

# BROADCAST Dialogue

*The Voice of Broadcasting in Canada*

DECEMBER 2009/JANUARY 2010 \$25.00

**TFO – the new face  
of broadcasting**

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dress rehearsal**

A computer workstation setup featuring two large monitors. The left monitor displays the word 'Supply' in a large, white, serif font, and the right monitor displays 'Guide' in the same font. Below the monitors, a keyboard with white and black keys is visible. In the foreground, a portion of a blue mixing console with numerous knobs and buttons is shown. The background is a plain, light-colored wall.

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## PUBLISHER'S NOTE



This double edition (December/January) of *Broadcast Dialogue* magazine contains our annual listings of the businesses, organizations, associations, government offices and educational facilities that serve our far-flung and broad-based endeavours under the umbrella word, broadcasting. It's a treasure trove of contact information for the day you're going to begin looking for a service or product. Keep the *Broadcast Dialogue Directory* in an easy-to-reach location. For a deeper look at the various listings, go to [www.broadcastdialogue.com](http://www.broadcastdialogue.com), then click on DIRECTORY.



With apologies to Tennessee Ernie Ford (ask your dad who he was), we headlined our Olympic broadcast simulation story, *You load 16 trucks, whaddaya get?* It's a fascinating tale of the planning, the work and the Toronto technical mock-up—done to scale—of what will be at the heart of Canadian 2010 Winter Olympic coverage from its base at the Pacific Conference Centre in Vancouver.



In our November cover story on CHUM's move to downtown Toronto, an artist's conception of the old building took a prominent position. Little did we know at the time that the artwork—on the wall at CHUM's new location—was done by Jeffrey Sole, now of Astral Media's Orbyt Media.



From all of us at *Broadcast Dialogue*—the magazine, the weekly electronic briefing and the website—our very best wishes for a magnificent Christmas and New Year holiday period.





A terrific article (November) that underlines the positive aspects of the CHUM move to downtown Toronto. It is well written and very enjoyable. I am proud to have been included and I love my picture. Can I get a couple of 8 x 10s?

**Bob Laine**  
Toronto

Just wanted to comment on October's issue of *Broadcast Dialogue*. It was a good collection of articles dealing with all the assaults on traditional deliveries of radio and television formats and programming. Thinking outside the old box and trying to cope with today's technologies is a tough path for current management and staff to deal with. New devices drive audiences to seek more convenient ways of receiving their tunes, movies and programs. The marketplace will be a changed landscape in a few short years. It was a good read. Keep up the good work. I always learn something.

**Michael Du Boulay**  
Edcom Multimedia Products  
Kitchener, ON

WOW! **Duff Roman, Ron Bremner** and the tribute to **Henry Champ**. Are you sure you can follow-up next issue with such high-quality content? You are indeed setting the bar higher, again. Well done, and thanks.

**Jim Patterson**  
View from the Duck Pond  
Lakefield, ON

Excellent column from **Dan Roach** in November (*Grrr. Attack of the angry engineer*). I read the article he mentioned and

remember smiling as I was reading it. Years in talk radio and a personal penchant for the technique has made me jaded to opinion that seems designed just to @&%# disturb. And that column was presented perfectly to generate thought and discussion. Of course radio isn't dead. Unfortunately, the main people screaming that it is, are 40+ adults

who figure if it isn't being done the way they did it, then it no longer is relevant.

I'm incredibly lucky in that not only did I grow up 'in' radio in the last 30 years, but I also had a front seat to the Internet and technology side of things and watched how they all could merge in the broadcast facility. I have grown through cart machines to computer

automation, recipe cards to Selector, razor blades to Pro tools and Continental transmitters to Internet encoders. I'm acutely aware, though, that these "new" options aren't mutually exclusive. Computers fail and people revert to whatever means they have of getting audio to air, music scheduled, content cut-up, or broadcast.

I've watched over the past few years as three very distinct camps started forming. Those with a fear of the future, desperate to hold onto the "glory days" of the past because that's what they knew and that's what makes sense to them. Those with a keen eye to the future, immersed in current technology, computers and Internet culture but with the same distaste and lack of knowledge of the past that's shown by the other group toward the present. And the third group that understands the smell that emanated from

a new box of Ampex-456, stacks of recipe cards, small red, green and blue circle stickers from Grand & Toy, the fact that ITC couldn't design two models that used the same interconnecting cables, and the cigarette ashes on the McCurdy board, all came together to lead us to where we find ourselves as broadcasters today—Axia IP audio, WideOrbit automation, PPM encoders, etc. Every last successful product being used out there today can trace its DNA back to a CPU-free control room, and that foundation is what current and future successful broadcasting will continue to be built upon.

In the same way a good architect studies designs over the decades to come up with better, stronger and more usable plans for today, today's designers of radio need to rely on the same references to the past. Oh, and anyone who thinks the day of terrestrial transmitters has passed only need wait for the next blackout or disaster. Internet radio is great, 'till the switch loses power and doesn't have battery backup, or the cell tower loses its power.

Of course, it's the way of the future but that doesn't mean that a lot of today's technology will be left in the past.

**Iain Grant**  
Toronto



## Want to express your point of view?

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**You think  
you know the ropes –  
then, suddenly,  
you don't**

*Clockwise from top left:  
Eric Minoli, TFO Chief  
of Information and  
Broadcast Technologies;  
Claudette Paquin, TFO  
Chief Executive Officer;  
Claude Sauvé, TFO  
Director of Programming;  
and Christiane Scher,  
TFO Chief Operating  
Officer*

**T**FO, Ontario's French-language television channel, is on-air 21 hours a day, programming 600 hours a year of fresh content. It also operates 85 different websites, maintains a network presence on *Facebook* and podcasts at least two of its own original programs.

TFO is all digital and all tapeless. And it has no master control—that critical function, together with hosting of all the websites, has been effectively and beneficially outsourced.

Following two years of re-orientation, independence, geographical and technological transformation, is TFO the new face of broadcasting?

**The Origins of TFO**

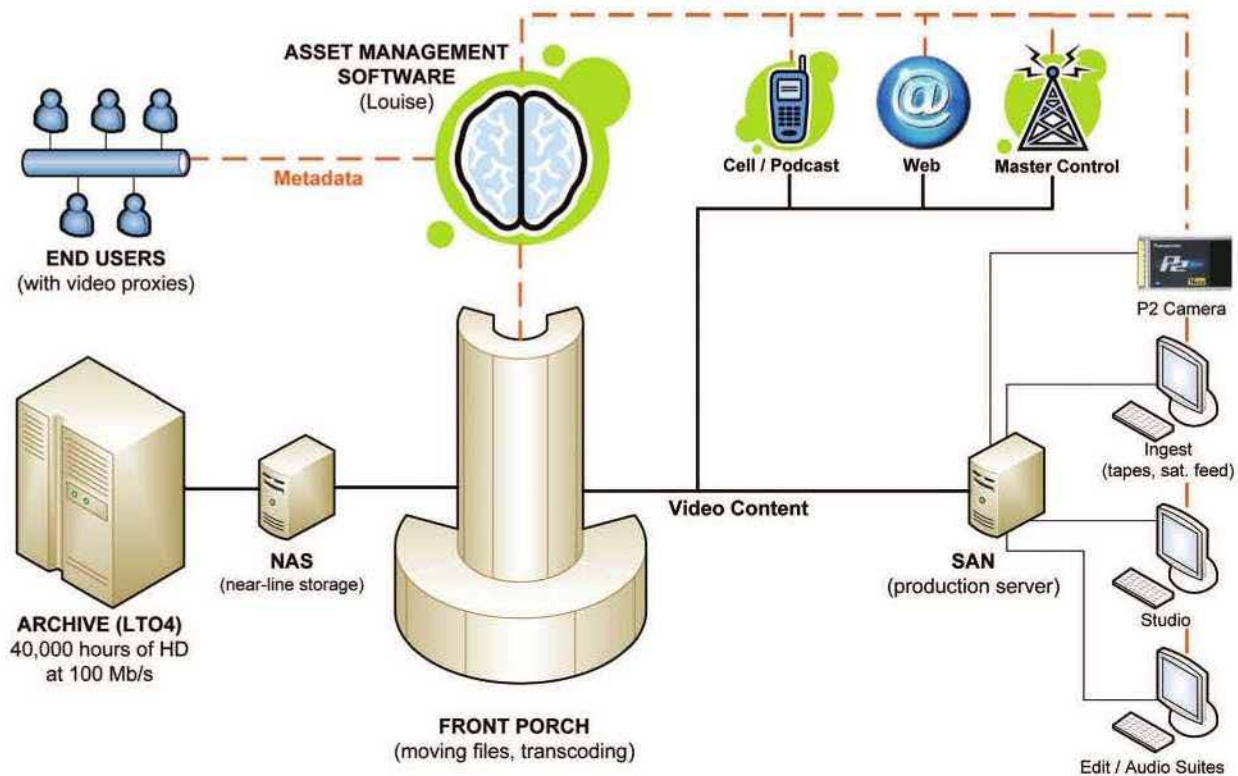
TFO is the full-fledged independent broadcast entity which has evolved after years of provincial support for French-language television programming in Ontario. For 10 years starting in the 1970s, 17 hours a week of French-language programming was produced under the aegis of TVOntario, Ontario's provincial educational network. Those hours of French-language programming eventually evolved into La Chaîne Française, launched January 1, 1987.

**BY DAPHNE LAVERS**

# The new face of broadcasting



## Schematic of TFO's Infrastructure Louise



La Chaîne, literally meaning the Channel, continued to operate alongside TVOntario and under the wing of the provincial broadcaster, but with its own licence from the CRIC.

But even at the beginnings of a multi-channel universe, La Chaîne was a fairly generic and undistinguished channel name. And so, in 1994 it was rebranded as TFO. By 1997, TFO programming was being distributed across the country.

On April 1, 2007, the future shifted into high gear for TFO when the government of Ontario granted the station full autonomy.

"This made sense considering that TFO works closely with the French-language education system," said TFO Chief Executive Officer Claudette Paquin. "The French-language school system has 12 school boards, which are autonomous from their English counterparts. With those 12 French school boards, two French-language colleges and a French-language daycare network, TFO thus became an integral part of Ontario's French education system."

While TFO's mandate, defined by CEO Paquin has not changed, the station's role and the methodology it employs to fulfill that role, described by Director of Programming Claude Sauvé, have undergone a revolution.

"We were and are still here to, first and foremost, serve the educational and cultural needs of French Ontario," said Paquin. "It is a tribute to the quality of our programming that bilingual Anglophones in Ontario also watch TFO, as do other francophones across the country. We simply do it much better now in terms of access to our products and services."

For Director of Programming Sauvé, "the developments of the new media, and new media technologies, substantially modify the goals of a broadcaster."

"From now on, we view our role more as an aggregator of content," he said, "with a specific objective of what kind of

programming we're producing or looking for, independent of the platform on which we will broadcast it. Our mandate is clear—get the best and most relevant educational and cultural programming targeted to French-speaking people in Canada outside of the Province of Québec, mainly in Ontario, New Brunswick and Manitoba. Some content can be accessible on multiple platforms and some may be more relevant on a specific platform. Our goal is to make it available in the right format for our targeted audiences. It is then their choice to view it on the platform that is more convenient for them."

### Changing Out The Station

On April 1, 2007, TFO got its walking papers—so to speak—along with one-time transition funding of \$20 million to spread its wings and establish itself as a fully-autonomous network.

On January 28, 2008, TFO moved out of TVOntario's headquarters in uptown Toronto.

"We were looking for a central location, easily accessible by subway, with adequate ceiling height for television studios and a reasonable cost per square foot," said Paquin. "We found it downtown, still on Yonge Street, at College Park. It's the re-developed site of the old Eaton's College Street store, now home to a shopping complex, a host of publishing endeavours and upscale condominiums. The sixth floor, with its 45,000 square feet, was more than enough space for us. We were able to sublet some 3,000 square feet to Le Théâtre français de Toronto, thus adding a strong French professional presence at the downtown corner of Yonge and College."

Applied Electronics, based in Mississauga, won the bid to supply equipment for the new facility and integrate it into a tapeless workflow. In the studio environment, Applied provided Mac-based HD file players and recorders—Sienna's Virtual VTR and Picture Ready—as well as storage, routing and support



infrastructure. These tools allowed the maintenance of a traditional studio workflow while adapting to the file-based infrastructure in use today.

SONY won the bid as the supplier of TFO's HD studio cameras as well as the multi-format production switcher. This switcher is the hub of the studio production environment allowing the convergence of multiple HD sources including the virtual VTRs and HDC1400 high definition studio cameras.

TFO's electronic field cameras were supplied by Panasonic. The HPX2000 cameras support multiple HD formats while recording on flash memory cards. The Panasonic codec DVCPRO HD is the basis of the TFO standard codec used throughout the facility.

By May, 2008, TFO's in-house plant was HD tapeless. The broadcaster continued, however, to broadcast its signal from the TVOntario headquarters, transporting Beta SP tapes back and forth.

But on April 1, 2009, TFO moved its master control to Bell ExpressVu, set up a DS3 direct line to Bell and became a totally HD tapeless, electronic broadcaster.

