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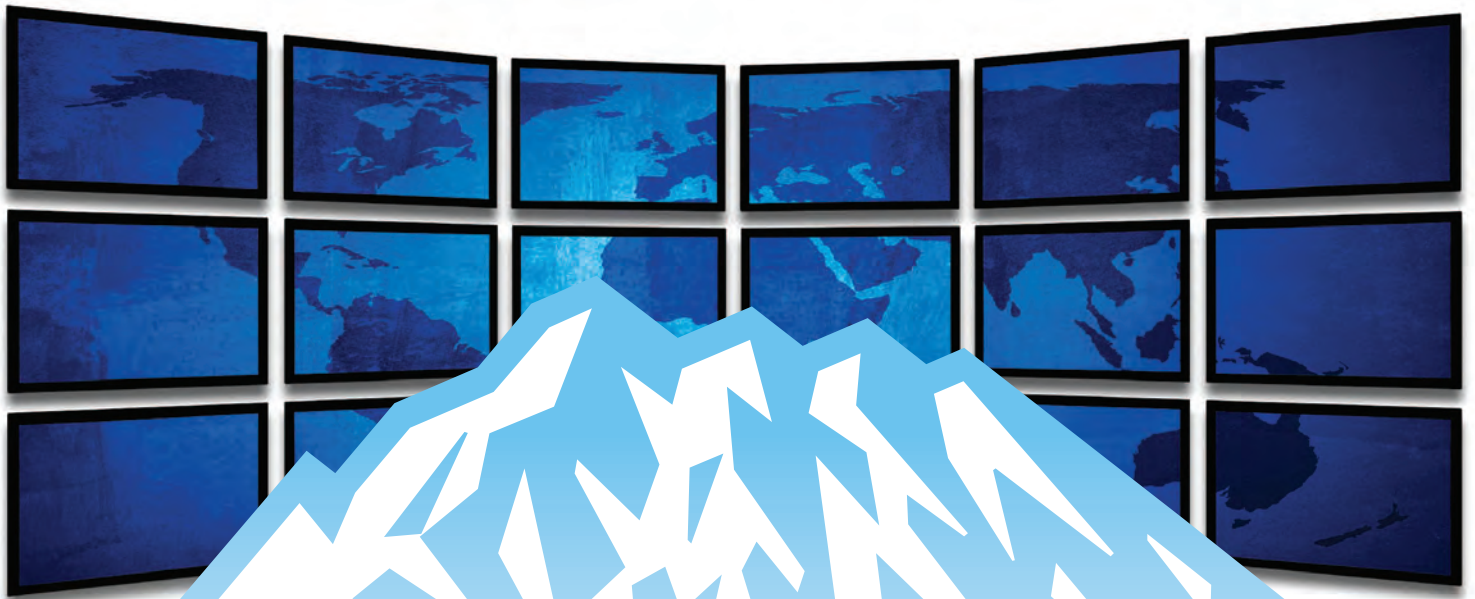
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CONTENTS



COVER STORY

SIGN-OFF: THE CANADIAN ASSOCIATION OF BROADCASTERS **8**

DIALOGUE

MY BIGGEST PRIORITY IS NOT TO BE A BROADCASTER ANYMORE **5**
Pierre Dion

FEATURE ARTICLES

THE BUSINESS MODEL IS BROKEN! **6**
John Gorman

WE NEED A NEW, STRONG AND AGGRESSIVE NATIONAL ASSOCIATION **7**
Elmer Hildebrand

BEHIND THE SCENES AT THE 2010 OLYMPIC WINTER GAMES **15**

BD WAS THERE: PICTURES FROM THE ONTARIO ASSOCIATION OF BROADCASTERS CAREER DEVELOPMENT DAY **20**

FUTURE IN FOCUS FOR WAB **23**
Mitch Bozak

NABSHOW STOPPERS **24**

GETTING THAT LAST 10% OF PRODUCTIVITY **31**
Celesa Fletcher

REVOLVING DOOR **35**

ENGINEERING

MONITORING SURROUND SOUND FOR BROADCAST, PART 2 **38**
Dan Roach

COLUMNS

Olympic athletes show a hopeful multicultural reality **13**
Andrew Cardozo

Missing the Tom Allen magic **14**
Rodger Harding

Stop whining and pining **18**
Jamie West

Keith James: Edmonton radio/voice-over veteran **19**
Doug Thompson

Don't ignore importance of audio in promos **22**
John McGrath

The importance of a radio station's brand **30**
Gary Belgrave

Account list myths **33**
Wayne Ens

How to be a malfunctioning robot **34**
Maureen Bulley

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PUBLISHER'S NOTE



It's not often that the rest of Canada sees commentary from a Quebec broadcast leader. But Groupe TVA CEO **Pierre Dion** has a message. He says his biggest priority is not to be only a broadcaster anymore. Why? Because Dion says it doesn't offer a good future. Instead, the focus now is all about being in control of the content by creating and producing it. Learn more—and I do mean LEARN MORE—beginning on Page 5.



SIGN-OFF: The *Canadian Association of Broadcasters*, 83, in Ottawa after a lengthy illness. CAB Chair **Elmer Hildebrand** tells why it happened and why it's important now to create a successor national radio association that speaks to common issues that will require attention and to provide effective response to the regulators. Did you notice the word 'radio' in that last sentence? Get the whole story beginning on Page 7.



Archive. For some it's kind of a stuffy word conjuring an image of a deep, dark, dusty vault that holds all kinds of cobwebby things. What's in there—unless it's gold—isn't all that desirable. Having said that, you'll hit paydirt in the PDF Archive section under the MAGAZINE banner at www.broadcastdialogue.com. The articles there are as timely and relevant as they were when published. Whether your primary interest lies in *Programming, Sales, Broadcast Journalism, Creative, Branding, Production, Research, The Human Condition* (which focuses on Leadership and Personal Development), *Regulatory, Diversity, Radio Marketing Bureau, Television Bureau, Canadian Women in Communications, People Profiles, Company Profiles, Opinion Pieces, State of the Industry* or *New Media*, you can count on finding the advice of experts PLUS be inspired to initiate change or to simply be entertained. If you have specific monthly columnists who you ALWAYS read no matter how busy you are, you can select their names in the Archive search engine and enjoy all of their previous contributions.

My biggest priority is not to be a broadcaster anymore

BY PIERRE DION

Being only a broadcaster is not a good future. Now, it's all about content and about being a content company. And that means being able to implement an infrastructure where you can create and produce your own content.

I think it's going to be all about owning the rights. Of course, you cannot expect to own 100% of your content but if you have a good base of creation and production wherein you own the rights, then you don't really care if the consumer sees it on a TV screen, a computer screen or a mobility screen.

Once you own the content—and especially when you create it—it's a lot easier to integrate the advertisers; to have them be part of the concept. They'll see the potential of being on all the platforms.

I recognize that the Quebec market is very different from the rest of Canada because, of course, people in Quebec watch French TV. Twenty-nine of the top 30 shows in Quebec are Quebec-originated productions. That allows me to gear 90% of my programming budget toward original Quebec content. And, yes, Quebec has a population of seven-million with six million of them being French; 50% of those being bilingual. TVA is stronger in the regions where unilingualism prevails, but not that much higher than our penetration in bilingual Montreal.

My market share is 28% in Quebec. While we do reach Francophones in Manitoba and New Brunswick, we don't have precise statistics.

I have two choices here as it regards content. I either buy it from Quebec producers or I create my own, or I do both. Yes, we're still buying but we're creating more and more of our content. That's really at the heart of it.

I know it's tougher for the rest of Canada because there are so many good U.S. shows and that the temptation is there to buy even more American. But I do believe there is a huge potential—and I think it's been proven in the last five years—that Canadians can be pretty creative and can do many things, and sometimes in co-production with the U.S. majors.



If we continue in that vein, Canada can be more and more a country where we create our own content.

Then bring on the platforms.

It won't matter after that.

Things have changed a lot in this country. It wasn't that long ago that we were talking about the impact of the Internet, PVRs and a range of things. We were looking at all the balls coming at us. But now, something all Canadian TV leaders agree on is that there are a lot of platforms—and there will be more—so we better make sure that we always keep in mind the notion that content is king.

We need to make sure that we know how to maximize those platforms to not only reach consumers but also to bring with us the advertisers. And the best way to do that is with content. Now, knowing that doesn't necessarily mean that we'll all take the same road in getting there, but we all agree about the destination. We don't know what the destination will exactly look like but we know, looking down from 20,000 feet, what it'll be like.

The consumer will decide. There's going to be a lot of stuff on demand, and we'd better be on all screens.

Still to be decided is how people are going to pay for it. Is there going to be free TV sponsored by advertisers or is there going to be a mix of people buying pay-per-view or people being on subscription?

Those are the three models that we know today. But there could be a mix, e.g. you want a show with no advertising, you pay \$3.99. You want the same show but are willing to see some advertising, you pay \$1.99, or you don't want to pay at all, you get lots of advertising.

There could be a lot of different models.

In Quebec, we'll be far more aggressive about creating and producing our own content.

In English Canada, I'm beginning to hear from my colleagues that they are also taking that road, going to more and more co-production with the U.S. The American shows are very expensive and they've demonstrated their interest in co-producing with us, at lower cost.

Pierre Dion is President and Chief Executive Officer of TVA Group, based in Montreal. He can be reached at pierre.dion@tva.ca.

The business model IS



broken!

It's impossible to keep up.

Still unsettled is the dispute between the broadcasters and the cable guys, although they're often the same people. TV stations that originally demanded carriage at lower slots on cable now object to the fact that they are being carried without compensation.

Cable and satellite distribution of powerful and enormously profitable TV station signals hastened the end of many smaller, rural stations simply because national advertisers could cover their markets with "spill" in the new enhanced full coverage area. So reps called on agencies saying, "you don't need Hamlet TV now because we can deliver the necessary rating points with our signal."

Over time, the metro stations became anchors of conglomerates which simply swallowed the smaller ones. The model of operating smaller market stations efficiently via economies of scale and shared services worked for a brief time, but ultimately it simply became obvious that physical plants and local staff were too expensive to maintain in anything but the major centres.

Suggesting that fees for carriage will solve the problem of maintaining local news coverage, let alone studios and anything like staffing and facilities reminiscent of 30 years ago, is fantasy.

The business model is broken and a new one has to be found.

Just ask the newspaper guys. They used to have a circulation department which contributed as much as 50% of total revenue.

At the rate they're going, the paper will be paying you to take delivery so they can show market penetration figures to clients.

Did anyone think they would see the day when so many of our leading newspapers have simply disappeared or are on the verge of doing so?

It seems inevitable that TV stations should receive some revenue for cable carriage. It will take some of those high-priced suits to figure out a formula that works for all and doesn't simply pass the new costs on to cable subs.

In the area to our south, popularly described as "The States", they just had a mini war in the cable vs. station saga. In January, Fox owner News Corp. threatened to force big players Time

Warner Cable and Bright House to drop the Fox signal from 14 of its TV stations and half a dozen of its cable channels if a new contract on revenue wasn't reached.

Such a move would have affected some six million subscribers in Florida, New York, Texas and California who were looking forward to seeing holiday bowl football games, NFL playoffs and upcoming shows such as *American Idol* and 24.

If such a lockout had occurred all involved would have suffered, although arguably the biggest loser would have been the viewing public. In addition, advertisers would have been most unhappy.

This brief harangue can't even touch on a favourite rant—"whatever happened to radio?" And while we're at it, whatever happened to news readers—or were they always smarter than every elected official?

More and more of the world is becoming wireless—travelers watch the TV news from home when they are in other countries, on other continents. Portable products such as the recently introduced iPad is simply the forerunner of new and exciting challenges (and opportunities) facing the media.

A recently-noted article by William Saletan, writing in *Slate*, included the following: One of every three persons in China now uses the Internet. The same is true in Iran. Hundreds of millions of users are on *Facebook* communicating across borders. Four billion people now have mobile phones. India has 400 million of them.

In the U.S., the number of text messages each month now exceeds 100 billion. Phones are becoming maps, TVs, libraries, shopping tools, video cameras, credit cards and car keys.

The world is changing at a pace that few of us can keep up with.

What is for certain is this; given the speed at which things are moving it seems prudent for the cable guys and the TV guys to put their heads together to solve their rather mundane dilemma.

