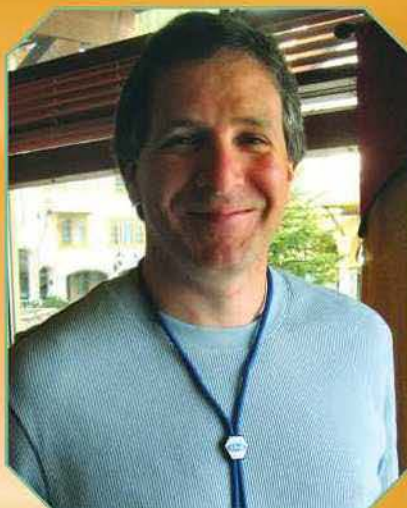
*BCAB Broadcaster of the Year
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*Chris Leitz and Marlin Brown,
Rock 101 Vancouver*



*Brad Phillips, Astral Media Radio Vancouver
and Bruce Davis, B103/Power 104 Kelowna*



*Jerôme Gignac, Canadian Broadcast
Sales, Vancouver*



John Pollard, E! (CHEK-TV) Victoria

Welcome to ABC's house

Destination marketing is not just for tourism boards. The ABC television network is banking on the fact that it works with television branding as well.

The Disney-owned net is launching a new image campaign this fall that promotes the network as a place—more specifically a house.

On-air image and promo spots will feature stars from ABC hit shows. But unlike other typical fall promos that have been around forever featuring stars dancing around a station logo, or something to that effect, these promos explore what it would be like if all these stars lived together in one house.

"People know these people, they know the characters, they know the stars," explains Michael Benson, executive vice

president, marketing, ABC Entertainment. "If ABC was a place and all these characters lived in one place, what would it look like? What would it feel like? The idea was to create a campaign that felt and looked more like program content than a promo."

To ensure it looked and felt like content rather than a promo, the stars all live in the house as their character rather than as themselves.

"We wanted it to be an experience that is fun, entertaining and humorous. We figured the best way to accomplish this was to have these people in character."

To add spice to the mix, and to introduce fans of one show to the characters on another, a conscious decision was made not to put stars from the same show together in the ABC house.

"We wanted to mix it up," says Benson. "So you're going to see spots of Sally Field (*Brothers & Sisters*) reading a bedtime story to Jimmy Kimmel. Or you'll see Jack (Matthew Fox) from *Lost* with Susan (Teri Hatcher) from *Desperate Housewives* cooking something in the kitchen. Or Dana Delany (from *Desperate Housewives*) reading a book while a couple of dancers from *Dancing With the Stars* come in and screw in a light bulb. We do a lot of fun things. For a moment, (the viewer is) peering into little things that are happening around the house."

The spots work.

Each promo will open with an establishing shot of the house, closing in on the front door with the ABC logo on it. From there, the content is unique. For instance, in the Teri Hatcher-Matthew Fox spot, they are cooking and flirting in the kitchen. Fox, as his character Jack from *Lost*, asks where the ladle is. Hatcher's Susan from *Housewives* says that it's on the island, meaning the one in the kitchen. That triggers a quick flashback for Jack to the island from *Lost*. We, the viewer, experience the flashback and get a quick glimpse of *Lost*. When Jack comes out of his flashback, he says to Susan 'we have to go back (to the island), Kate'. In typical *Desperate Housewives* fashion, Susan



has no idea who Kate is. The spot ends with the ABC logo and the tag "your favourite shows live here".

They play out like mini-shows with a proper story arc.

"They are designed to be short-form content that can live wherever we want to put them," says Benson.

That's key. In today's multi-platform universe, these little voyeuristic looks into the on-goings of the ABC house seem like a natural fit for multi-platforms.

"This has legs. We'll be able to move on with this for a long period of time. We didn't want to just create spots to make the network look and feel good. This is something that we really hoped would provide entertainment value beyond a campaign."

When your brand and content are one, love you or hate you, people know who and what you are. ABC is hoping the audience sees it as the home of great content.

"If (people) don't know what they want to watch, you want your brand to be top of mind so they start with you, whether that's on your channel, on Hulu or wherever," says Benson. "It could be *Desperate Housewives* or local news, where are you going to go first to get what you are looking for?"

By creating a destination of home for its brand, ABC is hoping that home is the place you feel most comfortable looking at first.

John McGrath is a Toronto-based voice-over actor and writer, specializing in promos, imaging, commercials and animation. He may be reached by phone at 416-876-3945 or by e-mail at info@johnsvoice.com.

An advertisement for NexGen Digital and RCS Sound Software. The top part features the NexGen Digital logo with the tagline "Trusted Flexible Digital Studio" and the slogan "Your next move." Below this is the RCS Sound Software logo and contact information: "rscanada.com" and "+604.986.4468". The central image is a 3D rendering of a metallic, articulated robotic hand reaching down to move a chess piece on a black and white checkered board. At the bottom left, there is a small copyright notice: "© Copyright 2009 RCS. All Rights Reserved. RCS, RCS Sound Software, NexGen Digital and their logos are registered trademarks of RCS."

Thank you, Mr. Bill



William (Bill) Hutton was a great captain of our industry. As you read in the weekly *Broadcast Dialogue Electronic Briefing*, Mr. Hutton signed off May 13, 2009.

One slice of his broadcasting career was spent at CFNY-FM Toronto as VP/GM. In spite of the relatively short period of time he spent at CFNY, Bill had an enormous impact on the lives he touched at The Spirit of Radio.

My fondest memory was his wholehearted support of the CFNY Mosquito Repellant: "the anti-mosquito tone we broadcast 24 hours a day... a unique high frequency tone: to the human ear it's inaudible; to the female mosquito, it's intolerable".

The original promo aired in the summer of 1985 and won First Place, Station Promotions at the Canadian Radio Awards, and the Larry Heywood Award for Sonic Creativity. I finally had my chance to publicly thank both Bill Hutton and David Marsden for their support of a crazy promotional concept that created incredible publicity, but didn't cost us a dime to execute.

Following our Canadian success, Bill approved the cost of entry fees for the International Radio Festival in New York City and sent me there to observe the ceremonies—an expenditure previously unheard of at our station. Bill knew the promo had won a Gold Medal—I did not. After the ceremony, I rushed back to the hotel room to call both my Dads—my real Dad and Mr. Bill.

Everyone who worked at CFNY during Bill's tenure has wonderful memories.

From David Marsden, Director of Operations and Programming of CFNY:

"Bill Hutton was an amazing guy!!! When Selkirk took over CFNY they sent Bill Hutton in to find out what The Spirit of Radio was all about. He took me to lunch and let me explain it all to him. He listened intently and asked extremely good questions.

After a few more meetings, Bill let us all run with what we loved. And he made sure Selkirk kept the cheque book open...."

Following Bill's passing, Marsden did a heartfelt tribute on his free form radio show and listeners wrote impassioned words of thanks and appreciation for Bill's input to let CFNY build such a great radio station.