### Louise: A New Workflow

The heart of TFO's new broadcast/IT system comprises two major components together with a host of substantial peripheral systems and devices.

Louise is the primary dance master at TFO—an asset and business management system from the French company ProConsultant Informatique, based in Metz. Front Porch Digital—the lead dancer—is an archiving/storage system that transcodes files and moves them around the station, handling archiving of

assets on TFO's Sun near-line and SL-8500 permanent storage library, and delivering content on demand to production.

The selection of Louise drove the re-design, functioning and operation of the entire television station. While software was what ProConsultant delivered to TFO, ProConsultant in fact was providing a new work flow—an entirely new way of running a television station.

"The first thing we decided to do was to put aside 20 years of work practices," said Eric Minoli, Chief of Information and Broadcast Technologies and technical member of the executive planning team. "The second thing we decided to do was to start this new operation with one centralized database to manage all of TFO's operational needs. The third and last thing we wanted was to be able to manage automatically the distribution of contents on several platforms—web, podcast and cellular—at the same level as on-air broadcasts."

One of the most crucial operational changes at TFO revolves around entry of information—all information.

TFO evolved "golden rules" for information handling—information is entered by the person who has the information, it is entered only once and it is shared across the entire station network. For a broadcaster moving from an older system of 40 different databases, some connected, most not, using different versions of a host of broadcast software, where metadata was stored "often all over the place, sometimes redundant in four or five places and not always accurate," Minoli observed, Louise was the singular organizational and operational tool.

The result, in brief:

"We were able to replace most of our former databases," Minoli said, "do scheduling for on-air, VOD, web, podcast and

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cellular; manage copyright and the rights for acquisition, co-production and in-house production; manage the tape library (yes, there are still some of the 55,000 Beta SP legacy tapes left), and also manage and automate the HD tapeless workflow."

TFO is fully high definition, utilizing the 1080i format. All HD formats require extensive amounts of storage since the data is substantial, which necessitated the selection of equipment capable of handling those storage requirements.

The SUN nearline storage can handle 30,000 hours of HD material at any moment in time, said systems technologist Saleem Thupsee.

"The SUN library archive can handle 2,200 LTO4 tapes inside the library," he said. "Each single LTO4 tape has 800 gigabytes of storage capability."

### The Operations Side

Two major operational decisions, at the network level and at the micro-production level, highlight this station as one of the new breed of broadcasters—the outsourcing of TFO's master control and, at a production level, the use of the Panasonic P2 digital cameras by staff.

"When TFO set up our new shop at College Park," said CEO Paquin, "we decided not to have a master control but to purchase the services from a provider. Indeed, with digital technology, one provider can easily cover more than one channel."

TFO outsourced its master control and located it at the headquarters of Bell ExpressVu, in the east end of Toronto. Inside TFO the entire plant is 4 Gigs. fibre optic, observed systems technologist Thupsee. TFO connects with its own master control at ExpressVu using a DS-3 telecom line, and uses the same kind of high-speed DS-3 telecommunications to connect with its office in Ottawa via Thomson Netprocessors.

A second technology that has a major day-to-day impact on TFO operations is the use of the Panasonic P2 digital cameras in conjunction with Louise. TFO projects are first created and named on Louise, information which is transferred to an SD card then inserted into the P2 camera. Following the shoot or shoots, the P2 card information is ingested into Louise—the core of a file-based broadcasting world.

"Since the project info has already been entered in the camera," said projects

technologist Alexandre Brulé, "the information is now attached to the shots on the cards. That means the ingest operator only has to insert the cards in the ingest computer and click Import."

"This is one of the evolutions at TFO that now we couldn't do without," said technical producer Cliff Lavallée. "We have a new appreciation of file transferring. The new system, using the P2 cards, has lightened our trip load to our work areas and saved us multiple trips to the tape library.

"Another area with fewer physical supplies to lug around is our EFP department. The Panasonic P2 cameras' media cards take up about nine times less space than the Beta SP tapes we used to carry around. The cards are pre-loaded with metadata in order to integrate well with TFO's file-based infrastructure. Once the cards arrive at our multi-function room, the files are transferred to our storage servers and automatically (without human intervention) prepared for use. The cards are then re-released for the next EFP shoot. The delivery of tapes to our Master Control, now located off-site, has also, fortunately, been eliminated."

### The People Side

With no surfeit of time to manage the geographical, physical and staff transition to its new autonomous state, TFO had to move quickly to explore, research and define its myriad of needs in the new environment it was creating.

"As soon as TFO's autonomy was announced, we started touring other broadcasters who had begun the process of converting their facilities from analogue to digital," said Chief Operating Officer Christiane Scher. "We wanted to find out how and why they had chosen one technology over the others available. We also wanted to know how their employees were adjusting to the transition. All of them were extremely open and generous in sharing their experiences and offering the best of advice, which in turn helped us build a solid infrastructure for TFO."

"It was just a change of direction," said CEO Paquin. "We were starting from scratch and there was no road map!"

"TFO becoming autonomous was quite an adventure on many levels," observed Operations Manager Claire Lemieux-Lamarche, "from the transfer of technical and human assets, relocating within the same building, to building a new state-of-the-art facility from the ground up on a very short timeline. All

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employees were on a very steep learning curve going from an outdated composite analog plant to a tapeless HD environment. While most of the technical roles remained traditional, the equipment and workflow processes were a paramount change."

The new TFO does not employ, specifically, broadcasting engineers nor technicians. TFO can't afford that luxury. At TVOntario, TFO had access to an entire engineering and technology staff of 30 people; in its new operation, TFO employs eight on the technical side to support all broadcast and IT infrastructure.

"The major decision that was made was to merge the IT and broadcast technology departments together," said Minoli. "Much technical equipment now falls into this grey area, since IT equipment performs broadcast tasks. Many broadcasters still have problems deciding which workflow model to adopt, because there are two different departments involved in the vision and the decision. We solved that problem by merging the two departments into one."

But merging such critical departments was only a first step in the total overhaul of workflow procedures.

"We determined that we could not simply reproduce what we had been doing in the past," Minoli said. "We had to understand our goals, and find new and different ways to achieve them. The role of the company is to help people adapt to their new tasks and to the new workflow. We had no choice but to rebuild our workflow processes from scratch, but our people lost all their work-related frames of reference."



*TFO's new ingest room which handles all inputs from P2 cards to Web pages; left Sylvie Groulx—Ingest Operator, right Elinor Svoboda Ingest—Operator*



*The new TFO technical team, back row from left; Alex Brulé—Project Technologist, Eric Minoli—CTO, Christiane Scher—COO; centre row from left Gilles Lebon—I.T. Infrastructure Specialist, Mike Travisano—Senior Maintenance Technologist, Sami Guirguis—Multimedia Content Technologist, Saleem Thupsee—System Technologist; front row from left; Catherine Albertini—Helpdesk Administrator, Oscar Diaz—Maintenance Technologist, Michael Hoye— Security and Network Administrator*

A majority of the technical staff came with the new broadcaster from the former TVOntario operations, and "senior management took considerable care to ensure an equitable and fair process for all employees at all times," said Operations Manager Claire Lemieux-Lamarche. This process also had to take into account the varying degrees of language skills of its staff.

"I was delighted to see all the technical staff who wanted to transfer to TFO—some of the best multi-functional people, those who are dedicated, motivated and inspired,"

## Programming

With the substantial amount of broadcast programming on-air on TFO, it's not difficult to lose track of the massive web presence TFO has developed.

Claude Sauvé, director of programming, described TFO's program production which includes:

- 21 hours on-air broadcast daily
- three hours of downloadable content nightly, for use by teachers
- 10,000 videos available on different websites, some for public and some for educational use
- approximately 600 hours of original content yearly
- 225 hours of in-house production, including:
  - *Mégallô* – A live game show filled with humour aimed at 9 to 12 year olds.
  - *Volt* – Mixes pleasure and humour while covering topics that matter to teenagers.
  - *Panorama* – The only daily live public affairs show dedicated to francophones of Ontario.
  - *Mini* – For the little ones, adventures filled with magic and laughter.

- Pre-buys with mainly Canadian independent producers, some in collaboration with Radio-Canada, Télé-Québec, ARTV, RDI, TVA, Canal D and other French and English Canadian networks.

But as CEO Claudette Paquin observes, while it is easy to become seduced by technology TFO works consciously against that seduction, focusing on the importance of content.

That having been said, TFO also operates 85 different websites, presenting general programming information, games and educational activities, and manages networking activities on *Facebook* for TFO, TFO's program *Volt*, and pre-buy programs, as well as podcasts of segments of both *Volt* and *Panorama*.

"It is clear for our audiences," said programming director Sauvé, "that no matter the platform, if they want to get access to educational and cultural programming adapted to their day-to-day reality they can find it with TFO, on their TV screen, on the web or on a mobile device."

—DL

said Lemieux-Lamarche. "Some of those employees that did not quite meet initial language requirements were supported in their endeavours to become fully functional in French. Senior management was fully committed to the staff and offered intensive language training in Québec and private tutors for a prolonged period of time. With this level of support and commitment, each employee excelled far beyond expectations."

It became apparent that staff committed to TFO were in fact truly committed as well to the new technology TFO now encompassed.

"We were blessed that the staff transferring from TVO to TFO was so good at understanding what they do and how they do it," said CEO Paquin. "They also were willing to enter the new technology era so that the difficult period of adjustment was not made much harder by a lot of resistance to change."

### The Operational Transition

The transformation was required not only on the language and technical sides, but in the day-to-day operational side as well from a physical to a virtual workspace, literally.

"For many, the transformation to a file-based world has been challenging," said technical producer Lavallée. "Not having tapes in your arms when you're entering an edit session or studio recording was, at first, quite discomfiting!"

In a tapeless environment, programs and content are no longer associated with any physical object. As an experienced broadcaster, CEO Paquin saw and understood first-hand what this digital transition felt like.

"I've been in this business for the last 20 years," she said, "You think you know the ropes—and then, suddenly, you do not know the ropes anymore! The jargon has changed very suddenly, there

are no more physical touchstones such as videotapes or audiotapes—it's a bit jarring. Trust in your technology people becomes an even more important factor in your decision-making."

David Baeta, a TFO reporter, observed that "what used to be a collection of software and protocols, at TVO, has been amalgamated into one tool that literally does it all—Louise." Instead of using different software to perform different tasks, added Minoli, our people "now only have to be familiar with one software system to perform most of their tasks."

The edit process for reporters is substantially faster and more streamlined, as Baeta described:

"The metadata gets automatically embedded in every single rush that we shoot. Later on, when I return to the office, I provide my P2 cards, with the footage, to our multi-format room, and within 24 hours, often less than that, my footage is ready for viewing, logging and assembling in the form of a low-resolution proxy.

"When I'm ready to edit the piece, I simply fire off a request through Louise for the material to be restored in all its HD glory. The beauty here, because of the nature of the system, if I don't log everything I need, I can easily retrieve what I need in the edit suite because Louise will restore the entirety of the clip, with handles and markers for the part that I want. No need to go back to the tape and re-dig into the system."

And in terms of the transition to tapeless and virtual production, Baeta noted another key factor which was handled well for the benefit of staff.

"The transition committee here had the foresight to purchase large flat screens for our individual workstations," said Baeta, "which enables us to properly work with Louise without having to move around all the windows of the operating system. Louise fits nicely in all its splendour on one screen—which is pretty

impressive considering the scope and power of Louise."

### The Continuing Transformation of Broadcasting

As in any major transformative upheaval, TFO has undergone its own trial by fire. While the capabilities of Louise are virtually unmatched, particularly in the eyes of TFO, that's not to say the transition was painless. Integration of Louise with all the other systems at TFO, combined with transitioning staff from analog to digital and to HD, made for some tense broadcast days and weekends.

"We made major changes to the interconnection infrastructure from the original design," said Thupsee. There were issues with file formats during transcoding; allowances made, for example, in file sizes for proxy versions; staff oversaw migration of legacy tape assets into the archive followed by the creation of broadcast formats and proxies; and integration of closed captioning during transcoding saved complexity at master control. "There was a lot of debugging and testing of the infrastructure system due to its uniqueness, while at the same time, continuing with on-air operations. We've completed about 250 updates of Louise in two years, including patches!"

With such substantial educational programming assets, content and access to that content by the province's educators is also critical.

"With our content digitized, teachers across the province can easily access our programs through servers and computers instead of carrying bulky cassettes," said CEO Paquin. "They no longer have to find an elusive television set on wheels somewhere in the school and schlep it to the classroom in time for the lesson."

Said Claude Sauvé, director of programming: "It is very important for us to establish a strong brand. If it is clear to our audiences what TFO is and what kind of programming they can find through that brand then, no matter the platform, viewers will know that if they want access to educational and cultural programming adapted to their day-to-day reality, they can find it with TFO, on their TV screen, on the web or on a mobile device."

Focusing on the mandate and clientele of TFO are the primary constants Paquin keeps front and centre, "otherwise, it's easy to be seduced by the technology per se and its zillion applications."