The recent announcement of Shaw's intention to acquire control of the Canwest broadcast properties is evidence of the search for solutions.

In the end, the problem of fee-for-carriage will soon be a speck in the rear-view mirror of change.

John Gorman was formerly the president of All Canada Radio & TV and a vice president of Rogers Broadcasting. He can be reached at therep@rogers.com.



BY JOHN GORMAN

We need a new, strong and aggressive national association

BY ELMER HILDEBRAND

February 17 of this year was the day the Canadian Association of Broadcasters (CAB) was put to rest. After more than eight decades of serving Canada's broadcast industry, the CAB Board of Directors voted to wind up the organization.

The CAB was begun by a group of radio broadcasters with the main purpose being to coordinate plans to deal with copyright fees that were starting to become part of their business. Interesting that after all these years, copyright was the number one priority at the CAB. And over the years, the CAB was successful in holding back, rolling back and eliminating unfair fees and taxes disguised as fees.

It is doubtful that these matters could have been accomplished without the unified voice of an association.

Over the years the CAB was expanded to include TV operators and later, specialty channels. For a number of years these three sectors co-existed but with ever more strain. In recent times there has been increasingly less unanimity on issues, to the point where the CAB was hobbled to little or no action.

As a result of recent governance changes, the association came to the point where two or three companies had enough votes to determine the outcome of any and all issues—including the wind-up. This resulted in the resolution to dissolve the Association, a process that will be culminated later this year.

My personal view is that this outcome is most unfortunate and will result in the need for new associations being formed. Why? Because there are enough common issues that will continue to need our attention and response to the regulators. This is certainly the case in the radio industry where the objectives are such that unanimity can more readily be achieved.

I am prepared to put a lot of energy into the establishment of a new Association that will represent the radio industry to the CRTC, Industry Canada, Heritage as well as to the collectives that continue to demand ever-increasing fees.

It is a new era—and time for a new association.

There is a long list of significant wins that the CAB has obtained for its members over the years, many of which carry on to this day. The savings to the industry have been huge.

This, in my view, is ample evidence of the *need* for a strong, aggressive national association.

Elmer Hildebrand is the chief executive officer of Golden West Broadcasting, based in Altona, and, until its dissolution in June, remains Chair of the Canadian Association of Broadcasters. He may be reached at ehildebrand@goldenwestradio.com.

"To foster and promote development of the art of aural and visual broadcasting in all its forms, to protect the members of the (Association) in every lawful and proper manner from injustice and unjust exactions and to do all things necessary and proper to encourage and promote customs and practices which will strengthen and maintain the broadcasting industry to the end that it may best serve the public."

—The objectives set forth in the Letters Patent by the Canadian Association of Broadcasters' founders. (1926)



SIGN-OFF:

The Canadian Association of Broadcasters



On February 18 of this year, Elmer Hildebrand—in reporting the demise of the Canadian Association of Broadcasters—told *Broadcast Dialogue*:

“The Board confirmed that the CAB will be dissolved as of June this year, and so that’s the news.

“I came into this position of Chair as a fill-in last summer and walked into a process that was unraveling. Between the TV, specialty and radio folks there were so many different tracks that needed following that ended up following none.



"The television and specialty folks will have to go their own way, and I think it's also reasonable to say that many of the smaller television groups were not in favour of this. But at the end of the day, there wasn't any agreement on anything. The process was really at a standstill.

"And so my goal was, coming into the process, to salvage something out of the organization and basically I tried and wanted to keep the Association going, letting the specialty and

the television people leave so that we would end up with a radio only association.

"For a variety of reasons, many of them ego, I guess, that didn't seem to work so the end result was that the association will be shut down.

"Simultaneously, I have been working and will continue to work to form a new association that will represent Canadian radio broadcasters. Hopefully we can have that in place before the other one shuts down.

"There's a lot of support from the radio industry that has been forthcoming, and broadly speaking, the groups are all onside with the goal that I'm working on.

"There is no direct impact on the regional associations, although some of their charters say they have to be members of the CAB before they can be members of the regional one. But all of that will go out the window. My guess is that some of the regional associations will get stronger and more relevant. But then again, many of the regionals are made up of TV and specialties. So, from my vantage point, too much water has gone under the bridge for all of those to coalesce.

"I think we're in a new world and we're going to have to adapt to it, make the best of it. Certainly, for me and for others, it's a sad day because the CAB had some 80 years of history and accomplished many things over the years for both radio and television, and some of the wins were actually huge.

"All of that aside, though, the day is over. There are those of us who want to

start over and see if we can go another track.

"This will be the best result over time but, right now, it's awkward for many.

"It was only three years ago that we had one of the biggest and most successful CAB conventions ever, and to see it all crater like this is sad, but it is what it is and we need to carry on and not mope about it."

From **The Canadian Press** story:

The Canadian Association of Broadcasters says it is planning to shut down after reaching an impasse with some of its members.

Chairman Elmer Hildebrand says the organization, which represents Canadian radio and television broadcasters, has decided to close this June.

Since December, Hildebrand has been trying to help the CAB find common ground between broadcasters and cable operators, who have been forcing increasingly different views on the industry. Cable companies like Rogers Communications Inc. and Shaw Communications hold televisions assets themselves—Citytv and Corus' specialty channels respectively—but they also have diverging views from local TV giants CTV and Canwest.

After reviewing its strategy, the organization concluded that local TV operators wouldn't be able to find a common ground with the cable companies.

Both Canwest and CTV have been pushing for a tax on cable operators like Rogers for carrying over-the-air television signals, an approach that has created a major rift between the two sides.

"It had become obvious some time ago that the three sectors, television, radio and specialty (channels), all in the same room couldn't really sort out their priorities in a manner that the association could actually do their work," Hildebrand said in an interview.

"It was my hope to be able to peel off the television and the specialty (channels) and maintain the organization as a radio-only association."

The Canadian Association of Broadcasters was established 84 years ago to represent the radio industry and pursue common concerns, though it later branched into television broadcasting when both industries began to share similar interests.

Hildebrand says he hopes to form a new organization that solely represents radio broadcasters. Industry reports have

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Kyle MacDonald, Blogger and Author, *One Red Paperclip*

Larry Rosin, President, *Edison Research*

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suggested that independent broadcasters like Channel Zero, Glassbox, APTN, OutTV and TV5 could form their own lobby group as well.

The **Canadian Broadcast Standards Council**, which originated through CAB efforts, sent this message to its members:

"You may have received the e-mail from the Chair of the Board of Directors of the Canadian Association of Broadcasters advising that the CAB will cease operations effective June 2010.

"The purpose of this e-mail is to advise you that the CBSC will continue from today on to provide its customary services to members without interruption. The CBSC will in due course be sending out invoices for its membership fees directly to you. We will provide you with all necessary information as soon as possible regarding these arrangements."

Bill Roberts of S-VOX, who was the first Senior Vice-President, Television at the CAB, told *Broadcast Dialogue* that he was supportive of the creation of the television sector having its own role within the CAB distinct from radio.

At that time, he said, "I was very supportive of two things: One, that independent pay and specialty services should be admitted to the CAB and, two, that the CAB should oppose the BDU gambit to become owners of television, pay and specialty services."

Roberts said further that "with perfect 20-20 hindsight, I see that as the genesis of the demise of the CAB, and as being an

active threat to the CRTC's desire to have diversity of voices and diversity of ownership within the Canadian broadcasting system."

He described those events, plus having SPTV blended in to the CAB, as "chickens coming back to roost".

How does he feel about a new broadcast association?

"I believe that there's nothing so bad that there's not a little good in it. I think that there is now an opportune moment to be seized; that truly independent broadcasters like S-VOX, like Astral, like CTV should shortly be getting together to fashion a voice for what remains of independent conventional, pay and specialty television. I think that it's possible that the pendulum has swung far enough to the right that it can now begin to swing back a little more to the centre. I think that in the United States where we're seeing Comcast gobble up NBC, here in Canada where we're seeing Shaw gobble up Canwest, I think that those of us who are concerned about public policy and who influence, design and implement public policy may well be getting a huge wake-up call. And I don't think it's too late. I still think there's a great future for independent and diverse voices, but now is the time to have a truly independent television sector at the table in Ottawa..."

What Hildebrand was ultimately faced with was the reality that the truly large independents such as CTV and Canwest could no longer accommodate a go-forward position that was dominated by the BDU-controlled television entities.

The Canadian Association of Broadcasters was at a standstill a year or more ago, and many believe that the Association's re-design spelled the end.

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Olympic athletes show a hopeful multicultural reality

In some ways the Olympics have always been the ultimate multicultural event. Athletes of all the cultures in the world come together and (supposedly) in the best traditions of ethical athletic behaviour, compete against each other.

But in the last couple of decades we are seeing a new form of multicultural diversity which moves from ethnic purity to a more complex ethnic plurality within national teams and even within individual athletes, and this surely is a lot better than the pure days. It is a repudiation of the 1936 Olympics held in Hitler's Berlin where only those of the Aryan race could compete on behalf of Germany.

Two phenomena became more evident in Vancouver. The first was those who adopted citizenship of a new country in time for the Olympics and, second, were those who either immigrated in the normal course of life or whose parents had immigrated or intermarried into other countries or cultures.

A case in point is the Reed family who live in the United States, growing up in Michigan to an American father and a Japanese mother. Daughter Allison happened to team up with ice dance partner Otar Japaridze of Georgia and gained dual citizenship (Georgian to add to her American) so she could compete on behalf of Georgia. The other siblings, also in ice dance are a dance pair, Chris and Cathy, but skate for Japan.

Then there was "turncoat" Dale Begg-Smith, a Canadian-born free-style skier who competes for Australia having moved there at a young age partly because there were better opportunities for him to advance. Of course, we have been benefactors of all sorts of immigrants who won gold for Canada over the years like Czech-born Alex Baumann in swimming and Nigerian-born wrestlers Daniel Igal and

Carol Huynh, whose parents came to Canada as refugees from Vietnam. And who can forget the glory days of the 1996 relay race which included Donovan Bailey, Bruny Surin and Glenroy Gilbert.

And then there's the Olympian with the coolest name, Apollo Anton Ohno, a Japanese American, probably the most decorated winter athlete ever.

A third phenomenon has been the diversifying of the winter Olympics participating countries. Originally the sport of the northern hemisphere, which has colder winter, the athletes have been predominantly white. This year there were very strong teams from non-white countries, most notably, China and South Korea, which do have winter but not a culture of similar winter sports. By and large, South Asia, Africa, the Caribbean and South America are still not mainstream players although there are a growing number of exceptions to this rule. Athletes from these countries were either natives of the southern hemisphere who went to school in the west/north or residents of northern countries who went back to their roots to compete for countries with which they have some family connection.

While Blacks are rare, there have been figure skaters like American Debi Thomas and French-born Sruya Bonaly who skated for France and later for the U.S. This year there were Canadians Jerome Iginla in hockey and Lascelles Brown in

bobsleigh and Shani Davis in speed skating for the U.S.

At home we saw some interesting broadcasting on OMNI in Cantonese, Italian, Mandarin, Polish, Portuguese, Punjabi and Ukrainian.

Aboriginal Peoples Television Network did another first—broadcasting in Cree, Dene, Mi'kmaq, Mechif, Mohawk and Inuktitut.

Unfortunately there are precious few Aboriginal Canadians in these games.

And to the opening ceremony, while there was much criticism of the low level of French, the low level of our ethnic and racial diversity also got short shrift. Thank goodness for the excellent Aboriginal dancing, Measha Brudgergossman singing the Olympic anthem with incredible panache and Governor General Michaëlle Jean officially opening the games.

Nevertheless, here's my wish: as the Olympic games show the success of diversity in several countries, other countries will become more open to their minorities and will allow greater movement of peoples and acceptance of immigrants and refugees. Rather than a clash of civilizations the Olympics will facilitate a melding of civilizations.

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

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Missing the Tom Allen magic

It is safe to say that classical music has pretty much a universal appeal. Most nations, cultures and races have embraced the genre for hundreds of years.

It has often been said that music transcends cultural differences—creating a bridge of commonality across tense divides. The following paragraph (from *Suite100.com*) gives Yo-Yo Ma's work in China as a succinct example: "As an American of Chinese origin, Ma is used to balancing two worlds. Ma conceived of the project to help others bridge the gap between cultures and to raise awareness and tolerance of cultural difference ...his current Silk Road project will bring Muslim music to China. Ma hopes that despite the Chinese reservations about Islam, the music itself will transcend cultural barriers. He argues that all classical music strives for transcendence, whether it is a Beethoven violin concerto or Islamic Mugham music."