Then-program director Don Berns said: "When David Marsden wanted to bring me to Canada to work for CFNY, Bill supported his decision 100%. Working with him was a pleasure and honour. But more than that, watching his professional relationship with Marsden was an eye-opener. Like a fine Swiss watch, it was truly a sight to behold and treasure for all time."

Kneale Mann remembered Bill Hutton as "... gracious and welcoming. He didn't treat me like some part-timer. He asked why I wanted to be in radio and whether I was enjoying myself. I then discovered

the magic of Mr. Hutton. He allowed us to be creative, to do our jobs, to make decisions and he didn't stand in our way. He kept the umbrella open to keep the corporate gods away from our fun."

Danny Kingsbury said: "Bill hired me as program director in 1989. To say it was an unsettling time would be an understatement. Selkirk was in the midst of selling the station to Maclean Hunter. I was so impressed with Bill in the way he led during those days. He insisted on business as usual. I never thought just how important those marching orders were until months later when I realized how contentious the ownership transition was to become, at least on the programming side.

"Bill gave me the green light to hire Howard Glassman and put him together with Fred Patterson. The *Humble and Fred* morning show was born under Bill's leadership and that took some vision at the time. His mission statement to me was 'keep it legal and get some ratings'."

Bill's roots were in news and he brought a piece of that passion to the CFNY newsroom, where he hung a framed needlepoint sign asking "Why are those lying bastards lying to me?". We may never know, but what we do know is that we have lost a dear friend, leader and gentleman extraordinaire.

From everyone who had the pleasure of working under your leadership at CFNY, thank you, Mr. Bill!

Maureen Bulley is president of THE RADIO STORE. She may be reached at 1-888-DO RADIO or by e-mail at doradio@total.net.



Roger Ashby: Celebrating 40 years with CHUM radio

BY DOUG THOMPSON

Roger Ashby isn't one to dwell on the past. That's why when he quietly celebrates his 40th anniversary at CHUM this August there won't be a lavish party or even a small champagne toast. In fact, he won't even mention it on the *Roger, Darren & Marilyn* CHUM-FM morning show.

It was August, 1969 when Roger first entered 1331 Yonge Street in Toronto as the latest 1050 CHUM DJ. He'd been hired by Program Director J. Robert Wood as the new all-night man, replacing Bob Laine, who'd moved to mid-days, a shift Roger himself would one day call his own. Sitting across from me last month in the former CHUM jock booth, Roger recalled that his first training session didn't go exactly as planned.

"I was training on the all-night show with Terry David Mulligan and an operator. At exactly a quarter to three Terry got a phone call that his mother was at death's door. He said to me, 'I'm leaving right now and you're on!'"

"I remember sitting there in that booth, about to turn the microphone on for the first time and thinking that this was where Bob McAdorey and John Spragge, one of my early radio heroes, used to sit. They had already left by the time I got there unfortunately. And that was my initiation."

Roger did well on overnights. So well, in fact, that when Bob Laine left to program CHUM-FM, Roger was given the 11 A.M. to 2 P.M. slot. After a couple of years, he briefly came off the air to go into programming.

"I was assistant program director to Bob Wood, although the job was never officially called that, that's what it was. It taught me a lot about what goes on behind the scenes and how important things really are that we're told to do as announcers. I also want to say here that I learned an awful lot about programming and creating great radio from Bob Wood. He was a major influence on all of us who worked at CHUM. I still use many of the things he taught me to this day."

While helping program a radio station can be fulfilling, especially one as powerful and influential as 1050 CHUM was at the time, Ashby missed being on the air.

"During my programming time I was on the air only if someone was ill or on vacation, but I quickly realized that I'd rather be on air than behind a desk, and fortunately I was allowed to make that transition. I did swing shifts for a while, then when (CHUM morning man) Tom Rivers was fired in 1982, they put me in mornings for three years.

"Since we were on from 6 'til 9 a.m., I called it 'Lotto 6 to 9' because I was never quite sure who was going to be on the air with me. Mike Holland and I did it as a team for awhile and I thought we worked well together but CHUM continued to audition with different hosts. They finally decided on John Majhor with Holland. I said to management, 'Well, what will I be doing now?' They said they didn't exactly know yet, so I took a couple of weeks vacation.

"I always felt secure at CHUM, that I wasn't going to be fired. See, that's the thing about working at CHUM, especially when the Waters family owned it. I've never felt more secure with a company in my life. When I came back from vacation Ross Davies, who was CHUM-FM's program director, said to me, 'Why don't you come over here?' so that's what I did."

Roger began his CHUM-FM adventures the day after Labour Day 1985. Rick Hodge was already at the station. I asked Roger how the Roger, Rick and Marilyn team came to be.

"We had been searching for a female to join Hodgie and I for about a year. We held auditions with a lot of women, but 99% of them were actresses and they could act but most of them couldn't be natural on the air. We got fed up after awhile and said, 'Let's forget this. It's just not going to work.' Then one day Marilyn (Denis) showed up. She'd just moved to Toronto and was looking for work, so we did an audition in CHUM's back production studio and within seconds I'd felt like I'd known her all my life. I went to Ross and said, 'She's the one'. I don't think he'd even met her at that point. Ross trusted my instincts and hired her immediately.



Top: Mike Holland and Roger Ashby.
Centre and Bottom: Roger, Rick and Marilyn.

ingly naked, with certain body parts strategically covered by radios. (SPOILER ALERT: All three were actually wearing bathing suits).

During the course of our conversation, Roger mentioned that he knew he was going to be in radio from a very early age. Ashby recalled that by the age of 17 he'd already had seven years experience, even though his broadcasts never went outside the walls of the family home.

"All I knew from the time I was a kid, was that I wanted to be in radio. When I was 10 my father built me a small radio station in the basement. He hooked the microphone up to the radio upstairs so I could talk to my parents. I did that every day for seven years.

"Then at 17 I got my first part-time job in radio. After my mother died in 1997 I was going through some of her papers and came across this letter she'd written to my aunt when I was three and a half years old. My mother wrote, 'Roger's playing radio again'. She said 'again', so I guess I'd been doing it prior to that. I don't know what the heck I was doing, I must have had a ketchup bottle in my hand pretending it was a microphone or something, I really don't remember, I just knew I loved radio."

That love and passion took Ashby through several radio stations, including Hamilton's CKOC, until that August day in 1969 when he arrived at CHUM.

"I always wanted to work at CHUM. Once I got here I just never thought of leaving. I didn't plan to spend 40 years here, it just

"Marilyn started doing traffic from the newsroom, all the way on the other side of the building, then gradually worked her way into doing it from the control room, then she began hanging around the control room and then she just became one of the boys."

While Roger, Rick and Marilyn meshed quite well on air, the show wasn't officially named after the trio until one special morning. Roger recalls that it happened quite innocently.

"The name came about because every morning at a certain time we'd have a three-way discussion and we'd all be in the control room at the same time and out of the blue that one day I said, 'It's ten to eight with Roger, Rick and Marilyn on CHUM FM' and that name just stuck."