"Technology is not the end, but the means," said Paquin. "Even though it is

transformational, technology has to serve who we are and what our clientele needs from us. For that reason, we have always had the view that TFO is first and foremost about content—not technology, not publicity. The number of technological applications can seem overwhelming, but in the end they aren't. These are simply ways to get content from point A, the originator, to point B, the viewer or user. No more and no less.

"It's up to us, in the industry, to master the means—to use this incredible array of technologies to deliver and exchange content, in all directions—and to get the content to our customers, in an optimal way. In turn, this will generate new ideas from our viewers and users, and that will drive us to do more to reach them in every which way we can."

*Daphne Lavers is a Toronto-based freelance writer. She may be reached by e-mail at [dlavers@passport.ca](mailto:dlavers@passport.ca).*

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Middle Row: Lora Serafini, Richard Correll, Ashely Greco, Carolyn Hilton, Dave Creelman, Nikki Robertson, Peter Gonzalez, Jen Olive, Dave Blezard, Chris Evans, Kenny Mayhew  
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Middle Row: Drew Suriano, Ron Sanderson, Mike Johnston, Brian Crispin, Catherine Matheson (Jewel Promo Mgr), Paul Stoutenburg (Promo Mgr), Sheila Koenig, Stephanie Brady-Ross, Candace Lowes, Kristina Evanov  
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Middle Row: Magdalena Barys (Promo Mgr 98.5), Ted Silver (PD), Cindy Shelley, Al Abraham, Robert Pilon, Melody Sparkes, Chantal Bechervaise, Annemarie Banninger, Terry Girouard  
Back Row: Lezlie Robinson, Sean McCauley, Miki Mihalovits, Brian Sylvester, Frances Ebbrell, Ian Wilson, Scott Kane, Roger Stephens, Barry White

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Front Row: Jessica Fisher, Jaclyn Irwin, Nikki Balch, Richie Newell, Sarah Parrott, Genna Chisholm, Megan Edwards, Barb McConnell  
Back Row: James Kennedy, Dan Barton (PD), Angela Kelly, Kelly Campbell, Krista Clement, Jeremy Slattery (MD), Cassandra Mailman, Trevor Romkey (Sales Mgr), Robbie Zilcan, Graham Estabrooks, Kate Milton, Sarah Allen, Jesse Attfield, Jeff Cogswell, Shane Wilson

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Back Row: Melissa Forsyth, Richard Robinson, Mike Ellsworth, Kevin Rolph, Ed McMahon, Marko Fox, Simon Constam (Sales Mgr), Tim Symons, David Georgeff

## Prior Smith: Broadcasting north and south

Prior Smith has a nose not only for news, but for opportunity.

Let me explain. Prior launched and has been the producer of *Grapeline*, the daily sports commentary program starring Don Cherry and Brian Williams since its inception 26 years ago. Plus, for 33 years, he's been the host of *Canada Calling*, the daily newscasts for Canadians wintering in Florida.

You might say that this is his busy season. Prior, who spent 18 years in the newsroom at CFRB Toronto, began his broadcast career at CKLY Lindsay. From there, he spent time in Leamington, Cornwall and CJAD Montreal.

Relaxing in a Rogers Radio Toronto studio after a recent *Grapeline* recording session, Prior discussed that program's history.

"A guy named Gerry Patterson, who was Don Cherry's friend and agent, came to see me at St. Clair Productions (Standard Broadcasting's production company) in 1984. He said that he wanted to do a hockey show with Don Cherry. I chuckled and told him that the line of people who wanted to do that started down the hall and around the corner by the elevator. Gerry reached into his pocket, pulled out a cheque for \$100,000, passed it across the desk and said, 'When do you think we might be able to start?' Thinking quickly, I answered, 'How's a week from Monday?'"

Prior's concept for the program was to let Don do his thing and have a "top notch broadcaster" on the other side of the desk. Enter Brian Williams.

"Brian was doing sports at the local Toronto CBC-TV affiliate", Prior remembers, "I called him, he came in and he and Don just clicked immediately. And here we are 26 seasons later."

Prior says they record seven shows at a time. "We talk constantly throughout the week to lock down what we want to discuss then, at the session, Don and Brian record their segments and when necessary, [Rogers Radio Toronto producer] Stan [Matecki] and I edit their comments down to the four minutes that we need."

Prior's other winter project, *Canada Calling*, has been around for more than half a century with three separate hosts. Leaning back in his swivel chair, Prior recalls that program's origins.

"Dave Price was the co-host of a CBC radio network show called *Toast and Jamboree* and he'd been in Florida in 1948 covering the Toronto Maple Leafs baseball team. He was sitting on the beach with a bunch of his buddies and they couldn't find the score of the previous night's Stanley Cup hockey game.

"One of his pals said, 'Dave you're in the radio business, this area's crawling with Canadians, put a show on down here.' The light bulb went on and in January of 1954, the first *Canada Calling* was broadcast. I'm the third host. Dave did it until 1975, I believe it was, but by then he was



into his mid 70s and in ill health, so he sold the network to [broadcaster and politician] Finlay MacDonald.

"I'd heard it near the end of the Dave Price era and thought it needed an updating, so I went into competition and within a year my network was twice the size of theirs. Within a couple of years, *Canada Calling* had faded away."

Prior launched his service as *The Canadian News with Prior Smith*, but everyone kept referring to it as *Canada Calling*, so he researched the title, found the trademark had lapsed and eventually adapted it as his program's name. Currently there's a network of 15 stations and each newscast is five-and-a-half minutes long.

Even in today's computer age, Prior says: "You get beyond the border more than 100 miles and it's as if Canada doesn't exist. I don't give hockey scores because you can get those on ESPN or any cable sports channel, just all the news from Canada. I've been on the same stations, at the same time, for over 30 years, which, to me, is incredible."

Incredible is also the word that could be applied to Prior Smith's 44-year broadcast journey. He's one of our industry's unsung heroes, and if you don't believe me just ask Don Cherry, Brian Williams or any of the millions of Canadians who winter in Florida.

*Doug Thompson, who'd really like to work on his Florida tan right about now, can be reached at [doug.t@rogers.com](mailto:doug.t@rogers.com).*



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# Launches & Makeovers

The **New Country 95.3 (CING-FM) Burlington/Hamilton**—billed as Canada's most listened-to Country music station—surprised just about everybody at mid-November (Friday the 13th) by dropping the seven-year-old format in favour of Greatest Hits. As Garth Brooks' *The Dance* ended, there was 30-seconds of dead air. And then came vintage audio, including a famous Martin Luther King clip, to provide context to the new format. The first song aired was *Start Me Up* by The Rolling Stones. For the time being, the ID is **The New 95.3** until a new name becomes final—expected in January. While no new talent has been announced, Country 95.3 morning show hosts Paul McGuire and Lea Cater, and mid-day Host Laura Dunseith, are no longer with the station although McGuire remains with Corus-owned specialty channel CMT in Toronto. Station management says that after seven years audience numbers had flat-lined. With Greatest Hits doing so well in other parts of Canada and the U.S., the decision was made to appeal to the 25-64 demo skewing slightly toward females.

The website is [www.thenew953.com](http://www.thenew953.com).

**FM 95.9 (CJWF-FM) Windsor** is the city's newest radio station, programming Hot New Country. The official launch was November 16 but there had also been a few weeks of testing before that. Nonetheless, FM95.9 is the first new station in Windsor in over 30 years. It is targeted at Adults 25-64 (core audience A35-49), slightly skewing towards females. While Blackburn Radio, the station's owner, had initially intended the launch for next spring, it was moved up to fill a void left when a nearby American station (106.7 WDTW-FM) switched from Country to Rhythmic AC.

FM 95.9 features strong news packages throughout the day and incorporates new interactive concepts. To accommodate listeners in Michigan and Ohio, FM 95.9 is working on allowing U.S. residents to win prizes (many Canadian residents who listen to American stations aren't eligible for prizes).

Terry Regier is the general manager, Rod Martens, the program director, Bob Becken is the news director and Tina Wakeford is the marketing director.

The website is [www.windsorsfm959.com](http://www.windsorsfm959.com).



TALK 1410 (CFUN) Vancouver switched to **Team 1410**, a second CHUM Vancouver all-sports format November 5. It twins with TEAM 1040 (CKST) Vancouver so that one station (Team 1040) carries Vancouver Canucks games while the other (Team 1410) airs the B.C. Lions. The new station also carries NFL football, major league baseball, NBA basketball, English premiere league and UEFA champion league soccer, plus major sporting events such as the Masters, the British Open, and the Daytona 500. Additionally, hockey fans can catch Vancouver Canucks game replays if they missed the game on TEAM 1040. Further, CHUM has properties such as



Jim Rome, Dan Patrick and live events that will be aired on the new format. Team 1410 doesn't have morning or afternoon drive shows. Instead, there is a sports wheel in the morning where 1040 figures will appear. The programming is similar to one in the U.S. where one owner uses two stations to spread out its sports properties.

The website is [www.teamradio.ca](http://www.teamradio.ca).

CBC Newsworld has been rebranded **CBC News Network (CBC NN)** and, according to Executive VP of CBC English Services Richard Stursberg, the specialty channel has seen a number of programming changes. The thrust of those changes, he says, is to prepare the CBC for a news environment where consumers can get news from a variety of sources, including the Internet and mobile phones. Said Stursberg: "We've seen the emergence of new news platforms such as mobile and online, while witnessing the decline of newspapers and pressures on news networks."

While there is a greater emphasis on coverage around the clock, CBC NN is geared more to breaking news. The National, he said, will continue to end the day with a more nuanced reflection on events. New but familiar faces on CBC News Network include Mark Kelly, Evan Solomon and Carole MacNeil.



The first tune played during the official launch of **99.1 FM (CKXS) Wallaceburg** was, appropriately enough, *Born in a Small Town* by John Mellancamp. Launched October 20, the station, owned by Five Amigos Broadcasting Inc., airs an Adult Rock format throughout a listening area encompassing a 25-to-30 kilometre radius of Wallaceburg. The five amigos, by the way, are Greg Hetherington, Gary Patterson, Mike Kilby, Max Fantuz and Greg Aarssen. Two of them—Hetherington and Patterson—hare the responsibilities of being co-general managers and both are also morning show co-hosts. 99.1 FM has eight full-time and two part-time employees.

The website is [www.ckxsfm.com](http://www.ckxsfm.com).



Canwest Media launched **DIY Network Canada** October 19, with programs and experts offering its viewers tips, advice and step-by-step guidance on tackling home improvement projects. The specialty channel was launched in more than two million homes and is now seen as the perfect complement to another Canwest specialty channel, HGTV Canada. Emily Morgan, VP of Content for Food Network Canada and HGTV Canada, also programs DIY.

The website is [www.diy.ca](http://www.diy.ca).





*Erin Davis, Julie Adam and Mike Cooper, CHFI-FM Toronto*



*Bill Wrightsell, Wrightsell Advertising, Toronto; Tish Icton, CHFI-FM Toronto; and Laura Belford, KX 96 Oshawa*



*Steve Kassay, Doug Kirk and Steve Macauley, Durham Radio Oshawa*



*Duane and Brenda Duck, CKNX-AM/FM - CIBU-FM Wingham*



*Madelyn Hamilton, Astral Media Radio Niagara and Doug Kirk*



*Jim Nelles, SUN TV Toronto; Barbara Williams, Canvest Media, Toronto; and Ian Lurie, Astral Media Radio, Toronto*



*Bill Evanov, Evanov Radio Group; Nancy Brown-Dacko, Toronto; and Lifetime Achievement Award recipient Jim Sward*



*Dave Charles, Byrnes Media, Burlington and Robin Hildebrand, Golden West Broadcasting, Steinbach*



*Ward Smith and Therese Sears, Global Toronto, and Doug Kirk*



*Darryl Kornicky, Sarah Crosbie and Doug Elliott, K-Rock Kingston and Doug Kirk*

# Images from the Ontario Association of Broadcasters Convention



*OAB Lifetime Achievement Award winner Jim Sward*



*Pierre-Louis Smith, Canadian Association of Broadcasters, Ottawa; Doug Kirk, OAB President (Durham Radio Oshawa); and Rita Cugini, CRTC Toronto*



*Rob Brignell, Bayshore Broadcasting, Owen Sound*



*Paul Larche, The Dock Midland and OAB President Doug Kirk*



*Linda Iezzi, CRTC Ottawa and Shan Chandraskar, Asian TV, Newmarket*

# WTF – Can you believe those Gossip Girl promos?

The goal of any promo is to get people excited about a particular show and, ultimately, to entice a viewer to tune into your station. But as any creative director knows, that's much easier said than done—especially in this multi-channel, multi-platform universe.

Then comes the CW Television Network's recent ad campaign in the U.S. for the fall launch of the new season of the show *Gossip Girl*. This particular campaign—dubbed the WTF campaign—not only got people talking about the upcoming season, but fans started lifting the promos off the network's website and redistributing them online on places like *YouTube* and *Gossip Girl* fan pages.

"We had hundreds of thousands of hits for our promos in just a couple of weeks," says Chris Donovan, senior vice

president of creative and special projects for the CW Television Network. "They're promos, but people were getting excited about them. It was like having the fan base being ambassadors for the show."