So too, Canadians have made not only a large contribution to the international world of classical music, but have also ensured the inspiration, stimulation and perpetuation of a vibrant national performing arts network that brings classical and operatic culture to the Canadian population. Radio has perhaps been the greatest facilitator in achieving the important task of bringing an expensive and specialized pursuit to the folk on the street. How else have we uninformed been

exposed to what is often falsely perceived as an elitist pastime?

Having lived in and traveled to many parts of the world, I found CBC Radio 2 to be one of the best stations that not only played classical music and drew public attention to Canadian musical events and developments, but took great pains to educate and inspire listeners. Since the advent of television it is no secret that morning and evening rush-hour listeners are the biggest captive radio audience.

All this being true, what bright spark saw fit to tamper with *Music & Company*, the 6 a.m. to 9:00 a.m. program hosted by Tom Allen? Apparently the creation of a program that reflected "more generic Canadian music" was the motivation of the powers that be.

With infectious energy and an intellect that worked at breathless speed, *structured chaos* to my mind best describes Allen's modus operandi. Marrying a pre-set program selection on the fly to the weather, diverse artistic genres, current events, social and political satire and other juicy news items was what made the program special. Habitual listeners bombarded with visions of "skies raining frogs", "germs on toothbrushes", "magic sleigh rides" and other wondrous visual descriptions, could not avoid becoming increasingly aware of classical music as a potential expression or reflection of daily occurrence.

Allen, himself an accomplished



trombonist, author, sportsman and family man, has the rare combination of musical expertise, life experience and uninhibited lateral thinking that make him a natural and credible teacher. Master of the sound bite, he was able to alert listeners to the sound of a bassoon, French horn, etc. or even hum or tap out a fugue.

He also subliminally taught voice and music comparison with his weekly *Cage-Match* gimmick. The opportunity to differentiate, for example, the work of Rattle and von Karajan and voices of Callas and Fleming gave confidence to listeners to make conscious and articulate their own innate taste in music.

Most importantly, *Music & Company* kept listeners abreast of upcoming performances on the national Canadian music landscape. Symphonies, operas and concerts across the country were given enthusiastic billing. Air time was given to obituaries for prominent Canadians and their achievement. Youth programs and upcoming stars were regularly showcased, as were the achievements of Canadians abroad. Given the millions of dollars spent on annual arts funding, it was gratifying to be kept informed of the results.

Listening to Tom Allen made me feel part of the greater world of music as well as a proud Canadian. Subjectively, the program's demise has left a huge hole in my waking and early morning hours. Objectively, if rumoured PPM ratings 18 months later are to be believed, a magical, if not valuable, Canadian institution was removed from the broadcast landscape.

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

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A woman in a white winter suit and red gloves holds a lit torch high in the air. The torch has a flame and the Olympic rings logo. She is smiling and looking up. The background is a clear blue sky with some clouds and a snowy mountain landscape.

Behind the scenes at the 2010 Olympic Winter Games

Roughly half the world's population tuned-in to watch at least some of the 2010 Vancouver Olympic Games on the various platforms. Significantly, 99% of Canadian residents are estimated to have experienced Vancouver 2010 via TV, radio, Internet and/or specialty channel. With numbers such as these, let no one argue against the notion that content is, indeed, king.

From the opening ceremonies, our emotions ran the gamut, gripped first by the fatal accident of the Georgian luger, then watching the audience rising as one and paying their respects when the Georgian athletes entered the arena; Japan's athletes waving their own flag and ours as well; Alexandre Bilodeau's humility after winning Canada's first-ever Gold medal at a Canadian-hosted

Olympic Games; Joannie Rochette's poise and bravery only days after her mother's sudden death; the heart-stopping intense hockey games; the deep disappointment edged on athletes' faces after a failed athletic performance; and the fun video of CTV's Brian Williams meeting Brian Williams of NBC.

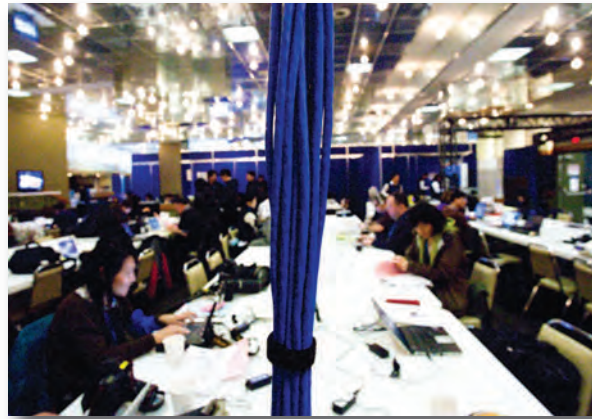
If we could give **The Olympic Broadcast Media Consortium** a gold medal for its consistent performance, we would.

Not So Obvious were the Off-screen Performances

Justin Webb, the Vice President of Olympic Services and Operations for Bell, walked us through some of their responsibilities.

Bell had 5,000 kilometres of cabling at the Winter Games, nevermind the

Photo courtesy © VANOC/COVAN



Top left:
*Justin Webb, Vice President
of Olympic Services and
Operations for Bell*

Top right:
*Fibre Optic Cable at
Pacific Coliseum*

Bottom left:
*Bell Champion Steve Omischl
at Cypress Mountain (Skier)*

All of the above photos courtesy of Bell

Bottom right:
*Brian Williams, CTV
and Brian Williams, NBC*

Courtesy of Canada's Olympic
Broadcast Media Consortium

wireless operations. These supported 7,000 two-way radios; all timing and scoring equipment run on the Bell Olympic network; cameras that shot 16 mega-pixel photos every 10 seconds of a skier's run and were on websites before he or she got past the finish line; all the video cameras' products were fired down to a production studio, with every second of every video stream from every venue going back to the International Broadcast Centre on the Bell network.

Add to that Bell's challenge of making sure that hundreds of thousands of spectators with cellphones could connect, take photos, send text messages, shoot videos and get them delivered with no muss, no fuss.

What else was on the Bell Olympic Network?

Fifty broadcast commentators from around the world at each event who needed their own audio streams; news people filing stories from the press tent and needing instant access; 5,000 flat screen TVs throughout all the venues; Vancouver2010.com where every image and every result and every article and every schedule was hosted by Bell and connected over its Olympic network.

And every second of every video stream from every rights holding broadcaster, all of it, was carried to the rest of the world on the Bell Olympic network.

Olympic Torch

The 106-day torch relay that began Oct. 30 and stretched from the east coast to the north coast to the west coast set the stage. The almost one-metre long torch, inspired by both the lines carved into the snow by skiers shushing down mountains and the beauty of the snowy Canadian landscape, was designed by Bombardier's aerospace and transportation design teams in collaboration with the Vancouver Organizing Committee.

Key to the torch's curved, modern design was a robust technology created to operate from -50°C to +40°C through rain, sleet, snow and wind. A red maple leaf air intake cut-out fed the flame with enough oxygen to ensure it burned brightly and a dual burner system ensured it never faltered.

The torch (with fuel) weighed about 1.6 kilograms and contained stainless steel, aluminum and sheet-moulding compound. It burned for at least 12 minutes using a blend of fuels such as propane and isobutane. Ninety-five per cent of the Olympic Torch was composed of materials

and technology made or designed in Canada. Twelve-thousand torches were manufactured—one for every torchbearer.

Following the torch every step of the way was a mobile unit manufactured by Dejero. CTV, deciding against a mobile broadcast truck, used the unit which scans available wireless connections, encodes video with a target bit rate and distributes outgoing video data across multiple cell phone connections to—amazingly—deliver live broadcast-quality video coverage. The unit, which fit into a Pelican case, connected to CTV's robotic camera that was mounted on a mobile home following the relay.

Isilon IQ Provided Data Storage Support

Isilon Systems were the primary repository for all of the Consortium's Winter Games raw footage and video package content. With Isilon, the Consortium was able to unify hundreds of hours of broadcast coverage onto a single, high-performance and scalable shared pool of storage which enabled concurrent, multi-user access to content across the network, accelerating real-time editing and speedy content delivery.

CHRISTIE and Applied Electronics

To facilitate emergency response communication during the events, and on an ongoing basis, Applied Electronics Limited in Vancouver prepared an installation featuring Christie visual display solutions for the City of Vancouver's Emergency Operations Centre (EOC). It coordinates emergency response from the city's police and RCMP, fire and rescue, traffic management, city engineering services and health authority. The 24/7 hub was critical to the safety of visitors, athletes, spectators and Vancouver residents.

Powered by Christie HD405 single-chip DLP high def projectors and the Christie TVC-1210 display wall controller, the EOC features a 26-foot wide screen with pixel resolution of 3840 x 1080. It was (and is) used for emergency mapping, linking to emergency response centres, television coverage and news feeds.

Fujinon Opened a Technical Service Centre

Fujinon USA set up a Technical Service Center at Genesis Integration/Matrix Video in downtown Vancouver, serving as the technical service headquarters for

all of the Fujinon TV lenses being used to televise the Games, from the beginning to the closing ceremonies.

Sennheiser Offered RF Coordination Service

Sennheiser Canada, in a coordinated effort with Sennheiser Germany, opened an RF/equipment service and sales facility that offered assistance to all radio and television broadcasters. The condition, of course, was that the assistance went to those broadcasters using Sennheiser technology that required frequency coordination and service.

—BD

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Stop whining and pining

It's been awhile since my rambling last appeared in these pages, but I was inspired by Publisher Howard Christensen's note that appeared on the big yellow board (don't pretend you don't know what it is—if you're not writing on it you're lurking) announcing the availability of the BD Archives.

So I cyber-jumped over to read a few of my old ditties to see if some of what I wrote about then had come true in recent years. Turns out I wasn't far off the mark.

I took a break from writing in this space a few years ago because I had run out of things to say. But I'm back and I have lots to say.

What I want to say more than anything at this point is stop whining and stop pining!

Radio and TV discussion boards and

blogs are littered with the over-romanticized memories of a broadcasting business that vanished many years ago. It's tiring and depressing to hear how great things used be and how owners cared and announcers could play their own records and newsrooms did "real" journalism and how there wasn't the greed that there is today, yadda yadda yadda!

Let me tell you, nothing is ever as great as we remember it. And for all the changes that have happened not much has changed in a few ways.

On-air people still can't stand management people who get in the way of creativity and want to talk about inane things like EBIDA and SWOT Analysis.

Sales and programming still duke it out over content, contests and creative.

Egomaniacal on air "stars" are just as insecure as they have always been, and while appearing to support their "on air" brethren would just as soon stick the knife in their back if it meant getting a better air shift.

There are still really smart PDs and really dumb ones who have no clue how to connect their stations with their increasingly splintered audience.

Canadian broadcasters still listen to U.S.-based consultants whose advice cannot be applied well in Canada, costs a fortune to obtain and is rarely used.

All of that aside, what needs to change is the way veterans of this business view it. Stop crying about how the business has evolved. Stop blaming the families like the Aspers, Waters, Slaights, Bassetts, Rogers and Shaws, etc. for taking what was great and "selling out" the silver spoons put in their mouths by their daddies.

That is all bogus crap. Those families owned businesses that were rightfully theirs and have done with them what they had every right to do. And, yes, some did better than others on the deals. But none of them were placed here to ensure that anybody has a job for life or even a really good Christmas party, although the CHUM ones were awesome!

Stop pining for a broadcasting business that is different.



Everything evolves... EVERYTHING.

Go back and listen to old air checks. Some of the stuff was wonderful and creative....a lot of it was crap. It's the same today.

It is a waste of time for people who love the broadcasting business to moan about the way it is run today. It is what it is.

And, yes, if you must, have a little cry over in the corner and mourn the way things used to be if that's what's bugging you. But I would suggest it would be a much better use of your time to find a way to fit in and offer services and supplies to a business that just doesn't do it "that way" anymore.

If I were an Asper, Waters or Shaw I would be doing what is in the best interest of my business, and my family first. If you don't like it, go out and take the risks to start your own station(s) or find a way to offer something other than whining.

As the great talent Tom Rivers used to say... Lead, follow or get out of the way!