Over the years, CHUM-FM has pulled out all of their marketing tools to promote the morning show. There've been thousands of billboards around the city, their faces have been on the sides of buses plus they've starred in dozens of TV ads, including a highly memorable one where Roger, Rick and Marilyn are sitting on a bench, seem-

happened. I haven't lived in my home as long as I've been in this building. But for me, as long as I'm on the radio I'm a happy guy. I never had a five-year plan. I still don't."

In the summer of 2008, the *Roger, Rick & Marilyn* show suffered an emotional jolt when Rick Hodge left for Astral Media's CFRB and EZ Rock in Toronto. Roger says that neither he nor Marilyn had advance knowledge of Rick's plans.

"We all went on vacation at the same time, which I believe was the first time we'd ever done that, so when two of us came back and one didn't everybody thought this was planned, 'you guys knew all along', that kind of thing but we really didn't. Rick made the personal decision to leave because he felt where he was going was better for his career, but because Hodgie had been at CHUM-FM and part of our team for so long, we all agreed that we had to go on the air and say something about it, so we did on more than one occasion."

In a classy move, CHUM-FM paid tribute to Rick Hodge's contribution to the morning show on their website.

CHUM management moved quickly to fill the void and spirited Darren B. Lamb away from his successful afternoon shift and soon the new dynasty of *Roger, Darren and Marilyn* was in place. Ashby says it took a little time to settle in together.

"Darren's brought a great new energy to the show and a whole different dynamic. He did admit to me that it was tough at first to find his rhythm with Marilyn and I, but that didn't last long and now it's working great."

It worked so well that they won the *On Air Talent Of The Year* award at the 2009 Canadian Music Week, an award *Roger, Rick and Marilyn* had won previously several times.

One of CHUM-FM's biggest annual events is Breakfast in Barbados. They've taken that Caribbean island trip for the past 24 years. Thirty-five contest winning couples get to join in on the week-long fun. Some of the guest performers over the years have included Bryan Adams, Nelly Furtado and Michael Bublé. Katy Perry and Kelly Clarkson went along this year to entertain.

"We always have fun in Barbados. With CHUM-FM staff and the listeners we have close to a 100 people down there, but everyone comes away smiling and happy and that's exactly what we want."



Roger, Darren and Marilyn

During his years at CHUM-FM, Roger has worked with four talented program directors. Initially it was Ross Davies, followed by Brad Phillips, Rob Farina and for the past few years, David Corey has been in the PD chair.

"Every new program director is just somebody new to train. Seriously, the bottom line is we are the employees, he is the boss and everybody has to respect their boss and do what they ask you to do. That's how I've always looked at it."

Roger Ashby, off the air, is the same person he is on air. There's no radio royalty attitude in the least. Roger says he knows how important the listener is.

"I answer virtually all of my e-mails, the ones that I feel are in need of reply. If someone takes the time to write to me then I owe it to write back to them because I do remember writing to some people and not getting a response, which I always thought was wrong. If a listener complains about something you said or did or thought you did and you don't respond then they will forever hold that complaint against you. But as soon as you respond to explain or apologize, if you feel that's necessary, then they respect you for doing it. I think that one of our strengths at CHUM-FM is responding to our listeners comments."

Near the end of our conversation, I asked Roger if he still enjoys getting up at 4:30 weekday mornings. Breaking into a wide grin, it was immediately apparent that he does.

"I'm still having fun because I'm working with great people. Marilyn and Darren are very easy to get along with. I've known Marilyn and Tom (Jokic), our producer, for 20 years and it's coming up to a year of working with Darren. All of us just have a great time in the morning."

That fun camaraderie comes across on the air and that's one of the reasons why CHUM-FM's *Roger, Darren and Marilyn* are always at or near the top of the Toronto radio ratings. It is NOT an easy task, particularly with all of the market competition, but Roger Ashby, Darren B. Lamb, Marilyn Denis and their hardworking team pull it off seamlessly morning after morning.

Doug Thompson, who's known Roger Ashby since Ashby arrived at CHUM in 1969, is an award-winning writer/director for radio. He may be reached by e-mail at doug@aci.on.ca.



Video Mirror - MPEG Video Archival Application for ASI streams

new

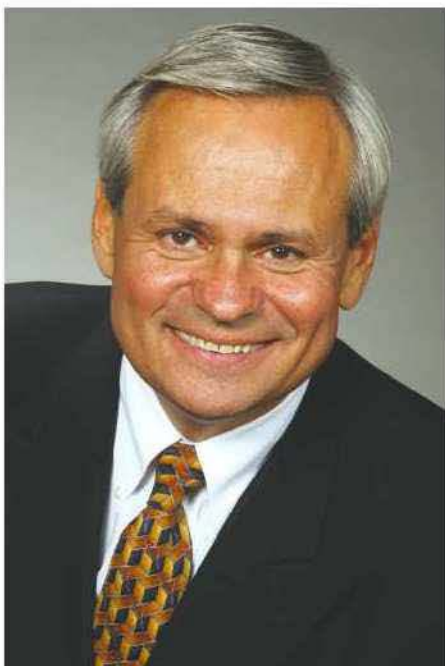
- Captures MPEG video to disk file for future reference
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Twelve failure formulas



Broadcasters are not as much victims of a recession as they are in the midst of a long overdue correction.

We've been victims of our own success, losing touch with what our clients want and using bad math and dated revenue development strategies.

Here are 12 formulas for failure for you to consider.

1. Our sales executives try to sell ratings, demographics and cost-per-point to business owners who only care about cost-per-sale.
2. There are 62 registered businesses per thousand population in your market. In our surveys*, 80% of them couldn't recall seeing a local radio or TV rep.
3. In that same survey, nearly 80% of business owners said the number one reason they advertise is to increase sales. Yet less than 10% of the media presentations we audit address how those proposals would increase sales.
4. Research has proven that if we make 10 valid business reason prospecting calls we'll reach seven decision makers, four resulting in a presentation and one becoming a client. But we
5. call six lawyers and conclude lawyers don't advertise, failing to dig 10 deep into the category and letting the yellow pages take millions of dollars from them.
5. Traditional media's share of marketing budgets has been shrinking for decades, in part because we made buying advertising difficult when we knocked our media competitors. Meanwhile, an average of 16 non-media vendors approach our prospects every week selling their products' ability to increase sales. Vendors, like sales trainers, proclaim the cost-effective route to sales increases is through training for higher closing ratios, not advertising for higher traffic. Successful CRM (customer relations management) software sales people tell anxious clients it costs 20 times as much to attract new customers with advertising as it does to keep existing customers coming back using their software or customer loyalty programs.
6. We've proven that customer-focused presentations, which discuss advertisers' sales objectives, result in broadcast orders which are four times greater than the average order resulting from media kits or station packages. Yet we still see media kits and station packages.
7. We don't hesitate to drop our rates by 20% to get a transactional order, but we won't invest 20% in training, incentives or more legs to attract more profitable relational orders.
8. We know that 80% of our business will come from 20% of our accounts, and yet we fail to implement the customer loyalty and VIP programs that other businesses implement for their key accounts.
9. The language we use is totally out of touch. Some still call the bottom line in their proposal a cost rather than an investment. In today's economy no one wants more costs, but everyone wants to make a sound investment.
10. Stations tout math about reach, frequency and ratings as if business owners cared. Smart business people have learned that reach and influence are not synonymous terms. They know a flyer rendered useless because it's thrown in a mud puddle at our door, or a coupon envelope that's delivered but never opened, is counted as a "reach" by out-of-touch ad sales people. Small business owners find our math intimidating when we talk about reaching 200,000 people when they only need a couple of new customers a week to dramatically improve their bottom line.
11. We grossly undervalue the expertise we can deliver to locally-owned and operated businesses. When I left the media world and entered the agency world I learned that small local clients would pay big bucks for services such as developing positioning statements or creating a marketing plan; services which I delivered for free when I sold media.
12. We believe that small business can't afford mass media, when in reality small service-sector businesses enjoy higher profits per sale than retailers who face increasing downward pressure on their margins.