That doesn't happen often. People don't often seek out promos and pass them around. It does happen with movie trailers from time to time, but these promos hit a nerve with the show's fan base—the network's target audience.

The concept behind the promos was to show a clip from the upcoming season where more than the unexpected was happening to the characters. Then in text-messaging-style large font, the letters WTF pop up on screen. Any frequent text messenger knows what that stands for. The WTF would pop up a couple of times before it is spelled out in the end—Watch This Fall.

It was a great play on acronyms. But it worked only because the creative team at CW didn't do it to be cute, but made it fit right in with the creative direction the show was going in. Even the texting in the spots is not random.

"We came up with WTF because it works well with the *Gossip Girl* brand and the way everybody texts everybody in the show," says Donovan. "*Gossip Girl* started as sort of a high school show. The characters were all at their private high school. But this season, the characters moved on to college or their post-high school careers. And from a creative point of view, the show had a lot of turnabouts (for the characters). Characters who were on top are now on the bottom.

"So you have a character like Dan, who when the show started was the poor kid from Brooklyn going to this prep school. He graduates and goes to NYU and he's now suddenly worshiped like a god. At the same time you have Blair, who is the queen bee of *Gossip Girl*, who is suddenly at NYU and nobody knows who she is and she's fighting for social survival."

Donovan's deep knowledge of the show is perhaps a hidden ingredient to the success of the campaign. You have to know the content that you are promoting



to truly speak its language, and talk directly to not only its fans but potential fans as well.

"The way things were going (on the show) this season, where everything is now upside down (for the characters), the promos are (really saying), wink, wink, what has happened to all these people. Reaction has been just what we wanted. People are saying 'what has happened that this is happening to Blair'. The (viewer) was right there with the promos—WTF Blair. They will watch this fall."

The most successful spot of the campaign, which featured a 30, a 20 and six 10s, was a promo where Blair, who did rule in high school, runs into Dan, who was bottom of the barrel. Now in college, Dan comes by and rips off Blair's signature headband and says 'headbands are high school.' WTF.

"That spot spread like wildfire virally," says Donovan. "It just happened. (Viewers) couldn't handle what was going on. It was a great tease campaign."

Because success leaves clues, the clue left behind here is next time you sit down to develop a promo or a campaign, make sure you really, really, really know the content you are promoting. Speak in the language of the characters of your content and become one with their storyline.

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

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# So that's it for radio... again?

I've been around long enough to have heard the death knell sound for radio on more than one occasion. Television would make it a dinosaur... Walkman's would surely make it equally irrelevant... and mp3s, iPods, etc. would certainly be the final nail.

Today, we rattle our collective brains to figure out the path technology will take for radio. To divinely envision the "next" best way to connect with those influential consumers. Included in this challenge is our ability to monetize them.

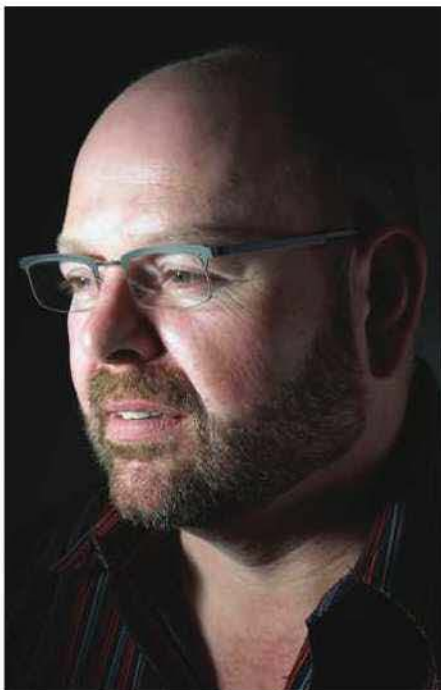
Don't get me wrong, I understand there is no business without sales and no sales without distribution. Radio can take great pride in its history of innovation that has routinely changed the paradigm of how we serve advertisers and connect them with more customers.

So, hold your breath, your head and your calculator because here is your challenge. You are entrusted to grow an industry in which...

You are trying to drive revenue in a market or markets where new advertising media options seem to appear almost daily. Not to mention trying to discover an online revenue model that can be relevant versus cost. You are bleary-eyed researching to find the leading edge of the technological wedge, as surely that will determine distribution costs that have become as volatile as national revenue in 2009.

Now consider how much time you are spending on WHAT you are selling—your product.

When it comes to entertainment, consumers (listeners/viewers/users) are really quite simplistic in their demands. GOOD CONTENT. And, history has shown that if the content is really good they will seek it out, follow it should it move and otherwise



BY SCOTT ARMSTRONG

to be DiMonte-less? Where's Wally? The General? Betchya Rivers is laughing out loud! Right Scrufter?

At various times in my career, all of the names above dominated the radio landscape. Some still do.

Why? We throw around words like entertaining, compelling, engaging, funny, etc. But marketers will tell you that the product (personality) that can create "habitual consumers" will win today and tomorrow. They have all created something of critical importance in the mind of those consumers—RELEVANCE. It distinguishes completely both in terms of awareness and consumption.

Convince someone you are relevant and you will quickly become habit.

Now some good news. PPM is proving in most corners that terrestrial radio continues to be a dominant media. Perhaps "the" dominant media with weekly reach still hovering around 95%. So what are we doing right? How are we, as a media, maintaining and growing market share?

A friend of mine reminded me recently of a quote from J. M. Barrie: "Life is a long lesson in humility." Staying humble keeps you open, not just to learning but reacting, creating, initiating and imagining.

I genuinely believe that radio's longevity—and its future—will rest in our ability to be consistently humble with clients and consumers. To create for them products of relevance in the most habitual of ways. And that is a human connection that is not determined by technology or competition but is determined by our will and passion for the most personal of media... radio.

Scott Armstrong is General Manager of Corus Radio Cornwall. He may be reached at [Scott.Armstrong@corusent.com](mailto:Scott.Armstrong@corusent.com).

champion it among their tribal group. It happened when Letterman went to CBS, when Stern went to satellite and it happens time and time again when key radio talent makes a move.

Many reading this will remember the days of live radio 24/7. However, technology helped to make that expense unnecessary. While there are still markets where live evening and/or weekend content survives, for most that luxury does not exist.

And even those on the product side can do the easy math. And it is this, the pool of potential from which radio has routinely cultivated talent has shrunk by on average 50%. Now, let's assume those talent costs are gone forever.

Oh, yes, and by the way, the talent you do have is most likely balancing their time to create both on-air and online content.

So how then do we unearth a Derringer, a Davis, a Forbes or a Jake? Are we doomed

**You load  
16 trucks,  
whaddaya  
get?**



# The ultimate dress rehearsal

**J**ust before the Olympic Broadcast Media Consortium's Broadcast Simulation Centre was disassembled in Toronto, packed up and carted to Vancouver on 16 trucks, Director of Engineering Curtis Skinner led *Broadcast Dialogue* on a walking tour of the centre's ultra-secret location in the bowels of suburban Scarborough where so much preparation work had been underway.

Construction took six months to complete and ate up roughly 13,500 square feet of floor space, about the equivalent of an NHL hockey rink. While built-to-scale in the available space (holes punched through the walls of three industrial condos), it was still only about one-third the size of the real site in Vancouver.

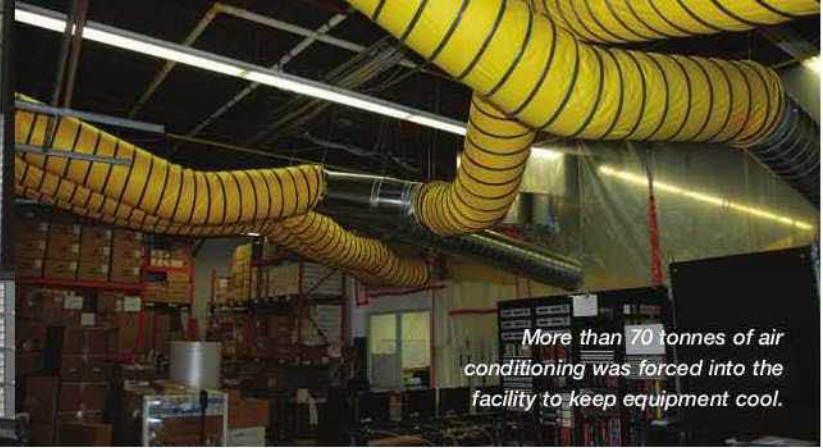
But it answered the question: How do you prepare for 2,200 hours of programming spread over 10 networks and squeezed into two and a-half weeks?

BY HOWARD CHRISTENSEN





Curtis Skinner,  
Director of Engineering



More than 70 tonnes of air conditioning was forced into the facility to keep equipment cool.

By now, technicians in Vancouver have put it all back together again in the same orientation as the mock-up. But before sending everything west, Skinner said that his team wanted to "recreate everything and actually be fully up and operational in Vancouver, doing in a month or so what took us ten months to do" at the simulation centre.

Helping to make the transition and re-build quicker was the construction of all the equipment racks. When the fork-lift picked them up, all that needed doing in Toronto was the dis-

assembly of the equipment racks. When the fork-lift picked them up, all that needed doing in Toronto was the dis-

assembly of the equipment racks. When the fork-lift picked them up, all that needed doing in Toronto was the dis-



Artist conception of an Olympic studio

connection of a few cables before loading them onto the tractor trailers.

Before the disassembly, the Broadcast Simulation Centre had equipment for seven HD control rooms, 21 edit suites, and could receive 65 feeds at once with video bandwidth of up to six terabytes. To keep the equipment cool, more than 70 tonnes of air conditioning was forced into the tight space.

Testing included fibre lines from the warehouse across to

Vancouver. There was no other way to do that from scratch. We'd never make it."

Mock venues were built in the simulation centre to test connectivity without actually having to go out to a real location. The theory was that if it's already been tested, already been configured, then once in Vancouver it would essentially boil down to plug-and-play.

Asked if there was any grief in the overall simulation, Skinner



The consortium's studios will be at the Vancouver Convention Centre (beside the cruise ship).





said, "We had a couple things go wrong. We certainly tried to see how far we could push the system before it broke." Examples, he said, were the numbers of people surfing the web at the same time before it broke. They worked on seeing how many applications could be used at any one time—whether or not they could do that and still talk, have communication going on over the network as well as watching video, and communicating and transmitting videos.

"Because," he said, "that's ultimately important, and then we looked to see how much room was left for digital media and all the rest of it. We mocked up two control rooms so that when we were doing the production training everyone could sit at their positions. We put all the computers, all the monitors, all the intercoms, all the router panels ... and built the monitor wall exactly as it would be. Everyone came by to sit and watch it and see if they were happy."

Asked about the utilization of emerging technology, Skinner said that while everything was essentially new, CIV engineering is fairly conservative. "... our Harris server is bigger than anything probably anyone else has ever done. But it's based on solid technology that's been built up over the last several years."

IPTV is being used in the control rooms and there are software packages that CIV is developing in-house.

"There are a couple of things we've written to allow us to do rundowns for the shows," he said. "We didn't find a product on the market that we liked that could allow us to do five or six rundowns at once, all interconnected, as well as do 24/7 ... so maybe we are doing a show on one network, maybe the schedule changes, maybe that whole show, skiing, gets delayed so somebody goes from being on TSN over to Sportsnet. So we have the ability to just pick up an entire show, all of it with everything in it, and just move it over to another network."

### Feeds Going Everywhere

The Vancouver Conference Centre—for the 17 days of the Winter Olympics—will be home for the CIV folks working all of this equipment. Contained within their 40,000 square feet on one of the upper floors will be the studios, the control rooms, the edit suites and four

voiceover booths. Unlike their international colleagues downstairs in the main hall, the Olympic Broadcast Media Consortium has windows surrounding their location.

There will be extra feeds going everywhere, back out to the venues, back to the Olympic Broadcast Media Consortium and other members of the Consortium requiring the coverage.

"When most of the feeds come in from an event in the Games," said Skinner, "we have an area where we record everything onto servers. We can record up to 32 things at once into our 3,000 hours of footage, which I think should get us to about Day 12 of the 17 days. After that, we'll just start throwing away some of the content we don't

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need. You look at the Olympic schedule and there's never more than nine concurrent events at any one time, and actually when there are nine, four of them are curling.