Jamie West is C.E.O. of Westpro Media Inc. Broadcast Consultants and Creative Content suppliers. He can be reached at www.westpromedia.com or at 905-541-0127.

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Keith James: Edmonton radio/voice-over veteran



Most disc jockeys eventually realize that they probably won't grow old honkin' the hits. Some morph into newscasters, news/talk or sports hosts, others move into management or sales, some leave radio entirely.

But there are a select few who continue to use their talents to entertain, inform and enlighten audiences. These are the voice-over artists who freelance for clients around the world.

Keith James is one of those talents.

KJ, as he's known to his friends, has a broadcast pedigree. His father, Keith James Sr., had been a DJ in the U.S. but came to CHED Edmonton in 1964 to work in programming alongside local radio legend Jerry Forbes. KJ's parents had divorced and Keith didn't have much contact with his father until after graduating from high school and Keith Sr. had moved to Canada. KJ eventually followed his father north and wound up on air at "The Rock of Edmonton".

"When I got to CHED," Keith said, "I was surrounded by all these incredibly talented guys. Fortunately, they took me under their wing and away we went."

KJ was at CHED from '72 until 1980. As well as his DJ shift, KJ handled assignments in production, promotions and programming. Keith grins as he recalls that the CHED jocks were much more than just co-workers—they were all good pals.

"We hung around and did everything together," he said. "It was a lifestyle. A few marriages suffered for it, but we were a tight team both on and off the air. I think it was a major factor in CHED's success."

Keith says there were too many incidences, some that can't EVER be printed,

that highlight the camaraderie of the '70s CHED jocks.

"I remember one weekend, Chuck Chandler, Bob McCord, Len Thuesen and I took the station van, which at that time was painted in wild colours, and drove to Jasper on a Sun Spotting trip. CHED had had a Sun Spot sticker promotion that listeners stuck on their windshields and if they were spotted, would win a hundred bucks. So that was our official excuse for this road trip. We stayed the weekend in Jasper, went white water rafting and had a great time. Didn't actually do much Sun Spotting though. We did that kind of thing all the time."

Several years ago, as an unofficial tribute to CHED, KJ launched a website (www.soundspark.com) that includes classic air checks, photos and miscellaneous memorabilia from the station's history.

In 1980 KJ left the world of rock'n'roll radio for a production gig at country station CFAC Calgary. A year later former CHED DJ Bob McCord recruited KJ back to Edmonton to help launch his contemporary country station C1SN-FM, which went on the air in '82. KJ was right in the thick of it all for three years until former CHED production guy and nationally-known musician Barry Allen suggested they buy a recording studio owned by kd lang's manager, Larry Wanagas. They renamed the studio Homestead Recorders.

"That was a unique opportunity

because we were able to bring our broadcast experiences and provide writing, music production and the kinds of service clients were used to from radio such as instant turnaround, that kind of thing, to our agency and direct clients. We were quite successful for a long time."

KJ sold his shares of Homestead Recorders to Allen in 1998 as his voice-over business flourished. Since his studio days, he's freelanced at Edmonton station's CJCA, CFRN, CKRA-FM and, for a brief time, was an instructor at the Northern Alberta Institute of Technology—in the radio and television department, naturally.

KJ continues to voice commercials, station imaging and narration (including character voices) for clients around the world from his home studio in Edmonton.

"I have clients in Curacao, in the Philippines, all over the U.S. and Canada and, of course, long-time clients here in Edmonton."

Although Keith James' full-time radio career is firmly in his past, KJ chuckles when he says: "Before I got into radio, I always thought 'I wish I'd been in radio in the '50s and '60s', but it wasn't too long down the road before I said, 'Wow! I was in radio in the '70s.'"

Doug Thompson, who began his radio career in Edmonton and is damn proud of it, can be reached at doug.t@rogers.com.

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Doug Thompson, Douglas Communications, Aurora and Azeem Haq, 103.5 Toronto



Jim Macdonald, Toronto



Arthur Reinstein, Canwest Media Toronto



*Anne Lavrih, Rogers Radio Toronto and
Don Kollins, The Fan 590 Toronto*



*Jim Carr, Seneca College; Michelle Quinn, Mohawk College
(winner of the Michael Monty Scholarship Award); and
Nancy Brown-Dacko, Haliburton Broadcasting*

Images from the Ontario Association of Broadcasters Career Development Day



Now in its fifth year, the OAB's Career Day drew over 225 students from Ontario community colleges to the Rogers Media conference rooms in downtown Toronto. On hand, at tables set up to cover various broadcast disciplines, were well-known Ontario broadcasters.



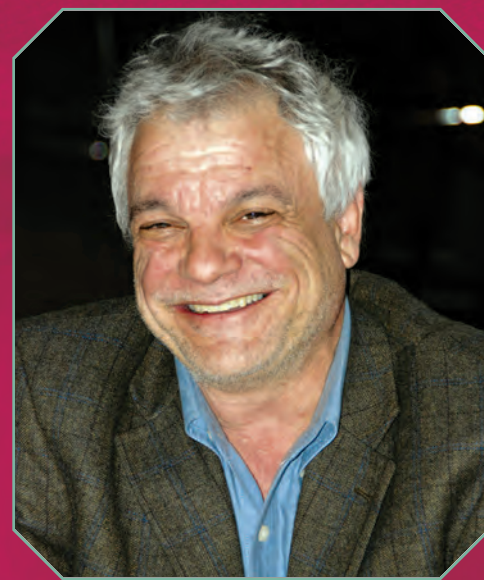
*York Bell-Smith, Star 93.3 FM/
107.9 The Breeze Cobourg*



Paul Schmidt, SUN TV Toronto



*Laurie Graham,
Astral Media Radio St. Catharines*



Peter Gross, 680News Toronto

Don't ignore importance of audio in promos

You spend hours trying to get that promo just right. Flashes on screen, pop ups, wipes, playing with just the right font for text. When it comes to eye candy, this spot is sweet.

Now you're at home and your spot comes on. You hush the room and watch. It looked great, but it sounds like crap. What could have been a great spot is now mediocre at best.

"It seems like in many instances that audio is the last thing in the chain," says Marc Graue, owner of Marc Graue Voice Over Studios in Burbank, CA, which has won numerous awards, including two Grammys, for its production work. "With mixing, a lot of times you have (producers) using video programs and they're cutting the video on their desktop, so the audio portion takes a beating because they

don't have the facilities to listen to the audio the way it should. When you hear (the spot) when it hits the air, it's either over-modulated, or running 30db below everything else. It just doesn't sound right."

Graue says sometimes even small things can make a big difference in how a promo sounds.

"If you run a nice compressor chain on the voice, not necessarily on the whole spot, it can help the overall sound," he says. "(Station promo producers should also) know what specs your station outputs at. Some stations need it delivered at -10(db), for example. You don't want to over-modulate."

That can be taken care of with one quick e-mail to the engineering department or whoever looks after the delivery of the end product. Almost every station uses a compressor before signal hits air. Find out what the settings are so what you do doesn't fight it, but that the final compression makes your stuff sound better.

With that knowledge, take the time to think about the audio.

"Voice is important," adds Graue. "If we're doing a narration, you don't want to use a lot of processing, but if we're doing a DVD release or a movie trailer you want the voice to cut through."

Murray Fleming of MFMusic Inc. is a composer, producer, and sound designer. He says time is often a factor in getting a promo out, but taking those extra few minutes can make all the difference. And he says it doesn't have to be that complicated.

"My rule of thumb is voice and/or dialogue should always be your primary focus," he says. "Second, music and third, sound effects. They're all important. You need to hear all of them, but first and foremost is the dialogue. I use four different sets of speakers to make sure I can hear the dialogue on all sets of speakers. That being said, you don't want to overdo it. You don't want to drown out the music."

Music, says Fleming, is a major factor in a spot sounding great because it sets the tone.

"A great example is the Mac ads. There



is a playful music (bed) underneath. That spot without that music might not be as effective. It's a very simple piece of music, but it brings the light-heartedness to the commercial. The comedy in that spot is all about how the two guys play off each other, but the music definitely adds a huge element. It sets the tone."

While it is an art in and of itself to get great sound, Fleming says don't be afraid to play with plug-ins and EQs.

"Listen how dialogue lines up with the music. Some sound effects can have pitch in them that compete with a VO (because they're in the same frequency). You can play with the sound effect in that case with pitch control. Carve the VO and the music so they fit perfectly. You can roll off the bottom of the music to allow a big booming voice to come through more."

But how do you deal with the issue of your spot sounding great at your work station but it still sucks on air?

Fleming says try pulling a well-produced movie trailer "into your suite and use that as your reference (on your speakers). Listen to how it sounds in the environment you're in. Now see if you can get your spot to sound like that."

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

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Future in Focus for WAB

BY MITCH BOZAK

Many changes have occurred in Canada over the last 75 years. And it still amazes me that, through it all, broadcasters continue to have such an impact on the communities they serve. With the world changing at such an incredible pace, it is important to keep the *Future in Focus*—and this year's 76th annual WAB conference program is designed with that in mind.

The Western Association of Broadcasters' board has worked hard to maintain our relevancy and success in the coming years. We have all had to make tough decisions for our companies this year, and the WAB is in the same position of working to decrease expenses while maintaining the same high-quality of conference as in the past. Thanks to the Delta Lodge at Kananaskis, our hotel costs have been rolled back to 2005 levels. Our other suppliers have come through too, helping the WAB to trim costs and be more efficient and effective.

We have completed a full review of our membership and registration costs and have had a small increase to our registration this year, the first increase in five years. We welcome feedback or comments from our members on how we can improve, so please don't hesitate to contact our office anytime!

For 2010, the WAB looks to the future—providing delegates with a focused view on what is coming down the pipeline, how it will affect our audience, suppliers, advertisers and regulators and, most importantly, what you can do to prepare for it. With the recent announcement of the CAB's demise, this year's convention couldn't have been timed any better and will provide a great opportunity to meet and discuss with other broadcasters what the future could hold and how it will affect every one of us.

This year we will kick-off the conference with the annual golf tournament and welcome reception and barbeque on Friday, a great day to check in with colleagues and network with the beautiful backdrop of the Rockies.

Saturday's business sessions with feature addresses from the CRTC, FACTOR, CBSC and BBM, followed, by our ever-popular panel session, with some of the leading experts in their fields.

Following the panel session enjoy Tod Maffin, who will give a comprehensive understanding of Generation Y, high-velocity change and competition, hyper-innovation and the accelerating

pace of the world around us. Maffin offers an insider's view of what the world has in store and what lurks around the corner.

The WAB Annual General Meeting will be held following Maffin's presentation, with members asked to vote on changes to the WAB Constitution to bring us up to current.

Saturday evening features the President's Reception and Dinner, followed by the Gold Medal Awards with top Canadian entertainment provided by FACTOR. This is when we will honour this year's Gold Medal winners in TV and Radio, the Broadcast Partner of the Year, award Honourary Life Membership and name the Broadcaster of the Year.

Full details are available on our website.

The Sunday brunch session will feature a keynote address by former CFL star Terry Evanshen, who lost his memory after being in a coma for about a month following a devastating car accident. He gives a moving account of how he re-establishes his identity every day by rebuilding his confidence and purpose one step at a time. A great reminder to keep our *Future in Focus* in these trying times.

Our conference is made possible through the support of our sponsors and members. Their generous support allows us to bring you a high-quality conference in one of the most beautiful spots on earth. The WAB thanks all of our sponsors and members for their invaluable partnership in one of the longest running associations in Canada.

Come join us for the 76th Annual WAB Convention in Kananaskis this June and be a part of another great conference. Remember the hotel and golf booked up very quickly last year so don't leave it too long to register. Full details and forms are available on our website at www.wab.ca or you can call us toll free at (877) 814-2719.

Look forward to seeing you there.

WAB President Mitch Bozak is Station Manager/General Sales Manager of Global Regina. He may be contacted at mbozak@globaltv.com.



NABSHOW™

Stoppers



Places for you to stop as you make your way through the NAB2010 Show include exhibitors who continue to demonstrate their interest and support in the Canadian broadcast industry. These companies, and individuals who represent them, are entirely worthy of your consideration. Even if you don't plan on attending NAB2010, have a look at the new products that are being introduced.

Central Hall Exhibits

Anton /Bauer, Inc.

