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FEBRUARY 2008

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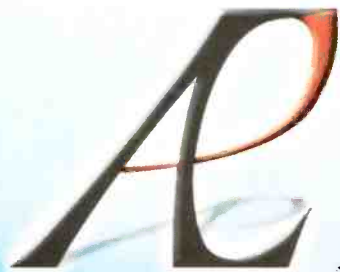
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If you're not getting your own free copy of *Broadcast Dialogue* magazine, send a note to howard@broadcastdialogue.com and ask to be put on the list.

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Broadcast Dialogue, a controlled-circulation magazine, is published 10 times a year by Christensen Communications Ltd. The contents of Broadcast Dialogue may not be reproduced in whole or in part without written consent of the publisher.

Head Office

Tel: (705) 484-0752

Web: broadcastdialogue.com

PUBLICATIONS MAIL

AGREEMENT NO. 40027710

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CANADIAN ADDRESSES TO:

Broadcast Dialogue

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Lagoon City ON LOK 1B0

Email: howard@broadcastdialogue.com

ISSN # 1480-9443

We invite story submissions.

E-mail: howard@broadcastdialogue.com

We acknowledge the financial support of the Government of Canada through the Publications Assistance Program toward our mailing costs.
PAP Registration No. 10829



PUBLISHER'S NOTE



Is content regulation stifling innovation for Canadian radio formats?

What does the 2007 TV Policy mean for the future of local broadcasting, Canadian content, HDTV and broadcasters' relationships with BDUs?

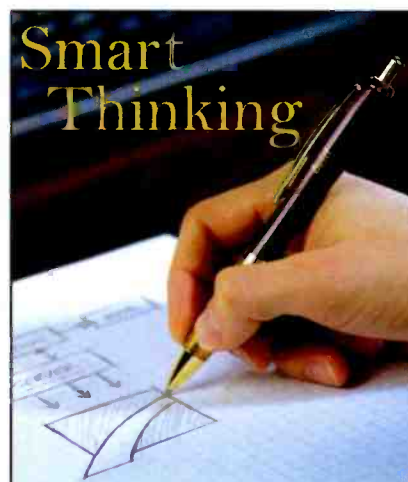
With content quotas, limitless availability of music from unregulated sources and soaring copyright liabilities combined with significant increases to Canadian Content Development subsidy requirements, what can be done to get the cost of music back in line with its actual value to broadcasters?

The question posed to **John Hayes**, President, Radio, Corus Entertainment; President/CEO **Elmer Hildebrand** of Golden West Broadcasting; **Gary Miles**, then-CEO of radio at Rogers Media; Astral Media Radio President **Jacques Parisien**; and, **Paul Ski**, then-President of CHUM Radio was "What lies in store for conventional radio?"

Beginning on Page 8 – *Broadcasting redefined* – check what Canadian broadcast leaders had to say about these and other important questions raised during the recent annual convention of the Canadian Association of Broadcasters in Ottawa.



CanWest MediaWorks, in converting its Global Television and E! newsrooms to digital, faced the challenge of bringing a lot of small-market stations into a digital environment, and doing so with a level of economic viability. The solution was virtual set technology at its regional stations, remotely controlled four production super centres in Vancouver, Edmonton, Calgary and Toronto. The model centralizes control rooms upwards of 3,000 kilometres distant, relying on remote control and robotics. Be sure to read *Global Television taking its newscasts virtual* beginning on Page 28.



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As soon as I saw the ROI topic on the **Canadian Association of Broadcasters** conference agenda (at Ottawa in early November), I knew that we were already on the wrong track. I can only hope that it's not too late to turn around.

As broadcasters, I believe that one of our chief responsibilities has always been to help our advertisers build their brands over the long-term. While the brand belongs ever more to the consumer, we still provide top-of-mind awareness and help our clients become "the one that consumers think of first and the one they feel best about."

Sure, we know how to conduct a sale and know how to move merchandise over the short term—but what has differentiated broadcast over the years is the intrusive nature of the medium and our ability to move people emotionally. We tell stories. We engage people. We make them feel.

We allow them to dream.

For years, the Yellow Pages and newspapers have clamoured to take credit for our work. They have always been anxious to measure dials, traffic, and even sales—but it is we broadcasters who have been charged with capturing the imagination of the consumer in the first place (someone has to get the ball rolling!).

Today, the new media will take credit for "click-throughs" and ROI—but who will take responsibility for the dream?

Technologies will continue to evolve. Measurability and target-ability will continue to improve. We will evolve and improve with them.

We will also continue to be accountable for results (when did that become a new concept?), but we cannot allow ourselves to be dragged into the type of short-term measurement that will have our value diminished to nothing more than some new wave per-inquiry deal. It's not what we do, and it's certainly not what we do best.

Turn around. Turn around NOW.

Before I Click, I Dream

(A Consumer's Cautionary Tale about R.O.I.)

Before I click, I dream.
Before I blog, I belong.
Before I act, I feel.

Before I am, I imagine.
I covet not at random.
My choice to commune,
No accident.

The mouse's mind in maze is mine.
From acorns born, your mighty brands.

—Scotty B., *Chief Poet*, November 2007

Please, don't let anyone under-value the intrusive nature of your broadcasts or the import and power of the human imagination.

Scott A. Broderick
Newcap Radio
Ottawa

Just want to give you a big thanks for your remarks in the October issue of *Broadcast Dialogue* concerning the **Steven Truscott** story.

I really appreciate your review and comments on my interview which, at the time, demonstrated the power of radio. It was the only time the marquis on the CHUM building (that big theatre type marquis you might remember) ever promoted a news interview... and the publicity after the interview was tremendous. It was the main headline in the SUN and front page of every newspaper in town. CHUM actually had to have a news conference for me where press crowded into the boardroom to ask me questions about Steven. I was relatively close to him and his family for many years and stayed at his house a few times.

The Truscott story played a major role in my life for many years and I still get requests for the interview even today.

Brian Thomas
Toronto

After reading **Red Robinson's** article *Where are the Personalities?* (*Broadcast Dialogue*/November), I felt compelled to vent and to perhaps shed some rational reasoning behind why we find ourselves in this predicament today.

Firstly, let me applaud Mr. Robinson for his insight and his willingness to step up and publicly tell us something we already knew. However, as with today's pasteurized radio landscape, Red really doesn't go past stating the obvious—nor does he attempt to offer a real concrete

solution, except to say that radio personalities "must be nurtured to guarantee a brighter tomorrow".

Well here's a starting point for accomplishing that; how about lining up many of yesterday's radio people who are today's decision-makers and give them all a swift kick in the butt. It seems that once they got their hands on the purse-strings and were entrusted with today's broadcasting boardrooms, the product was forsaken for the bottom line.

Now some will say, arguably and with justifiable conviction, that if you don't have the money you don't have a product. To that I say, do what you expect your clients to do when you're trying to get them to sign that year-long advertising contract—make an investment in your product!

Uttering a sales mantra, "take care of your client's needs and the dollars will take care of themselves", it seems that if we pay attention to the product (radio in general and radio personalities specifically), the bottom line will be satisfactorily served.

But it's a leap of faith for today's movers and shakers in Canadian radio. I think they really need to jump into the pool with both feet, instead of meekly testing the waters with their little toe.

Les Palango
C101.5 FM (C101-FM)
Mohawk College
Hamilton

I always enjoy reading my *Broadcast Dialogue* every month, especially the programming and production columns. I've heard **Trevor Shand's** stuff and he rocks. I enjoyed **Red Robinson's** piece on *Personality Radio*.

For the most part, I agree with Red. Many stations and programmers preach "personality radio" but few make it a real priority. I met Red a few years ago at a BCAB convention and was blown away by how humble and down to earth he is.

A nice guy and a broadcasting legend!

Ron Polillo
99.3 The Drive/101.3 The River
Prince George

Well, I'm gobsmacked!

The *Globe and Mail* (29 November/

07) recently reported that BitTorrent users were facing an engineered traffic jam by intervening ISPs.

Geez, I thought that the Internet couldn't be regulated? But apparently it can be. And by ISP technicians "in Canada and the United States (that) restrict the flow of certain traffic on their networks", according to the newspaper. Oh, and I guess by rogue regimes, political cabals and thug dictators in Burma, Syria, Pakistan, and, yup, China.

In early December 2007 (2 December Editorial page), *The New York Times* asserted, "that for a company that ostensibly believes in the Internet's liberating power, Yahoo, has a gallingly backward understanding of the value of free expression".

Corporations like Yahoo, Microsoft, and Google, said The Times, have helped Chinese authorities secretly regulate the Internet for Communist Party purposes, and consequently to arrest Chinese journalists and shut down bloggers.

Cisco Systems, a huge hardware supplier to the Internet, provided the very tools for Beijing to monitor and censor dissidents and democracy-seeking Internet users.

Moreover, ask Canadians to keyboard in "google.com" just to see what happens. Looks like somebody there is also "traffic shaping", but for commercial reasons.

Lastly, a recently published report titled *The Internet Singularity Delayed: Why Limits In Internet Capacity Will Stifle Innovation On The Web* (by the Nemertes Research Group) projects that user demand for the Internet will double and outpace capacity by 2010.

Indeed one hears Canadian ISPs like Rogers, Telus and others touting that scarcity as a compelling reason to charge consumers on differential rates or for varying web-access speeds.

But unlike us, Europeans, and even Americans, are seriously engaging public policy and open debate on how all this impacts regulatory and tax policy—not to mention control in the hands of a few commercial titans with whimsical democratic convictions but huge corporate clout.

Obviously the Internet is and can be regulated. Maybe it's "just in time" time for our own CRTC to indulge a very public and open re-think of the Internet too.

The question is—by whom will it be regulated in the future? And, since Industry Minister Jim Prentice forcefully asserted last November (2007) that spectrum is

owned by the Canadian public—to what citizen-based end?

Bill Roberts

S-VOX/VisionTV

Toronto

Let me tell you, when I was working at Eimac (1974 to 1980 and then again in 1987 to 1991), I remember the guy who used to "hand build" all the prototype tubes (Bill Wilkes)—with some tubes of the size you describe and up to the 100,000 watts plate dissipation types—sitting on his bench with a high-power audio amplifier and a Strobe light watching the grids actually move with Crystal Gayle's voice. It was spooky to see. (we had the anode off the tube, the tube was in a glass bell jar and pumped down some to reduce the air density).

The real big tubes, like the 250,000 watt and Mega watt tubes, did not exhibit this effect as their grids were "Pyrolytic graphite" (grown and machined construction) as opposed to the conventional spot-welded wire. So tell your skeptical friends it is indeed true!

Mike Bach

Kathrein Inc, Scala Division

(And former Eimac Advanced

Products Lab employee)

My radio odyssey began in the fall of 1966 at CKY-FM as an operator/booth announcer. Forty-one amazing years later I'm embarking on the next phase of my life as I announce my retirement effective February 1, 2008.

I've been very blessed that this business has not only tolerated me but also allowed me to thrive and achieve most of my life goals. I started out as a long-haired hippy disc jockey in Winnipeg and now, after changing cities 15 times, I find myself back in Vancouver where I've managed Z95-3/95 Crave and 650 CISL for the past 11 years.

It's been an amazing ride that couldn't have been possible without the assistance and direction of some of the greatest radio people in Canada. There are too many to thank, but I would be remiss if I didn't recognize some of the people who played a key role in my career. It was my big brother Chuck McCoy who dragged me into CKY-FM when I was 16 years old. I didn't get the job at the time but was able to wedge my way in when I was 17. Chuck was also instrumental in setting up my first big break at CHLO St. Thomas working with him and legends Paul Ski and J. Robert Wood.

Some of the other special people are George Johns, the best motivator I ever met; Randy Moffat, for letting me realize my early radio dreams during my 19 years with Moffat Communications; Alden Diehl—a great life coach; and, Gary Slaight, who believed that I'd make a great GM and was there for me every step of the way for 17 years.

It's impossible to describe how much Gary has meant to my family and I. A lot transpired in my years working with Gary and he was always there to lend his support and offer advice through all the trials and tribulations that one goes through with career and family. My years at Standard were, quite simply, the highlight of my career.

I would also like to thank Jacques Parisien, the President of Astral Radio and Outdoor, for his support and understanding through this difficult decision to retire. Jacques has been very gracious and respectful through this process and I will always be grateful. The decision to retire was made more difficult as I firmly believe that Astral is the company to take our stations to the next level where they will realize their true potential.

I will always remember the people who I've spent the last 11 years with in Vancouver. We've experienced the highest of highs and we've also seen the other side. These are some of the best radio people that I've ever known and I will miss them dearly. Radio people are special and it's why we all find it so difficult to leave this business.

In any case, I found out a long time ago that there are always plenty of people to carry on when people leave or retire from radio. I believe that we are rich in great radio people and that there are a number of excellent options to replace me. I'm not leaving town and Jacques understands, and agrees, that I'll be around to offer input and support to my successor as long as it's required.

Me, well I'm going to spend more time on the golf course, Debbie & I are going back to Europe for a few weeks this spring and I'm somewhat involved in small town politics—who knows. In any case, there is no shortage of projects in front of me and I hope to find a way to keep connected with radio.

Gary Russell

White Rock, BC

*E-mail your letter to:
howard@broadcastdialogue.com.*



The personalities are there... where are the programmers who know how to handle them?

BY DAN BARTON

Red Robinson's November column asking "where are the personalities?" really caught my eye. It's a discussion I've been having with fellow broadcasters for years.

The good news is, the personalities are out there. The bad news is, the management people who know how to spot and groom them are becoming rare.

Most program directors believe they can manage talent. Trouble is, many of them haven't really figured out that there's more to talent management than making sure your talent is doing proper surveillance and delivering your station's positioning statement.

The answer to developing talent starts with a simple, basic truth; no matter what their level of talent, if the person you are hiring isn't an engaging personality they're not likely to become one.

Taking on someone because they have a nice voice isn't enough. You build a personality by *starting* with a personality.

Finding that personality in someone fresh out of the box means getting to know *who they are*. When I'm scouting junior talent, the demo tape (whoops, MP3) only tells a fraction of the story. The interview tells much more.

I once received a demo from a young lady that was, quite frankly, terrible. It sounded like so many others I've had cross my desk over the years. Her voice sounded great, but she delivered bits about her life that sounded like they were written by a second-rate show prep service, with forced energy, and no real personality at all.

She pestered me constantly until I gave in and had a 20-minute meeting with her. She was one of the most engaging personalities I had ever met. I was frank and told her that her demo didn't reflect who she was at all, and that she should toss it. Then I asked, "Can you get behind a mic and talk the way you're talking to me right now?"

I put her in the studio with my midday host and let her co-host for a couple of days. When we played back her audio, she was shocked at what she heard. Gone was the liner-card reader who was trying too hard to be energetic, putting on that fake smile that so many programmers and consultants insist is the key to sounding energetic. Instead, here was a fun, energetic, personable host... a natural.

If it was this easy to get a great performance out of her, why didn't she sound like this earlier? Simply put, she had spent time with programmers and instructors who subscribed to formulas on how to sound like a radio broadcaster instead of sounding like a *personality*. Without the restrictions of formula personality, she was free to genuinely enjoy herself.

Once you have a genuine personality on your hands, you need to make sure you have an environment (and format) where they can be themselves; if you don't, then they aren't the right fit for your station. I once worked with a consultant who wrapped up an aircheck with the morning team by telling them who they had to be—the host should be the wise-cracking, sports-minded loveable old guy who is everyone's buddy, while the co-host should be the working mom who loves movies and reality shows, and lives and breathes entertainment news.