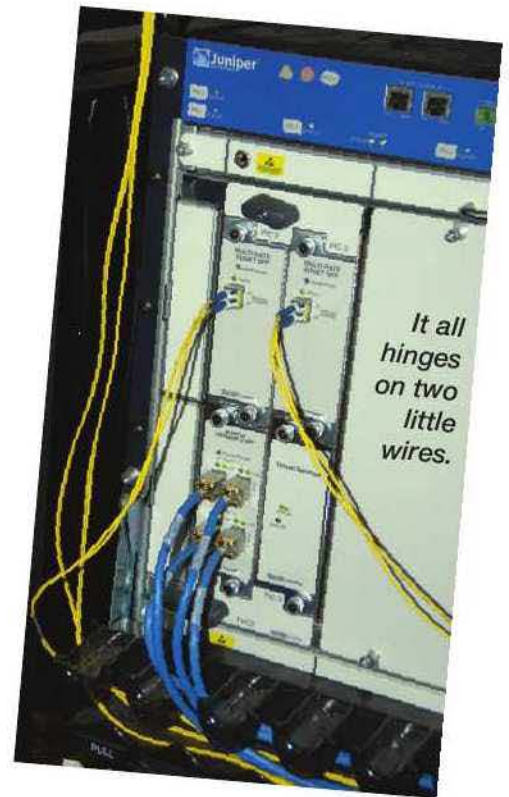
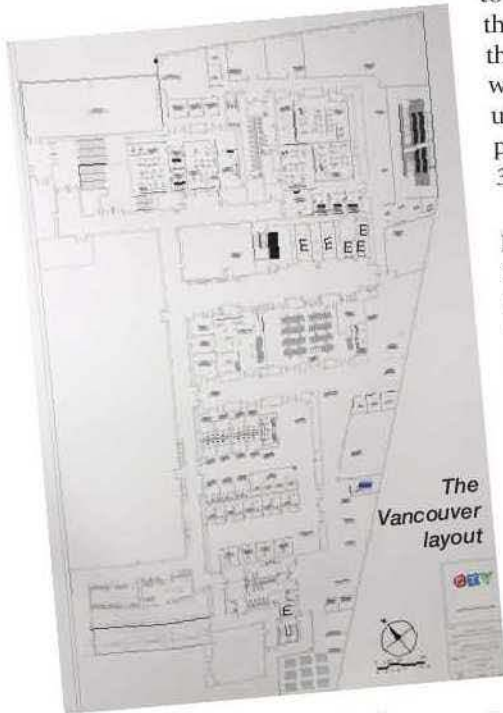
"We figure we can record everything, and if there's a press conference that happens we have the capacity to deal with that. While a camera is sitting at the end of a race to do interviews, we will record three hours of them. We will do five interviews at the end of the race and then at some point down the road we can cut that three hours down to 10 minutes and just throw away the rest. At some point we will start doing that to save our 3,000 hours."

Skinner says he'll have 75 engineering people on site in Vancouver, and probably another 175 in Toronto—"a whole team of people who work back here; a lot of our networking guys once the networks get plugged in. A lot of people can sit in Toronto and see all the computers on the networks and go and talk to them and configure everything remotely. They don't have to be in Vancouver."

The servers are all connected to servers in Toronto and across the country so that anyone in the Consortium can go on a computer to see what's there. If there is a highlight that they like they can type in a few key words, find it, and play it back.

They can also request that a video be sent to them as a file for use in local newscasts.

This isn't Curtis Skinner's first experience with the Olympic Games. In 1996, he worked the Olympics in Atlanta and, two years ago, he worked for NBC at the Beijing Olympic Games. "NBC," he says, "has been really supportive of what we are doing. If we have questions about handling or how to deal with situations, they're very open to working with us."



After the 2010 Winter Olympics, Skinner goes right back to work on coverage of the 2012 Olympic Games in London. In fact, he says, he's already begun.

As for Vancouver, Skinner says it's a challenging job but that he's very happy with how things are going. "It's been fabulous from a personal standpoint," he said.

The Consortium's studios at the International Broadcast Centre in Vancouver's Pacific Conference Centre go live February 12 at 9 p.m. ET/6 p.m. PT for coverage of the Opening Ceremony. But much like the time leading up to a NASA mission, the countdown will begin days earlier. Come time for the 3-2-1 countdown, Skinner said "there's going to be a big group of us who are going to be very happy when we see that first opening shot from the opening ceremony come up."

It's funny, though, how the most fragile of things—the ankles of a race horse, for example—are the very items upon which success is based. And with the coverage of the Winter Olympics the same holds true. Every bit of data and every video signal will go through two little yellow fibre cables connected to Bell lines and delivered to Toronto. If they aren't working, nothing is working.

If somebody pulled these two, they'd really be pulling the plug.

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Broadcast Division

# State of Turkish media is complex



Turkey wasn't anything like I imagined. It was better, much better. Walking through crowded Taksim Square in Istanbul our guide said: "See how different we all are". And he was right. The modern Turk is a blend of centuries of varied cultures coming together from the two continents the country spans, Europe and Asia.

When Turkey was established as a republic, it also was declared a secular state. Against the odds Turkey has remained secular, even though most of its population is Muslim. It serves as a moderate bridge between Islam and the other religions of the world despite being surrounded by countries such as Iran, Iraq and Syria. Gatekeeper to the strategic Black Sea, Turkey controls access to ports in Russia, Georgia, the Ukraine and Bulgaria. And as it extends a diplomatic hand, Turkey still snipes at old foes such as Armenia, Greece and Crete.

Many Turks have their hopes pinned on becoming part of the European Union (EU), despite formidable opposition from France and Germany. As Europe puts Turkey through the equivalent of an EU stress test, the well-educated population becomes increasingly nationalistic,

angry at the EU for making them jump through hoops and terrified that they may be turned down. Because many Turks see the EU as their last great hope against radical Islam.

After spending a concentrated amount of time with our guide and building a level of trust he confessed that he and most of his 30-something friends are afraid that "we're like Iran in the '70s... at the tipping point from a great, free life to an oppressive Islamic Republic. Erdogan scares the hell out of us."

Erdogan is the current prime minister of the country, a politician whose roots are in Islam. He was elected despite opposition from Turkey's liberals, the elite and even leaders of the military—all of whom continue to distrust his leadership and long-term agenda.

Turkey is the meat in the sandwich between the west and Islam, an important ally to NATO and a big problem for the EU. Europe needs Turkey but doesn't want it to be part of the family. They're afraid to open their doors fully to a state with porous borders populated by millions of Muslims.

The state of media in Turkey is as complex as the country itself. In the recent past, journalists could be arrested by the military for writing stories that challenged the "nationalistic view of the country". Under the current government, former military leaders are on trial accused of plotting to overthrow the government, and media companies are being hit with high-stake penalties more reminiscent of Putin's Russia.

As Turkey prospered economically, media conglomerates exploded. Programs showcasing sophisticated urban lifestyles became fashionable, reflecting western values, music and style. Advertising fed consumer appetites and the pockets of media owners including Turkish businessman Aydin Dogan, a major shareholder in

Dogan Group, owners of influential newspapers and television stations including CNN-Turk, a Turkish language offshoot of CNN owned jointly with Time Warner.

Dogan was one of the liberal elite who sharply opposed the election of Prime Minister Erdogan. As Erdogan's government became more powerful so did Dogan's media conglomerate, setting up a tug of war reminiscent of Putin's fight with billionaire businessmen who got on the wrong side of his government.

Erdogan, like Putin, is fighting back with questionable legal tactics designed to silence his detractors. The Tax Ministry has imposed a \$2.5 billion fine on the Dogan Group—roughly equivalent to the value of the company—or what Dogan claims are bogus charges. The cost of the fine would essentially put Dogan Group out of business.

As Erdogan systematically shuts down his detractors, many believe the only thing that will stop him from silencing the powerful media Dogan controls is the EU's official criticism of his media policies. But Erdogan may believe that Turkey is too important geopolitically for the EU to pull the plug on his bid over a small thing like freedom of the press.

As the showdown continues Turkey remains an extraordinary place, too good for the world to lose. Freedom of the press may be the main influencer in ensuring Turkey remains secular and democratic rather than falling backward to the stagnation of their Ottoman past.

*Nancy Smith is Chair/CEO of NextMedia, a business consulting and marketing company. She may be reached by phone at (905) 468-7774 or by e-mail at [nsmith@nextmediacompany.com](mailto:nsmith@nextmediacompany.com).*

## Local matters

A TV manager sent me a letter asking me to support their *Local TV Matters* campaign. I had to smile.

In the 1980s that same station defended its policy of pre-empting local commercials for national spots. The parent company had spent hundreds of thousands of dollars training its national sales force, while cutting the local sales forces and local sales commissions. But now, local matters.

Successful local broadcasters have fallen prey to consolidation by empires pursuing critical mass.

The cost to service the debt to buy those stations is far more than the local broadcaster ever earned. The empire's dozens of head office staff each earn more than the independent broadcaster.

The pursuit of critical mass and higher margins has led to local advertisers not being served as they were by local operators.

History is littered with the remains of massive empires which fell after becoming fat and weak.

As broadcasting weakened from within we awaited a scapegoat for our failure. Then, hooray, a changing economy and the Internet became our excuse for failure.

The critical mass disease has spun out of control. Ever since department store magnate John Wannamaker said, "I know half of my advertising dollars are wasted, I just don't know which half", advertisers had been looking for a less expensive way to talk to their customers.

Now, global marketers talk to prospects around the world with new media such as *YouTube*, *Facebook* and *Twitter* for free. Of course, the hype surrounding new media has blinded them to the sky-rocketing costs of human resources, computers, office space and other costs associated with participating in those "free" media.

As I attend courses and read books on new media, I again find myself smiling. In *Twitterville, How Businesses Can Thrive in the New Global Neighborhoods*, tweets that attract two or three thousand followers worldwide are held up as successes. National advertisers targeting a global

market relish talking to a few thousand prospects for free.

But when you extrapolate those global successes to a typical local market of a million people or less, 2,500 followers worldwide equates to a fraction of one person locally. A fraction of one person can't buy anything!

Our pursuit of national mass has killed the goose that laid the golden egg—yes, local matters! A local advertiser can increase her sales dramatically talking to only 2,500 people in her local market.

Kevin Brown, General Sales Manager for Bayshore Broadcasting, also muses at our missed local opportunities when he tells how he got into the business.

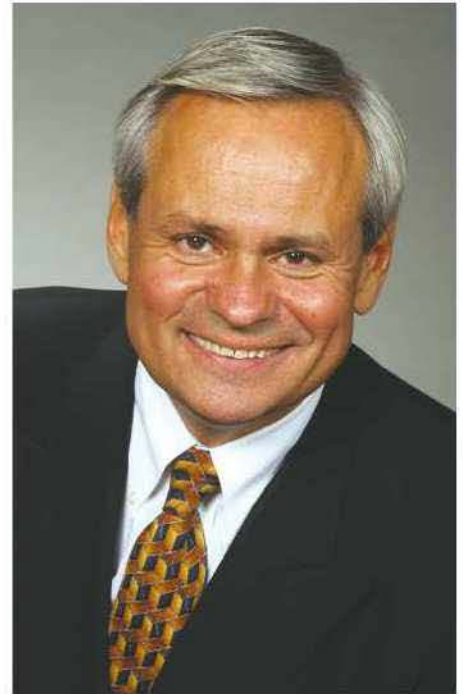
He was a copywriter for a TV station when invited to switch to sales and cover one of the towns in the outlying area. Management created a "pie in the sky" budget of \$100,000, which management didn't really expect him to achieve. With no experience, the Yellow Pages as an account list, and no training, he sold more than \$350,000 back in 1986!

When industry forecasters predicted the death of AM radio, stations such as 680 News and CFRB in Toronto realized that prediction was about national advertisers abandoning the AM band. They now sell more local advertising than they ever sold to national advertisers.

Yellow directories know local matters, generating more local revenue than all national and local broadcast revenues combined. We have given our newest sales people the Yellow Pages account list for decades and concluded there is no local money, while we allow our best sales people to assemble the low-hanging-fruit lists.

It's a new age. Yellow pages are vulnerable to the same new economy and Internet pressures we are experiencing. The only question is, "Where will those billions of dollars go in the new media environment?"

If we don't take action now, former



Yellow Page dollars will simply migrate to CanPages, Canada 411, Yellowpages.ca or a host of other local online directories and web malls.

Our research shows that upwards of 72% of consumers who go to an online directory will click on the business they have heard of rather than click on the first name that appears in the Google results. Are your sales people armed to educate local advertisers how your station can help them be the business these consumers have heard of?

That same study revealed that nearly 80% of local businesses have never seen a radio or TV presentation!