Booth Number: **C6025**
www.antonbauer.com

Products Categories:

Cameras and lenses; Camera accessories; Lighting and grip; Mobile/vehicle production

New products introduced:

New addition to the Dionic HC battery line.

Local contacts:

Sol Comerchero Office phone: 203 929 1100 ext: 267

Arctic Palm Technology Inc.

Booth Number: **C1054** (OMT Technologies booth)
www.arcticpalm.com

Products Categories:

Broadcast software for call management, copy writing, file transfers, contesting, studio software and RDS applications

Local contact:

Stu Buck Office phone: 519 452 0002

Audio Precision (Canadian Dealer: GerrAudio Distribution)

Booth Number: **C2023** (See ad on pg. 25)
www.gerr.com / www.ap.com

Categories:

Test and measurement equipment/QoS

New products introduced:

Apx585/HDMI

Axia Audio

Booth Number: **C146** (See ad on pg. 17)
www.pippintech.com / www.AxiaAudio.com

Products Categories:

Audio mixers; IT/Network infrastructure and security

Local contacts:

Al Pippin (Pippin Technical) Cell phone: 306 221 2601
Tyler Everitt (Pippin Technical) Cell phone: 306 270 3029

Broadcast Electronics, Inc.

Booth Number: **C1628** (See ad on pg. 17)
www.pippintech.com / www.bdcast.com

Products Categories:

Antennas, transmitters and towers; Radio automation systems

Local contacts:

Al Pippin (Pippin Technical) Cell phone: 306 221 2601
Tyler Everitt (Pippin Technical) Cell phone: 306 270 3029

Burli Software, Inc.

Booth Number: **C2343**
www.burli.com

Products Categories:

News/weather/traffic services; Radio automation systems; Digital asset management and storage; Audio production

New products introduced:

Burli NE—next generation newsroom system

Local contacts:

Chi Chi Liu Email: chichi.liu@burli.com
Ian Gunn Email: ian.gunn@burli.com
Mike Moreau Email: mike.moreau@burli.com

Canon Canada

Booth Number: **C4325**
www.canon.ca

Products Categories:

Cameras and lenses; DTV/HDTV; Mobile TV solutions/applications; Wireless applications/infrastructure/equipment

Local contacts:

Carlo Beltrano Cell phone: 416 419 3735
Nori (Noriyuki) Takahashi Cell phone: 416 315 0714

Booth C6842	Booth C444	SEE THEM AT THE NAB 2010
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Booth SL2809	Booth C944	
Booth C2739	Booth C457	
Booth SU8125	Booth C1354	
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Clear-Com Communication Systems
(Canadian Dealer: GerrAudio Distribution)

Booth Number: **C6025** (See ad on this page)
www.gerr.com / www.clearcom.com

Products Categories:

Audio production; Wireless applications/infrastructure/equipment;
Hybrid wired/wireless and IP Systems

New products introduced:

Tempest 2400: 2 and 4 Channel Wireless Intercoms

Davicom—a div. of Comlab

Booth Number: **C1124**
www.davicom.com

Products Categories:

Antennas, transmitters and towers; Microwave/RF accessories;
Test and measurement equipment/QoS

New products introduced:

MAC Firmware 5.40 (for Davicom MAC remote control units)
MacNet 5.30 Multi-Site Alarm Management Software (for
Davicom MAC remote control units)

Local contacts:

John Ahern Office phone: 418 682 3380 / 877 282 3380
Guy Fournier Office phone: 418 682 3380 / 877 282 3380
Andrew Mulrooney Office phone: 418 682 3380 / 877 282 3380

Dielectric Communications

Booth Number: **C2222**
www.dielectric.com

Products Categories:

Antennas, transmitters and towers; DTV/HDTV; Mobile TV
solutions/applications; DAB/IBOC/HD digital radio

New products introduced:

DLP low power antenna
TUL UHF Circularly Polarized (CP) low power panel antenna
5 kW Tunable UHF-band mask Filter

Local contacts:

Matt Leland Cell phone: 207 671 6475

Fujinon Inc.

Booth Number: **C7425** (See ad on the outside back cover)
www.fujinonbroadcast.com

Products Categories:

Cameras and lenses

New products introduced:

Fujinon 3-D Synchronized Quickframe 2/3" HD Lens system
XA88x9.3BESM-SK telephoto sports zoom lens
Set of four 35mm PL Mount Zoom Lenses, (Including:
Fujinon PL, 14.5-45mm -T2.0; Fujinon PL, 18-85mm -T2.0
Fujinon PL, 24-180mm -T2.6; Fujinon PL, 75-400mm -T2.8-3.8)

Local contact:

Stosh Durbacz Cell phone: 905 713 6101

HME (Canadian Dealer: GerrAudio Distribution)

Booth Number: **C8439** (See ad on this page)
www.gerr.com / www.hme.com

Products Categories:

Audio production; Mobile/vehicle production; Motion picture/
film production; Video production; Wireless applications/
infrastructure/equipment

New products introduced:

DX300ES: 2-Channel Wireless Intercom System

JAMPRO Antennas (Canada) Inc.

Booth Number: **C2607**
www.jampro.com

Products Categories:

Antennas, transmitters and towers; DAB/IBOC/HD digital radio

Local contacts:

Wayne Young Cell phone: 416 540 7394

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JVC Professional Products Canada Inc.

Booth Number: **C4314**
www.jvc.com/pro

Products Categories:

3D Stereoscopic/autostereoscopic; Cameras and lenses; Motion picture/film production
Video display; Video production; Projectors; 4K and 8K products; IP and CCTV security; Home theater; Flight simulation

Local contacts:

Greg Cameron Office phone: 416 297 4430

MAYAH Communications

(Canadian Distributor: Sonotechnique)

Booth Number: **C444** (See ad on pg. 24)
www.sonotechnique.ca / www.mayah.com

Products Categories:

Content delivery network audio & video codecs; IPTV/IP video & broadband video; MobileTV solutions & applications; Streaming and encoding/decoding solutions for audio & video

New products introduced:

C11 Series - The Next Generation Audio Codecs
8000 Series MPEG-4 H.264 Audio Video Codecs

Local contact:

Patrice Delhaes (Sonotechnique)
Jocelyn Guevremont (Sonotechnique)

Merging Technologies

(Canadian Distributor: Sonotechnique)

Booth Number: **C3139** (See ad on pg. 24)
www.sonotechnique.ca / www.merging.com

Products Categories:

Audio editing; Audio mastering; Audio post-production; Audio processing and effects; Video recorders/content servers

New products introduced:

Pyramix Version 6.2 Digital Audio Workstation

Local contact:

Pascal Gelin (Sonotechnique)

Prism Sound (Canadian Distributor: Sonotechnique)

Booth Number: **C944** (See ad on pg. 24)
www.sonotechnique.ca / www.prismsound.com

Products Categories:

Test & measurement for analog & digital audio; Digital audio analyzer; Audio production; Audio recording; Audio mastering

New products introduced:

dScope-III - 2 new models: Analog and Analog Plus

Local contact:

Gerry Eschweiler (Sonotechnique)

RCS Canada

Booth Number: **C2628** (See ad on pg. 18)
www.rcscanada.com / www.rcsworks.com

Products Categories:

Radio programming; Radio automation systems

New products introduced:

RCS iPush, Mscore

Local contact:

Ross Langbell Cell phone: 778 839 0700

Renegade Labs (Canadian Distributor: Sonotechnique)

Booth Number: **C6842** (See ad on pg. 24)
www.sonotechnique.ca / www.renegadelabs.com

Products Categories:

Audio consoles for today's video environment, including AES and NTSC/PAL/HD sync, eight bus program and monitoring outputs for surround or multi-channel production, and analog, digital and SDI audio I/O capability

New products introduced:

Blue328, Gray328 with ESAM edit control, 328mx

Local contact:

Gary Osborne (Sonotechnique)

RTW (Canadian Distributor: Sonotechnique)

Booth Number: **C457** (See ad on pg. 24)
www.sonotechnique.ca / www.rtw.de

Products Categories:

Surround sound metering & vectorscope; Audio monitor controller; Audio measurement meters of all standards.

New products introduced:

SurroundControl 31900 Series and SurroundMonitor 11900 Series now feature BLITS functionality (Black's & Lane's Ident Tones for Surround) with test sequence generator and intelligent analyzer for the detection of channel swapping, delays, phase displacements, polarity reversals, and others.

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Local contact:

Gerry Eschweiler (Sonotechnique)

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Vislink News & Entertainment
(Canadian Distributor: Novanet Communications Ltd.)

Booth Number: **C3707**
www.novanetcomm.com / www.vislink.com

Products Categories:
DTV/HDTV; IPTV/IP video/broadband video; Microwave/RF accessories; Satellite; Systems integration

Local contact:
Michael Di Lillo
(Novanet Communications) Cell phone: 514 771 4740
Howard Tulloch
(Novanet Communications) Cell phone: 416 432 6805
Lyle Kosola
(Novanet Communications) Cell phone: 604 290 1118

North Hall Exhibits

Harris Broadcast Communications
Booth Number: **N2502** (See ad on pg. 19)
www.broadcast.harris.com

Products Categories:
Television master control; Video/content servers; Video processing; Antennas, transmitters and towers; Mobile TV solutions/applications; Test and measurement equipment/QoS; Digital signage (hardware and software)

New products introduced:
Predator II-GX™ (multiviewer)
NEXIO Volt™ (server)
Harris® Videotek® VMM-4SNY (test and measurement)
Platinum™ VHF (TV transmitters)

Local contacts:
Don Bezenar Cell phone: 416 455 0217
David Brown Cell phone: 416 258 8700
Syd Budhu Office phone: 416 443 3137

Omneon, Inc.
Booth Number: **N5106** (See ad on pg. 11)
www.omneon.com

Products Categories:
Digital asset management and storage; DTV/HDTV Video processing; Video content servers; Workflow software and solutions

Local contacts:
Bob Valinski Cell phone: 908 752 7745

Ross Video Ltd.
Booth Number: **N3807** (See ad on pg. 32)
www.rossvideo.com

Products Categories:
Digital asset management and storage; Mobile/vehicle production Television/newsroom automation systems; Video production Video content servers

New products introduced:
Vision Octane - 8MLE production switcher

Local contacts:
Scott Bowditch Cell phone: 647 290 8284

Tektronix Inc.
Booth Number: **N2522** (See ad on this page)
www.tektronix.com

Products Categories:
Test and Measurement Equipment/QoS; DTV/HDTV IPTV/IP; Video/broadband video

Local contacts:
Sylvia Fantin Cell phone: 416 453 2808

Ward-Beck Systems Ltd.
Booth Number: **N3425** (See ad on this page)
www.ward-beck.com

Products Categories:
Television master control; DTV/HDTV; Signal management and processing; Test and measurement equipment/QoS; Audio processing and effects

New products introduced:
openGear cards for Dolby encoding—
(D6208 card will encode AES signals to provide a Dolby E or AC3 signal.
M6204AE card will encode AES signals as Dolby E or AC3 and embed these in an HD video stream.)