I could hardly believe the cookie-cutter approach to personalities that was being laid out for them. What about who they were as people? Did that count for anything? The bottom line is, if you want a sports-savvy wise-cracker who wraps his arm around you while you share a beer, then go hire one! Don't take a talent under your wing who likes to knit and play checkers and think you're going to turn them into what you want.

Part of providing leadership and guidance to talent is allowing them to be themselves. It's our responsibility to know the personality behind who we're hiring and how they fit on our station. If you've hired an engaging personality in the first place, you'll be surprised what a little freedom will do for their performance.

And here's a bonus—letting them relax and be happy about what they do will keep you from ever having to tell them to put that ridiculous fake smile on while they talk.

Dan Barton is Program Director of Z103.5 The Beat Halifax. He may be contacted by phone at (902) 429-1035 or by e-mail at danbarton@z103halifax.com.

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convention in Ottawa**

**In CAB President Glenn
O'Farrell's November column in
Broadcast Dialogue, he opened
with: *If you don't care about
the future of the broadcasting
system, stop reading now.***

But if you do, these abridged or slightly
edited excerpts from the top sessions at
CAB/ACR 2007 should give you pause and,
at the same time, encouragement.

THIS ARTICLE CAN BE DOWNLOADED FROM WWW.BROADCASTDIALOGUE.COM

While Arbitron in the U.S. recognizes over 50 distinct radio formats, BBM recognizes 17 in English Canada and five in Quebec. Is content regulation discouraging diversity and innovation in Canadian radio markets? What strategies are radio operators in international markets employing to distinguish themselves from their competition within similar formats, both from other radio stations and from open distribution platforms?

**Canadian Radio Formats:
Is Content Regulation Stifling Innovation?**

The moderator for this session was **Stephanie Friedman**, the general manager of BDS Radio. Panelists were **Stew Dent**, president of The Goat Lloydminster/Bonnyville, **Pierre-Louis Smith**, vice-president, policy and chief regulatory officer at the Canadian Association of Broadcasters, **Pascal Vanasse**, program director at CKOI Montreal, **Joan Warner**, chief executive officer, Commercial Radio Australia Ltd., and **Wayne Williams**, program director at NEW FLOW 93.5 Toronto.

Friedman: Canadian private radio stations are required to devote 35% or more of their music scheduling to Canadian content, a quota which is the highest in the world. But it's different in Australia. Joan, has the Australian system helped private radio provide a diversity of radio formats?

Warner: We have 80% of Australians that listen to commercial radio every day and, bizarrely, we have more young people listening than we did five years ago. I think that has something to do with our formats. Our music quotas are broken into five different classes. The top Australian music quota is 25%—between 6 a.m. and 12 midnight, one in four songs has to be performed by an Australian artist. A quarter of those songs have to be new—no older than 12 months—so the government is trying to encourage the on-going playing of Australian music while uncovering emerging Australian artists... At times some of our formats have trouble finding newer striking music. We believe all quotas and all regulations stifle diversity and governments should stay out of the running of business and allow the market to decide what is played on a commercial radio station.



Above:
Stephanie Friedman

Clockwise, opposite page:
Stew Dent
Joan Warner
Pascal Vanasse
Wayne Williams
Pierre-Louis Smith

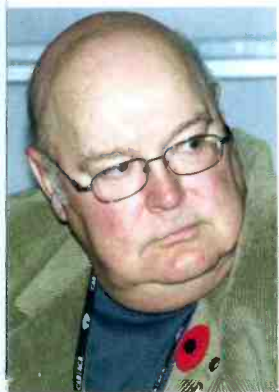
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Friedman: Does NEW FLOW 93.5 have enough Canadian urban music to meet CanCon regulations?

Williams: No, capital N. There's a lot of music coming in from independent artists but the quality is lacking. Sometimes we go through a drought period where we literally have nothing to play. And I don't have a large resource pool to even choose from in terms of the history of the format. My Gold might be 10, 15 years old.

Friedman: Because you get great submissions from local artists, does that help produce niche programming or does content restrict you from developing those formats within urban hip-hop?

Williams: We definitely have to go broader because the supply isn't there. We have to work our magic, lending and borrowing to and from other formats.

Friedman: Stew, how are you able to meet CanCon requirements on a classic rock format like the Goat?

Dent: We're in a small market so we have the luxury of creating a broader selection of music and by not being classic rock, by not being soft rock and by not being hard rock, we tend to play it all thus giving us a broader base of Canadian selection. We'll even go a little out of format. I don't think we've had a real issue, although I do find that content is restrictive. If I were in a more competitive market it might be a bigger problem for us.

Friedman: What programming strategies have you adopted to compete with other delivery platforms such as satellite and Internet radio?

Dent: Music isn't the only thing that drives a radio station. It may be what brings them to you but it's the personalities that keep them there. That's where, I think, we tend to fall down. We focus so much on music that we forget about the great volume of talent available to us in the people who work in our industry because they're the ones who can drive audiences and sales.

Friedman: Do you find that the quota systems impact the diversity of greater music formats in the French market?

Vanasse: It's difficult to have a well-defined identity with a 65% CanCon requirement for French music. Imagine if we wanted to create urban and hip-hop formats. If you think it would be hard to do in Toronto, imagine what the situation would be in Quebec! We feel that if a lower content percentage was in place, we'd be in a position to offer modern rock to listeners.

Smith: There are just three music formats in the Quebec base market, CHR, Top 40 and Gold. It's likely impossible to put together a modern rock format or a classic rock format or dance or even country format, for that matter.

Williams: Once again the decent quality, quantity and supply just isn't there for us. And we haven't touched on the fact that we are regulated and now dealing with this monster called the Internet, iPods and video games and all of the rest that have no limitations. How are we going to compete? How are we going to deal with an 18-34 listener?

Friedman: So, in other words why has radio been made the gatekeeper of the development of new artists in the country or regulated to do that? How do you think listeners will react?

Smith: We think that looking at additional layers of quotas—in a universe where the consumer can bypass the system—is not the way to go. The challenge for the radio and the music industries is to make sure that the listener continues to check in, continues to be a part of the Canadian broadcasting system.

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Moderator: **Lorenzo DeMarchi**—Managing Director, Corporate Development, TORSTAR.

Panelists: **Rick Arnish**—President, The Jim Pattison Broadcast Group; **Charlotte Bell**—Vice-President, Regulatory Affairs, TV and Radio, CanWest MediaWorks and Chair, CAB Board of Directors; **David Goldstein**—Senior Vice-President, Regulatory Affairs, CTVglobemedia; **René Guimond**—President/CEO TQS inc.; and, **Rael Merson**—President/CEO Rogers Broadcasting Limited.

Goldstein: Since history is a good teacher, before we get to 2011 we might want to go back to 1997. I think that the Commission and the private broadcasting industry bridged an important period of time with '97 and I don't think that we had that same opportunity last



What are the 2007 TV Policy's short and long-term implications? What does it mean for the future of local broadcasting? Canadian content? HDTV? Broadcasters' relationships with BDUs? For Canadian audiences?

Clockwise from top: Lorenzo DeMarchi, Charlotte Bell, David Goldstein, Rael Merson, Rick Arnish, and René Guimond

year with the last TV policy review. Let's remind ourselves that conventional TV is an advertising-based medium. That's particularly relevant given what we as broadcasters and public policy-makers have to look at when coming to grips with what our expectations are on the conventional television business. I think we can say that the fundamentals of the advertising business are quite strong. But the questions remaining are what's happening as we lose audiences in conventional television and where are those audiences going? At some point, when the floor is littered with dead canaries, you have to ask yourself—do I change the environment or do I get out of the coal mine? And I think that's the crossroads that conventional television is at right now.

Bell: The business model has changed, the economics are different. I think it's normal when you look and consider the fact that we used to compete with just a handful of other players and now it's into the thousands. We're all trying to adapt to that change from a business perspective, but I think the regulator also has a big role to play. The last review perhaps didn't generate as much change as we had hoped for. We appreciate the flexibility in advertising, but deregulating advertising doesn't mean that there's a huge pot of money that's being tapped into. It gives us more flexibility to serve clients and we can be more creative. But there are big challenges ahead.

Merson: As someone whose owner just shelled out half a billion dollars for an over-the-air television business, I have to have some confidence in the basic model. We had to do a lot of thinking ... about what it was worth and where it might go. Ultimately, we came back to the notion that a medium that spoke directly to consumers, that is received and watched by every one of them, was a powerful tool. Yes, the model clearly is changing, but what we do with it and how we get those consumers is a management challenge that we were comfortable with and one that we think we can handle. Surviving? The question is how you position yourself for the evolution. We have faith in the industry and we have faith in its ability to build a decent business

despite the fact that it's been going through some challenging times the last couple of years.

Guimond: In the French market, we are under tremendous pressure for the revenues. We're slipping from TV to other platforms. In the TV business itself, we are slipping from conventional business to specialty, which is getting more and more mature in terms of their power ratios and more efficient. They have created more competition for us.

Arnish: Our three small market stations, combined with the other 14 small market independent stations across the country, face big challenges. The sky isn't falling but there is a big crack in the sky. The environment certainly has changed what with a lot of the specialty channels now looking more and more like conventional channels. They, however, don't have to carry the conventional load e.g. over-the-air transmitters and the amount of Canadian programming we air.

DeMarchi: With the media landscape changing rapidly, what's your view of the role of local over-the-air broadcasters?

Bell: Conventional broadcasters still have an important role to play, but my huge concern is access to viewers. If our signals aren't being carried, what does that give the consumer and how long can you sustain a business? In certain markets we are not carried on DTH, and in English Montreal DTH penetration is now almost 35%. We have an over-the-air station there that 35% of our potential audience is not getting. In Red Deer, it's up to 49%.

Goldstein: We are in the business of entertaining and engaging and informing local audiences and national audiences and none of us are shying away from that. We have had to make business changes in how we address the marketplace and that's part of any business reaching a maturity level. We are going to make changes and localism is going to be an important part of that.

Merson: I couldn't agree more. I think local might have been a regulatory impediment at some point in time but it is a business imperative—it is what differentiates us from the specialty channels. The key is that there are going to be different horses

for different courses. Every market is a little different. We have to re-invent, have the flexibility to adapt, to compete, to come up with new models. Fundamentally, local is going to be a cornerstone of local television.

DeMarchi: I'd like to turn now to the need of the OTA sector to access new revenue streams, including subscription fees. In your opinion will this fix the problem?

Bell: It would go a long way toward helping conventional television compete more effectively and have reasonable certainty that they have stable revenues as with specialty sectors. Those additional resources, I expect, would go towards content production. We can't forget that we are moving towards HD and that's going to cost a lot of money. I think it's unreasonable to think that we can fund that in a short period of time without finding a revenue model that's going to help us make those expenses.

Merson: I have nightmares about reading a newspaper story that says CTV, Global, Pattison, Cogeco and Rogers need to start charging for services that they have, for the last 30 or 40 years, given to the public for free. It seems to me completely unpalatable. I can't see how you could explain to the public that somehow 40 years into a very successful medium that a subsidy is needed. I just can't get my head around how you get there.

Goldstein: If we are really looking for the broader goals of diversity and support for Canadian broadcasters, I think we have to start looking at local television stations not as the engine of the broadcasting system as they once were but really as local specialty services. And maybe that requires reviewing how they are regulated to be more akin to how specialty services are regulated and what contribution they are going to make to the system.

Merson: We have specialty envy because they have been so successful. You have to ask yourself whether in a pick-and-pay digital world if they'll be as successful as they are now. Maybe the intervention that asks for terms for fees for carriage might be inappropriate intervention. You might find what bugs us all about the specialties is the dual revenue stream and the fact that their economic model allows them to theoretically underprice us in terms of the advertising because they do have a base of revenue.

Guimond: It will be up to us to demonstrate why we need subscription fees. It's our responsibility to make that clear. We are just a conventional network so we

live by the conventional rules. We are maybe a very special case but the rules we must operate by are very, very tough, almost impossible for us. We aren't asking for big brother to bale us out, just provide a tool to help solve the problem.

DeMarchi: In reviewing profitability for OTA TV stations, the CRIC recently concluded that there is no permanent trend but instead part of a normal business cycle. Why do you believe that this time it's different?

Goldstein: For those who want to claim that this is a cyclical problem they have to see what's going on with the rest of the advertising economy which is doing well. If we were having this discussion at the bottom of the economic cycle, that would be one thing, but we're not.

Merson: There are way more competitors out there and it is a permanent issue because the behaviour of our viewers has changed dramatically. The question for us to sort out is where you go looking for solutions.

DeMarchi: August 31, 2011, is the shutdown date for analog television transmission. Do you think this is achievable and what impact will this have on local broadcasting?

Arnish: Do we really require over the air HD transmitters? We have nine rebroadcasters for the Kamloops signal. Global has transmitters all over British Columbia. I just can't see low power HD transmitters on all these mountaintops. Over-the-air conventional transmission might reach 8% of the total audience. The other issue is how do we re-tool our plants to HD? We only have a couple of sources of revenue and the cost of doing business is 70-80% on the dollar. Where do you get the money to convert by 2011 to HD?

Goldstein: There are probably better ways to use that spectrum. The investment of half a billion—\$600 million dollars to reach four per-cent of the population are dollars that are not going to go on the screen; create content.

Bell: There's a huge cost in transforming all of our HD transmitters or our transmitters into HD, and part of the equation is would we not rather use some of that money towards content as opposed to making this expenditure. There are other ways to deliver that signal. At the moment, the CRIC's policy seems to be that if you don't put up a transmitter you lose simulcast privileges. It's all about figuring out what the priorities are and making sure that we are balancing the public interest. My biggest



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concern about 2011 is that people will not have converted their sets. There really hasn't been very much of a public information campaign and I think they are going to have get on that fairly soon else people may not be ready for it.

**(Over)Paying the Piper:
The Rising Cost of Music for Radio**

Moderator: **Rob Braide**, Vice President & General Manager CJAD/Mix 96/CHOM 97.7 FM, Montreal.

Panelists: **Mario Cecchini**, Vice President, Montreal Region, Corus Quebec; **Chris Gordon**, Vice President and GM, CJMJ-FM/CKKL-FM/CFRA/CFGQ/A-Channel Ottawa; **Paul Larche**, President, Larche Communications, Midland; **Alain Strati**, Vice President, Specialty Television and Business Development, Rogers Media; and, **Gerry Wall**, President, Wall Communications.

Braide: The major record companies ... are asking for four per cent of our gross revenue for the transfer of media. It rankles us given that they send these things to us electronically, something they seem not to have taken note of. Broadcasting triggers payments under nine different

Content quotas, limitless availability of music from unregulated sources and soaring copyright liabilities combined with significant increases to Canadian Content Development subsidy requirements are forcing radio broadcasters to make tough choices. What can be done to get the cost of music back in line with its actual value to broadcasters?

tariffs to four different collectives. Copyright payments for private radio stations have grown from \$22 million in 1995 to \$74 million in 2006. The current tariff proposals would bring it up to \$200 million in 2008. In addition, the transactions between CTV and CHUM and Standard and Astral will flow \$95 million in funding into the system.

Wall: To be fair to the Copyright Board, they are just doing their job. Legislation requires them to tariff certain types of activity. They didn't institute it but they are required under that legislation to tariff certain things. I think that's one of the reasons you are seeing an escalation in the overall cost of music being supplied to radio. So the Board continues to do what it's required to do.