Some of us still measure our success by measuring our share of broadcast or advertising revenues, rather than focusing on share of total marketing budgets. Our dinosaur revenue-development strategies and misguided math have caused advertising revenue declines that will persist regardless of economic cycles until we change and innovate to meet our customers' needs.

Wayne Ens is a Canadian broadcast sales consultant. He may be reached at wayne@wensmedia.com or (705) 484-9993.

(ENS Media Inc. surveyed 720 locally-owned and operated businesses with a quarter page or more in the Yellow Pages; 180 in Canada's largest market, 360 in two mid-sized markets and 180 in a small market.)*

So little to help so much get spent so wisely

BY LORNE ANDERSON

I'm writing this on behalf of the association of Central Canada Broadcast Engineers, Technologists and Technicians, or as it's referred to by responsible citizens bent on conserving energy, the CCBE.

Wait! Don't turn the page just yet! Not involved directly in the technical side of the broadcast industry? This may still be targeted to you. Please read on.

Are you involved in the technical sphere of either radio or TV and a member of the CCBE? Then move on, there is nothing new for you to see here. You will already know the value of the service that the CCBE provides, and that it's business as usual for the CCBE this fall with our annual conference being held at the economical Horseshoe Resort September 17 to 20 (Thursday through Sunday).

Are you a broadcast business decision-maker who has input or final say into how your business invests its resources? Are you bold enough to invest a few hundred dollars to help ensure that tens or hundreds of thousands of dollars are invested wisely in the technologies that support your business goals? No? Then there is nothing for you here and you can turn the page and move on, too.

If, on the other hand, you're a true business leader, open to the idea that investing a small amount of money in a down economy can be the difference between a business that is ready to rebound when the economy recovers versus one that's not, then this article is for you. I'm talking about how investing a few hundred dollars in your technical staff will enable them to spend tens or hundreds of thousands of dollars in the most productive ways possible on your behalf.

As you have no doubt observed, while the pace of the economy has slowed, the pace of technological change and government regulation has not. So whether you're forced to invest in new equipment to keep up with changing regulations or consumer expectations, or spending now to take advantage of new cost-saving technologies, you need your technical staff to choose the right technology from the right vendor at the best price. After all, when cash resources are tight is it not even more important to spend the money you have, or borrow, wisely?

You may often be bewildered by what your technical people do and how they think, but I can tell you good decision-making processes are universal. Like you, their best decisions are made when they have the best, most current information available. This is the service that the CCBE provides.

How do we work our magic at the CCBE to help your technical staff to make the best decisions that support your business goals? Well, that's our little secret now isn't it?

Well, actually, it's not that we intend it to be a secret, it's just that we technical types tend to be somewhat shy and introverted and are not very good at getting our message out. Let me try to give you the executive summary.

We begin by forcing broadcast technical people to congregate in a confined area. After a while, removed from the confines of their natural solitary habitat, they begin to converse with one another. As their chosen industry is generally the only topic they have any interest in, they tend to talk about work. Thus the exchange of information begins and new knowledge starts to take root.

The flow of information is further enhanced by our Paper Sessions. Over the equivalent of two full days we'll start to get your people informed about the latest technologies and how they are implemented. These sessions are then complemented by visits to the various vendor suites where the products are often displayed and where more questions about them can be asked.

This year we even have a workshop on how government regulations require us to handle hazardous materials.

How much does all of this cost? It's \$130 for the registration fee, a bit more for a few nights of accommodation on-site or off, and some incidental travel expenses. That's all. We even provide the meals.

So little money to help so much get spent so wisely!

For more details talk to your technical people or visit us at www.ccbe.ca. Thanks for your time.

Lorne Anderson, Membership Chair of the Central Canada Broadcast Engineers, is Technical Director of CHUM Radio Winnipeg. He may be contacted by e-mail at lorne.anderson@chumradio.com.



Being all things to all people – virtue or hypocrisy?



I have never understood why mean-spirited criticism of those in the public spotlight is afforded so much media attention. Has the vitriol of even a small percentage of the public become enough to make total avoidance of criticism paramount? Have we become so fixated with not giving offence whenever we speak or appear in public that our contribution, aided by opinion polls, has become, if not diluted and safe, hypocritical and insincere?

In essence, the media brouhaha around Wanda Sykes' entertainment keynote at the May 9th White House Correspondents' dinner asked whether she went too far in her rather bold and risqué address, especially with her unflattering comments regarding Rush Limbaugh. In the same week *Miss California* had to be rescued by *The Donald* for her utterances around gay marriage. Who cares? Did either person say anything particularly new, shattering or defamatory?

It is astounding that such trivia garners dedicated media attention during a decade that has seen more than a million lives lost in clearly unjustifiable wars,

wholesale global economic corruption, fiscal mismanagement and economic turmoil, not to speak of environmental and energy challenges that threaten our very existence. Yet it is precisely this attention that causes most of us, the moment we have to speak in public, to pretend we live in another world. A world that has absolute respect for the opinions and sensibilities of others instead of another awash with self-interest, the pursuit of cash at any cost, bigotry, power-mongering, greed and violence.

What monstrous hypocrisy!

Perhaps assuming moral high-ground when public figures slip-up allows us a moment to fuel the illusion that our criticism reflects a society motivated by "good old-fashioned values". I am told that the *nine-tenths of a second Janet Jackson exposed breast saga* is still under court review. Apparently the incident just made it into the infringement category of public decency protection laws—the complainants have to be appeased. One would think sexual virtue epitomized North American life.

My confusion is Kafkaesque in intensity!

Closer to home, it would also appear that a bill was placed before the Alberta legislature that would require teachers to inform parents prior to any potentially controversial utterances. This will allow parents time to decide what their children can or cannot hear. All this in a world where exhausted, working (and often dysfunctional) parents have probably used unfiltered television, video games, unsupervised Internet, etc. to occupy downtime since the child could talk.