Local contacts:
Eugene Johnson Cell phone: 647 519 9583
Michael Jordan Cell phone: 416 432 3670
Ian Caldwell

WideOrbit
Booth Number: **N5129** (See ad on pg. 17)
www.pippintech.com / www.wideorbit.com

Products Categories:
Advertising and Media Sales Solutions; Software/Applications/ Middleware; Workflow Software and Solutions; Advertising and Media Sales Solutions; Radio Automation Systems

Local contacts:
Al Pippin (Pippin Technical) Cell phone: 306 221 2601
Tyler Everitt (Pippin Technical) Cell phone: 306 270 3029

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www.ward-beck.com

South Hall—Upper

Axcera (Canadian Dealer: Incospec)

Booth Number: **SU2908** (See ad on pg. 13)
www.incospec.com / www.axcera.com

Product Categories:

Antennas, transmitters and towers; Microwave/RF accessories; Mobile TV solutions/applications

New products introduced:

Innovator CX (UHF television transmitter); 6X Series Transmitter; ATSC Mobile DTV Systems

Local contacts:

Louis Sebastiani (Incospec) Cell phone: 514 916 0033
Denis Dion (Incospec) Cell phone: 226 208 6833
Richard Baker (Incospec) Office phone: 705 313 4433
Pierre Louis Landry Cell phone: 514 443 3833

Dolby Laboratories (Canadian Distributor: Sonotechnique)

Booth Number: **SU7917** (See ad on pg. 26)
www.sonotechnique.ca / www.dolby.com

Products Categories:

Broadcast products for DTV/HDTV & satellite; Audio post-production; Audio production; Mastering and duplication

New products introduced:

DP600-C provides automatic file-based loudness analysis and correction, as well as faster-than-real-time encoding, decoding, and transcoding of Dolby technologies and other audio formats for terrestrial, cable, satellite, and IPTV services. Also includes automatic up mixing to 5.1 surround sound from stereo audio files

Local contact:

Gerry Eschweiler (Sonotechnique)

Kathrein Inc., Scala Division

Booth Number: **SU817**
www.kathrein-scala.com

Products Categories:

Antennas, transmitters and towers; DTV/HDTV; DAB/IBOC/HD digital radio

Local contacts:

Michael Wm. Bach Cell phone: 541 618 5128

LARCAN

Booth Number: **SU3317** (See ad on this page)
www.larcan.com

Products Categories:

Systems integration; Antennas, transmitters and towers; Microwave/RF accessories; DTV/HDTV; Mobile TV solutions/applications

New products introduced:

MXi Series (Analog/Digital Mobile Solutions)—See New MXi 1002U LARCAN Plus Solution with Octane Encoder (Digital LPTV Solutions)—See New Pathwaves Microwave STL System In-SiNC Remote Control & Monitoring Software—Site. Intelligence. Navigation. Control.
M Series Revolve (Digital / Analog VHF Solutions)—See New Revolve 1.75kW

Local contacts:

Jim Adamson Email: sales@larcan.com

Linear Acoustic Inc. (Canadian Dealer: Sonotechnique)

Booth Number: **SU8125** (See ad on pg. 24)
www.sonotechnique.ca / www.linearacoustic.com

Products Categories:

Dynamic audio processing solutions

Local contact:

Gary Osborne (Sonotechnique)

Linear Systems Canada Ltd. (DVEO Broadcast Division)

Booth Number: **SU2709** (See ad on the opposite page)
www.linsys.ca / www.dveo.com

Products Categories:

Video capture devices and software; Video/content servers; DTV/HDTV; IPTV/IP video/broadband video; Test and measurement equipment/QoS

New products introduced:

Windows DirectShow SDK
TS-TimeShifter IP
TimeShifter 2.6
Small Form Factor ATSC-MH RF Modulator—eYe Catcher™
ATSC-M/H
MPEG-2 to H.264 Transcoders Product Line—MPEG Gearbox™
Multichannel IP Gateways—OnRamp Analog/IP and OnRamp 8VSB/IP
Compact Emergency Feed or Test Signal Generator—T-Source ASI™
Digital Tuner Demodulator—TVB147

Local contact:

Tom Thorsteinson Cell phone: 204 697 2417

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Net Insight

(Canadian Distributor: Applied Electronics Ltd.)

Booth Number: SU3323

www.appliedelectronics.com / www.netinsight.net

Products Categories:

Broadband applications/infrastructure/equipment; Broadband/connectivity; Content delivery network (CDN); DTV/HDTV; IPTV/IP video/broadband video

Rohde & Schwarz Canada Inc.

Booth Number: SU3717

(See ads on pgs. 22 and 36)

www.rscanada.ca

Products Categories:

Antennas, transmitters and towers; DTV/HDTV; Mobile TV solutions/applications; Test and measurement equipment/QoS; DAB/IBOC/HD digital radio

New products introduced:

ETL ATSC & ATSC M/H Compliance Analyzer

ATSC Mobile DTV System

Local contacts:

Eric Pefau

Cell phone: 514 825 4614

Chris French

Cell phone: 647 241 3933

Weather Central LLC

Booth Number: SU912

www.wxc.com

Products Categories:

Broadcast weather graphics and severe weather radar tracking; Interactive news mapping and sports telestration; Online and mobile weather solutions for media companies.

New products introduced:

3D: LIVE to Facebook and Twitter

On-demand mapping

Personal Microcast and ESP:Online 3.0 for web and mobile

Local contacts:

Joe DiGiovanni

Office phone: 608 274 5789

South Hall—Lower

Christie Digital Systems

Booth Number: SL2005

www.christiedigital.com

Products Categories:

Digital signage (hardware and software); Projectors and projections screens; Stereoscopic/auto stereoscopic 3D; Video display; Video processing

New products introduced:

Christie® MicroTiles™

Local contacts:

Canadian Sales Phone: 1 800 265 2171

Dalet Digital Media

Systems USA, Inc.

(Canadian Dealer: Sonotechnique)

Booth Number: SL4720

(See ad on pg. 26)

www.sonotechnique.ca / www.dalet.com

Products Categories:

Digital asset management and storage; Software/applications/middleware; Television/newsroom automation systems; Video/content servers;

Workflow software and solutions

Local contact:

Patrice Delhaes (Sonotechnique)

Jocelyn Guevremont (Sonotechnique)

Gefen Inc. (Canadian Distributor: Sonotechnique)

Booth Number: SL2809

(See ad on pg. 24)

www.sonotechnique.ca / www.gefen.com

Products Categories:

Digital signage (hardware and software); DTV/HDTV; Wireless applications/infrastructure/equipment; Signal management and processing; Systems integration

New products introduced:

3GSDI to HDMI Converter & Scaler with Genlock

HDMI 1.3 to 3GSDI Converter & Scaler with Genlock

Local contact:

Joe Naccarato (Sonotechnique)

Grass Valley

(Canadian Distributor: Applied Electronics Ltd.)

Booth Number: SL106

www.appliedelectronics.com / www.grassvalley.com

Products Categories:

Camera and lenses; Interactive and cross-platform: TV/Web/Mobile; Digital signage (Hardware and Software); Encoding; IPTV/IP video/ broadband video; Mobile TV/video management platforms/applications; Systems integration; Television master control; Video processing; Video/content servers

Quantel Canada, Inc.

Booth Number: SL6505

www.quantel.com

Products Categories:

3D stereoscopic; Editing and special effects; Media asset management

Local contacts:

Mark Northeast

Cell phone: 416 605 1838

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The importance of a radio station's brand

Late last fall we participated in an event with colleagues representing other media associations. We were all given approximately 20 minutes to talk about our media's attributes, issues and future.

Whenever asked to demonstrate the advantages of radio we try to do so in the proper context by:

1. **Focusing on the positive attributes of radio and its benefit to advertisers.**

Never disrespect an advertiser or agency for choosing to invest in competitive media—doing so implies that they do not know their business and have invested poorly.

2. **Showing how radio complements other media.**

We do this for two reasons—advertisers not familiar with radio use other media as their primary communications vehicle, so getting them to change their entire advertising strategy is probably not realistic. Secondly, multi-media campaigns are norm. It is difficult for most advertisers to justify investment in a single communications channel considering today's complex media market.

Every business invests in a multi-media campaign of some description—whether a local retailer or a national brand, your communication strategy involves many touch points. For example, a local retailer's campaign can consist of out-of-home advertising (the store's sign), yellow pages, point-of-sale advertising and Internet advertising. Some clients may not even consider this an investment in advertising as it doesn't involve the creation and production of an ad. But each component contributes to image building and awareness, the ultimate goal of advertising.

Our platform for radio within our 20-minute segment consisted of two major components—radio's ability to connect with Canadians and the strength of a radio station's brand.

We continually stress radio's personal nature, how listeners have an intimate relationship with their station and on-air personalities. A radio station is a brand that the listening audience has adopted

as their own because it reflects their lifestyle and tastes. This is a position that most advertisers are envious of and strive to achieve.

Good brands are founded on consistently delivering value to consumers so that the equity in the brand is transferable. Radio station websites are a prime example of bringing the station brand to life utilizing another communication channel. Websites further enhance the listener experience with expanded and exclusive content, listener reward programs, blogs, listener polls, online contests, etc. while adding a visual element to the whole experience.

Radio stations today offer advertisers many opportunities to connect with consumers. There are hundreds of ways to introduce a consumer to an advertiser's brand using a radio station as the catalyst—remotes, sampling, event sponsorship, website banners, hotlinks, listener club newsletters, DJ endorsements, to name just a few.

By utilizing a station's communication assets, an advertiser can easily execute a multi-media campaign in their market. The audience numbers can be impressive, radio station websites generate a significant amount of traffic; over 30% of Canadian adults have visited a radio station website. Unique visitors to a radio station's website in a major market can be on par with the national circulation of many major Canadian monthly magazines.

Loyalty to a radio station is evident when you look at the number of people that have signed up for rewards programs and listener clubs. These people exchange personal information such as name, birth date and e-mail address in order to be eligible for exclusive contests and rewards. In our presentation we cited an example of a radio station in Toronto that had more people opting in for a monthly newsletter than the average paid weekday circulation of a daily newspaper in that market.

The ability to interact is not restricted to the on-air or on-line version of radio.



Our stations are highly visible supporting and sponsoring local events with remote broadcasts and community cruises. Presence in-market creates opportunities for advertiser tie-ins such as product sampling and give-aways. No other media really connects with the community like radio.

Our future will remain bright as long as we continue to develop and nurture great station brands that keep listeners coming back for more. We must continue to build on our relationship with listeners and find new and exciting ways to engage them. Over the past few years many new advertising opportunities have come from the ideas originally conceived to keep listeners tuned in.

The phrase, "If you build it they will come" is directly applicable to a station's brand and how that brand benefits both listeners and advertisers.

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

Getting that last



of productivity

You're doing everything by the book but still can't get that last 10% of productivity. To make matters worse, the station is under a hiring freeze and you're keeping a close eye on overtime.

In an era of cost containment and limited resources, Canadian broadcasters are redesigning their workplaces and approaches to work in order to enhance productivity. Managers from Victoria to Montreal were invited to share what works best for their station and/or network.



Rob Germain, News Director at CHEK TV Victoria says: "Because CHEK is employee-owned, everybody is trying to find that last 10%. You've now got everyone pitching in to get the job done. We have employees who are more willing to multi-task because there is a higher level of expectation".

CHEK uses a News Priorities Committee comprised of a cross-section of news people who meet weekly to look at issues; plan work assignments; vet employee ideas and discuss employee performance. "Employees notice if someone isn't pulling their weight and are not afraid to say so. We have frank discussions.

In fact, feedback from peers has more weight than from the employee's superior, especially in an employee-owned company".

Mike Katrycz, News Director, CHCH News Hamilton: "Recent changes to the broadcast industry have created a seismic shift which has made everyone want to get involved to succeed. The people who are in the bottom 10% often don't realize they are in the bottom 10%."

Katrycz asks employees to "try and tap into what first drove them to news" as a means to regenerate their enthusiasm. "If the person is unhappy in what they're doing managers should try to find something for them to contribute. Everybody appreciates an opportunity to have a discussion. Employees often find new enthusiasm when they are asked to identify interests beyond their immediate position". Katrycz encourages his managers to "identify an employee's interest, flag it and act upon the opportunity when it arises".



For large scale change, Hubert T. Lacroix, President and CEO of CBC/Radio-Canada, introduced three key priorities of "people, programs and pushing forward" to guide restructuring efforts. **Helene Lamarre, HR**

Manager, Radio Canada, Montreal says the goal was to remove duplication of resources by "deconstructing silos which reflected the history of radio, TV and new media while at the same time preserving the distinct nature of each sector". Human Resources used organizational development and change management programs to "re-birth the Montréal sports sector" by integrating three media under one umbrella; and to create hubs or news task forces which link the work of line-up editor, editor-in-chief and producer to feed multiple platforms.

"Simultaneously", Lamarre says, "we are using new technologies to create integrated HR processes for the employee's life cycle from compensation to succession management."



**BY CELESE
FLETCHER**



"Passion and drive determine productivity," says **Jack Hoepfner**, **National Director Engineering, Corus Radio, in Winnipeg.** "Once people start watching the clock they've lost their passion."

Hoepfner believes that rapidly changing technology has prohibited engineers from being masters of all technology—a passion they enjoyed in the past. He says that today's engineers "need to be wise enough to know when to assign and what to assign. Letting go is so much of a problem that if someone has difficulty with delegating it can develop into productivity issues."

Senior engineers shouldn't feel they've let management down by not being able to master all technology, says Hoepfner. He's convinced that new productivity measurements should be based upon how often engineers meet with staff to apportion work assignments; how well they establish expectations; their success

in getting the team to agree to deadlines and their ability to hold the team to commitments. He compares the process to a master schematic, where productivity evaluation becomes an important component to building the business case for hiring or contracting the right skills.