Braide: One of the things I think it's fair to say about this new proposed tariff... is that, alarmingly, the record industry seems



Top: Rob Braide
Bottom: Mario Cecchini

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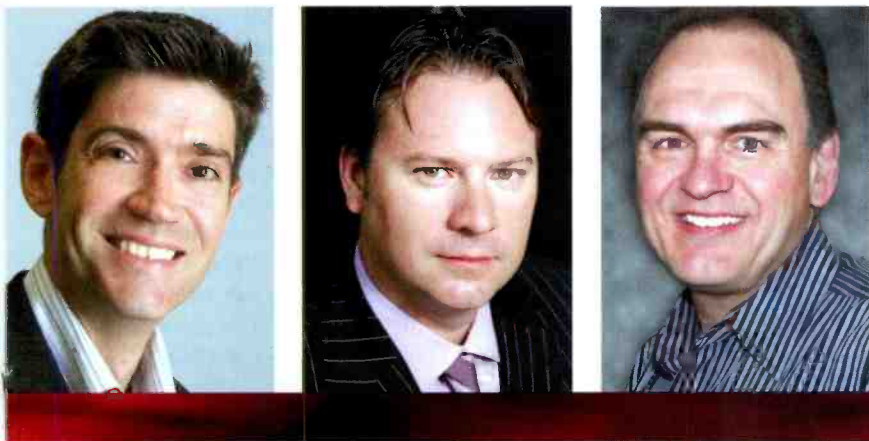
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		OUTPUT FORMAT						
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	HDV(720p)	—	—	—	○	○	○	○
	DV	—	—	—	○	○	○	○
	COMPONENT	○	○	○	○	○	○	○
	DVI	○	○	○	○	○	○	○
		○	○	○	○	○	○	○
		○	○	○	○	○	○	○

VC-300HD/VC-200HD (Green) VC-300HD (Blue)

All the above formats including NTSC/PAL and PAL/NTSC Conversion.



From left:
Alain Strati
Chris Gordon
Paul Larche

to be looking to new regulation to compensate them for their failures in being able to adapt to new technological models. One of the things that's going to happen—it's a question of how well the CAB can fight the level of that tariff—is that the traditional relationship between the record companies and the radio stations is going to break down. Broadcasters may not be that willing to have record company representatives come and promote their records to us. Instead, we will rather go and buy the damn thing ourselves and schedule them the way we see fit.

Larche: How did we get to this point? Nothing seems to make sense on the copyright front right now. Our whole industry seems to be on the precipice of a huge change in the way we are going to work together. In my business, we have two country music stations that deal with artists almost daily, directly. They are in our radio stations with their acoustic guitars. More often than not they will hand us a CD. We help promote them. For example, if they're playing at a club down the street that night we give their tunes some spins. It's always worked out great and we go to them and we say we want to do a promotion and we need some artists to perform at it, would you do that and they do it, they'll do it because they want to help us out, too. Then when you see what's going on with the copyright, it's like a runaway train. I think we as an industry have to start taking a 50,000-foot view of this and see how we can draw a line in the sand and say that we're not going to go any further—we're not backing up anymore.

Braide: I think you are going to see an aggressive CAB response to this and to copyright in general. One thing that makes the CAB crazy is that the transaction costs of dealing with all these different collectives, the fact that we can't get the Copyright Board to force all these people to together figure out one price that we can negotiate. Chris, you've got a bunch of radio stations and TV under your belt in Ottawa. The cheques you're writing must be astronomical. What's your perspective and should we be charging the labels for all this free publicity?

Gordon: I think record companies have fundamentally looked at music and they have not understood that it's a commodity. I think the first time I ever came across Napster I realized the value of a song was going to be zero cents. The difference between radio and the record business is the radio business is already free so we have to have a unique selling proposition. In the radio business, our unique selling proposition is that we have human beings on the radio that talk to other human beings so radio is always going to be relevant. We're always going to thrive but the record companies, I think this is their last ditch attempt at surviving.

Braide: Do you think we are going to be strong enough to hold the line on this or are we going to buckle? Are we going to be able to keep together as an industry?

Gordon: We have to. I don't think there is any choice.

Braide: Corus is involved in a grand experiment in transferring news talk formats to FM. Mario, you began it at 98.5 in Montreal and you've had some real successes. Give us your perspective from the talk side of things.

Cecchini: I guess 98.5 in Montreal could represent a music company's worst nightmare. Today it is the leading station in the market—without playing a single record. Definitely to your point, Corus' position has always been core and exploring; we are way beyond exploring in that case. Copyright is all about balance and when that balance is challenged I guess you start looking for other ways to do your business. But we also have Q92, an easy format, and stations like CKOI Montreal that has to be some

form of hybrid format. Ten years ago we could never have imagined a discussion on the premise of playing less music. Now, with younger demographics taking the music where they want when they want it, they come to radio for something else. And if they start coming for humour, that's what we'll give them. You can now start really thinking of building formats beyond news and talk that doesn't necessarily require playing music.

Braide: Alain, do you think there is any possibility of sitting down and talking with these people rationally and saying listen, we need something of a sliding scale here because you are just starting to cost us too much money and we need to remedy our situation and perhaps reduce those amounts of money by increasing, perhaps at significant cost, the amount of talk on our stations?

Strati: I think there are always opportunities for that. We certainly presented [to the Copyright Board] our case on the all-talk exception that used to be in place for the performing rights tariff. The notion that News 1130 in Vancouver and the FAN 590 in Toronto, talk-based stations in news and sports, are paying significant copyright fees for the use of copyright music is unfathomable. The difficulty comes from the tariff structure itself where you had high music use tariff and the low music use tariff which is based on less than 20% music. It's up to us to make our case—self-explanatory though it may be—but it's a case we can't seem to get through.

Braide: It's worth making mention that Canada is the only country in the world that requires its radio industry to subsidize its domestic music industry. The government looks at us as cash cows. When will it stop and realize that we are virtually the only voice for Canadian cultural expression and the communication of Canadian cultural policy to Canadians? Is there any light at the end of the tunnel in terms of government getting it?

Strati: I think everyone is starting or making an effort to get it. Do I see a massive decrease in copyright? Perhaps not, but I think a different business model that would work effectively for everybody could happen.

Gordon: I don't think anyone on this panel or in this room thinks that we shouldn't be supporting Canadian artists and Canadian music. I just don't think that we should be footing the bill for all of it just because the record business is collapsing. There's nobody in this room that runs a radio station without a three-

and a five- and a seven-year business plan and I think the Copyright Board needs to understand how all that works and having massive increases on a short term basis is not the way to solve the problem.

Larche: It's asinine and you can explain it to a five-year old and they will understand it. They want to charge us for copying a digital file that they sent us digitally, which was their idea in the first place! The CAB has to draw a line in the sand and say this is as far back as we are going to go, we're not going any further back and we have to bring some common sense to this. Compensation is not the issue. Lunacy is.

Braide: I don't think anybody's gotten angry enough yet today. I'm hoping Strati is going to lose it. This is pissing us off. This is a terrible bloody situation. This is threatening our lifeblood and this room should be packed with people with placards going 'Hell no, we won't go to 4% for the bloody record labels.'

Strati: I think there is room for quick victories. I know the CAB has talked about consolidated proceedings with the Copyright Board—efficiencies and consistencies and timing. The reality is that tariff was a certain 3.2% a little while ago. It was increased to 4.4% potentially within that range and now the proposed tariff is 6%. How do radio operators deal with that? How do you deal anywhere between 3.2% and 6% over a five-year period, dealt with retroactivity going back five years?

Braide: Michael Geist is in the house. I would appreciate it if you would come to the microphone and kind of weigh in on what you just heard here today.

Geist: I don't get angry about whether or not your radio stations have to pay \$50 million more and, frankly, if you think users are going to get concerned about this issue you're kidding yourselves. Whether it costs the local radio station a little more for music isn't going to get anyone up on the table. I think the government and the legislators and politicians themselves need to understand that when they listen to just one side of the story, because CRIA is eating your lunch when it comes to what's taking place. You're a powerful voice. I remember attending the CAB conference in Ottawa a number of years ago back when iCraveTV was the big story and you had the politicians tripping all over themselves to call them pirates. Back then it was explained to me that nobody crossed the broadcasters and got elected. I don't quite understand why your voices haven't been louder to date. I would encourage you not just to push on what it costs on your own bottom line because that's just more self-serving lobby stuff. Rather, try to frame this in a larger context when you talk about what does it mean for innovation, what does it mean for individual Canadians, what does it mean for creators. That's a message where I think you will find a number of allies.



Clockwise from top left:
Dave Rutherford, John Hayes, Elmer Hildebrand,
Jacques Parisien, Paul Ski and Gary Miles

What lies in store for conventional radio? That and related questions were posed to John Hayes, President, Radio, Corus Entertainment, President/CEO Elmer Hildebrand of Golden West Broadcasting, Gary Miles, then-CEO of radio at Rogers Media, Astral Media Radio President Jacques Parisien and Paul Ski, then-President of CHUM Radio.

Radio Leaders Panel

Moderator was **Dave Rutherford**, host of The Rutherford Show on Corus network radio.

Hayes: What keeps me awake at night are concerns such as any regulation that causes Canadians to use Canadian media less; what needs to be done to help Canadian radio stay relevant to the consumer; and media usage by Canadian consumers. Sixteen per-cent of time spent with media is now on line; consumers are in charge of their media, time shifting on TV, music on demand, iPods, satellite radio, personal play lists, unregulated audio information in entertainment coming to this country over the borders, almost without any barriers. Some of the new media usage represented in that 16% of consumer time with the Internet is supported by Canadian business. It buys ads in U.S.-owned Internet companies to target Canadian consumers. I wonder about the impact of all this to radio and how radio can respond. We have to run this race in the world of new media where the consumer is king, and we have to run with the cement shoes that our own regulator has provided for us. Now,



of all the proposals in front of the Copyright Board, the most recent is this central attempt by the record labels to extort a performance fee of 4% of annual radio revenue. For Corus alone, that would be in the area of \$12 million—all because the record labels have failed to remain relevant to music buyers. But maybe there's hope. Maybe the CRTC will lose some programming regulations. Hope is always a bad strategy to start with, but the CRTC is not even thinking about less regulation for radio right now. It's not one of the Chairman's three priorities. But here's what I would like the CRTC to do and very quickly:

- Undo the silly and obvious regulations that no longer apply—the hit not head rolls, the migration of spoken word formats to FM.
- Allow us to experiment when HD radio comes to Canada with no regulations on content.
- The CRTC needs to have the courage to address the Canadian content in French vocal music issues with Heritage and government and they need to engage Heritage and government in that discussion without regard to all those shrill voices from the outside. I'm talking about the record labels, the independent producers because the fact of Canadian behaviour as to CanCon is being distorted.
- Be a champion for radio. Help it stay relevant. Allow us to keep serving Canadian audiences in a way that they want as they adapt to all the alternative new media. I repeat that any regulation that causes Canadians to use less Canadian media is detrimental.

Hildebrand: I brought my stone tablet here from 1957 and it says, "Serve the listener". I think if we do that then we'll get a good night's sleep. If something were to keep me up at night it would be the exploding copyright issues that are in front of us all the time which seem to be totally out of our control, out of the control of the Commission and out of control of anybody who seems to know what to do. The various platforms we use, whether AM, FM or on line, all of them are designed to serve the customer. I think if we do that right and stay close to that customer, our business will continue to grow and our models will continue to evolve so that we will continue to be relevant.

Miles: Radio is good for being in touch with the listeners. We used to go to the shopping malls, we used to go to the benefit dinners and we used to go to the associations and now all that's changed because we've got the ability to take our content through social networking, through iPods, through streaming. What has been our advantage over satellite radio and all the rest of it is that we have been ubiquitous—radio is everywhere. What worries me a lot is that we are in danger of losing our distribution system and we are worried about transmitters and we are worried about towers when we should be more worried about what we've got to be on—HSDPT, data hi-speed, data distribution transportation, data download package system. What this is is the ability right now for me to listen to 680 News in Toronto live. I've got to be on it when it's hooked up to that transmission thing on my car and we've got to be on iPods. The next generation is going to come out with that iPod system on it, with the distribution system but we are going to be in competition with—a whole bunch more operations that are streaming and that's fine with me because that means if I've got a strong brand and I've got good personalities and I've got content, which is what radio is all about is content, I will be okay. If I can't compete with the rest of them, I'll change the brand, change the content and get into some kind of other things. But I've got to have an equal platform so that I can speak to and be available to all this new generation of people.

Parisien: I have the same issues as my colleagues have mentioned; maintaining an offer of relevant content in a regulated or over-regulated environment. This year, and going forward to the next seven years, Astral will be paying over \$60 million to the music industry—a lot of money that I hope will get a return for our commercial formats. Quotas are big issues for us, particularly in the Francophone markets. CanCon development is an issue for us. Transition to the digital world is also an issue we haven't come to grips with yet. New technology is not a threat. I see it as an opportunity. We have to be there, we have to continue creating good content that applies to a lot of platforms. Increasing tariffs, definition of emerging artists, where is it going? We're hearing all sorts of conflicting views from the different stakeholders and while we are dealing with all that, one of my big issues is to give my shareholders returns and that in itself is a big challenge.

Ski: The fundamental value proposition of radio is that we have a great relationship

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with our audience. The problem with being last in a group like this is that most of the things have already been covered. Nonetheless, I think our biggest challenge is to be relevant in a number of different areas. But how do you stay relevant in the face of all the new technologies coming around that are maybe a little bit sexier, and maybe a little more user friendly than we are? We know the world is going digital and we have to take advantage of all the multi-platform opportunities that we have. We just have to be there. We've got to make sure we make the strategic investments we need to make in order to be where we need to be. But it's hard to stay relevant when every time we turn around there seems to be another tax or tariff on radio that makes it difficult for us. What we are doing here is being asked to help those whose business models didn't work. We have to ensure that there's relevant regulation that's flexible so that it doesn't impede our ability to be nimble, to react quickly to the changing environment. We need to be relevant in our ability to attract and retain the right people in order for us to do business. Our success is based on providing sustainable competitive advantages in all of our markets and we've got to lead other media per person creativity. Otherwise, we won't be able to do that and I think we need to get the people into our businesses who understand the digital media and make sure that we are still a business that's relevant to those who we need to come into our business.

Rutherford: Is it even possible to regulate the Internet? A

bunch of guys in suits trying to set up the rules under which we operate when really young people especially have already gone, they've left us. Is that what relevant means?

Hayes: My greatest fear about that question is that the CRTC will try to regulate broadcasters who provide content to the Internet.

Miles: We have the ability to take control of this thing and I think if we don't start pushing the envelope ourselves, we are going to be in deep trouble. I think we have to go first. We have the ability to extend brands beyond the regular borders, the ability to create Canadian personalities. We've got to take it out of the regulator's hands and start putting it out ourselves, getting together and being collaborative with what's going on.

Hayes: We still have to figure out a way to remain relevant and compete with these new distribution systems. But, if you are a music station and 40% of your content or 65% of your content in Quebec, is dictated by regulations that might reflect consumer behavior that is detrimental to our medium, we have to address that. We absolutely have to address the music issues.

Rutherford: Getting back to the fundamental question about government intervention and government control on regulation, do they get it?

Hayes: The CRTC has the ability to regulate, we accept that. We embrace it. They also have the ability to lower the regulations, lower the levels and I think that this is what we need to explore at this time.

The Ratings Revolution: A Survival Guide

Moderator: **Bob Reaume**, Vice President Policy and Research, Association of Canadian Advertisers.

Panelists: **Gary Belgrave**, President, Radio Marketing Bureau; **Bud Breheny**, Senior VP, Sales and Affiliate Relations, TNS Media Research; **Sky Bridges**, Director of Marketing, APTN; **Brad Kubota**, VP Local Sales, CanWest MediaWorks; **Jim MacLeod**, CEO, BBM Nielsen Media Research; and, **Theresa Treutler**, President and CEO, Television Bureau of Canada.

Kubota: We have all lived through many currency changes. Never be afraid of new ways to look at your business and never be afraid of a new reality. How do broadcasters ensure that the currency doesn't become devalued? What do broadcasters need to stay on the winning side? Currencies typically become devalued when they are inaccurate or we don't have an agreement on what it is we want to measure.