On another tack, consider the F-word. My polite rendition of the term has already been translated to the real in your consciousness. Undeniably this word is prolifically and happily used across the board in everyday language, perhaps more so in North America than anywhere else. Yet in public utterances it is the kiss of

death... heads roll, jobs are lost, contracts torn up.

For a society that has judging people so high on its no-no list, it is more than surprising to see the self-righteous rush to judge or reject those that cuss in public.

Similarly, a bizarre standard of what is actually criminal is often applied: Lesser scandals often carry greater repercussions. Millions were spent in an effort to impeach a president who lied about private sexual relations, while another started two wars based on what is at best flimsy premises with disastrous human and economic consequences—without any public baying for blood.

Staying within the narrowest technical interpretation of the law seems to be a real political panacea these days. The illegality of Guantanamo Bay activity on American soil is another case in point.

Fearful of censure, we water down our impact to safe and supposedly acceptable levels. If so, to what percentage of society are we catering? How many people really care? To what extent are we allowing form to hold sway over substance? Are we reinforcing the discomfort of those who naturally fear herd disapproval? How many folk, inherently timid, will bury their ideas, opinions and opportunities to influence others through fear of being deemed inappropriate or improper?

Does our desire to seek across-the-board approval have its roots in morality derived from a naïve interpretation of "...being all things to all people."?

Meeting people on their own level is strategic; pretending to be them is downright false.

Rodger Harding is a business leadership and corporate intelligence awareness consultant. He may be reached by phone at (416) 962-6700 or by e-mail at staycool@web.ca.

The magic touch

Hey, mix monsters! I believe that the rise of the Internet, video games and technology in general has resulted in the over-stimulus of audiences everywhere.

Yes, the bar has been raised quite high indeed as far as entertainment is concerned, and in a rather short amount of time.

I remember in grade school if I wanted to hear about new music the only place to go was to the radio. If you wanted to keep up-to-date with your favourite band, you would have to exert some energy, mail a letter and join the band's official fan club. Postcards "written from the band" would show up in my parents' mailbox with the band's concert dates and updates from the studio.

There was a magical quality to it. A feeling of really being on the inside, of being a part of something special. Unfortunately, OR fortunately, this sort of magic is more complicated to reach nowadays. Most people have stopped trying altogether.

I remember, when I was little, being terrified of horror movies that at the time were cutting edge. The stories were just as shocking as their innovative use of visual effects and makeup. Things like *Friday the 13th*, *A Nightmare on Elm Street*.

These movies are all being revisited today as amped-up CGI gore fests, where the action is super intense, the edits are

quick and leave your head spinning. All this for audiences who need that level of stimulation to even get a reaction out of 'em anymore. Sometimes substance is sacrificed for style.

Does your imaging speak to today's audiences? The ultimate goal is to maintain relevancy while keeping that ol' yesteryear "magic". Without the magic all you got is a bunch of stuff in front of a green screen with no rhyme nor reason.

How I see it is that you've got two extreme ways to approach this goal, and a happy marriage between the two.

Let's take an active rock format as an example. You study movies like *CRANK* or *The Matrix* and figure out how you can apply what you are seeing in a sonic realm. Listen to the sound effects used to jump between scenes. Listen to the music beds that are contributing to the image of what you see on screen. Apply that to what you do and make it your new language, your new standard.

The other way you can approach it is by taking the underdog route and being exactly NOT that. Anti is king. Go so low tech it's ridiculous. Use 8-bit sounds from Atari video game consoles and kitschy music beds from lounge singers. Do a mix between the two.

Whatever you decide to do, be unique and commit.

Real branding and imaging lies in consistency and repetition. If you are getting



sick of it, remember your listener probably has only heard the piece once or twice. I listen to the station I work at on my hour commute every day twice a day and sometimes only hear a particular promo one time. Now can I tell you how many times I see the same damn "I'm a Mac, I'm a PC" commercial? Or hear Justin Timberlake sing out that T.I. has changed his ways?

The science of branding lies in engraving a message or image into a person's brain. You want that sweeper to be just as much of a hit on your station as the Britney Spears song you just played. How is this possible if you don't give your product some shelf life? Work on your imaging with that in mind.

Maybe your PD keeps changing ridiculous "image statements" that mean little or nothing to a real person. What do those even mean anyway? Did some guy in a suit tell them to say that? Some dude in a suit who gets paid to tell your PD something whether it holds any relevance or not. Might as well ask your Dad his opinion while you are at it.

The term is "evolution". Not to force radio into becoming a parody of itself.

Now where does the old "magic" come in?

That's up to you. Use the CGI sparingly. Open your promo with a little blast effect and fill the rest with substance and magic. Writing. Comedy. Give 'em something to remember you by. Always.

Trevor Shand is promo producer at KROQ-FM Los Angeles. He may be reached by e-mail at trevor@kroq.com.



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(Shore Media Group Inc.)
3rd Floor, 225 West 8th Avenue
Vancouver BC V5Y 1N3
P: 604-628-1041

www.shore104.com
President & GM: Roy Hennessy
Launched: July 1, 2009 at 6:00 am
First song played: *Caravan* by Van Morrison
Independently owned and operated, Shore 104 FM
"weaves itself into Vancouver's unique lifestyle with

music and programming that caters to the true music aficionado." With an over 1,800 song playlist, Shore offers an "authentic" mix of musical genres, including folk, blues, alternative rock, indie pop/rock, world beat, roots, the softer side of classic rock, as well as a commitment to promoting up-and-coming talent.

A dynamic group of on-air personalities round out the equation, with a focus on environment, the community and the honour of being the official radio broadcaster and presenter of Vancouver's signature summer event; the HSBC Celebration of Light (four nights of fireworks and live music which draws 1.3 million people to the shores of English Bay).



CKRU-FM • 100.5 KRUZ FM Greatest Hits

(Corus Entertainment Inc.)
151 King St.
Peterborough ON K9J 2R8
P: 705-748-6101 • F: 705-742-7708

www.kruzfml.ca
GM: Brian Armstrong
PD: Fred Patterson
Launched: June 15, 2009 at 8:00 am

First song played: *Hello, Good Bye* by the Beatles
Flipping from AM, Kruz 100.5 FM now plays a mix of the greatest hits from the '60s, '70s and '80s. The AM on-air personalities remain with the new FM'er. Mike Melnik and Lisa MacDonald host mornings and Gord Gibb does Noon to 6 p.m. News and commentary comes from John Badham. Kruz 100.5 FM aims at 35-64s. The station began broadcasting back in 1942 as CHEX at 1430, until it moved to 980 in 1958, then became CKRU in 1992. In 2009, another leap forward, this time to FM.



CICT-TV • Global Calgary

(Canwest Broadcasting)
222-23rd Street N.E.
Calgary AB T2E 7N2
P: 403-235-7777
www.globalTVcalgary.com
Launched: June 12, 2009

Global Calgary and Global Edmonton have launched in High Definition. "Global's mandate is to deliver the ultimate viewing experience for television fans, and our HD expansion into the key Calgary and Edmonton markets reinforces this commitment," said Barbara Williams, Executive Vice President, Content, Canwest Broadcasting. Television service providers within the footprint of each transmitter must now carry Global Calgary and Global Edmonton in HD and provide simultaneous substitution of US HD signals. Global Calgary News and Global Edmonton News are currently not produced in high definition.