Other broadcasters are enhancing workplace productivity by providing clearer definitions for both employee and management roles and performance expectations.

Ward Smith, **News Director, Global TV Toronto**, says:

"There's an assumption that it's the last 10% to work on rather than the first 10%. What people want is an honest assessment of how they fit into an organization. I try to match employee interests with company objectives, which requires patience on the part of the employee and manager for the right opportunity to try the fit."

He says high expectations should be managed immediately and managers must not lose sight of what they've told or promised the employee. And, he adds, "if someone has fallen off the motivation scale you have to remind them of what you've discussed and ask them what they've done to reach those goals".

Smith asks his managers to grow their people by delegating responsibility and being conscious of how work flows from one area to another. He describes newsrooms as the whole of many departments. "If one part is not working it knocks the others out, which can be discouraging and frustrating for individuals who are doing their part to be productive".

Ownership of workflow, whether literally or figuratively, is the new norm for workplace productivity. Employees are eager to achieve common goals through collaboration with peers and managers.

Broadcasters transitioning to the new norm will have greater success if they define roles and expectations so that their managers can delegate freely and without feeling a loss of control.

Celesa Fletcher is the principal of TheFletcherConsultancy.com specializing in integrative thinking and approaches to work. She may be reached by phone at 416-423-5922 or by e-mail at celesefletcher@rogers.com.



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Account list myths



I prefer customer lists to account lists. Accounts conjure images of numbers, spreadsheets, billings and historical data.

Customers, on the other hand, are viewed as *people*. Customers are about relationships, trust, service and futures.

Trying to manage clients as accounts is often a rear-view mirror approach. Managing them as customers is more like looking through the windshield. We can't change what we see in our rear-view mirrors, but we can certainly avoid obstacles and reach our destinations looking through the windshield.

I learned about customer relationships at the ripe old age of 20. I had been selling advertising to a pharmacy for the local paper before I joined the local radio station.

The stern old pharmacist always intimidated me as he looked down on me from his stage behind the prescription counter, never smiling and always demanding.

I had envied the relationship he appeared to have with Tom, his radio rep. Tom always laughed and joked with the pharmacist, calling him by his first name while I was relegated to calling him Mr. Ruttle. They played golf together and went on station trips together, while my relationship was strictly business.

Shortly after I went to work for the radio station, Mr. Ruttle called my sales manager demanding I handle his account. I was shocked. Tom had handled that account for more than a dozen years.

When I finally got the nerve to ask Mr. Ruttle why he requested me to look after his advertising, he almost smiled and said, "Boy, there's a new Shoppers Drug Mart coming to town. I don't need a buddy bringing me the same old contract year after year, I need an advertising expert to help me compete."

He went on to explain: "When you were at the paper you always brought me new ideas to grow my business. Tom only brought me hockey tickets, golf passes and old contract renewals."

As long the sales reports indicated Ruttle's account was on the air, it was assumed everything was okay.

Since then, I've discovered many myths about account list management.

Myth Number One: Consistent representation equals stronger relationships.

Reality: While consistency is a contributing factor in building customer relationships, consistency can also breed complacency.

Myth Number Two: Building customer relationships is the sole domain of account executives.

Reality: The strongest customer relationships are the result of the cumulative impact of station management, results and everyone on the station's staff.

Myth Number Three: Customer lists belong to the account executives.

Reality: Customer lists are the property of the station. Account executives may come and go, but the station is forever. Management and staff must super-serve key customers and high potential customers to reduce dependence on any one person at the station.

Myth Number Four: Customer history can be used to predict customer potential.

Reality: Relying on historical account activity as the bench mark for future account activity makes the dangerous

assumption that the customer was investing what they should in the past.

Myth Number Five: Limiting the number of clients and prospects an account executive can protect limits the account executive's income.

Reality: Superior account executives don't let their 'lists' limit their income.

Focusing on fewer accounts actually grows station revenue and account executive income because;

- a) super-serving fewer key customers can improve the customer's return on investment and builds stronger customer relationships.
- b) our best, most senior sales people have time to prospect for more high-potential clients and keep their skills sharp.

Myth Number Six: Senior account executives need the station's entitlement accounts to give them a solid base.

Reality: There are no entitlement accounts. Low-billing customers that are taken for granted on a senior's list can become big accounts when they are super-served on a rookie's list.

Myth Number Six: As long as a customer is on the air, the account executive should be allowed to keep it.

Reality: Tom always had Mr. Ruttle on the air. We aren't doing any favours for clients who we allow to place token buys or treat as entitlement accounts. Every customer deserves maximum service and a maximum return on their investment.

Former lawyer and outspoken sportscaster Howard Cosell said, "What's right isn't always popular and what's popular isn't always right."

Giving me the Ruttle account certainly wasn't popular with Tom, but Mr. Ruttle's investment with the station tripled and his business continued to grow.

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

How to be a malfunctioning robot

Last issue I shared some strategies for creating more commercials more quickly. The key is to simplify... become a better wordsmith and rely less on high production values.

While this reduces the pressure on your production department, it shifts it to the voice talent. Here is some advice from a master of many voices, Rogers senior radio writer Damon Papadopoulos. An accomplished voice talent known for wide-ranging character voices and accents, Damon is featured in many cartoons and on countless radio commercials. Here's his spin on developing your voice talent.

"Here's the thing about voice work—anyone can do it. Recently, a colleague used one of our cleaning staff, a food service worker and an accountant-type in a PSA... all because they had accents.

Written by Mathew Boniferno, The United Way of Greater Toronto PSA is a finalist in this year's Crystal Awards and you can hear this message at www.rmb.ca. The voices used were by no means professionals—but they were coaxed out of their shells. And really, all you need to perform is a pair of *cajones*.

"One-upmanship is the name of the game. Someone has to be the funniest at the auditions and the talents at the voice-over cattle calls are some of the craziest, mixed-up goofballs ever. But that's where it starts, doesn't it? We started out thinking 'I've got to get all of this craziness out of my head!' We just blurted it out. And the craziness got laughs. And we liked it.

"I had a ton of material to work with growing up. Greek father, English mother. Talk about accents! I even went to university for music, singing opera, in fact, but I always knew I wanted to voice commercials and cartoons. I've been a malfunctioning robot, a woman, a tyrannical ant, husband and anything else you can think of. So how do I do it? I follow a few steps.

"I prepare to audition by doing some breathing and singing exercises. You look stupid walking down the street or driving in a car, but in an age of Bluetooth tech and general weirdness, no one *really* looks at you twice. If you're trying out as Man Two in an insurance commercial or an Antonio Banderas-like impersonation for a cartoon, you need to move your face and warm up your vocal chords.

"Second, I think about what I'm auditioning for. If it is an accent, I try several different ones to see which one might sound the best. The best way to learn accents is to be around people who actually speak the language. If you can't access people, access the Internet.

"The Internet is also the best place when trying to do impersonations. Actors, movies, concerts, commercials, programs, it's all there. However, once you get the person into your head, you've got to start speaking. I recommend hanging out in the bathroom. It's private and most importantly, it has a mirror. You need to look at yourself to give your brain visual clues.



Take Clint Eastwood. He's always squinting at the sun. When he speaks, it's out of the corners of his mouth. He's breathy and a little choppy. He's cool as a cucumber. He's Clint. After that, if I have a script, I'll write down those visual clues and voice directions to prompt me when I get in front of the microphone. Because, quite literally, you have a minute or two to make your best impression.

"I remember someone saying if it's something you have to make up, you have to give the character a history. Say you're trying to be an old prospector. He's probably got a broken American accent. He's probably missing some teeth. He probably has been alone most of his life, so he's not married and he's not close to his family. He's squinty-eyed and he's hunched over a little because he's a prospector. Then you've got to think about the way the prospector laughs, because if it's one thing a casting director ALWAYS asks, it's, 'Let's hear him laugh!'

Finally, in any audition, you have to be on. You've got one shot to take. You're up against 20, maybe 50 other people. You have to do something different to make you stand out; so if you're tired, wake up. You're in a crappy mood? Get happy!

"And if all else fails, bribe them."

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.

An advertisement for OmniLynx FM Transmitters. At the top is the OmniLynx logo, which features a stylized green lynx head. Below the logo, the text reads "OmniLynx" in a bold, blue font. Underneath that, it says "FM Transmitters" in a smaller blue font, followed by "Performance · Compactness · Reliability" in an even smaller font. A black box with white text contains "20W to 3000W". Below this, the text says "The most compact on the market" in a large, bold, blue font. In the center is a photograph of a silver and black FM transmitter. Below the photo, it says "3000W in 4RU" in a large, bold, blue font, followed by "Intelligent and Versatile" and "Also available in 2000W" in smaller black text. At the bottom, it says "Marketed and supported by:" followed by the INCOSPEC logo in a bold, blue font. Below the logo, it reads "Your RF Transmission Expert" and "Toll free: 1 800 363-0800 · Montreal · Canada" and "www.incospec.com".



Leonard Asper resigned as *Canwest Global Communications* President/CEO to avoid conflict of interest as the company undergoes the sale process. For the moment, his positions will not be filled... **John Harding**



Leonard Asper



John Harding



Martin Tremblay



Pia Marquard



Mike Shannon

has been appointed Secretary General of the Toronto-based *North American Broadcasters Association*. He had been serving as NABA's Executive Director since August 2008. Harding is well-known to Canada's broadcast community in that he served as President of the *Radio Marketing Bureau* for a number of years... **George Goulakos**, VP Sales and Marketing at *CTV Montreal*, is no longer with the station he served for 23 years. Sr. VP/GM **Don Bastien** says Goulakos left "upon mutual agreement" with CTV. Goulakos can be reached at ggoulakos@gmail.com... **Chris Ebbott** is the new PD at *Virgin Radio* and *boom 973 Toronto*. His last stop was at *KCBS Los Angeles*. He succeeds Sr. PD **Martin Tremblay** who returned to *Astral Media Radio Montreal* as Director of Content and Sales... **Pia Marquard** has been appointed the new Managing Director for the *Canadian Broadcasting Corporation* in Quebec. At the CBC, she has been a station manager, director of development, manager of CBC's 50th anniversary project, and a consultant on various programs, including *The Hour*. Beyond CBC, Marquard has been head of programs at *TV2 Denmark*, head of entertainment at *SVT Sweden*, principal of *The European Film College*, and creative producer on "Race to Mars", *Discovery Canada's* first drama series.

New PD at *Energy 101.5 Calgary* is **Mike Shannon**. Shannon, the former GM at *Astral Media Radio's Big Dog FM Regina*, was—at press time—expected to be in his new job by the end of March. **Rob Mise**, who'd held the position since January 2007, is no longer with the *CHUM* station... After nine months on the sidelines since he was let go as PD at *JACK FM Toronto*, **Jeff Brown** has returned to *Rogers Radio* as PD/Afternoon Drive Host at *92CITIFM Winnipeg*.

Make sure that Broadcast Dialogue has your people changes. E-mail station news to howard@broadcastdialogue.com

Also at *Rogers Winnipeg*, six-year *102.3 CLEAR FM* APD **Craig Pfeifer** has been promoted to Program Director... **Ted Bird**, ex Morningman at *CHOM-FM Montreal* joined *CTV Montreal (CFCF-TV)* March 1 for a weekly sports column. Every Monday, he presents a "Bird's Eye View" on the 6 and 11:30 p.m. news packages.



Jeff Brown



Craig Pfeifer



Ted Bird



Mark Duggan



Jason Manning



Mike Cutting



Dave Devine



Heather Adams & Steve Thompson



Troy Scott

Mark Duggan is the new Station Manager at *89.5 Mix FM (CJRL-FM) Kenora*. He's a local exec but from outside the industry. For the last 17 years, Duggan was GM at a *Best Western* hotel... **Chris Duggan** (no relation) is the new PD at *101.3 The BOUNCE Halifax*. Duggan, from *Clear Channel's Coast 93.3/B101 Providence RI*, begins in Halifax March 15.