Bridges: I think there are a lot of broadcasters who are concerned about the diversity and the audience that's being measured because right now, BBM only measures white, Francophone and Anglophone Canadians. Right now, 13% of our population is of a minority background. By 2017, it's projected to be over 20%. If we are not measuring nor asking what the ethnic background is and taking the sample sizing, we could end up having a very skewed result as we go through the years.

Reaume: Bud, we'll need some of your background on your company and the kind of service that you do.



Clockwise from top left: Bob Reaume, Gary Belgrave, Sky Bridges, Theresa Treutler, Jim MacLeod, and Brad Kubota.

Breheny: TNS Media Research is part of TNS, the second largest marketing media research company in the world. We are the currency in 28 countries. In the U.S. and Canada, we're working with cable operators and satellite providers to answer the currency and fragmentation questions.

Reaume: Jim, a lot of changes in audience measurement in Canada. Do you have a lay of the land in the direction we are heading?

MacLeod: We are at, in the measurement world right now, an absolutely perfect place because in the Fall of 2009 the entire television measurement system, the electronic measurement system, will be replaced. There's a request for proposals underway right now. There's a separate process to decide how we are going to draw a new sample. It can be drawn in any way that is useful to the industry and then will be deployed over 2008. The timetable has it as currency for 2009, so Canada in terms of electronic television measurement can do what it wants with its measurement system in a very short-term window. We are focussing very much on the long term and we are a long ways down the road with TNS on mining set-top box data. On the radio side, we have tremendous support from the major broadcasters and major agencies to implement PPM. The expected rollout date for that is the Fall of 2008 where Montreal will be measured electronically in radio and then there will be a very rapid rollout to Vancouver, Toronto, Edmonton and Calgary and possibly beyond, but that's where Phase 1 at the moment ends.

Reaume: Theresa, it's probably still early days for you but what do you think is TVB's role in the topic of this particular panel but also perhaps the topic of the whole conference redefining broadcasting?

Treutler: I believe that we have to re-define TVB's role a little bit. No question that TVB's first focus is to address our members' needs, but I also believe that we need to become a much stronger liaison with the buying community, the decision makers. Several ways that we are preparing to do that is to become the undisputed source of facts about television, anything to do with television and I think that's going to be very useful in dispelling the mistruths that are floating around some of the sensational press headlines that we've seen.

Reaume: Gary, radio is still very important for advertisers and broadcasters so how do you see RMB's role?

Belgrave: We are called the Radio Marketing Bureau and our role and our mission is to market radio and convince advertisers and agencies that radio is a viable medium. I look at radio as a foundation medium for any plan that advertisers are looking at. PPM is all about accountability and accountability is the issue that we have to deal with when it comes to radio going forward with PPM. Advertisers and agencies are looking for the broadcasters to provide more accountability and PPM enables us to do that. I embrace PPM totally. I think it's exactly what we need—my question is why did it take so damn long?

Reaume: How are advertisers and measurement companies responding to VOD and the challenges of measuring it at the content level? What are the panelists' thoughts on the U.S. move to ratings of commercials themselves?

Kubota: I'm not afraid of that information, I think it's good to have. We can all be a lot smarter about the solutions that we provide to our clients to help address whatever their issues are to grow their businesses, and the messages they have to get out. But we just want to make sure that it's within reason, accurate.

Reaume: And on the content side?

Kubota: We just heard that Rogers will be going directly to distributors. They want to bypass us, they don't want to sub-licence Survivor from us. Instead, they want to go to Mark Burnett or they want to go to Sony and they want to get that content themselves and insert commercials themselves so that's a whole new business model. That's in effect a broadcasting licence. And that's a concern, absolutely.

Treutler: Minute-by-minute audience data has been available in Canada since 1995. One of the hurdles to agencies delving into that data and learning from it is the vast amount of work that it requires. We've got four markets right now that have 52 weeks of minute-by-minute data. What agencies in Canada are looking for, first and foremost, is to avoid the challenges that have occurred in the States. I think the U.S. marketplace jumped on that currency before they were ready. In Canada when our first meter market came to life, most agencies used about a year of learning to try and understand what the differences were before that new learning was implemented in their strategic planning and buying processes. Similarly, when we are facing a new currency change, that's what this industry should be doing.

Belgrave: Somebody said yesterday and I think it was the most telling comment I heard—you can't manage what you can't measure. That's critical to radio and that's what PPM is going to be doing for us going forward. PPM provides us with a new opportunity to be far more accurate with the data. It gives us more data and it gives us more granular data. Okay, what do we do with it? How do we make that usable data? Programming drives ratings, ratings drive revenue.

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The illusion of work

We live in a world where everyone is frenetically busy. Against a backdrop of the increasing workplace obsession with ROI and accountability, I find myself more and more forced to consider the difference between being busy and actually working. I assume that busy means doing stuff and working means generating profit.

How much of this *busy-ness* is an illusion?

"I'm just too busy..." seems a blanket excuse for lack of performance. Often times I think that more time is spent talking about being busy than actually working.

Take for example a recent desire of three extremely *busy* colleagues to set up a conference call. They all wanted the call and agreed to set it up. Five hours of e-mailing (I kid you not) finally brought a satisfactory time and the relevant contact numbers/procedure. Come the appointed time, the main player was not available: "I got busy with other things" was the excuse, followed by more hours spent rescheduling. The actual call involved nothing less than a long winded explanation that the person was too busy to meet promised deliverables.

Bungee-cording, or the B_u principle (Bull-s_ _t baffles brains), is another favourite way of appearing busy. Tiresome technical talk, tangential hype and outright deception as to achievement, more often than not appear to be readily accepted by the powers that be.

It seems to take so little to create a believable myth: "He/she really gets it" and/or "She/he does not have a minute to spare." Good news announcers are always popular: "We are on track", "Everything is moving forward well...", "It was a great success..." seem to be magic phrases of busy people.

Strangely, anyone who points out the contrary is almost always considered negative or having attitude problems, as if they have rebuked the very integrity of the team.

Similarly, politically correct meetings looking for indirect ways to pass an unpleasant message or to address employee/client concerns, etc., often consume hours and even days with little or no result—the convenors congratulating themselves on having skilfully handled the situation.

Is the underlying objective of not ruffling feathers more important than addressing issues in a timely and direct fashion? Sure, everyone at the meeting was busy... but did the time spent represent work that brought the organization closer to meeting objectives?

Nit-pickers, harping on safe, yet inopportune minutia add to time-wasting during meetings. Meeting chairs, afraid of appearing inappropriate, accommodate this prattle in the spirit of *inclusive collaboration*.

I cannot count the number of times, when players are changed on any given project, that I am asked to press reset and start again. I am kept busy resending briefing notes and other relevant material.

More irksome are the regular calls: "Just refresh my memory..." or "You haven't provided the information I need..." Should I choose to indicate that they have hit *reply* to the very message they require, their indignation is almost palpable. In the habit of calling people on this, I eventually got sick of hearing: "You don't seem to realize I have 3,000 messages in my in-box!" Another familiar deal is: "I'm on my Blackberry... I can't keep scrolling down."

Most senior business folk are also awfully busy managing technology. Struggling with mail-merges, labels, lost data/glitches, etc. keeps them burning the midnight oil—again lots of work, but no productivity. What happened to the



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secretarial profession—the very glue that held most businesses together? To my mind a senior person has no business struggling with administrative detail that hinders full deployment of their brainpower.

Okay, I've ranted a bit. Now what about my *busy-ness* when not directly serving clients?

Am I a slave to current *must-do* marketing/connectivity trends?

Daily I update my websites, write on my blog; participate in/monitor pod-cast initiatives; respond to endless Linked-In and other networking venue invitations; become peoples' friend on Facebook; read daily news and industry publications/bulletins; answer/re-answer e-mails (read obsessively keeping the *in-box* clear); remain a useful resource for clients; always answer the phone when it rings; write articles/books; and serve several community/charity/volunteer organizations.

I am a busy guy... always hard at it. Neighbours (my office is on street level) remark at how hard I work and speak in awe of the long hours I spend in front of the computer. Am I always busy? Yes! Am I always working? No!

What I am looking forward to in 2008

First to come to mind are the people in this business, and for them I look forward to the “dust settling” as the year of mergers and buy-outs drew to a close. I can only imagine the time and energy required to prepare for these massive transactions, and I look forward to these resources fully returning to the daily business of selling television.

From a broad industry perspective, I look forward to a re-energized emphasis on research.

The obvious, but vital, first step is to establish a solid foundation of broadcast and advertising community consensus regarding key television currencies. Once the plan to deliver on these priorities is in progress, this industry’s research leaders

can turn their attention to the critical, yet to-date elusive, understanding of consumers’ relationships with their media selections. What is the impetus for consumers to seek television content online or on their digital devices? How do television and online intersect and what are the resulting opportunities for broadcasters to mine? What are effective strategies for broadcasters to retain commercial audiences?

As this learning emerges and is incorporated in to the every-day language of broadcaster/agency interactions, I believe that currently recurring television ROI queries would quickly give way to a more productive focus on optimum media/platform integration.

Closer to home, at TVB, I look forward to providing better services to our members and the advertising community. The weekly newsletter is now undergoing reconstruction to provide more topical, accessible, and immediately useable information. The new TVB.ca website, expected to launch later in the Spring, will offer public access to viewing updates, technology trends, and marketplace information.

Our objective is to provide the facts in order to dispel the myths surrounding television and to ultimately support the on-going efficacy of television advertising.

I am also looking forward to SAC 2008—*Television, Integration, and the Digital World*—where the intent is to address this highly relevant topic within the context of successful sales strategies. The agenda features expert speakers from Canada and the U.S. in a setting planned to embody the theme.

It will be good to re-connect with our members from across Canada, to celebrate their successes, and prepare

together for an increasingly integrated media environment.

As we continue to plan the Bessies in May, I become more and more excited about this event that I believe is *THE* ultimate celebration of television creative brilliance.

Stephen Jurisic, co-creative director and partner for John St., is the Chair for 2008. His key message is that “only good TV lives”. Towards the end of February, he and eight judges (that he has selected from advertising agencies and the television production community) will spend a weekend judging all entries.

As has been the tradition, the Bessies Chair will also speak at SAC. I look forward to a captivating address from a professional with the skills to create great work and the conviction to identify it.

Our group of Telecaster analysts also plays a part in showcasing television creative by working with agencies to achieve broadcast approvals. We are continuing to review all guidelines to ensure that they are consistent with today’s attitudes and values, without losing sight of our industry mandate to safeguard viewer segment appropriateness.

Within the 2006/07 broadcast year, I am proud to report that the Telecaster group approved 45,063 commercials—in fact, 57 more than the prior year. In the coming year, I look forward to completing the guidelines review and to an even more efficient approval process.

In closing, I look forward to working with the 2008 Board of Directors, and the new Executive Sales, Research, and Telecaster Committees. Also, an immense thank you to the departing members for their consistent participation and hard work.

All in all, I think that it’s going to be a great year! May it be the same for you.

Theresa Treutler is President & CEO of the Television Bureau of Canada in Toronto. She may be reached by phone at (416) 413-3886 or by e-mail at ttreutler@tvb.ca.



The business

case

for giving

BY JOHN McGRATH



It's always good to be generous, to help others. Or is it?

As individuals, giving to others in the form of time, talent or money can be rewarding. But as a TV station, one does have to consider whether it really makes any sense to be giving anything to anybody for free. Is it worth giving up valuable airtime to charitable organizations or to promote community events? If so, just how much airtime do you give?

As a broadcaster, airtime is the most valuable thing you have. So, as a business, the question remains, does it make any sense to be giving away my most precious commodity? According to Stan Melton, Jr., director of creative services for Washington, D.C.-area ABC affiliate WJLA-TV, the answer is an unequivocal yes. He says there is undoubtedly a business case for station charitable giving.

"I heard a consultant friend claim that nobody's ever gained ratings from community service," said Melton. "Though

he may be right when it comes to tangible overnight ratings, I am convinced that effective community outreach holds untold long-term image value for any station willing to invest the time, energy and resources pursuing it properly and harnessing it effectively."

Stations air image spots all the time—usually focussed on content—but Melton cautions about overlooking the fact that community involvement speaks volumes about your image.

"What better way to improve the image of the station than to actually show that the station is involved within the community itself," he says. "It shows that the station has roots in the community. We're interested in the things that interest other local people in the community. I think there is immense value, if done the right way, for the station to gain benefit (from community service and PSA spots)."

So what is that right way of doing it? How do you balance the part of your job charged with building the image of the station with the other part about giving away valuable airtime to community and charitable events?

Melton says you can still be nice while wearing your business hat. The key, he says, is fully committing to the events and causes you as a station do support. That means allocating production resources as well as human resources.

"I don't like to put on a PSA that doesn't have some kind of station involvement with it because it is airtime and my responsibility is to best manage the airtime that is put at my disposal at the station. That being said, if I can do something with one of my anchors that doesn't cross the line with the news director, gains image value for the station and helps the (charitable or community) organization in the long run... I've gained for the station, which is my responsibility as an employee, and I've gained for the community, which is my and the station's responsibility as a resident of the community."

Melton says to do it right means putting together community PSAs that are as good as any other on-air promo the station does.

"We're involved in a number of things, from walks that benefit everything from breast cancer to the March of Dimes," says Melton. "From a business point of view, I know that only a limited number of people will see our anchor or reporter at the actual walk or event—certainly from a pure business perspective, not enough people to justify the production and airtime that will go into promoting the event. The benefit comes from the people who will see the spot. So it has to be good. We like our anchor at an event, but the fact that we make a spot that shows our anchor associated with an event gains us so much more value."

In the end, in an industry all about image, it looks good to do good. And it can make you feel good. What a deal!

"See the value that you can gain from doing some good," says Melton. "I'm not saying it's the end-all and be-all, but I think that you do gain something from people seeing that you are interested in doing something for the community."