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

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site supervision for FM, MW,  
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P: 705-734-3668

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Dartmouth NS B2X 1R4  
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**Assiniboine Community College**  
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[www.assiniboine.net](http://www.assiniboine.net)

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[broadcast@bcit.ca](mailto:broadcast@bcit.ca)  
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[www.camosun.bc.ca](http://www.camosun.bc.ca)

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www.crtc.gc.ca



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P: 403-243-5552

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P: 812-333-1922  
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www.axemusic.com

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www.azcar.com

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www.bnlconnectors.com

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info@blsoft.ca  
www.blsoft.ca

**BAS Broadcast Automation Systems Inc.**  
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[www.calrec.com](http://www.calrec.com)

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lenses@canada.canon.com  
[www.canonbroadcast.com](http://www.canonbroadcast.com)  
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**Capella Telecommunications Inc.**  
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[www.cbctransmission.ca](http://www.cbctransmission.ca)

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info@cinequipwhite.com  
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www.cinram.com

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coaxial@apk.net  
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**Comad Inc.**  
(FM, TV & UHF antenna systems and combiners/RF accessories and digital TV combiner systems)  
3547-53rd Avenue W., PMB 357  
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P: 941-360-9282  
comadco@aol.com

**Comlab Inc.**  
(Site monitoring equipment)  
2300 Leon-Harmel  
Suite 220  
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P: 1-877-282-3380/418-682-3380  
www.davicom.com

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www.broadcasttechnical.com  
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dcsales@spx.com  
www.dielectric.com

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(Realtime and offline captioning services)  
505 Patina Place S.W.  
Calgary AB T3H 2P5  
P: 1-800-717-9707  
[info@captioning.com](mailto:info@captioning.com)  
[www.captioning.com](http://www.captioning.com)

**The Hull Group**  
(Insurance services)  
Brookfield Place, Bay  
Wellington Tower, 181 Bay St.,  
Suite 4200  
Toronto ON M5J 2T3  
P: 416-865-0131  
[info@thehullgroup.com](mailto:info@thehullgroup.com)  
[www.thehullgroup.com](http://www.thehullgroup.com)



**The Media Concierge**  
(Closed captioning, descriptive video,  
standards conversion, broadcast transfers  
and DVD replication)  
34 Beck Ave.  
Toronto ON M4C 4L5  
P: 647-994-3003  
[www.themediaconcierge.com](http://www.themediaconcierge.com)

**Thomas & Betts**  
(Manufacturer of connectors and components  
for electrical and communication markets)  
2000 Argentia Rd., Plaza 5, Suite 500  
Mississauga ON L5N 2R7  
P: 905-858-1010  
[www.tnb-canada.com](http://www.tnb-canada.com)

**Toon Boom Animation Inc.**  
(Animation software)  
7 Laurier St. E.  
Montreal QC H2T 1E4  
P: 514-278-8666  
[info@toonboom.com](mailto:info@toonboom.com)  
[www.toonboom.com](http://www.toonboom.com)

**Total Media Systems Inc.**  
(Systems integrator of audio/video systems)  
1479 Laperriere Ave.  
Ottawa ON K1Z 7S8  
P: 613-798-9300  
[www.totalmedia.ca](http://www.totalmedia.ca)

**Tradeport Electronics Group**  
(Test and measurement instrumentation;  
repairs and calibration)  
668 Millway Ave., Suite 7  
Vaughan ON L4K 3V2  
P: 800-379-4620  
[sales@tradeport.on.ca](mailto:sales@tradeport.on.ca)  
[www.tradeport.on.ca](http://www.tradeport.on.ca)

**Tri-Lite TV**  
(Provides location technical facilities,  
including HD and SD production mobiles  
and air-pack systems; crew)  
2196 Dunwin Dr.

Mississauga ON L5L 1C7  
P: 905-828-2225  
[info@tri-litetv.com](mailto:info@tri-litetv.com)  
[www.tri-lite.tv](http://www.tri-lite.tv)

**Trispec Communications Inc.**  
(Full range of optical and broadband  
network products and services)  
8500 Pascal Gagnon  
St-Leonard QC H1P 1Y4  
P: 514-328-2025  
[trispec@trispec.com](mailto:trispec@trispec.com)  
[www.trispec.com](http://www.trispec.com)

**Trylon TSF**  
(Towers, monopoles, fall protection  
equipment; tower engineering analysis)  
P.O. Box 186, 21 South Field Dr.  
Elmira ON N3B 2Z6  
P: 519-669-5421  
[info@trylon.com](mailto:info@trylon.com)  
[www.trylon.com](http://www.trylon.com)

**TVC Canada**  
(Supplying the cable, telecom and  
broadband industries with brand  
label products and services)  
280 Hillmount Rd., Units 1 & 2  
Markham ON L6C 3A1  
P: 905-477-7772/1-800-319-9933  
[www.tvccanada.com](http://www.tvccanada.com)

**UK Products Canada Inc.**  
(Manufacturer of photo cases and lights)  
16652-117 Avenue  
Edmonton AB T5M 3W2  
P: 780-484-2350  
[info@underwaterkineticscanada.com](mailto:info@underwaterkineticscanada.com)  
[www.underwaterkineticscanada.com](http://www.underwaterkineticscanada.com)

**Unique Broadband Systems Inc.**  
(Mobile wireless systems; fixed  
broadband wireless access systems;  
transmission equipment)  
400 Spinnaker Way  
Vaughan ON L4K 5Y9  
P: 905-669-8533  
[sales@uniquesys.com](mailto:sales@uniquesys.com)  
[www.uniquesys.com](http://www.uniquesys.com)

**Unlimi-Tech Software Inc.**  
(File transfer solutions)  
1725 St. Laurent Blvd., Suite 205  
Ottawa ON K1G 3V4  
P: 877-327-9387  
[www.filecatalyst.com](http://www.filecatalyst.com)

**UpMarket Inc.**  
(Manufacturers' representative for  
Cambotics, G Technologies, FingerWorks  
PC, Hitachi, Motion DSP, PNY, Secced)  
58 Walwyn Ave.  
Toronto ON M9N 3M8  
P: 647-226-1364/416-722-7801/416-918-7895  
[sales@up-market.ca](mailto:sales@up-market.ca)  
[www.up-market.ca](http://www.up-market.ca)

**Utah Scientific Inc.**  
(Analog and digital routing  
switchers and master controls)  
4750 Wiley Post Way, Suite 150

Salt Lake City UT 84116  
P: 801-575-8801  
www.utahscientific.com

### VCI Solutions

(Product portfolio consists of dynamic back-office software system solutions that serve as the operational back-bone for over 500 broadcast and cable channels across North America)  
146 Chestnut St.  
Springfield MA 01103 USA  
P: 413-272-7200  
sales@vcisolutions.com  
www.vcisolutions.com



### VDS Canada

(Content automation products allow to automate graphics & video with any data source)  
38 Garden Ave., Box 84  
Delaware ON N0L 1E0  
P: 519-203-0212  
www.videodesignsoftware.com

92 Central Ave.  
Farmingdale NY 11735 USA  
P: 631-249-4399

### Vidcom Communications Ltd.

(Broadcast/video/post production hardware/software, sales and rentals)

77 West 8th Ave., Suite 100  
Vancouver BC V5Y 1M8  
P: 604-732-9711  
vidcom@vidcom.ca  
www.vidcom.ca

### Videoquip Research Limited

(Electronic devices and products for broadcast, professional audio and video industries)  
595 Middlefield Rd., Unit 4  
Scarborough ON M1V 3S2  
P: 416-293-1042  
vrl@videoquip.com  
www.videoquip.com

### Videoscope

(The one-stop shop for Sony HD professional cameras: sales, rentals, service and recording media)  
100 Howden Rd., Unit 1  
Toronto ON M1R 3E4  
P: 416-449-3030  
admin@videoscope.com  
www.videoscope.com

### Vislink News and Entertainment Microwave Radio Communications (MRC)

(Vislink News and Entertainment brings together Vislink's three established broadcast businesses of satellite uplink manufacturer Advent Communications, wireless camera manufacturer Link Research and Microwave Radio Communications, which manufactures fixed and mobile microwave links)  
101 Billerica Ave., Bldg. 6



N. Billerica MA 01862 USA  
P: 978-671-5700  
info@mrcbroadcast.com  
www.mrcbroadcast.com

### Vu! Productions

(Occasional satellite segment; master control facilities; production facilities; HDTV production services; post production editing; graphic design + animation)  
115 Scarsdale Rd.  
Toronto ON M3B 2R2  
P: 416-383-6148  
www.vuproductions.ca

### Ward-Beck Systems Ltd.

(Broadcast equipment; all aspects of manufacturing, including R&D, engineering, electronic assembly, metal fabrication)  
455 Milner Ave., Unit 10  
Toronto ON M1B 2K4  
P: 416-335-5999  
request@ward-beck.com  
www.ward-beck.com  
**See our ad on this page**

### Weather Central Inc.

(Weather graphics and data)  
401 Charmany Dr., Suite 201  
Madison WI 53719 USA  
P: 608-274-5789  
www.weathercentral.tv

### Webbtronics

(Microwave linking services and specialty paging)  
23 Shetland Cres.  
St. Catharines ON L2P 3P6  
P: 905-321-0726  
www.webbtronics.ca

### Western Imperial Magnetics Ltd.

(Audio, video, CD and DVD media, duplication services and equipment)  
7-12840 Bathgate Way  
Richmond BC V6V 1Z4  
P: 604-270-8682  
www.wimmedia.com

### Westlake Electronic Supply Inc.

(Electronic wire, cable, and parts needed for the TV and radio industry)  
14071 N.E. 200th Street, Suite B  
Woodinville WA 98072 USA  
P: 1-800-523-8677/206-622-6600  
www.westlake-electronic.com

### West Tower Communications Ltd.

(Design, engineering, construction and maintenance of telecommunications sites and towers)  
17886-55th Avenue  
Surrey BC V3S 6C8  
P: 604-576-4755  
www.westtower.com

1925 Alberta Ave.  
Saskatoon SK S7K 1S1  
P: 306-384-5999

60 South Field Dr.  
Elmira ON N3B 2Z6  
P: 519-669-4144

4671 Highway 2  
Wellington NS B2T 1K6  
P: 902-860-2186

### Wheatstone Corporation / Audioarts Engineering

(Audio consoles for broadcasting)

600 Industrial Dr.  
New Bern NC 28562 USA  
P: 252-638-7000  
sales@wheatstone.com  
www.wheatstone.com

### White Radio Ltd.

(Video, Audio/Video and ProAudio solutions)

940 Gateway Dr.  
Burlington ON L7L 5K7  
P: 1-800-565-3586  
www.whiteradio.com

### WideOrbit

(Traffic, sales and billing systems to broadcasters, networks, cable operators)  
2 Harrison St., Suite 600  
San Francisco CA 94105 USA  
P: 415-675-6700  
www.wideorbit.com

### Wi-LAN V-chip Corp.

(Design, development and delivery of broadband wireless technologies)  
515 Consumers Rd., Suite 616  
Toronto ON M2J 4Z2  
P: 416-640-7330  
info@wi-lan.com  
www.wi-lan.com

**Ward-Beck Systems | First by design.**

**Ward-Beck Systems Ltd.**  
10-455 Milner Avenue  
Toronto, Ontario, Canada  
M1B 2K4

**www.ward-beck.com**  
Toll Free (North America) - 800.771.2556  
International - 416.335.5999  
Fax - 416.335.5202

**WILCAN Electronics Ltd.**

(Lightning and power surge protection equipment for transmitter sites and studios)  
8560 Torbram Rd., Unit 35  
Brampton ON L6T 5C9  
P: 888-596-2020  
wilcan@lightningtvss.com  
www.powersurges.com



**Winsted Corporation**  
(Technical furniture solutions for video and broadcast installations)

10901 Hampshire Ave. S.  
Minneapolis MN 55438-2385  
P: 1-800-447-2257/952-944-9050  
info@winsted.com  
www.winsted.com

**WireCAD**

(Design and documentation tools for system designers, design engineers, system integrators and network engineers)  
4286 E. Amity Ave., Suite 102  
Nampa ID 83687 USA  
P: 661-253-4370  
sales@wirecad.com  
www.wirecad.com

**Yamaha Commercial Audio Systems Inc.**  
(Canadian Tech Support Office—Appointments Only)

80 Citizens Court, Unit 5  
Markham ON L6G 1A7  
P: 1-866-211-9366 Option 2  
infostation@yamaha.com  
www.yamahaca.com

**Zatychech Holdings Ltd.**  
(TV & UHF antenna systems and combiners/RF accessories)

6971 Lakes Park Dr.  
Ottawa ON K4P 1M6  
P: 613-821-1577

**ZTV Broadcast Services Inc.**  
(Rentals of HD and SD Broadcast Cameras and Equipment)

1333 Matheson Blvd. E.  
Mississauga ON L4W 1R1  
P: 905-290-4430  
www.ztvbroadcast.com

**RESEARCH AND INFORMATION SERVICES**

**Angus Reid Strategies**  
(see Vision Critical)

**BBM Analytics Inc.**  
(Portfolio of software solutions to provide clients with critical insight into the impacts of broadcast content & consumer behaviours)  
1500 Don Mills Rd., 3rd Floor  
Toronto ON M3B 3L7  
P: 416-445-8881  
www.bbmanalytics.ca

**BBM Canada**  
(Broadcast audience measurement company)  
1500 Don Mills Rd., 3rd Fl.  
Toronto ON M3B 3L7  
P: 416-445-9800  
info@bbm.ca  
www.bbm.ca



10991 Shellbridge Way, Suite 208  
Richmond BC V6X 3C6  
P: 604-248-0770

2055 Peel St., 11th Floor  
Montréal QC H3A 1V4  
P: 514-878-9711

1234 Main St., Suite 3000  
Moncton, NB E1C 1H7  
P: 506-859-7700

**Cision**  
(Integrated services & software solutions for reputation & campaign management, media monitoring)

332 S. Michigan Ave., Suite 900  
Chicago IL 60604-4301 USA  
P: 866-639-5087  
www.cision.com

**CNN Newsource Sales**

One Time Warner Center, 7 North  
New York NY 10019-8017 USA  
P: 212-275-6734  
October 2009