At *Rogers Victoria—98.5 The OCEAN (CIOC)/Jack FM (CHTT)*—**Jason Manning** is the new PD. He moved from *Rock 105.3 (CKMH) Medicine Hat* where he was also PD and where he'd been since December 2007. Before that, he was MD at *Sonic 102.9 Edmonton...*

New PD at *107.9 The Breeze (CHUC-FM) Cobourg* is morning show Host **Mike Cutting**. He succeeds **Dave Devine**, who moves across the hall to become *Star 93.3's* afternoon Host... With the new ID and new format—from *B-103 (CKOV) Country to Hot AC at Q-103 (CKQQ-FM) Kelowna*—also came some new on-air talent. **Steve Thompson**, in from *BOB FM Winnipeg* joined **Heather Adams** in the morning. **Troy Scott** moved from mornings to afternoons. **Drew Ferreira**, most



Drew Ferreira

recently having worked at stations in Barrie and Cornwall, is doing middays... **Erin Lucas** has been promoted to Assistant Program Director at 94.1 *The Lounge (CJOC-FM) Lethbridge*.



Jordan Karst

She also stays on as mid-day Host. **Jordan Karst** has become Afternoon Drive Host/MD for CJOC, a promotion from his producer duties... **Lou-Anne Young** has joined **Scott Turnbull** as co-host of the 100.5 *EZ ROCK Sault Ste. Marie Morning Show*.



Mark Foreman



Ron Paley

No stranger to the Soo audience, Young had been the anchor of the local *CTV Evening News* before the news package was moved to Sudbury... **Mark Foreman** has moved from Western Canada to join **MBS Radio Moncton** as Engineer... **Ron Paley**, who retired from **OMT** in December, is now working full-time with his brother, Ted, at *Ron Paley Broadcast*... **Les Moonves**, the **CBS CEO**, has renewed his contract with the Amnet through 2015. He's been with the network for 15 years and his previous contract was to end next February.

Astral Media Radio's new National Marketing Manager based in



Emmanuelle Jugg

Toronto is **Emmanuelle Jugg**. She moved uptown from sister Astral property, *Teletoon*... **Dennis Kelly** is the Interim PD/News Consultant at *News1130 Vancouver*. Kelly will continue to run his Seattle-based *News Talk Concepts* consulting firm albeit on a part-time basis...



Dennis Kelly

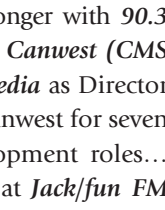
Daryl Major, ND/morning show Co-Host at *Rock 97.7 (CFGP-FM) Grande Prairie*, moved to become ND at *Island Radio Nanaimo*... **Newcap Retail Sales Manager Mike Williams** is no longer with *90.3 amp radio/XL 103 Calgary*... **Ben Rodier** has left *Canwest (CMS Montreal)* to join Montreal-based *Ad Splash Media* as Director of Strategic Partnerships. Rodier had been at Canwest for seven years in sales, marketing and business development roles... **Diana Davies** is the new Retail Sales Manager at *Jack/fun FM Vancouver*... **Darren Jopka**, the former Sales Supervisor, has been promoted to GSM of *92 CITI FM/102.3 Clear FM Winnipeg*... **Dick Purtan** said he would retire from *104.3 WOMC Detroit* March 26, after 45 years on the air. The legendary personality and Hall of Fame broadcaster's career included stops in hometown Buffalo, Syracuse, Jacksonville and Cincinnati. In 1965, he landed at *WKNR (Keener 13)*, then went to *WXYZ*. Ten years later, he crossed the river to *CKLW Windsor* ... **Scott Campbell** moved from *Astral Media's Family Channel* and *Playhouse Disney* to Communications Manager, *Astral Television Networks*. He oversees communications for *The Movie Network, HBO Canada, Mpix* and *Viewers Choice*.



Daryl Major



Ben Rodier



Diana Davies



Darren Jopka



Scott Campbell



Dick Purtan



Matt Galloway



Andy Barrie



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courtesy WOMC Detroit



Jerry Agar



Veronica Low



Melanie Kurzuk

commentator's role during its afternoon drive show with **John Tory**. In his morning spot, on an interim basis, is **Jerry Agar** who began his career at hometown *CKDM Dauphin*, then moved on to *WABC New York*, *KMBZ Kansas City*, *WLS Chicago* and who now also hosts weekends at *WGN Chicago*... **Tom Hastings** has been appointed head of drama at *CBC Television*. Hastings succeeds **Sally Catto** who was recently made Executive Director of arts and entertainment... **Joan Kaminski** is now with *Canadian Broadcast Sales* in Toronto as Director, Business Development—*Corus Radio Quebec*. She had been with *Astral Media Radio Sales Toronto*. At CBS, Kaminski succeeded **Veronica Low** who moved to *Active International* as VP, Business Development Sales. Low is also President of the *Broadcast Executives Society*... **Melanie Kurzuk** has joined *Board Suite Corp. Toronto* as Chief Marketing Officer. She had been Sr. VP News & Information Technology Division at *CNW Group* in Toronto... **Roopa Shah**, the Senior Manager Communications at *The Movie Network*, became Director of Communications at *Teletoon*... **Brett Marchand** is the new President/COO of *Cossette*. **Claude Lessard**, the previous president, remains Chairman/CEO. Marchand joined *Cossette* in 2005 as Exec VP and managing director of *Cossette's Toronto office*... **Masaaba Mwambu** has been promoted to Manager of Engineering, File-Based Technologies at *CW Television Toronto*... *Harris Corporation* has named **P. Harris Morris** President of the company's Broadcast Communications business. Previously, Morris served as VP/GM of the Media and Workflow area of the Broadcast Communications business... With **Dave Hopkins** having left *Corus Radio London* to move to *Rogers*



Masaaba Mwambu



P. Harris Morris



Mike Patterson



Jessica Helm

Radio Kingston as GSM, **Mike Patterson**, RSM for *FM 96* has added *1039 FM The Hawk* to his portfolio. **Jessica Helm**, RSM of *1031 FRESH FM*, added RSM duties for *AM 980*... **Chris Larke**, Engineering Technician from *Astral Media Radio Vancouver* has joined *CHUM Radio Vancouver*. **Steve Ravenhill**, ex of *Harvard Broadcasting's* Calgary station, *X92.9 (CFEX-FM)*, has been hired as the GSM at *Newcap's XL103(CFXL-FM)/90.3 AMP (CKMP-FM) Calgary*.



Chris Larke



Steve Ravenhill

SIGN-OFFS:



Stu Turner, 65, of liver cancer in Toronto. Turner had been with *Stornoway Communications* since 2000 as its Senior VP of Operations and Advance Technical Planning. Before that, he was with *YTV* where he had been Chief Engineer and Director of Operations.

Frank Magid, 78, in Marion, Iowa. Described as one of television's original "news doctors", *Frank N. Magid Associates* was hired by hundreds of stations that subsequently introduced flashy, fast-paced local news read from teleprompters by coiffed anchor teams who bantered with their fellow broadcasters. Critics called it "happy talk" but for station managers it was "news you can use".

Jim Boyle, in London's University Hospital, after a lengthily illness. Boyle was GSM at *CJBK London* until illness forced his early retirement in 1995.

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Monitoring surround sound for broadcast, part 2

BY DAN ROACH

We ended up last time with the start of the problem of graphically monitoring 5.1 audio, which needs absolute level display for left, centre, right, left surround, right surround, and low frequency channels. And that's just the start of the problem.

The figure below is a snapshot of what the minds at Tektronix have come up with, in conjunction with concepts licensed from RTW, a German company with their own multichannel audio display. They have obviously given this problem a great deal of thought!

The six bar graphs on the left of the figure below show the peak levels of our six discrete audio channels. The lissajous-looking pentangle on the right is a representation of the sound field that results.

The first five channels are all run through an "A" weighting filter, which simulates the audio response of the human ear. Then RMS levels are calculated and laid down with the origin in the middle of the display, and the outer corners are the maximum levels for left front, right front, right surround and left surround.

The outer edges of the display are at full-scale digital level. There are fine perpendicular lines each 10 dB. So the five

points of the pentagram show the "shape" of the sound field at this moment.

Tektronix next introduces the concept of correlation, which is a different way to express phase data between two channels, completely stripped of level comparison. Correlation is a number between +1 and -1, where +1 represents identical phase and content (mono), and -1 is opposite phase and identical content (oops!). 0 correlation indicates no common content. The bars around the sound field sides show correlation between L/C, R/C, L/R, R/Rs, L/Ls: The white tic marks indicate the phantom source of each channel pair; the length of the line a measure of the "vagueness" of the phantom source. That is, a short line shows a high correlation, a long one shows a lower value.

The sides of the pentagram bulge out or in to display positive or negative correlation. More importantly, the colour of the correlation bars changes with the value: white for mono, green for normal stereo, bright red for mostly out-of-phase.

As final touches, each of the channels in the bar graphs is tested for clipping, mute, silence or overlevel, and these alarm conditions are printed over the relevant bar if they exist. And a couple of additional bar graphs are added on the right,

which can display left and right total (stereo output) or Dolby promix information. The centre of the dominant sound at any moment is also calculated, and displayed as a white crosshair, hopefully not too far from the centre of the display.

The result of all this is a very dense display with a lot of information about our sound data, but



which also offers some help to those that can afford only a quick glance in the form of colour coding for various suspected alarm conditions. I'm guessing that with continued exposure, the shape of the sound field display alone would alert the experienced eye that something was amiss.

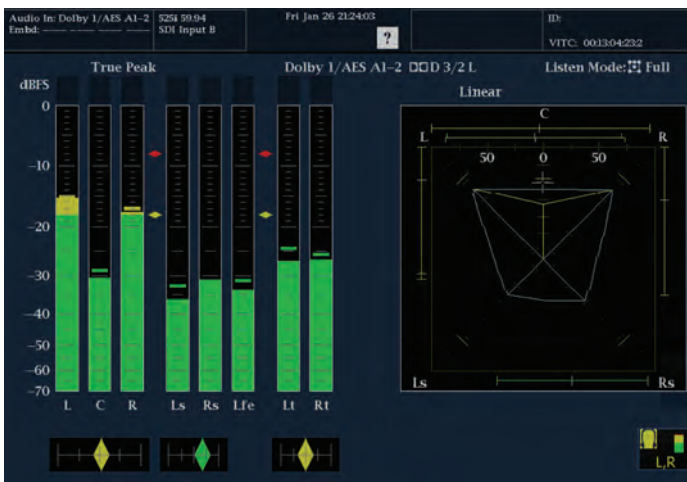
One thing is for certain—we have definitely left the stage where we can use a few VU meters to indicate what is acceptable and what constitutes a problem with surround sound.

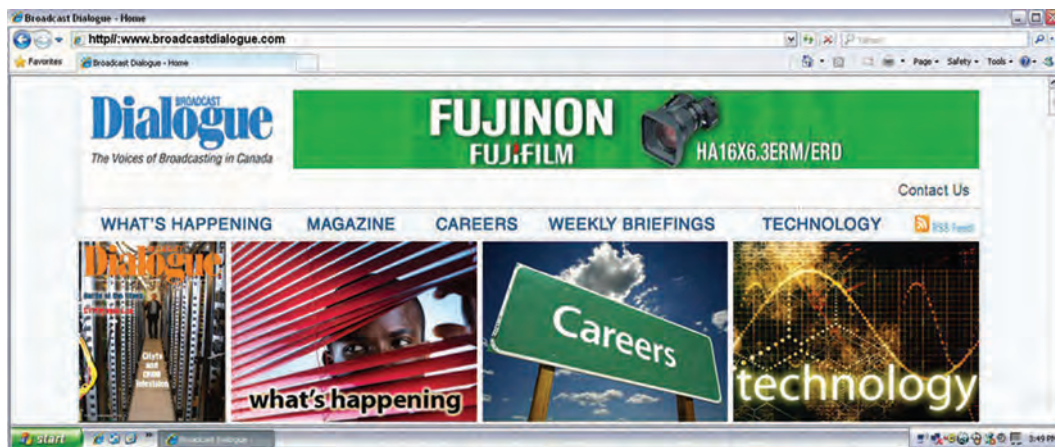
And the need for some sort of graphical interface is greater than ever, especially since television control rooms are rarely going to be equipped with surround sound systems for listening, and most of them nowadays are running multiple programs at once in any event, so most likely no-one's listening to the audio at all.

I have only scratched the surface of the Tektronix approach; interested readers should visit the company's website and locate their application note, *Monitoring Surround Sound Audio*.

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

Figure 1: Tektronix surround-sound display.





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