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

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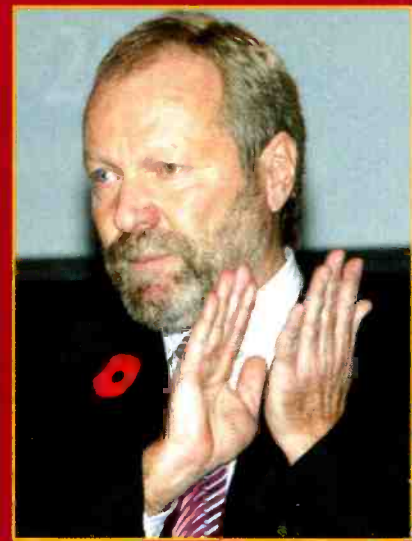
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Broadcast Hall of Fame inductees—Raymond Brière, RNC MEDIA, Montreal; Harvey Glas, Ottawa; Bruce Hogle, Edmonton; Chuck McCoy, Rogers Radio, Toronto for Fred Latrenaille; Donald Lawrie, Brechin, ON; Robert (Bob) Lockhart, Fredericton; Brian Purdy and Michael Reid, accepting posthumous awards for Rai Purdy and Paul Reid; and Phyllis Yaffe, Alliance Atlantis



Gary Slaight saluting his former Standard Radio management team on the occasion of his receiving the Gold Ribbon Award for Broadcast Excellence



Howard Christensen, Broadcast Dialogue, Lagoon City; Todd Smith and Ingrid Moore, Quinte Broadcasting, Belleville, Helen Edwards, Vista Radio, Terrace, and Sean Kelly, Quinte Broadcasting



Astral Media Radio table responding to Gary Slaight's salute



Susan Hayes and John Hayes, Corus Entertainment, Toronto



Linda Young and Mora Austin, Larche Communications, Midland

Images from the Canadian Association of Broadcasters Convention courtesy of



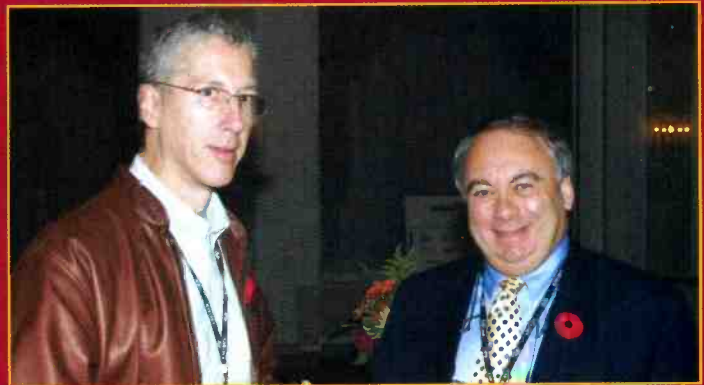
Dan McAlister, CJZN-FM/CKIQ-FM Victoria; Sharon Arnish; Ernie Davis, CKLZ/CKOV Kelowna; and Rick Arnish, The Tim Pattison Broadcast Group, Kamloops



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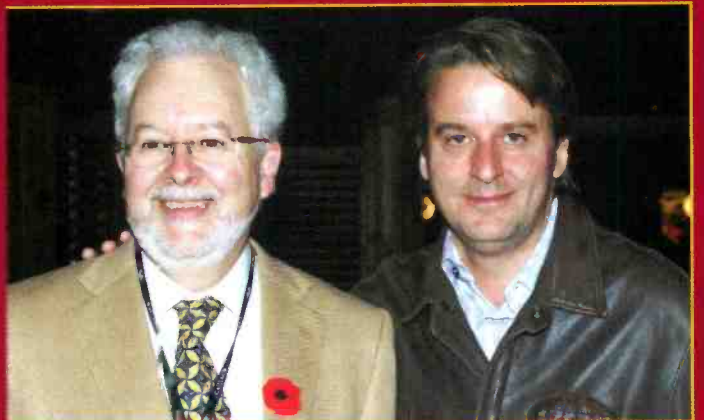
Meike Payne, Marsh Canada, Toronto; Johanne Saint-Laurent, Astral Media, Montreal; and, Michel Arpin, CRTC Ottawa



Blair Daggett, CHCD-FM Simcoe and Gary Belgrave, Radio Marketing Bureau, Toronto



Pierre Rodrigue, Charles Benoit and Martin Tremblay, Astral Media Radio, Montreal



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Return to Disneyland

You may remember I rambled on previously about Disneyland. A proud annual passholder, the wife and I try to make it down there once a week. I look at it as a great way to clear the creative pipes.

This month, more rambling about the most magical place on earth and what we, as radio producers and writers, can learn from it.

I am at Disneyland as I write this on my phone, standing in line for a submarine ride. Looks like its gonna be a while.

So, I have been back to Disney time and time again. The rides have basically remained the same since the place was built 50 or so years ago, the park looks about the same, so I am told, and no matter how high they raise the ticket prices, the riff raff still manage to get themselves in here, along with all their kids, on a school night, at 10 p.m.

At least the line is moving now. The nightly fireworks show just ended, more people piling into the line. Yay. At least we're in front of 'em.

The fireworks are themed to all the different rides at the park that have been here forever. There's *Pirates of The Carribean*, where they shoot cannonball-style fireballs through the air. *The Haunted Mansion* part of the display is all done with the purple and green lights that highlight the ride, with audio "drops" of

the ride pumped through speakers around the park.

It made me think of something. All the times I have been here I never get sick of the same rides and sights that all the other millions of people and their screaming kids never get sick of either.

Disney is a brand. A huge, massive juggernaut of a brand.

It started with the cartoons, then the parks and the merchandising. You know what you are gonna get when you come here. The happiest place on earth. The staff is incredibly pleasant, it's clean, just like it says it's gonna be.

It's the way this brand is imaged that makes it all work. It made me think of the "classic" jingles and splitters we have been running at KROQ since the 80s. Very few stations—especially new rock stations—do this. The station does indeed have a "legendary" stamp on it and a power place in the North American radio market.

Applying this timelessness to your work and writing is as effective as is being topical. In fact, arguably, essential. Think of the topical stuff such as when Disney decorates everything in a "holiday" theme when winter comes around. Very cool! And it'll fill the park that season as people come to see the different decorations and get in the mood of the season.

But you need something to make people keep coming back. Too many stations become afraid of the "burnout" factor when it comes to radio production. Program directors freak out because



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

THEY have heard the same piece of imaging run on the air "a little too much" and "it's starting to burn".

The thing to realize is, this is not always a bad thing. To "burn" an image into a listener's mind, when it's an effective part of your station's message, can't be a bad thing, can it? This is why Disney keeps ripping down old rides to put up new ones current to each and every new movie of theirs. *NOT*.

Developing an arsenal of signature imaging pieces can give your station an audio logo that listeners won't soon forget. If Mr. or Ms. Program Director thinks they are starting to "burn", those very imaging pieces may just be starting to do their jobs. Many stations continue to fluctuate positioning statements and station voices, and blow through production like they are selling generic McRadio. Sometimes this results in a station losing its image, confusing the listener and becoming vulnerable.

Sometimes, the ones that have the guts to say and be who they are and stick to their guns are the ones that win. In fact, almost always. Avoiding imaging clutter and overproducing your station is not being lazy, as programmers may think.

Our jobs as producers is to reinforce a brand—a brand that should be just as important and just as big as Disney. If it ain't, why bother?

Just a thought.



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I believe in advertising



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.

The more ads look and sound the same, the more we simply let them fade into our subconscious. They become background noise and their place in the mind—their meaning—is reinforced by past memories and associations.

What if we viewed the information as engaging and credible, designed to deepen and simplify our lives instead of junking it up? Without this insight, advertising will continue to kill itself—or, at the very least, take the wind out of its own sails. This, according to Tom Asacker, author of *A Clear Eye For Branding* and *Sandbox Wisdom: Revolutionize Your Brand with the Genius of Childhood*, and known for his branding expertise.

According to Asacker, consumers were at one time predisposed to comprehend, accept, and act upon advertising for one of several reasons: Our memories of past representations supported its acceptance. Or, we simply wanted to believe. It felt good to believe that through marketplace activities we could become more successful, desirable, live longer, be happier, etc. But, we're not buying that argument anymore.

Asacker says that in order for advertising to become effective in the future, it must be something truly new. Indeed, it must be new to capture one's attention and engaging to hold onto it. But advertising can't simply stop there. Advertisers need to create information that consumers

tag and store as something other than "advertising".

Advertisers need to make sure the audience interprets the information as engaging and credible, designed to deepen and simplify our lives instead of junking it up. He makes a few suggestions, including designing advertising to inspire or encourage people to seek out that feeling: to have people proclaim, "Wow. People dancing to their unique play list, while wearing little white earbuds. I want to experience that mood."

What if advertising was designed to educate? Or, according to Asacker, it could be designed to provoke. Would you remember advertising more if it was designed to enhance your desire to connect with others? Apparently, you would.

Advertisers need to make sure the audience remembers a meaningful message instead of tossing it in the recycle bin with other unmemorable events. Consumers must again believe that advertising, in general, does have a role to play in their lives.

Review current advertising trends in this country where the motivation behind every purchase seems to be the saving of time. Commercials that encourage us to work on the train or the plane so we can relax later, extol the benefits of multi-tasking in order to get the most work done in the least amount of time before the ticking clock tells us it's time for that next appointment.

This type of advertising could be more

effective if it emphasized the preferred activity of free time after the work is done, instead of promoting it the other way around...work, work, work and then you'll have more time to play. Promote the play time first, and then point the way, the means to an end.

Even if you were selling a vacuum cleaner, you could do it in one of two ways. One would be the savings of time that resulted from your purchase. The second, more meaningful outcome, would be the net benefit of satisfaction—knowing that your purchase allowed you to succeed by being able to clean thoroughly, by doing the job well instead of doing it more quickly.

Satisfaction of doing a job well would be the winner hands down. If time is saved as an afterthought that's okay, but it's not going to send us to that store on its own.

How would your life or workplace change if you thought this way? Think about what inspires or engages you, and how the products and services you use in your life contribute to that inspiration or that engagement.

Previously, advertising simply needed to connect the dots for the consumer to allow them to make sense of an event or a sequence of events. Connecting the dots will no longer suffice—we need to fill in the picture in technicolour so consumers see the full, true impact of their buying decisions. That will restore their belief in advertising, making our job a little easier in the process.

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Global Television taking its newscasts virtual



Canadian broadcasters are facing some unique challenges in the conversion to digital, in particular the economics of converting so many small-market stations scattered across such a sparsely populated land mass.

With 14 newsrooms across Canada—as well as news bureaus around the world—CanWest MediaWorks has come up with a unique approach to converting its Global Television and E! newsrooms to digital.

“Like any Canadian broadcaster, we need to march towards high definition, and like any broadcaster we were struggling with the concept of bringing a lot of small-market stations into a digital environment. How do you make that economically viable?” said Gerry Belec, Director of Technology and Design for Global Television.

The solution the company came up with is to rely on virtual set technology at its regional stations, controlled remotely from four production “super centres” that the company is building in Vancouver, Edmonton, Calgary and Toronto. It’s a model that centralizes control rooms up to 3,000 km away, and relies heavily on remote control and robotics for production. And while these technologies have been around for a while, no one has tried to use them across these kinds of distances for live nightly newscasts.

The company worked closely with Orad, Telemetrics, Grass Valley and Toronto-based systems integrator Applied Electronics to design the system. “One of the benefits of this is that by using production centres, we’re going to be able to give smaller production regions like Red Deer, Saskatoon, Regina or Halifax huge network ‘looks’ that they wouldn’t possibly be able to afford,” explained Belec.

“Just by the fact that we’re amortizing the equipment across multiple stations, we can afford to buy the best and we can afford to buy lots of it,” he added.

Cameras Controlled Remotely

In late January, the first of these production centres is scheduled to come on line in Vancouver. The other three centres will roll out over an 18-month period.

The company planned to launch *Global National*—the network’s national nightly newscast—with a new virtual set toward the end of January, being produced from the Vancouver control room.

The Vancouver broadcast centre will also run newsrooms in Montreal and Halifax. Edmonton and Calgary will handle Alberta operations while Toronto’s production centre will serve as a control room for stations in Hamilton and Saskatoon.

Anchors across the country will deliver the news in front of a green screen using Orad’s HDVG virtual set system. A custom-designed camera control system from Telemetrics will enable camera operators at one of the production centres to control the cameras and lighting systems remotely using an H-frame camera rigging that enables the camera to move, pan, tilt and zoom.

The company’s CH Hamilton station, recently re-branded as E!, has been using Orad virtual sets for its CHCH News broadcasts for over eight years.

“We’re buying the (Snell & Wilcox) Kahuna switcher for Vancouver and the Sony MVS-8000 for Toronto. We’re going to be able to apply the power of those

BY SCOTT LEHANE

platforms to small-market Canada. There is no way these small markets would be able to afford that kind of infrastructure," said Belec.

"We're moving the control rooms to these super centres and then connecting those control rooms by way of a broadband network and a network of servers in each and every one of our television stations. So we can move content back and forth from point to point to multi-point," explained Steve Wyatt, Senior Vice President, News and Information Programming, CanWest MediaWorks. "So rather than build a control room in every single market, we can do it in a few markets and control all the on-air components robotically from a super centre."

The company has standardized on Grass Valley newsroom editing systems and servers, relying on secure bandwidth-on-demand to share content across the country.

Cultural Shift Profound

"It's going to be a cultural shift for a lot of our stations," said Wyatt, "especially in the smaller markets who have been living in an analog world for so long and utilizing gear that, quite frankly, is not supportable. Shifting to a nonlinear world is going to be a challenge, but the good news is that Grass Valley is a very user-friendly system and the learning curve is quite short."

Indeed, the cultural shift for the anchors asked to deliver the news from a green cubicle will be quite profound. As part of this major realignment of their news operations, Global Television's National News anchor, Kevin Newman, is moving into a new facility in Ottawa. But he isn't moving into a TV station; He's moving into a news bureau equipped with a green screen.



Steve Wyatt, Senior Vice President, News and Information Programming, CanWest MediaWorks



Gerry Belec, Director of Technology and Design for Global Television

"As we shoot Kevin on the Ottawa virtual set, we'll be bringing the cameras' embedded tracking data back to Vancouver in less than 300 milliseconds, compositing in the background, adding the virtual sets, cutting in the stories, and doing the double ends, while rolling the commer-

cials out of Calgary and presenting that to our audiences," said Belec. "It's very unique. I think it flies in the face of some of the conventions of other broadcasters."

"One thing I'll say for Kevin Newman, I have to give him a lot of credit for leading the charge on this because at the end of the day, it's his face and his show and there's a big leap of faith here," Belec added.

Another key challenge that Global faces is that its national newscast is produced from the West coast. "The people here put this newscast together live every day at 2:30 Pacific time for a 5:30 drop-in to the East coast," explained Belec. "That's something nobody does, anywhere—working against the time zones like that. Everyone else does their national news at the end of the day. We do it during the day."

Overall, the multi-million dollar technical upgrades are expected to eliminate about 200 jobs at some of the broadcaster's regional stations, and create about 50 jobs at the production centres.

"We're creating conventional control room positions, and we need some coordinating producers in the super centres who will assist in making sure that all of the content is collected at the right server, at the right time, and it's ready for air," explained Wyatt.

The positions eliminated will include those same types of conventional control room jobs in the local markets—TDs, PAs, camera operators, audio operators. All of those functions will be controlled remotely.

"For example, turning on the studio lights, controlling the robotic cameras and mic, feeding the Teleprompter—all that kind of stuff will be done from the super centres," said Wyatt. "It goes right down to that level."

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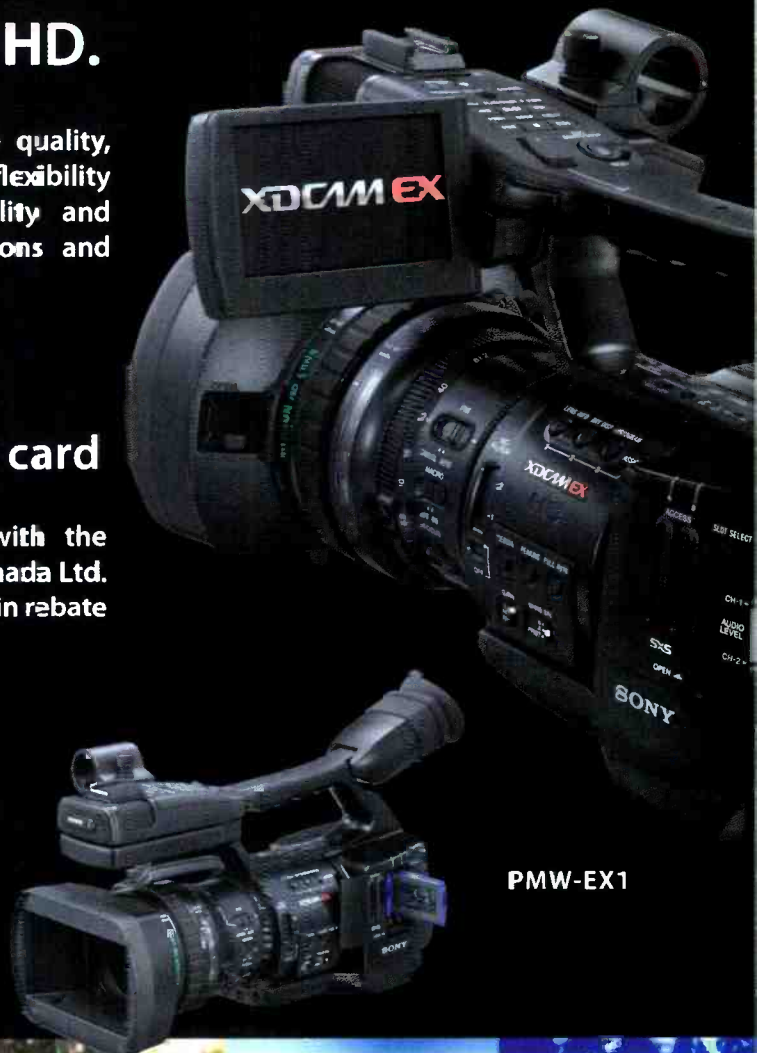
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Of course any move that causes layoffs are bound to stir up a bit of controversy, but Wyatt stressed that the layoffs won't affect the quality of the news, and that "it's really a matter of survival. We have to put the old thinking aside and understand that we need to exploit the power of technology to enable ourselves to re-purpose, originate and deliver content much more efficiently, across multiple platforms."