**CNW Group**  
(Distribution and archiving; news releases, webcasts and photos; video production and distribution)

20 Bay St., Suite 1500  
Toronto ON M5J 2N8  
P: 416-863-9350  
info@newswire.ca  
www.newswire.ca



**Coleman Insights**  
(Research that helps media companies build brands and develop content)

P.O. Box 13829  
Research Triangle Park NC 27709 USA  
P: 919-571-0000  
ColemanInformation@ColemanInsights.com  
www.ColemanInsights.com

**Harris/Decima**  
(Public opinion and market research)

160 Elgin St., Suite 1800  
Ottawa ON K2P 2P7  
P: 613-230-2200  
www.harrisdecima.com

1080 Beaver Hall St., 4th Floor  
Montréal QC H2Z 1S8  
P: 514-288-0037

**Joint Communications Corp.**

(Market research, cluster strategy, radio and television)  
1359 Stillson Rd.  
Fairfield CT 06824 USA  
P: 203-227-9533  
parikhal@aol.com  
www.gomediafix.com



**Mark Kassof & Co.**  
(Audience research and strategies)

2531 Jackson Ave., Suite 227  
Ann Arbor MI 48103 USA  
P: 734-662-5700  
contact@kassof.com  
www.kassof.com



**Marketwire**

(News release distribution, media management, monitoring)  
48 Yonge St., 8th Fl.  
Toronto ON M5E 1G6  
P: 416-362-0885  
www.marketwire.com

**MediaLAB/Mediastats Inc.**  
(Research Services)

68 Wellington St. E.  
Aurora ON L4G 1H8  
P: 905-726-2626  
info@mediastats.com  
www.mediastats.com



**News Canada Inc.**  
(Information Services)

920 Yonge St., Suite 509  
Toronto ON M4W 3C7  
P: 416-599-9900  
www.newscanada.com

**Nielsen BDS Radio**  
(Airplay tracking for the entertainment industry, employing a patented digital pattern recognition technology)

5525 West Blvd., Suite 521  
Vancouver BC V6M 3W6  
P: 604-569-2012  
www.bdsradio.ca



**Oakes Research**  
(Programming, marketing and sales research and economic analysis)

27 Garden Ave.  
Toronto ON M6R 1H5  
P: 416-532-1999

**Solutions Research Group Consultants Inc.**

(Full-service market research firm with specialized expertise in media, technology and entertainment)  
2200 Yonge St., Suite 910  
Toronto ON M4S 2C6  
P: 416-323-1337  
info@srgnet.com  
www.srgnet.com





### SR Consulting

(Providing practical assistance to radio and TV station sales personnel)

1557 Kingston Rd.  
Scarborough ON M1N 1R9  
P: 416-690-7729  
www.paul-ryan.com

### The Canadian Press

(News agency)

THE CANADIAN PRESS 

36 King St. E.  
Toronto ON M5C 1L9  
P: 416-364-0321  
broadcast@thecanadianpress.com  
www.thecanadianpress.com

### The Nielsen Company

(Advertising information services and television audience software and analysis)



160 McNabb St.  
Markham ON L3R 4B8  
P: 905-475-9595  
www.ca.nielsen.com

1111, boul. Dr. Frederik Philips, Suite 505  
St-Laurent QC H4M 2X6  
P: 514-333-1416

### Vision Critical

(After its merger, Vision Critical combines the consumer



and media research practice of Angus Reid Strategies with online research tools and technologies developed by Vision Critical.)

Suite 705, 175 Bloor St. E., PO Box 19  
Toronto ON M4W 3R8  
P: 416-642-1955  
toronto@visioncritical.com  
www.visioncritical.com

## STATION REPRESENTATIVES

### Airtime Television Sales Inc.

6 Crescent Rd., 2nd Floor  
Toronto ON M4W 1T1  
P: 416-923-7177

### Astral Media Broadcast Sales

1788-5th Avenue W., Suite 318  
Vancouver BC V6J 1P2  
P: 604-633-3600  
info@astralmediabroadcastsales.com  
www.astralmediabroadcastsales.com

Calgary AB

P: 403-685-5711  
info@astralmediabroadcastsales.com

### Astral Media Radio Sales

2 St. Clair Ave. W.  
Suite 1700

Toronto ON M4V 1L6  
P: 416-323-7405  
info@astralmediaradiosales.com  
www.astralmediaradiosales.com



1411, rue du Fort, Suite 300  
Montreal QC H3H 2R1  
P: 514-942-2023  
info@astralmediaradiosales.com  
www.astralmediaradiosales.com

### Astral Media TVPlus

2 St-Clair Ave. W.  
Suite 2000

Toronto ON M4V 1L6  
P: 416-924-6664  
www.astralmediatvplus.com



### Canadian Broadcast Sales

45 St Clair Ave. W.  
5th Fl.

Toronto ON M4V 1K9  
P: 416-961-4770  
www.radiocbs.com



601 West Broadway St., Suite 600  
Vancouver BC V5Z 4C2  
P: 604-683-0860

1015-4th Street S.W., Suite 745  
Calgary AB T2R 1J4  
P: 403-264-0500

5915 Gateway Blvd.  
Edmonton AB T6H 2H3  
P: 780-702-0866

201-125 Centre Ave., Box 950  
Winnipeg MB R0G 0B0  
P: 800-374-3315

800, rue de la Gauchetiere ouest, Suite 1100  
Montreal QC H5A 1M1  
P: 514-787-7908

1718 Argyle St., Suite 415  
Halifax NS B3J 3N6  
P: 902-423-6566

### Canadian Television Sales

145 West 45th Street, Suite 701  
New York NY 10036 USA  
P: 212-967-1999  
www.canadiantvsales.com

### Canadian Traffic Network (CTN), The

2225 Sheppard Ave. E., Suite 1204  
Toronto ON M2J 5C2  
P: 416-849-9090  
www.trafficnet.ca

### Canwest Broadcast Sales

121 Bloor St. E.  
Toronto ON M4W 3M5  
P: 416-967-1174

7850 Enterprise St.  
Burnaby BC V5A 1V7  
P: 604-420-2288

1010 St. Catherine St. W., Suite 200  
Montreal QC H3B 5L1  
P: 514-525-1133

### CHUM Radio Sales

250 Richmond St. W.

Toronto ON M5V 1W4  
P: 416-925-6666

300-380 West 2nd Avenue  
Vancouver BC V5Y 1C8  
P: 604-689-1488

1205 Papineau  
Montréal QC H2K 4R2  
P: 514-845-4111

### Golden West Media

201-125 Centre Ave.  
Winnipeg MB R0G 0B0  
P: 204-324-6464

### Groupe Force Radio

800, rue de La Gauchetiere ouest  
bureau 1100  
Montreal QC H5A 1M1  
P: 514-787-8001  
www.forceradio.ca

### Radio Unie Target

7005, boul Taschereau, Suite 268  
Brossard QC J4Z 1A7  
P: 450-656-8615  
www.radio-unie-target.com

### Robert Cole Media Inc.

28 Canvin Ave.  
Kirkland QC H9H 4S4  
P: 514-693-1221

### Target Broadcast Sales Inc.

280 Avenue Rd.  
Toronto ON M4V 2G7  
P: 416-932-2202  
info@targetbroadcast.com  
www.targetbroadcast.com



1080 Mainland St., Suite 417  
Vancouver BC V6B 2T4  
P: 604-689-1156  
targetbc@telus.net

### Western Media Sales

5026-50th Street  
Lloydminster AB T9V 1P3  
P: 780-875-3321

### WTR Media Sales Inc.

1024-17th Avenue S.E.  
Calgary AB T2G 1J8  
P: 403-296-1340



The information in this  
SupplyGuide—  
plus selected people at these  
organizations—is available  
in our online Directory at  
[www.broadcastdialogue.com](http://www.broadcastdialogue.com)

# In praise of RTS

Every May and October BBM releases the latest Return to Sample (RTS) study. The study, combined with information obtained from diary sweeps, provides BBM members with a wealth of intelligence including media usage and consumer behaviours.

RTS refreshes every six months with an average database of over 63,000 from study to study making it the largest and most current Canadian consumer study. Full access to the study is available through BBM/BBM Analytics.

Within the BBM RTS there is an extensive list of retail stores, services and products so you can profile consumers from a variety of angles including stores shopped and products purchased. As a result of the robust database information is available nationally, regionally and by market. Radio is local; the RTS database was built with that in mind and provides BBM members with an abundance of evidence to support radio as an essential advertising medium.

Marketers are looking for increased accountability and Return On Investment (ROI). Savvy radio advertisers can deploy their resources more efficiently, matching media investment by market with brand or category development.

As Canada is a community of communities, consumer behaviour can vary from Ontario to B.C., Quebec and Atlantic Canada. RTS can further increase campaign efficiencies by providing advertisers greater insight into consumer behaviours and radio's ability to reach the right people at the right time.

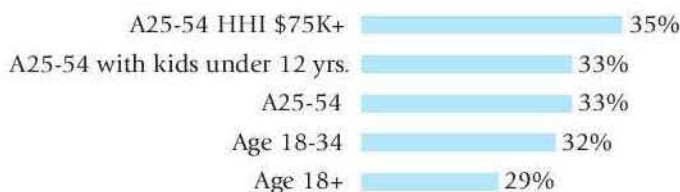
For instance, fast food burger restaurants are more popular in the Prairies and Atlantic Canada than the rest of the country, with over 20% of the population visiting monthly.

### Visited a burger restaurant one or more times a month —population 12yrs+

Age	BC	Prairies	Ontario	Quebec	Atlantic
12+	16%	22%	18%	13%	25%

Getting the right people to respond to a message is crucial to increasing ROI. Using RTS you can demonstrate radio's ability to connect with, and engage, an advertiser's core consumer; 29% of all adult Canadians have been prompted to visit an advertiser's store or website within a week of hearing an ad on radio. The response rate increases to 33% for busy, affluent Canadians.

### Visited an advertiser's store or website within a week of hearing the ad on radio



The RTS database is refreshed every six months, allowing for frequent revisions and updates to the study. Every year BBM works with members to review and revise the questionnaire to reflect market trends.

Results from survey questions pertaining to technology—such as ownership of MP3 players and PDAs—were in market long before they appeared in other annual media industry databases. One of the latest RTS questions asks respondents if they have accessed the Internet using a cell phone, smart phone or other similar mobile device. Radio stations looking to offer sponsorship of a mobile application such as traffic reports now have data to demonstrate that the majority of the population use mobile internet access.

### Accessed Internet in the past week using a mobile device

Age	BC	Prairies	Ontario	Quebec	Atlantic
25-54	60%	56%	53%	51%	46%

At the RMB we use the RTS database extensively in combination with our proprietary studies such as Foundation Research to develop consumer profiles, industry profiles and research papers on media usage for RMB members. The database is a valuable tool for increasing intelligence on consumer groups and business categories across a wide spectrum.

For example, our consumer profile documents provide insight to age, gender, household income, media usage habits and advertising avoidance data for over 50 consumer groups including car buyers and vacation travelers. By understanding a client's business and their core consumer, RMB members can become a marketing partner rather than just a media supplier.

For a look at what the RTS study can do I encourage all members to log in to the RMB member's website and check out our sales resource and research sections. Many of the documents we produce incorporate RTS data and are designed to position you to win.

*Gary Belgrave is president of the Radio Marketing Bureau. He may be contacted by e-mail at [gbelgrave@rmb.ca](mailto:gbelgrave@rmb.ca) or by phone at (416) 922-5757.*

**S**arah Cummings has been appointed PD at Astral Media Radio's new FM station in Ottawa. Cummings, of Astral Media Radio Niagara, was to divide her time in November between the two locations as she wound up her PD gig at



Sarah Cummings

105.7 EZ Rock/Newstalk 610 CKTB. Succeeding Cummings at the two St. Catharines stations is **Gina Lorentz**, the PD at CKNX-FM Wingham. Also at Astral Media Radio Niagara, **Mike Tyler** became PD at HTZ-FM. His background includes stops at Jack FM Toronto, Y108 Hamilton, The Hawk London and 102.1 The Edge Toronto.



Gina Lorentz



Mike Tyler

Both Lorentz and Tyler began their new jobs Nov. 23... **Jessica Rankin** joined the Q104 Halifax/Dartmouth morning show Nov. 16, succeeding **Lisa Blackburn**, a 15-year Q veteran. Blackburn was to begin co-hosting Lite 92.9 Halifax mornings with her husband, **Jamie Paterson**. Rankin has been in the broadcast business for seven years, most recently at Moose FM North Bay... **Vince Cownden**, the PD at Lite 96 (CHFMFM) Calgary—after 45 years in the business—has announced his early retirement effective Dec. 31. Cownden began his career in radio at C-FAX Victoria when he was 18, continuing his career's journey with stops at stations in Vancouver, Winnipeg and Calgary.