CITV-TV • Global Edmonton

(Canwest Broadcasting)
5325 Allard Way
Edmonton AB T6H 5B8
P: 780-436-1250
www.globalTVedmonton.com
Launched: June 29, 2009



CKIS-FM • KISS92.5 FM All Hits/Top 40

(Rogers Broadcasting Limited)
777 Jarvis St.
Toronto ON M4Y 3B7
P: 416-935-8392

www.kiss925.ca
EVP, Toronto Radio: Sandy Sanderson
Ass't National PD Rogers Broadcasting: Julie Adam
Launched: June 5, 2009 at 3:00 pm
First song played: *Boom Boom Pow* by Black Eyed Peas

Jack FM Toronto has become KISS92.5 FM, All Hits/Top 40, playing 10,000 hits in a row. kiss925.ca launched at the same time. The on-air format change was simulcast on another Rogers Toronto Cluster station, 680News. As the station evolves, says Assistant National PD Julie Adam, the audience will be engaged through instant messaging, Twitter, Facebook, MySpace and other social networking sites as well as wirelessly via texting.

On-air talent for KISS92.5 had yet to be announced at press time.



CTV News Channel

(CTV Television Inc.)
9 Channel Nine Court
Scarborough ON M1S 4B5
P: 416-384-5000
www.ctv.ca/ctvnewschannel
Launched: May 26, 2009 at 9:00 a.m.

CTV News Channel, CTV's 24-hour all-news network, came to life May 26 and CTV Newsnet was put to bed. The channel unveiled a new look with a refreshed graphics package but retains all the programming. CTV News Channel's resources include 15 local newsrooms across the country, six international bureaus and partnerships with CNN, ABC and APTN.





Rob Farina, ex VP of Programming at *CHUM Radio* succeeds **Pat Holiday** at *Astral Media Radio* in Toronto as Exec. VP, Content. He begins Aug.



Rob Farina



Pat Holiday



Menno Friesen



Bob Magee

28. Holiday will retire at the end of August after years as a GM at *CFRB Toronto* and as PD of sister station *The MIX Toronto*. Before moving to *Standard* (now *Astral Media Radio*), Holiday was an on-air host, including a period as one of the infamous jocks at *The Big 8 (CKLW Windsor/Detroit)*. **Menno Friesen**, the VP Sales and Marketing at *Golden West Broadcasting*, and based in Altona—after 28 years of service—has indicated that this will be his final year with the company. He's given notice for next May. During this period he'll guide the transition of his duties to **Richard Kroeker** and **Deborah Gauger**... *CHFI-FM Toronto* afternoon Host **Bob Magee** moved from that gig June 12, transitioning to working for himself as an on-air talent and as a freelance voice artist. Plus, he continues to host the mid-day show at *104.9 (CKCL-FM Vancouver)*, the *Rogers Oldies* station. Magee records it at the Rogers Radio Cluster building in Toronto... New GSM at *Astral Media Edmonton* is **Susan Reade**, ex RSM at *Rogers Edmonton*. She succeeds **Paul Mothersell** who is no longer with the stations... **Audrey Whelan** has been promoted to ND at *660News Calgary*. Whelan began her career at *VOCM St. John's* and worked her way up to Ass't. ND. She moved to *660News* in 2008 as an Editor/Anchor before moving to afternoon drive Anchor... At the *Evanov Radio Group* in Toronto, **Brian Master** and **Randy Brill** are now PD and MD respectively at the *Jewel Network*. Master is probably best remembered for his *CHFI Toronto* PM drive

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Susan Reade



Brian Master



Randy Brill

Host gig which he held for over a decade. Brill has an extensive music background in associations, print and radio. Most recently, he was with *Rogers Communications*... **Denis Dubois** became GM of *TVA Group's* specialty channels May 7, a promotion from his duties at the *Jeunesse* brand.



Denis Dubois

Scott Moore, who's held the job on an interim basis since February, has become GM, Media Sales and Marketing at *CBC-TV* as well as holding onto his job as Exec Director of Sports. He succeeds **David Scapillati**



Scott Moore

... **Don Newman**, *CBC Newsworld's* veteran host of Politics, has retired. The 68-year-old says he had a fulfilling run with the all-news channel which he helped launch in 1989. Newman left at the end of "politics season" last month. It was last October when Newman received the *Gordon Sinclair Award for Broadcast Journalism*... **Jennifer McGuire** has been appointed General Manager, Editor in Chief of *CBC News*. She had been in that position on an interim basis since November. The former executive director of *CBC Radio* is now responsible for *CBC Newsworld*, all local and network news and current affairs programming on *CBC Television*, *CBC Radio* and *CBCNews.ca*... **Brian Stewart**, 67, the veteran *CBC* foreign correspondent and news anchor, is retiring. Stewart has accepted an incentive retirement deal that, according to him, "came along at the right time." He says he'll pursue broadcasting interests on an independent basis. Stewart's last day with *CBC* is July 31... Also at *CBC*, Director of Communications **Marc Paris**—known to many in private broadcasting—has seen his four-and-a-half-year position eliminated. He returned to his consultancy firm, *Paris Media Management*. Paris' last day at the Corporation was June 17... **Jim Haskins** has been promoted to Sales Team Manager for Alberta, managing the teams at *CBC Calgary* from his base in Edmonton. **Michelle Everett**, who was *Calgary Sales Manager*, is no longer with the *CBC*... **Tom Murphy**



Jennifer McGuire



Marc Paris



Jim Haskins



Tom Murphy



Jill Spelliscy



Jeff Brown



Robin Haggart

is the new Chief Nova Scotia Correspondent for *CBC News* and Anchor of the provincial CBC supper-hour newscast. Murphy left his network correspondent gig with *The National* to assume his new job, succeeding former *CBC-TV Marketplace* Host **Jim Nunn** who'd been host of the Nova Scotia supper hour package. Nunn retired June 9... **Mike Finnerty** has left *CBC Radio One Montreal's* morning show, *Daybreak*, and gone back home to England. His new gig there is as the multi-media news editor at *The Guardian*... **Jill Spelliscy** has been appointed managing director for *CBC Saskatchewan*... **Nathalie Moreau**, ex Communications Manager at *RDS Montreal*, has joined *Radio-Canada Montreal* as Manager, TV and News Promotions.