"What's important is that we sustain our ability to create local stories in each community, because... that's what counts," he said. "The part that can be regionalised, centralized and automated is the production end of the business. So we'll still have traditional editors, videographers, reporters, and producers editing on desktops."

Belec also stressed that the company is trying to protect local news in the process.

"By consolidating these production centres we are not in any way hampering our news gathering capabilities in these operations," added Belec. "It's also important to know that we are investing a significant amount of money into these regional centres; putting digital newsrooms in, HD, robotics, digital routing

switchers, and of course we're moving them onto our high-speed connectivity."

"The only thing these small centres aren't getting is a control room and, unfortunately, they won't get a control room staff. However we are, unlike any other broadcaster that I know of, we are creating these incredible state-of-the-art control rooms at four centres, and hiring people for these centres, and we're hiring the best of the best," said Belec.

A Multi-Definition World

Overall, Global's approach to high definition has been somewhat cautious (or perhaps even prudent). Global Ontario is available in HD on several distributors including Rogers and Bell ExpressVu, and the company is planning to launch Global BC in HD in the coming months.

In terms of programming, most of the network's primetime programs are available in HD. In fact, all of Global's scripted shows are shot or delivered in HD format, and 50% of the company's commissioned Canadian documentaries are produced in HD. But with its mission-critical live production requirements, the newsroom is a unique animal when it comes to high definition. So while all

these production centres will be HD-ready, Wyatt explained that the company will take a cautious approach to HD news broadcasts. As a first step, Global plans to deliver a 16:9 SD picture, shot in the safe frame for 4:3 viewers.

"As we migrate to HD we can't jump in with both feet and ignore the revenue and the audience that 4:3 television represents," said Belec. "So, like a lot of news organizations we're building an HD infrastructure (and we'd be crazy not to), but really what we're building is HD ready. A lot of our programming will migrate to HD, but in the case of our news environment it's really important to understand that we have to be multi-definition."

That multi-definition world includes everything from cell phones and Blackberries, to digital signage, podcasts, websites and HD sets. But the vast majority of the market is still watching 4:3 analog television sets.

And not only does the company have to deal with multi-definition distribution platforms, but there's also the problem of multi-definition source material.

"The most sought after footage in the last month in Vancouver or Canada was this unfortunate video of a man being

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tasered at the international airport," said Wyatt. "That was shot on a SLR camera, shooting MPEG video."

"We've got a very large infrastructure in terms of cameras—traffic cameras, helicopter cameras, microwave cameras. All of these are going to migrate to SD and eventually to HD, but we have to move forward knowing that there's going to be a significant amount of our material being gathered by citizen journalists and we have to be very respectful of being resolution independent."

Not to mention vast archives of news footage that will have to migrate slowly, over time.

"We have the recorded televised history of Canada, and one of the places where television stations can find their place in this evolving world is that we have something that nobody else has: we can put today's news in context with what happened yesterday and that's really important," said Belec.

In terms of the look of the virtual sets, the company was still finalizing its designs. Global has enlisted the aid of Los Angeles-based virtual set design specialists Full Mental Jacket, who designed the virtual sets for CHCH Hamilton.

With so much of a newscast's success riding on nuances that convey its credibility to viewers, the network will have to be careful with those designs.

"We don't want to take a popular newscast and put a bullet in it with a virtual set that doesn't fit the mood and the cadence of that show," said Belec. "We're coming up with a look for Global National that's going to be in context with the kind of show that we have."

He explained that a degree of photo realism was part of the goal, "but we're going to pull some surprises out there, too. There's no point in coming up with a virtual set that looks like a standard set."

Wyatt explained that the virtual sets themselves can become a story-telling tool.

"Sets are basically a desk and a background and more recently news broadcasters have tried to add things like plasma screens and LCD screens and use them as story-telling tools," said Wyatt. "Well, with a virtual set all those components become graphics, and we can insert graphics specific to a story. We can make 3D graphic components come in and out and fly around, and the anchor can interact directly with these graphics in the virtual environment."

It's a bold experiment for Global, and

it remains to be seen if North American audiences are willing to accept virtual sets to the extent that they have in Europe—where the technology has become popular for news broadcasts.

"I don't know anybody in Canada that's actually using it to the degree that we're proposing to use it," said Wyatt. "I think we're actually the first to be doing this. The normal pattern of evolution really is that broadcasters first go the automation route. But we've kind of leap-frogged that and said we're going to try the regionalisation route first to

optimize our efficiencies by regionalising the invisible part to the viewers, and concentrate on news gathering."

"This is quite a revolutionary change in the model, but the old model was not working," said Wyatt. "There was no return on it any more, so we had to reinvent ourselves, and while that's very exciting on the one hand, it's a bit nerve racking, so once we get past March, I'll be sleeping a lot better," he added.

Freelance writer Scott Lehane may be reached at scottlehane@sympatico.ca.

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Stop the copyright pile-on

Everybody listens to the radio. From the time they wake up with their local morning show, millions of Canadians in every part of the country and around the world will tune in and listen throughout the day. While making lunches in the kitchen, during the drive to and from work, on the computer, or during an overnight drive across Canada's wide-open spaces, radio is an important part of our lives.

Radio's greatest advantage has always been its immediacy, its portability and its connection to the local community. No other medium even comes close.

Our local radio stations bring us the latest news from city hall or a report on a fire in a familiar neighbourhood. Our radio stations bring us weather reports, farm news, the sports scores, the traffic report and news from around the world.

We also tune-in to listen to local on-air hosts, to incisive commentary, and to music of every style.

Canadian Radio Threatened by Foreign Music Giants

Today, Canadian radio is in a vulnerable situation.

There are 318 smaller non-talk radio stations in Canada. On average, they have

revenues of \$612,000 per year. They have average expenses of \$678,000 per year. This means that fully 38% of all radio stations in Canada (231 stations) realized a loss in 2006—and this in an era when the economy as a whole is doing well.

In spite of the serious challenges facing the radio sector, some foreign music conglomerates seem intent on delivering a further blow. Private radio stations already pay rights-holders \$74 million in copyright fees every year, up sharply from the \$22 million they paid in 1995.

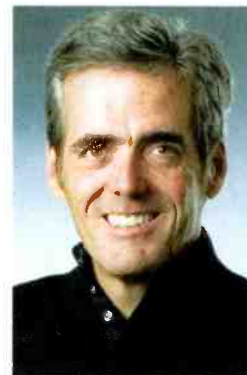
Now, the multi-billion-dollar foreign music companies are asking for more. The copyright collectives are proposing both massive fee increases and a whole new tariff. This would take the fees radio pays from \$74 million a year to over \$200 million, an incredible 170% increase.

To get a sense of how unreasonable the new demands are, it is worth noting that the fee being proposed by the record labels—representing a new charge of some \$50 million a year—is for the right to make a broadcast-ready track of a song when radio stations already pay the record labels to play the music.

Under the proposed new tariffs, smaller radio stations would face an additional \$24,000 in annual payments. Add that to their \$66,000 average annual loss, and they face a total average annual loss of \$90,000, which amounts to 15% of revenues.

Clearly, this is not sustainable.

While no one can predict what impact



Glenn O'Farrell is President and CEO of the Canadian Association of Broadcasters. He may be contacted by phone at (613) 233-4035 or by e-mail at cab@cab-acr.ca.

such an increase might have on a business, we can all agree that it would be profound. Jobs, community activities, and programming are all at risk.

Private radio broadcasters recognize that artists and other rights-holders deserve to be fairly compensated for the use of their music.

Let's face facts—there is a clear promotional value to the record labels when their songs get played on the air, just as there is a value to radio to have those songs to play. That's why radio already pays millions of dollars annually to the labels, artists and songwriters to put the music on the air.

Stations have been paying copyright royalties for over 80 years, and will continue to do so. But these payments must be fair to all parties involved.

Private broadcasters have consistently urged the government to take a balanced approach to copyright reform—one that considers the needs of users and promoters of copyrighted works, and the needs of creators.

We urge Members of Parliament to join us in working for a balanced copyright regime; one that ensures that artists and other rights holders are able to benefit from their creative works, and one where broadcasters and other users have a reasonable access to those products, to showcase them and promote them to all Canadians.

Members of Parliament should stop this opportunistic cash-grab by the record labels by calling for a meaningful reproduction right exception for local radio stations as they consider amendments to the Copyright Act.

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empathy index?

BY WAYNE ENS

Dale Carnegie, the renowned author of *How to Win Friends and Influence People*, said: "The sweetest sound to any man is the sound of his own name." You can tell he's from another era, because to be politically correct today he'd have to say: "The sweetest sound to any *person* is the sound of their own name."

The principal remains true today. To influence people, you need to address what's in it for them to do business with you, and not focus on how great you think your station is.

Even though Mr. Carnegie's age-old lesson has been proven time and time again, you will still see station presentations that are all about the station and don't address what's in it for the customer.

The station rankers and one-sheets I see are the worst offenders.

Funny thing about rank... in the dictionary, rank is defined as "smelling like damp, partly-rotted vegetation".

Skeptical advertisers who don't use your stations think your rankers are, to be blunt, quite rank. Yet I see TV and radio sales people presenting rankers everywhere I go.

The irony is, many of them are positioning themselves as number one in something prospects do not want or believe in, broadcast advertising. Where is the merit in being number one in something I don't want?

Your prospects and customers do NOT want to hear about you, your products or your services. The question they are asking themselves is, "What's In It for Me? (WIIFM)"

According to Jane K. Clelend, author of *Business Writing for Results*, one way to ensure your e-mails, documents and presentations address things from a customer's point of view is to calculate the Empathy Index for every written communication you produce.

Empathy is defined as the capacity to participate in another's thoughts or feelings. It's not about "we're number one", it's about "you'll reach more of your prospects". Using the Empathy Index to measure the relevance of your communications can pay huge dividends.

To calculate the Empathy Index of your e-mail, one-sheets, letters or presentations, simply underline all of the customer-focused phrases or words, and circle all of the station-focused points. Count the number of lines, and divide that figure by the number of circles, and you'll know your empathy index. Here is the formula:

$$\frac{\text{The number of customer-focused words or phrases}}{\text{the number of words or phrases focussed on you or your company/products}} = \text{Your Empathy Index}$$

Your target Empathy Index should be a *minimum* +1.5.

One way to ensure a positive Empathy Index is to begin your thoughts with you, you are, your, you'll benefit rather than focussing on me, my stations, my company, our features or we. Here is a short-list of examples:

Customer Centred Words

You
Your
Customers
Served
Own
Benefits
Receive
You're

Self-Centred Words

I
Our
Audience
Sold
Buy
My
Give
We

Remember when McDonald's included the phrase "More than one billion *served*" on their signs? I recently saw a bakery that wanted to create that same success image but expressed it without a view to the Empathy Index. Their sign read "More than one million *sold*".

Can you see the difference? No one likes to be "sold" but everyone likes to be "served".

Most stations' one-sheets and packages have very poor Empathy Indexes.

Maybe now is the time to revisit your sales materials or presentations and re-write them with a positive Empathy Index. Remember, it's not about you, it's about what's in it for me.

If your one-sheet says something like "CXXX's Rock format reaches 100,000 males every week", change it to say "You'll reach 100,000 of your male prospects every week as they tune into CXXX to hear their favourite tunes"

It can be difficult to be objective about the Empathy Index of e-mails or presentations you have written. Try exchanging important communications with a peer and have them calculate your Empathy Index or suggest ways to rewrite the document with a higher index.

You will find that by constantly improving the Empathy Index in your written communications, you'll also eventually improve the Empathy Index of your verbal and internal communications.

It's been said that no one cares how much you know until they know how much you care. Communicating with a positive Empathy Index is one way to demonstrate how much you care. It's about participating in another's thoughts or feelings.



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

Why not say what you mean?

Steven Pinker, the Montreal-born Harvard professor/psychologist, has created controversies in the past with his theories around language and human behaviour. And he's at it again with his new book, *The Stuff Of Thought: Language as a Window into Human Nature*.

Pinker is frequently under fire for his views on nature vs nurture. He believes language is an instinct shaped by natural selection or evolution rather than intelligence. He says the words we use explain our basic nature and that language is a window into how our minds work.

In *The Stuff Of Thought* Pinker poses the question why don't people just say what they mean? The answer, he says, is that: people are very, very touchy about their relationships. Whenever you speak

to someone, you are presuming the two of you have a certain degree of familiarity which your words might alter. So every sentence has to do two things at once: convey a message and continue to negotiate that relationship.

Pinker says indirect speech is a social currency with real value. He warns that language makes us vulnerable, and can act like an open wound exposing us to an infectious world. It is no surprise, he says, that given the potential negative consequences we shield our language with inuendo, doublespeak and politeness.

The Stuff of Thought is about semantics, about how our use of nouns or verbs is a window into our basic human nature and, most importantly, about the profound effect our use of words has on ourselves, our relationships and the world around us.

In his book, Pinker argues that: semantics is about the relation of words to reality the way that speakers commit themselves to a shared understanding of the truth, and the way their thoughts are anchored to things and situations in the world. It is about the relation of words to a community—how a new word, which arises in an act of creation by a single speaker, comes to evoke the same idea in the rest of a population, so people can understand one another when they use it. It is about the relation of words to emotions—the way in which words don't just point to things but are saturated with feelings, which can endow the words with a sense of magic, taboo and sin.

And it is about words and social relations—how people use language not just to transfer ideas but to negotiate the kind of relationship they wish to have with their conversational partner.

Why should we broadcasters care about Pinker's theories and read his book? Because we are in the word business.

We make our living by our ability to use language to inform, promote and entertain. The impact of media on society, whether we choose to admit it or not, is huge. Our words mean a great deal, whether we're broadcasting them or choosing them carefully in a boardroom.

Pinker says that the machinery of conceptual semantics makes us permanently



Nancy Smith is chair/CEO of NextMedia, a Toronto-based business consulting and marketing company. She may be reached by phone at (416) 971-9973 or by e-mail at nsmith@nextmediacompany.com.

vulnerable to fallacies in reasoning (communications leading up to the war in Iraq spring immediately to mind but there are other examples we could point to closer to home).

But most importantly, Pinker reminds us that words are not the same as thoughts and that much of human wisdom consists of not mistaking one for the other.

In many ways Pinker is quintessentially Canadian. I couldn't help but wonder if the basic seeds for Pinker's work were sown during his formative years in Quebec, a province where language frames every day life, controlled to some extent by the governing party through language laws.