Jessica Rankin



Vince Cownden



Elizabeth Roscoe



Terry Williams

**Elizabeth Roscoe**, the Exec VP Strategic Policy & Public Affairs Planning at the Canadian Association of Broadcasters, left the job in late October. She's moved to Hill & Knowlton in Ottawa as Sr. VP, Client Services... CTV National Deputy Bureau Chief **Rosemary Thompson** has resigned that position and has moved to Ottawa's National Arts Centre as Director of Communications and Public Affairs. She began there Nov. 2... **Terry Williams** has been hired as PD of LITE 92.9 Halifax, the new Rogers station. Most recently, Williams was PD at the local CHUM stations, CJCH and C-100... Rogers Vancouver has named **Murray Brookshaw** PD of its



Make sure that *Broadcast Dialogue* has your people changes. E-mail station news to [howard@broadcastdialogue.com](mailto:howard@broadcastdialogue.com)

JACK-FM (CKLG) and FM 104.9 (CKCL). Brookshaw was with CHUM Windsor for 20 years before joining Newcap Calgary...

**Ross Hawse**, GSM at Newcap Radio Edmonton, joined Rawlco Radio Edmonton Nov. 30... New Retail Sales Manager at CKPC-AM/FM Brantford is **Simon Constam**, ex of The Wave Hamilton. He began Nov. 2. **Peter Jackman** remains VP Sales/GM of the stations.



Murray Brookshaw



Ross Hawse

**Mari-K Kerr** has returned to Teletoon Toronto as Director of Traffic. She had been Director of Traffic Operations with Canwest/Alliance Atlantis for the past 3½ years... Teletoon Director of Communications, **Pascale Guillotte**, left broadcasting in favour of Kids Help Phone in Toronto where she is now Manager, Communications... **Nikki Marsh** has been appointed Promotions Manager at FX101.9fm/HAL89.9fm Halifax. March has a Bachelor of Science Degree with an emphasis on mass communications. She also completed four internships in the professional sports industry before joining the MBS Halifax stations.



Simon Constam



Mari-K Kerr



Nikki Marsh



Jeremy John



Jamie Petrie

**Jeremy John** became the new Morning Host at 97.7 The Beach Wasaga Beach in early December. Most recently he was with BOB FM London and before that 'A' London... **Jamie Petrie**, Account Exec for the past five years at Astral Media Radio Hamilton, has been promoted to Retail Sales Manager while **Michelle Armstrong** has been promoted to Retail Sales Manager at Astral Media Radio Niagara... New PD/morning Host at Mountain FM (CKQR-FM) Castlegar is **Justin "Drex" Wilcomes**. He moved to Canada from working in Australian radio and succeeded **Rudi Parachoniak** who moved to The River Kamloops... **Natasha Rapchuk**, ND at Corus Radio Calgary, has resigned after 10 years with the company. She will move



Michelle Armstrong



Justin "Drex" Wilcomes



Natasha Rapchuk



Kath Thompson



Julie James

to Toronto for family reasons. Her last day on the job at QR77 was to have been Dec. 11... **Kath Thompson** is now PD/MD at MIX 97.7 Calgary, a promotion from her position as APD. Her background includes *CBC*, *CHEZ 106 Ottawa*, *The Bear Ottawa* (now *Virgin*) and *Sound Source Networks* (now *Orbyt Media*)... **Julie James**, who moved back east from her PD position at *JOE-FM Edmonton* for personal reasons, is doing weekend and swing shifts at *CHFI Toronto* as well as assisting in the programming and music departments... *SHORE 104 Vancouver* lost a morning show member. **Hugh (Moose) Evans** and his family have returned to England. Veteran **Steve Dunbar** moved



Steve Dunbar



Gord Rutherford



Colleen Brow

from middays to mornings and **Gord Rutherford** moved from weekend/swing to middays. Also at *Shore 104*, **Colleen Brow**, the new morning news Anchor, is also a local comedian. As one wag at the station says, "interesting newscasts!"



Asha Daniere



Don Moen



Sam Nasrawi



Greg Sansone

*Score Media* management promotions include: **Asha Daniere** to Sr VP and General Counsel; **Don Moen** to Sr VP, Sales; **Sam Nasrawi** to VP, Creative Services; and **Greg Sansone** to VP, Television... New Station/Sales Manager at *The Eagle 100.9 (CKUV)/AM 1140 (CHRB) High River* and *CFXO Okotoks* is **Tara DeWitt**. She's been with *Golden West Broadcasting* for five and a half years, starting as a Junior Sales Consultant. From there, DeWitt moved up, progressing to her last job as Sales and Operations Manager for all three stations... **Al Ford** has been appointed Ops Mgr for the *Rogers Radio Edmonton* properties. He remains PD at *SONiC 1029 Edmonton*... **Greg Murphy**, Chair, School of Contemporary Media at *Fanshawe College* in London has moved to *Durham College* in Oshawa as Dean, School of Media, Art & Design... **Ian Caldwell** returned to *CTV Toronto* as Managing Editor. He'd held that position for several years before leaving two years ago.



Tara DeWitt



Al Ford



Greg Murphy



JC Coutts



Andrew Hopkins



Rob McBride

New morning show Co-host at *103.9 MAX FM Moncton* is **JC Coutts**, ex pm drive Host at *101.7 The ONE Wingham*... **Andrew Hopkins**, ex of *NL Broadcasting Kamloops*, moved to the Peace Region as News Director at *Astral Media Radio Fort St. John*... Former *CJME Regina* Anchor/Reporter **Geoff Smith** moved to sister *Rawlco* stations *CJNB/Q98/93.3 The Rock North Battleford* as ND... **Rob McBride** moved to *WIRED 96.3FM (CFWD-FM) Saskatoon* as Station Engineer. He had been with sister *Harvard* stations *The Fox/GX94 Yorkton*... **Cody Mackay**, formerly a Broadcast Technician at *CHUM Radio Vancouver*, joined *Astral Media Radio Vancouver* as Director of Engineering. He succeeded **Barry Johnston** who announced his retirement in August... **Michelle Pereira**, the Retail Sales Manager at *HANK-FM (CHNK)/CKJS Winnipeg* from 2007 to 2009 is now with *CHUM Winnipeg* as Agency Liaison.



Cody Mackay



Michelle Pereira

## SIGN-OFFS:

**Lorie McNaughton** of lymphoma in Calgary. The former *CBC-TV* Host was diagnosed with cancer more than a year ago. McNaughton worked at *CKSA Lloydminster*, *CBC-TV Regina*, *CBC-TV Winnipeg* and anchored *Canada Now* in Calgary from 1999 to 2003.

**Helene Tahk**, 59, in Pickering, Ont., of cancer. She had been with *BBM* in Toronto for roughly 15 years as an Account Exec before leaving in 1998 to begin a new business with her husband.

**Barry Burgess**, 63, in Regina of a degenerative neurological disorder. He spent 35 years with *CBC*, 25 of them in Saskatchewan, before retiring in 2002.

**Alex Moir**, 84, in Edmonton. Moir was the supper-hour newscast Anchor on *CBC-TV Edmonton* for 25 years.

**George McCloy**, 87, in Winnipeg. McCloy, an on-air Host, began working at *CJOB Winnipeg* in 1946, when the station began, and stayed there until his retirement in 1987.



**Peter Hall**, 62, in Grande Prairie. Hall was on the air at *Big Country Grande Prairie* for over 15 years and, before that, at *CFGP (now Rock 97.7 FM) Grande Prairie*.



## The dinner time dilemma

**D**id you hear about the man who wrote to his favourite radio station to request a change in the broadcast time of a particular feature? The listener stated the scheduling conflicted with his wife's dinner preparation. He was motivated to write because their house nearly burnt down when the cooking was left unattended while the pair listened intently to the radio broadcast.

You probably receive hundreds of pieces of correspondence every week from your audience. Now, with tighter timelines, increased workload and limited resources, responding to listener inquiries may not always be at the top of your to-do list. Should it be? A study of the role of listener feedback or "fan mail" from a historical perspective may help you decide.

This dinner time dilemma is just one of many letters sent to the producers of Vox Pop. Popular in the 1930s and 40s, the program was a person-on-the-street interview show that began at a Houston radio station in early 1930s and later moved to New York. The program received incredible amounts of mail. Listener interactivity with radio began long before we had the technological ability to be interactive back at them.

Why does the audience take time to write? Was this early practice of writing letters to broadcasters truly interactive? Perhaps yes, if you subscribe to the conclusions of a piece by Charlene Simmons published in the September 2009 issue of the *Journal of Broadcasting & Electronic Media*. Simply put, if the perception is one of interactivity, that perception is reality even if no true interaction takes place.

According to the paper's author, perceived interactivity is dependent upon

control, response time and synchronicity, two-way communication, personalization and the content of the message. Our ability to respond instantly is relatively new. But from that very first letter written by hand, audience members felt that they were interacting with the broadcaster. Even though the letter writers figured there was little chance of getting a reply, they felt that communicating their thoughts might influence producers.

Audience members found the fan mail experience to be interactive even though interacting never occurred. Case in point, the NBC Nightly News which in the '90s began displaying e-mail coordinates of news correspondents during reports. "Although NBC never responded to its viewers, the e-mails reflected a level of perceived interaction on the part of the viewer".

Interesting to note is that listener letters were at one time used by many radio stations and networks to estimate the size of their listening audience, confirm the size of the station's footprint and to understand audience preferences. While audience measurement is much more sophisticated today, the fundamentals remain the same.

Listener feedback is a wonderful thing. The ability of our audience to connect to us quickly through our website or our switchboard gives us a great opportunity to interact. One example of early fan

mail stated: "We do appreciate your kind endeavour to please the listening public and we only wish there was some way that our applause could be transmitted back". I suspect it was—delayed by the length of time it took for the letter to be written and delivered, but applause received nonetheless.

Interestingly, if the stations made requests for listener feedback, the response was great and filled with praise and positive commentary. In between those requests, however, most correspondence was critical.

In a study of fan mail for the New York Philharmonic broadcasts on CBS, Scholar Bogart concluded in his 1949 paper that "fan mail is a means for which the audience can talk back, by which communication can resume its two-way flow... It is a way by which the listener can participate more fully in the experience of listening".

Whether your audience is writing to praise, complain or inquire, they feel like they're interacting just by getting in touch. It may not matter much if you actually reply, but perhaps you should.

Feedback, positive or otherwise, is always worth the page it's written on or the screen upon which it is displayed.

*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.*



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# Tag, you're it!

BY DAN ROACH

I may have seen the future, and it might be called RT+.

This column is for anyone that laments the loss of DAB and its promise of "interactive radio"; that thinks the future of radio is compromised by the Internet; that radio has been doomed by the iPod; or that just wants to play with radio broadcast technology at the cutting edge, but doesn't have a whole potful of money to spare for that purpose.

We've talked before about how RDS/RBDS, that 25-year-old European technology, offers many interesting features, and how it can be implemented with little effort on the broadcaster's part. I've always admitted it could get expensive if you let your imagination run free, but let's face it, you can get started for much less than a kilobuck, which is pretty negligible in today's broadcast equipment world.

Why, curiously, is it already implemented in lots and lots of cars, but you'll be hard-pressed to find even one aftermarket car radio that has RDS? Why is this feature present in Europe, but hard to get a handle on here?

Well, the folks that brought you RDS and RBDS have created a subset of that technology called Radiotext+ (RT+), and it just might set music radio on its collective ear. The latest versions of the iPod™ nano (the models that include an FM tuner) are already equipped for it, and so is every model of Microsoft's Zune™ player.

It's really simple, but quite elegant.

RT+ inserts control codes in the little-used Radiotext part of RDS which will allow identified subfields inside Radiotext. So you can insert playlist information, just like with old RDS, but now the receiver can tell which text is the song title and which is the artist. More importantly, you can insert song ID information (super-tagging) which the iPod can remember and which iTunes will later recognize and allow your listener to select for purchase, if they hear something they like.

More importantly than that, Apple will know that the information came from your station, and might even pay you a commission for helping this whole process along—participating U.S. stations are getting 5% of each sale... this from what is now the world's largest music store.

Most of us in broadcasting have long contended that radio is the music company's best friend; that it introduces listeners to the music that they didn't know they wanted to hear and that it causes music to be bought and sold. RT+ just might prove that point.

Okay, you've heard me prattle on about something similar at some length when discussing IBOC. I still think it's a killer application, but when's the last time you saw anything IBOC happening around here? This application has been lifted wholesale from the IBOC bag of tricks and placed on regular FM. It's here right now and already implemented in that notorious radio-killer, the Apple iPod.



Now, here come the caveats:

RT+ is here right now. Software to program your playlists into RT+ is here right now. You can get your playlists into your listeners' iPods right now. No doubt you can start "super-tagging" right now, but iTunes Canada doesn't yet support it so you won't start getting those cheques for sales commissions this month—Apple has implemented it only in the U.S. so far. But I wouldn't bet against it arriving real soon, especially if you start bugging them and indicating that your station is interested.

In the meantime, there are all those other field identifiers. With RBDS and RT+, you could be sending ski reports, weather information, teasers about what's coming up on the station in the next few minutes, very short news bulletins and road reports—anything you can think of. The only limitations are your imagination, and just how much effort you want to pour into something that's so brand new.

Look for more information on tagging and Apple's partnerships with U.S. broadcasters on the Apple iPod U.S. website. Descriptions of the RT+ enhancements are freely available on the Internet, or in the manuals of the very latest RBDS encoders.

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