Jeff Brown and **Carly Klassen**, the morning show hosts at the former *JACK FM Toronto*, are no longer with the *Rogers* station... The new PD at 107.3 *KOOL-FM (CHBE-FM) Victoria* is **Robin Haggart**. He had been PD at 107.7 *The River (CFRV-FM) Lethbridge* the last five years. Haggart began in Victoria July 2... **Ted Brunt** has been appointed VP, Interactive Production at Toronto-based *marblemedia*. Before making this move, Brunt had been Senior Director, Digital Entertainment Content at *CBC* and developed *cbc.ca's* entertainment portal strategy, combining TV, radio and online programming into a single offering... In early June, *Classic Country AM 1060 (CKMX) Calgary* PD/Morning Host **Ken Rigel** gave three months notice... **Stirling Faux**, most recently with *CHQR Calgary* doing morning news, is back in hometown Vancouver doing weekend middays at *AM 650 (CISL)*... **Erin Lucas** is the new MD/Midday Host at 94.1 *The Lounge (CJOC-FM) Lethbridge*. She was formerly with 107.7 *The River*... **Murray Brookshaw**, Ops Mgr at *XL 103 fm (CFXLFM) Calgary* and PD at *FUEL 90.3 (CFUL-FM) Calgary*, is no longer with *Newcap Calgary* station cluster.

Eric Heidendahl has joined the Broadcast



Ted Brunt



Stirling Faux



Erin Lucas

Engineering Technology faculty at *Belleville's Loyalist College*. Most recently, he was Director of Business Development Canada at *AZCAR Technologies* and, before that, VP, Technical Services at *Canwest/Global Eastern Canada*... **Debbie MacLeod**, VP Sales and Marketing at *Novanet Communications* in Ajax, retired June 30 after 16 years in broadcast equipment sales. Succeeding MacLeod on an interim basis is company President **Joe Uyede**... **Ferne Downey** has been elected National President of Canada's actors' union—*The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)*. She succeeds **Richard Hardacre**. Downey, who worked for 28 years in theatre, radio, TV and film, as well as being a producer, is with ACTRA on an initial two-year term... **Gary Rathwell**,



Adam Salvisburg



Vicki Tyler



Jimmy Kalaitzis



Wayne Thompson

after 33 years with *CHAT-TV Medicine Hat*, has called it quits. Semi-retirement, he says, will involve the pursuit of other interests. Rathwell's last position with the *Jim Pattison Broadcast* station was as Program Manager. He may be reached at grathwel@memlane.com... **Adam Salvisburg** succeeded **Johnny Zwolak** as Commercial Producer at *CFAX/CHBE-FM Victoria*. He moved from his *SUN FM (CJSU-FM) Duncan* job where he was Production Manager/Imaging Director... The new Morning Show Co-host at *The Fox North Bay* is **Vicki Tyler**. It's a promotion being a part-time announcer and a sales assistant at the *Rogers North Bay* stations.

At *Variety 104.5 Cornwall*, the new morning show—which debuted May 25 and is called "*The Morning Rush with Jimmy & Sue*"—saw Cornwall favourite **Sue Stewart** joined by her new Co-Host, **Jimmy Kalaitzis**... Former PD/Morning Show Host with *Corus Radio Cornwall*, **Wayne Thompson** has joined *MIX 96.1 Massena NY* as Morning Show Host. The border station can be heard in the Seaway Valley... **Jay Stone**



Eric Heidendahl



Debbie MacLeod



Ferne Downey



Gary Rathwell



Joonyer

exited 103.9 *The Juice Kelowna* to return to Z99 *Regina*. Succeeding him is former *JACK FM Vancouver* personality **Ken Allan Jr.** (known as "Joonyer").

Natalee Taylor added MD to her APD/Mid-days duties...



Natalee Taylor



Leslie Kaz & Ken Eastwood

Leslie Kaz has moved to 1023 *BOB-FM London* from 97.7 *HTZ-FM St. Catharines*, joining **Ken Eastwood** in the morning for the *Ken & Kaz* show. Her background includes news, promotions and comedy... Also in London, former *680News (CFTR)*



Lisa Brandt

Toronto news Anchor **Lisa Brandt** moved to the DJ side when she joined 103.9 *The Hawk (CKDK-FM Woodstock)* at the *Corus London* location as the mid-day Host. Brandt left the *680News* last fall... **Brian Bolt** has retired from his broadcasting Professor's role at *Mohawk College* in Hamilton... **Mark Baese**, ex of *Evanov Group Radio*, is the new Creative Director at *Astral Media Radio Kelowna*...



Brian Bolt

Ron de Roo is the new Supervising Producer, News and Information for *Rogers TV* at York and Durham Regions. Most recently, de Roo was the Producer of the *CTV (CFIO) Toronto* weekend news.



Ron de Roo



Phil Aubrey

Adam Smachylo has been promoted to Creative Director at Toronto-based *Evanov Radio Group*. The move comes after four years served as a Writer... **Philly the Kid** (aka **Phil Aubrey**) is the new Afternoon Drive Announcer at *Power 97 (CJKR-FM) Winnipeg*. Aubrey returned to the position he left in 2006 after doing AM/PM drive stints at *The Goat Lloydminster* and *K-97 Edmonton*... **Greg Hetherington**, the 25% owner of a new FM licence for Wallaceburg, ON, won a station but lost his 21-year job at *CKSY-FM Chatham*. Hetherington had been the morning personality there but lost the job for competitive reasons. (The new station at Wallaceburg is easily within the Chatham market)... *Peace Arch Entertainment* CEO **Gerry**



Greg Hetherington



Chad Martin

Noble has resigned, less than a year after taking the job. Noble is remembered as President/CEO of *Canwest Global's* Canadian TV operations, CEO of *TV3 New Zealand*, CEO of *CanWest Radio*, director of *Network Ten* in Australia, director of *TV3* in Ireland and CEO of *Fireworks Entertainment*... **Glenn Ruskin**, the former Market Sales Manager at *Rogers Radio Ottawa*, has resigned in favour of becoming VP, Sales at *Rawlco Alberta*. He'll be based in Calgary and will take sales responsibility for Edmonton's *CHMC* and a new station as well as *The New 97.7 (CIGY) Calgary*. Ruskin begins Aug. 1...



Ceara K

Chad Martin, Operations Manager of *Astral Media Radio Calgary* takes on additional responsibilities as PD at *CJAY 92*. Interim PD **Ben Jeffery** is no longer with the station. **Ceara K (Kavanagh)** has been hired away from *KOOL-FM Victoria* where she had been PD to be PD at *VIBE 98-5*. **Russman (Russ Empey)** is the new MD at *CJAY 92*.



Russman

CHUM-AM Toronto PD **Brad Jones** is no longer with the *CTV*-owned station. He had programmed *CHUM's Oldies* format until the station was transitioned to being a re-broadcaster of Southern Ontario news specialty channel, *CP24*... **Mike Thurnell**, a faculty member at *Conestoga College's School of Media and Design* is taking over as Coordinator of campus station *CJIQ FM*. The move frees **Paul Scott** to spend more time in his role as Coordinator of the Radio Broadcast Program... Morning Host **Dave Michaels** returned to Atlantic Canada after a stint at *Rock 104 (CKJX) Olds*. He's now with the *MBS* stations in Charlottetown, serving as the swing Announcer on all three: *CFCY-FM/CHLQ-FM/SPUD-FM*... **Greg Cooper**, Director of Marketing & Promotions, is no longer with *JOE-FM (CKNG) Edmonton*... **J.C. Coutts**, former Music Director & Afternoon Host of *Energy 99.7 Peterborough* is the new Afternoon Host at *101.7 The One* in Wingham... **Anne-Marie Varner**, ex of *CTV's The Discovery Channel Canada* has joined Montreal-based production house *Fair*



Mike Thurnell



Paul Scott



Dave Michaels



Glenn O'Farrell

Play as Executive Producer. Varner remains in Toronto. Former CAB President **Glenn O'Farrell** has been named to Fair Play's advisory board.