Pinker speaks candidly about his life in a Jewish home in Montreal and the arguments that swirled around the family and community. Did growing up in the middle of three unique, contrasting Canadian cultures, French, English and Jewish, form the foundation for his theories on how we use language to frame a situation in different ways? Could Pinker have come from anywhere but Quebec?

The Stuff Of Thought is dense and hard to read in spots, but worth the effort—particularly for those of us who are in a business that depends primarily on the creative use of language.

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news@mix1037fm.com
www.mix1037fm.com



GM/GSM: Jason Huschi
Launched: January 14, 2008 at 7:00 am
First song played: *Get this party started* by Pink
Mix 103.7 offers a fresh new sound in Alberta's third largest market, providing an additional choice with "Today's best music". The primary target audience is females 18-54 through music, promotions and news specifically designed for them. Feedback from men and women showed a 50:50 split in acceptance levels. Listeners also indicated they don't need satellite radio any more. Jason Huschi is GM/GSM, Craig Picton is PD/afternoon drive show host, Amanda Purcell is ND and morning show host together with Nick Sawicki, Kim Chase does middays with additional duties as promotions director, Drew Thomas is evening announcer, RJ McNichol is production manager and Tim Watson is the creative director.

EyesOn TV

(Corus Entertainment Inc.)
630-3 Avenue SW, Suite 501
Calgary AB T2P 4L4
P: 1-866-221-4244 • F: 1-866-417-2811
Website: www.coruscusomnetworks.com
Director of Sales: Paul Hickie



Launched: December 11, 2007
First long form infomercial played: *My Rotisserie*
EyesOn TV is the only channel dedicated to long-form infomercial advertising reaching viewers in Western Canada's Winnipeg, Calgary, Edmonton, Victoria and Vancouver markets. Broadcasting to over 570,000 Shaw digital basic subscribers, the channel adds reach and frequency to direct response television campaigns.

CKEC-FM • 94.1 East Coast FM • AC/Hot AC

(Hector Broadcasting Company Ltd.)
84 Provost St., PO Box 519
New Glasgow NS B2H 5E7
P: 902-752-4200 • F: 902-755-2468
ckec@ckec.com
www.ecfm.ca



President: Douglas B. Freeman
Launched: December 11, 2007 at 9:41 am
First song played: *Pretty Vegas* by JD Fortune
Local historian James M. Cameron was the founder of CKEC Radio and went on the air December 23, 1953 with the original 1230 frequency. In the fall of 1964, Douglas Freeman bought the station. December 2007 marked the biggest change in 48 years—a flip from 1320 to 94.1 FM, and playing the greatest hits with an East Coast twist. JD Fortune (INXS) was live in the studio and played *Pretty Vegas* as the first tune.

CKWM-FM • Magic 94.9 • We Play Everything

(Maritime Broadcasting System Ltd.)
29 Oakdene Ave., PO Box 310
Kentville NS B4N 1H5
P: 902-678-2111 • F: 902-678-9894
news@mix1037fm.com
www.magic949.ca



GM: Dianne Best
Format change: December 26, 2007 at 12:00 am
First song played: *Let's dance* by David Bowie
This Maritime Broadcasting station, after reviewing the May 2007 Canadian Census Data and having completed an external research study, identified a large number of 35-54 adults who could be better served by Magic 94.9. In an effort to expand the audience, it decided to broaden the music and on-air content to capture this group while keeping existing listeners. 94.9 continues to play familiar artists as well as some of the best artists of all time. For listeners to know they have a place to hear this great music, the positioning statement was modified to "We Play Everything".

CILB-FM • Big Dog • Classic Hits

(Newcap Inc.)
10107-102 Ave., Suite 201
Lac La Biche AB T0A 2C0
P: 780-623-3744 • F: 780-623-3740
www.1035bigdog.com



Station Manager: Brian Labrie
Launched: December 7, 2007 at 10:35 am
First song played: *Rock This Town* by The Stray Cats
103.5 CILB-FM Lac La Biche playing "All Kinds of Stuff", Classic hits from the 60s, 70s, 80s and 90s plus hits of today. Big Dog features such favorites as REM, Rod Stewart, Elton John and BTO, targeting adults 25-54. Whether when listeners awake or when they're home for the night, Big Dog provides the breaking stories, up-to-date weather and road conditions as well as relevant information in the communities served.

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howard@broadcastdialogue.com

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• Contemporary Christian Music

(Touch Canada Broadcasting (2006) Inc.)
10530-117 Avenue, Suite 111

Grande Prairie AB T8V 7N7
F: 780-830-7640 • F: 780-830-7636
56.3@shinefm.com

www.shinefm.com

President/GM: Allan Hunsperger

FD: Collin Waldroff

Launched: December 3, 2007 at 8:00 am

First song played: *Shine On* by Need To Breathe

96.3 Shine FM is a Contemporary Christian radio station in Grande Prairie, Alberta. Owned and operated by Touch Canada Broadcasting Inc., the station offers Christian music and programming that's safe and fun for the whole family.



Playhouse Disney Canada

(Astral Media Inc.)

BCE Place, 181 Bay St., PO Box 787

Toronto ON M5J 2T3

P: 416-956-2010 • F: 416-956-2018

info@playhousedisneycanada.ca

www.playhousedisneycanada.ca

VP/GM: Joe Tedesco

Launched: November 30, 2007 at 9:00 am

First feature: *Mickey Mouse Clubhouse*

Playhouse Disney, a new multiplex channel by Family Channel, launched its educational and entertaining programming for young children with Mickey Mouse in attendance. Playhouse Disney is a commercial-free channel offered to Family Channel subscribers across Canada. Committed to offering engaging, educational and development-based programming for younger children, the channel offers exclusive, first-run programs from Disney together with celebrated Canadian series to create an environment for fun and learning.



CKOA-FM • The New Coast 89.7
• East Coast Music

(Coastal Community Radio Cooperative Ltd.)

106 Reserve St.

Glace Bay NS B1A 4W5

P: 902-849-4301 • F: 902-849-1272

info@coastalradio.ca

www.coastalradio.ca

General Manager: Bill MacNeil

Launched: December 3, 2007 at 6:00 am

First song played: *Here* by Newfoundland band Crush

The New Coast 89.7, a non-profit community radio station in Cape Breton, launched December 3 at 6 a.m. with a music mix from the east coast, Canada and around the world. Doug Sauners and Ron Neville host the morning show, Bill MacNeil the midday show and Dennis Chipman handles afternoon drive. Scott Purdie rounds out the daily schedule with the evening program from 6 p.m. to midnight. Jennifer Ludlow is responsible for news from 1-8 p.m.



CKLC-FM • 98.9 The Drive • Classic Alternative

(CTVglobemedia)

993 Princess St., Suite 10

Kingston ON K7L 1H3

P: 613-544-1380 • F: 613-546-9751

www.989.fm

Vice President/General Manager: Greg Hinton

PD: Dan Mellon

Launched: November 29, 2007 at 3pm

First song played: *Immodium* by Nirvana

98.9 The Drive is Kingston's first Classic Alternative radio station focusing on the music and artists that deliver modern rock, new wave, grunge, Brit-pop, alternative, punk, indie-pop, new music, underground and college rock. 98.9 THE DRIVE is designed to appeal to 25-44s with a slight male skew of about 57%.



CFJB-FM • Rock 95 • Classic/Mainstream Rock

(Rock 95 Broadcasting (Barrie Orillia) Ltd.)

CKMB-FM • 107.5 KOOL FM • Hot AC

(Central Ontario Broadcasting)

431 Huronia Rd., Unit 10

Barrie ON L4N 9B3

P: 705-725-7304 • F: 705-721-7842

www.rock95.com

www.1075koolfm.com

President/GM: Doug Bingley

Moved December 1, 2007

ROCK 95

CIHT-FM • Hot 89.9 FM • Rhythmic CHR

CILV-FM • LiVE 88.5 • Alternative Rock

(Newcap Inc.)

6 Antares Dr., Phase 1-Unit 100

Ottawa ON K2E 8A9

P: 613-723-8990

P: 613-688-8888

F: 613-723-7016

www.hot899.com

www.livelifelive.fm

GM: Scott Broderick

Moved: November 26, 2007



CFPL • AM 980 • News Talk Sports

(Corus Entertainment Inc.)
380 Wellington St., Suite 222
London ON N6A 5B5
P: 519-931-6000 • F: 519-679-1967
www.am980.ca

GM: Dave Farough

Re-launched: November 19, 2007

CFPL did a soft re-launch of AM 980 in November and, according to GM Dave Farough, "AM 980 innovated its format to offer more local news and information weekday mornings and afternoons." The package, he says, is "unique, younger, more modern and offers more business information". CFPL AM 980 also "sounds more modern, faster paced, with Rock-like imaging."

CFPL hired five new staff members to execute the revised format. Nathan Smith returned to London as News Director from 570 News Kitchener. In addition to his ND responsibilities, he is the morning news anchor with Loreena Dickson and morning show reporter Erin Cook. Devon Peacock remains as morning sports person/desk editor.



Sony Entertainment Television NDTV TV

(Asian Television Network Int'l Limited)
130 Pony Dr.
Newmarket ON L3Y 7B6
P: 905-836-6460 • F: 905-853-5212
atn@asiantelevison.com
www.asiantelevison.com

President: Shan Chandrasekar

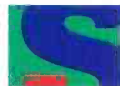
Launched: November 19, 2007

ATN launched Sony Entertainment Television Asia (SET Asia) and ATN NDTV on Shaw Cable in Western Canada.

Sony Entertainment Television Asia, a Hindi language channel is a 24-hour entertainment service from India, providing Hindi entertainment to the entire family, ranging from the supernatural to the light-hearted, from talk shows to lifestyle programming.

NDTV, New Delhi Television, is a 24-hour news and current affairs service live from New Delhi, India.

SONY



Entertainment
Television Asia



Nuevo Mundo TV

(NMTV Inc.)
200-4119 St. Laurent Blvd.
Montreal QC H2W 1Y7
P: 514-543-7994 • F: 514-543-7904
www.nuevomundotv.com

President: Maria Teresa Calderon

Launched: November 14, 2007

Nuevo Mundo TV is the first Canadian 100% Spanish language channel. Launched in Ontario on Rogers Cable channel 642, Nuevo Mundo TV's programming is aimed at the Hispanic immigrant population and Canadians attracted by the language and culture. Viewers can enjoy Canadian news programs in Spanish, talk shows on Canadian realities, documentaries, music, comedies, fashion, and cultural agendas produced in Canada.



Events Calendar

- 01-Feb-08 – **Victoria Film Festival**
10-Feb-08
Victoria, BC
www.victoriafilmfestival.com
- 05-Feb-08 – **Staying Tuned – BBM Canada**
Toronto, ON
http://www.bbm.ca/stayingtuned/
- 07-Feb-08 – **The 2008 East Coast Music Awards, Festival & Conference**
10-Feb-08
Fredericton, NB
www.ecma.com
- 11-Feb-08 – **RAB 2008**
13-Feb-08
Atlanta, GA
www.rab.com
- 11-Feb-08 – **SAC (Sales Advisory Council) Conference**
12-Feb-08
Toronto, ON
www.tvb.ca
- 13-Feb-08 – **9th Annual KidScreen Summit**
15-Feb-08
New York, NY
www.kidscreensummit.com
- 25-Feb-08 – **2008 NABA Annual General Meeting & Conference**
27-Feb-08
Atlanta, GA
www.nabanet.com/agm08
- 26-Feb-08 – **CWC Annual Awards Gala**
Ottawa, ON
www.cwc-afc.com
- 27-Feb-08 – **Kingston Canadian Film Festival**
02-Mar-08
Kingston, ON
www.kingcanfilmfest.com
- 05-Mar-08 – **Rogers Wireless Canadian Music Week**
08-Mar-08
Toronto, ON
www.cmw.net
- 05-Mar-08 – **Country Radio Seminar**
07-Mar-08
Nashville, TN
www.bmi.com
- 06-Mar-08 – **Crystal Awards**
Toronto, ON
www.crystalawards.ca
- 26-Mar-08 – **ICE: Interactive Content Exchange**
28-Mar-08
Toronto, ON
www.ice08.com

Good and bad advertising

Get rid of those annoying Gbeavers, please!

Success in the highly competitive world of telecommunications is a result of a few key factors. What the company does is important and what the outside forces do is key, and together they can produce goods and services that consumers might respond to.

If you look at the today's communications behemoths, Bell and Rogers lead the pack with Telus, Shaw and Videotron not far behind, while not forgetting Cogeco, CanWest and Astral.

Between Bell and Rogers analysts are probably thinking that Rogers has topped its rival over the past year. Its management structure is clear, it is led by the seasoned and the always forward-thinking Ted Rogers, while Bell, for the first time in decades, is waffling with an uncertain ownership structure and future, and leadership which may or may not be staying long term—even though its product and subscriber base is still solid. Markets are watching them both closely.

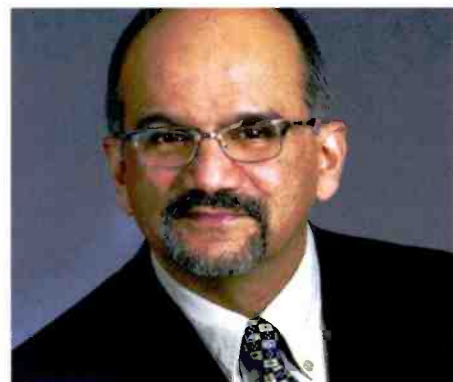
But what the consumer sees is the advertising campaign, and there is no comparison. Rogers has ads that speak to consumers. They address real life issues, such as families wanting television, home phones and cell phones, and teenagers wanting free minutes, and TV viewers wanting choice on cable.

Turn to Bell and you have the most inane beavers in Canadian advertising history. I know beavers are our national

symbol and all, nice nationalistic CanCon touch, but most consumers don't see themselves as well-rounded beavers speaking in frog-in-throat voices. One time one of the beavers had a Mr. Spock kind of get-up, but really only Trekkies would be attracted. Maybe it's their way of target advertising. They annoyed me when they inelegantly first appeared during the last Olympics and they have stayed!

All advertising is aimed at consumers, but it also comes from consumers. If we buy their goods and services, companies will have more money to advertise (or can borrow/invest more to advertise), in order to keep us or get more of us as customers. And this advertising takes the form of ads in newspapers, television, radio and bill boards and the big winner for companies—sponsorship of community events and the purchase of mega sports venues such as Centre Bell in Montreal and the Rogers Dome in Toronto. It's the same as if municipal governments paid for their names to be on those facilities, the money still comes from consumers, it's just that we have a different kind of say and a different form of voting and turning our money over to the advertiser.

The other factor that influences success of companies is outside factors, such as government and the regulator. For years the cable industry cried unfair treatment from the CRTC. Broadcasters were given too much, they said. Imagine that! Regulation of the broadcasting system?



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

Mind you, all stakeholders come to the table crying their tales of woe, and the CRTC has to try to figure out which tales of woe are most legitimate. But when the company brass fly to Ottawa in their private jet and get ferried over to the CRTC office in limousines so they can cry poverty and regulatory discrimination, it becomes curious. Unless, of course, their jet is smaller than the other company's jet.

It's easy for the CRTC to lose sight of who regulation is for, given the pressure that companies put on them and the fact that few consumers actually appear before the Commission.

But it is really all about the people, the average Joe and Jane who never see the inside of a private jet. People who want choice and who benefit from real competition. The companies should come second in this order, and the regulator should come last.

There was a time when it seemed Bell was getting things its way and the CRTC was called the Bell Commission by some. Of late the tables are turned, and I recently heard one observer referring to the CRTC as the Canadian Rogers Television Commission.

Companies have to engage in subtle and long-term strategies to get governments and regulators to think their way.