SIGN-OFFS:



Charles Dalfen, 66, suddenly, of a heart attack in Toronto. The former *CRTC* Chair (between 2002-2006) oversaw content and market rules facing numerous challenges from new media advances such as the Internet and the rise of controversial ethnic specialty TV programming. Up to his passing, Dalfen was with *Torys LLP*.

Fung Fai Lam of cancer in Markham. He was a retired VP of *Sony Canada*, a VP of the *Society of Motion Picture Television Engineers* (SMPTE), served six Lieutenant Governors of Ontario as Aide-de-Camp and was an Honorary Colonel of the *Canadian Armed Forces* with the 25th Field Ambulance. Fung was one of the founding staff of Sony Canada (industrial products) when it was a subsidiary of Sony U.S. Later it merged with General Distributors, the consumer distributor of Sony products.



Bill Hutton, 83, in Halifax after a short illness. Hutton was the first president of the *Radio and Television News Directors Association of Canada*. In 2008, RTNDA introduced the *Bill Hutton Award of Excellence*. He was a News Director at *CFRB Toronto* and at *CKWX Vancouver*, an Editor at *Broadcast News*, the Bureau Chief of *Selkirk News* in Ottawa, CEO of *London Broadcasting and Independent Radio News* in London, England, and GM of *CFNY Brampton*. Hutton retired from broadcasting in 1989.



Lorne Starko, 57, in an Edmonton hospital after complications from a heart attack. The Reporter/ Newscaster at *Newcap's KG Country/Zed 99 Red Deer* moved to the Alberta city in 1981 to work at *CKRD*, now *CHCA-TV/Big 105 FM*, as its Sports Director. Later, he moved into news.

Gordon George Garrison, 84, unexpectedly in Florida. He began working at *CKDO Oshawa* in 1948 and, ten years later, formed a company (*Lakeland Broadcasting*) that bought the station. He sold it in 1978.

Mildred MacDonald, 81, of cancer in Ottawa. MacDonald worked for 50 years as a broadcaster in both radio and TV, spending most of her career with *CBC*.

Arnie Nelson, 74, of a brain tumour in Vancouver. Early on in his broadcast career Nelson was on-air at such stops as *CKNW New Westminster* and *CJOR Vancouver*. From 1965 through 1976, he was the manager for the west coast operations of *All-Canada Radio and TV*.



"Happy Pappy" Al Jordan, 82, in Vancouver. In the early 1950s, Jordan, described as "one of the most popular commercial voices in the Vancouver radio market", had been a Newsman at *CKWX Vancouver* and made stops in Penticton and Hamilton before returning to the West Coast as a *CFUN Vancouver* Good Guy when the station moved to Top 40 in 1960. He did production work at *CJOR Vancouver* during the 1970s and was also the Production Director and Host of *Theme for Teens* on 'OR in the early 1950s.



Photo courtesy Red Robinson



Randy Steele, 47, of throat cancer in Hamilton. The *CHCH-TV Hamilton* reporter, who joined the station in 1996, showed his love for his hometown through his regular feature, *Steele Town*.



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Ruminating on the DTV rollout

BY DAN ROACH

This month's column is a bit of a departure for me. Normally I try and avoid the political issues, I figure the folks in the rest of the magazine can deal with that kind of stuff so much better than I can.

But there are a number of changes due to the impending DTV conversion in Canada that have some of us technicians wondering what the heck's going on. And I've heard from some broadcast managers who are wondering the same thing.

As workers in the broadcast industry, here are some things I think we should be seeking answers to. I'm not pretending to be an authority on these issues, or to have all the answers—I'm more of a curious bystander. Let's just say that these are questions that, if I had the ear of the CRTC and Industry Canada for a few minutes, I'd be asking:

1) What's the deal with CBC's plan to shut down all their TV transmitters outside of the major markets?

The CBC might have unilaterally decided that off-air TV reception is obsolete, and expensive, and inconvenient, but it's still a condition of licence. Their decision is especially poignant when the rest of us are faced with these expensive DTV upgrades.

When I first heard of this plan I thought it was just an attempt to solicit extra funding, as with the CBC Accelerated Coverage Plan in the mid-1970s. However, the months and years have gone by and so far I haven't heard any response from officialdom, either in support of or against the CBC plan.

I *have* heard from several folks that aren't worked up about it at all, but to me it seems (a) unfair to other broadcasters and (b) a decision that is properly way above the CBC board's pay grade. Isn't it their mandate to provide this service? Isn't it part of the reason for their annual subsidy?

2) By the time you read this we'll be down to little more than two years before the end of the line for analogue television (August 31, 2011).

The last system-wide upgrade I can remember was the advent of BTSC stereo, and at that time the potential loss of simultaneous substitution rights with the local cablecos was a very effective stick to spur on the rapid adoption of the new technology. (The argument was that cable companies could refuse to substitute a stereo U.S. transmission with a mono Canadian one, due to technical inferiority. Whether or not this actually ever happened, the *possibility* that it could was enough to get many broadcasters spending. Like DTV, BTSC was a costly technical upgrade that offered no new revenue to the broadcaster).

Using the same logic, presumably the cable companies could refuse to substitute analogue Canadian signals over U.S. DTV ones. Is this as worrisome to broadcasters this time around? Or is it completely swamped by the fee-for-carriage issue?

3) While we're on the subject of the cable companies, I've already heard grumbles from DTV broadcasters about the lack of signal quality once their HDTV signals spill out at the far end of the cable.

We'll all be delivering just shy of 20 Mb/second to the transmitter, but there don't seem to be any regulated standards for the cable companies to follow suit. It's ironic that in the early days of cable TV, the service was very much about technical quality. Perhaps this latest issue underscores that today the number of services offered is more important than picture quality. Perhaps it shows how valuable bandwidth has become in the cable universe.



Either way, it still seems (to me at least) to be unfair to the subscriber and a disservice to the broadcaster to crunch down a product that so many have spent so much effort and money to improve into something altogether lesser.

Who ever heard of subscribers putting up rabbit ears to *improve* their reception quality?

At this point, having most likely offended just about everybody, I'll put on my hardhat and recede into the distance. To those who disagree with me, please do take the time to explain your point of view. I think we're all seeking some answers right now.

I promise next time to focus on something less topical and more technical.

Dan Roach works at S.W. Davis Broadcast Technical Services Ltd., a contract engineering firm based in Vancouver. He may be reached by e-mail at dan@broadcasttechnical.com.

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