I'm just waiting for Bell's beavers to go away and be replaced by people who look like, walk like and quack like real consumers. It will be less annoying, and may even stem their bleeding.

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Thriving in a negotiated world



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

I'm struck by the extent to which lives are affected by the outcome of negotiation. It's hardly a novel concept, but somehow there persists the idea that things just happen, that we are beset from nowhere by bad things and blessed with good fortune to have good things inexplicably come our way.

To many, negotiation seems like a very specialized skill that requires an advanced level study from some august institution of learning to be considered an expert, one of the country's premier business schools perhaps. There is a mystique about negotiating, a nagging suspicion that there is some secret to successful negotiations that is only revealed to the chosen few. Would the Da Vinci code reveal this sacred morsel? Is there something buried in Egyptian tombs, in a mason's handshake, in the secret decoder ring from a cereal box?

High level negotiation is too often viewed as something that someone else does, preferably someone with experience at the CIA.

This view is confirmed as one sees that negotiation courses abound in the calendars of countless schools, seminar shops, and consulting firms. This plethora of educational options clearly speaks to a marketplace need.

I'm not saying negotiation shouldn't be taught, nor am I trying to discourage anyone from higher learning or continuous education. But I do think it unwise to see negotiation as an exotic or even

specialized practice that exists apart from our day-to-day lives. It would serve us better if we welcomed it with open arms, rather than narrow-eyed trepidation.

Some are natural negotiators.

The place to start to learn hard-core negotiating skills would be in nursery school. Two-year olds are incredibly adept at figuring out just how far they can push their parents and their minds to get what is in their minds at any given moment.

I told one of my sons recently that had there been such a thing as a pre-school law school, I would have gladly sent him there so that he could have instantly applied his exquisite mastery of the art form and saved us all the intervening years bargaining, laying down the law, being reasonable, and pleading to get him to regular school. He now tells me he's aiming for law school after exasperating legions of talented people trying to educate him in the regular curriculum against his will!

So why don't adults negotiate?

I think it would have to be because we prefer to follow the rules. Waiting for received wisdom is often the default position of those who feel that they are not born negotiators. For women, they are often in situations where they are still a small minority and oftentimes outsiders. When you're on the outside trying to work your way in, you don't want to rock the boat. (But we'll save discussions of dominant culture theory for another day!)

Once alerted to the need, most women handle negotiation very well. Even better, I think that because women are often relationship based they seem naturally drawn to finding the win-win scenario where the exercise is more a question of problem-solving rather than domination or assertion. So it's not a lack of capability that holds people, all too often women, back but more a reluctance to apply those skills.

When we've held workshops on negotiations, I've heard many half-serious remarks wondering why we are training our members to go back to their companies with the skill and desire to negotiate better salaries. Is this really in the industry's best interests?

The answer, of course, is a resounding yes.

Employees who are taught to skilfully negotiate with suppliers, who can also feel empowered to navigate the give and take of teamwork with colleagues and who push for the stretch assignments that hasten their development, also work to the company's best interests. So better negotiation will not only save time and money, but will, by example, be at the forefront of securing bottom line objectives.

So, we continue to encourage negotiation, not as a rarefied, complex and highly technical skill but as an important part of career advancement and job performance.

Perhaps we should also offer tours of pre-schools for case histories once we get to the advance training stages!

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C



Paul Ski



Nigel Fuller



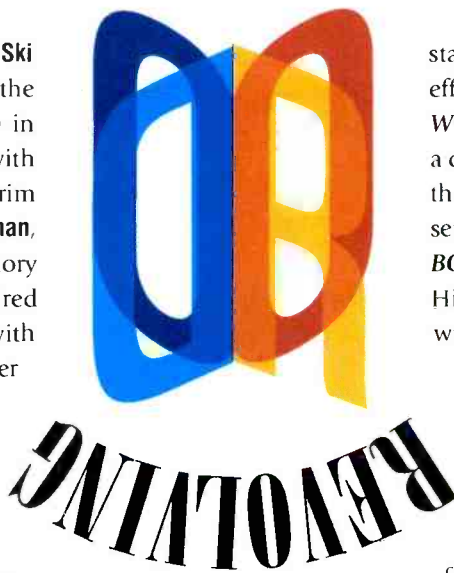
Sean Connon



Dan Hamilton

resigned Dec. 19 to take on the presidency at *Rogers Radio* in Toronto. Ski had been with CHUM for 30 years. Interim CHUM President is **Duff Roman**, the long-time VP, Regulatory Affairs... **Nigel Fuller** retired January 4 after 31 years with *CHUM Television*. His career began in sales at *CKVR Barrie* and included stops at *ATV Halifax* as GSM as well as *The New RO* (now *A Channel Ottawa*) as VP/GM. His last role was as Vice President of Conventional Television for the Ontario stations including all the *A Channels*, *Citytv* and *CP24 Toronto*... With the purchase of *More FM (CFBK-FM) Huntsville* by the *Haliburton Broadcasting Group*, **Sean Connon** becomes GM succeeding **Margaret Byers**. Connon remains as HBG's Director of Sales... Long-time National Sales VP **Dan Hamilton** will be leaving *Citytv Toronto* Feb. 15. He joined *CHUM Television* in 1983... **Jason Manning** is PD at the soon-to-be-launched *Rogers* radio station at Medicine Hat. He had been MD at *Sonic 102.9 Edmonton*... **Paula Kilpatrick** has been promoted within *CBC Media Sales & Marketing* to National Sales Director. Kilpatrick joined CBC three years ago as Senior Manager of National Sales. She has also had stops at *CanWest*, *The Comedy Network* and *Showcase Television*... Gone from *The Score Television Network* are VP, Production & Programming Anthony Cicione and Network ND **Dave Rutherford**. There was an apparent philosophical difference in the direction the two wanted the channel to go. They wanted news gathering as well as commentary—Management wants an edgier, in-your-face attitude... **Mel Cooper** who after selling *CFAX/CHBE-FM Victoria* to *CHUM Ltd.*, became the company's local community advocate based in the *A-Channel* building, is now Chair of the *TELUS Community Board*... **94X (CIRX) Prince George** PD/Morningman **Brad Bregani** has left that post, bound for similar duties in the Cayman Islands ... **Greg Landgraf** is the new Chief Engineer at *Corus Radio Calgary*. It's a "coming home" of sorts, having been involved with Corus from 1987 to 2000 on a contract basis. Previously he was with *Rogers*.

Gary Russell, VP/GM of *Astral Radio Vancouver*



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



Greg Landgraf



Gary Russell

stations *95 Crave (CKZZ)* and *CISL*, has retired effect Feb. 1, 41 years after beginning at *CKY-FM Winnipeg* as an Operator/Booth Announcer. In a career where he almost managed to assemble the alphabet in station call letters, Russell also served on the boards of *BBM*, *BCAB*, *NABS West & Music BC*. His post-radio days, he says, will include municipal politics (White Rock, BC)... New *CTV Calgary* VP/GM is **Len Perry**.

For the past seven years, he was Director of News and Public Affairs at the station. Perry's promotion followed on the heels of VP/GM **Pat McDougall's** announcement of her retirement after 35 years with the station. (Ms.) **Kelly Johnston** has been promoted to Director of News & Public Affairs at *CTV (CFCN) Calgary*, succeeding Perry. Her previous seven years were as



Len Perry



Pat McDougall



Kelly Johnston



Kathryn Humphreys



Shawn Redmond



Jack Thompson



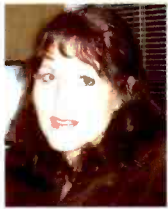
Craig Mills

Managing Editor... **Kathryn Humphreys**, the Sportscaster who was released from *Citytv Toronto* over a contract dispute has re-joined the station and *Rogers Media*. She is now also contributing to other Rogers' properties, including *Rogers Sportsnet*, the *Fan 590 (CJCL) Toronto* and platforms such as online and wireless... **Rick Burgess** has returned to *Rawlco Radio* as the GSM at the company's new Calgary station. He had been RSM at *Corus Radio Calgary*... **Jennifer Bell**, VP, Corporate & Public Affairs at *Alliance Atlantis* in Toronto, left that position at year's end... **Shawn Redmond** has been promoted to VP, Marketing at *The Sports Network*. Redmond joined TSN in 2005 as Senior Marketing Manager... After 45 years as a radio & TV broadcaster, **Jack Thompson** has retired from his two-hat gig at *CKLC Kingston*. He stepped down as Morning Show Host Nov. 2 and left his Sales Exec spot Dec. 14. He began his career in 1962 at *CKEC New Glasgow* and then moved to Kingston in 1969. He's been in that market ever since, working across the road at *CKWS* for five years before going back to *CKLC*... **Craig Mills**, the Marketing Manager at **Roy Hennessy's** and **David Bray's MediaNet Communications** in Toronto, left the company at year-end to start up his new company, *Daybreak Communications*... **Sue Dunbar**, ex-Creative Director at *JACK FM Orillia/KICX FM Midland*, has moved to *Blackburn Wingham* as Senior Writer at *CKNX/*



Stephen Hudovernik

The One (CKNX-FM)/The Bull (CIBU)... **Stephen Hudovernik** has been promoted to Director of Strategy and Planning at *CBC Toronto*. He had assumed key parts of that job during the nine months it remained vacant. Prior to joining CBC four years ago, Hudovernik headed the planning department at *Corus Entertainment's* Television Division... **Candice Molnar** is the new *CRTC* Commissioner representing Manitoba and Saskatchewan. She'd been with *SaskTel* for more than 20 years... At the *Canadian Association of Broadcasters* in Ottawa, **Susan Tolusso** has been appointed Director, Communications. Most recently, she was Editor at *Playback/First Take* and *Playback International*.



Candice Molnar



Mike Fawcett

Mike Fawcett, VP of Corporate Engineering for *Newcap Radio* based in Edmonton, is gearing up to move on. It's a slow process, he says, while *Newcap* searches for a successor. Fawcett says he'll remain in broadcasting on a consulting basis... **David Strickland** has been appointed Senior VP of Sales and **Adam Ashton** has been appointed VP of Marketing for *CTV-Rogers'* coverage of the *2010/2012 Olympic Games*... (Mr.) **Jocelyn Poirier** has been appointed President of *Shopping TVA*, a division of *TVA Group*. Poirier continues to lead *TVA Publications*... **Dan Taylor** has become Managing Editor at *CTV (CFTO) Toronto*. He had held producing duties at *Canada AM*... **Rob Gerritsen** moved to *Newcap Edmonton* Jan. 1 as Creative Director. It's a move across town for Gerritsen who had been the Head Writer at *Astral Media's The Bear/EZ Rock/The Team Edmonton*. Gerritsen succeeds **Brenda Dittrich**, who moved into Sales at *Newcap Edmonton*... **Jodee Zamrykut** has been promoted from Noon Anchor duties to 6:00 pm Anchor at *CKX-TV Brandon*... **Derrick Scott**, ex PD at *Corus Radio Kingston*, joins *Corus Barrie (CHAY/CIQB/CKCB)* as PD.



David Strickland



Adam Ashton



Jocelyn Poirier

With the integration of all of its English language TV, radio and *cbc.ca* platforms, *CBC-TV* Exec VP **Richard Stursberg** assumed the new



Dan Taylor



Rob Gerritsen



Brenda Dittrich



Jodee Zamrykut



Derrick Scott



Richard Stursberg

role of Exec VP, English Services, while *CBC Radio* Exec Director of Programming **Jennifer McGuire** was promoted to the new position of Executive Director of *CBC Radio*... *CHOM-FM Montreal* morning Host **Terry DiMonte**, after almost three decades with that station, has moved to *Q107 (CFGQ) Calgary* as the new morning Host. His successor was **Rob Kemp**... At sister *Corus Calgary* station *AM770 (CHQR)*, **Bruce Kenyon** began morning news Host duties Nov. 26. Kenyon has been in the Calgary market for most of his career, at *AM770* and *K97 (now CKIS [JACK FM])*... After just 14 months at *CLEAR FM (CKCL) Vancouver*, the morning show team — **Fred Latremouille** and his wife, **Cathy Baldazzi** — have decided to make their vacation home on Maui their permanent residence, thus leaving the *Rogers* station. Latremouille was honoured this year by being inducted into the *Canadian Association of Broadcasters' Hall of Fame*. **Charlee Morgan**, Mid-day Personality at *Lite 96 (CHFM-FM) Calgary*, has been tapped to be the Morning Show Host at *CLEAR FM*. The move makes her Vancouver's first female stand-alone radio host... (Mr.) **Yves Beaupré** has become VP Operations at *Groupe TVA Montreal*. His 30 years in TV has seen Beaupré in both management and production... **Les Staff** is the new Executive Producer of News Programming at *CTV British Columbia (CIVTV) Vancouver*. He moved from sister *CTV* station, *CFQC-TV Saskatoon* where he was ND ... **John Crawford** has been promoted to News/Sports Director at *Astral Media Radio BC North Terrace*... Succeeding **Derek Perkins** as Creative Director at *Rogers Radio Vancouver (CKWX/CKLG-FM/CKCL-FM/CKSR-FM/CISQ-FM/CKQC-FM)* is **Melanie Last**. Last was across the road at *Astral Media Radio (CISL/CKZZ-FM)*, also as Creative Director... *CHAY-FM/B101 Barrie* ex PD **Darren Stevens** is now afternoon drive Host at *CHEZ 106 Ottawa*, effective Dec. 10... **Derek Welsman** is the new Production Director at *99.9 MIX FM (CKFM) Toronto*. He moved from *Corus Radio Toronto* after an 18-year career there as a Producer. Welsman succeeds **John Masecar** who recently moved to sister *Astral Media Radio* properties (*CISL/CKZZ-FM*) in Vancouver... Changes at *CTV* saw **Laura Heath** become Director of Communications,



Jennifer McGuire



Rob Kemp



Bruce Kenyon



Charlee Morgan



Les Staff



John Crawford



Melanie Last



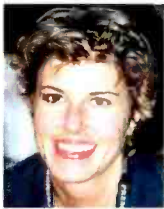
Darren Stevens



Derek Welsman



John Masecar



Gabrielle Free

overseeing publicity for the CIV and A-Channel conventional networks; **Gabrielle Free** is new Senior Director of Entertainment Specialties; **Graham Machacek** is new Youth and Music Manager; **Emily Young Lee** becomes Arts and Entertainment Manager; and, **Greg McIsaac** is Senior Manager for News, Current Affairs and CHUM Radio.



Graham Machacek

Susan Wheeler, the *Canadian Association of Broadcasters* VP, Regulatory & Programming, has left the Association for a new position at *Rogers Media* in Toronto... With Founder **John Bitove** stepping aside as CEO at *Canadian Satellite Radio Holdings*, moving into the role



Greg McIsaac

Jan. 1 was **Michael Moskowitz**, the former head of Canadian, Latin American and Caribbean operations at *Palm Inc.* He takes the *XM Canada* job that once belonged to **Stephen Tapp** who left the company back in June.



Michael Moskowitz

Bitove moves to Executive Chairman... Two appointments to the *CanWest MediaWorks* marketing team: **Deborah Lewis** as VP, Communications—Television and **Jamie Schouela** to VP, Marketing Strategy—Global Television. Lewis most recently led the Communication Divisions at event management company *McNabb Roick*. (Mr.) Schouela was promoted from his position as Director of Advertising & Promotion Strategy for *Global*...



Jamie Schouela

Laura Tanner, VP Interactive at *Alliance Atlantis* in Toronto, has moved to Senior VP, Digital Media at *CanWest MediaWorks*. She's responsible for development and launches of TV content from *Alliance Atlantis*, *E!* and *Global Television*...



Erica Benson

Within *Corus Entertainment's* TV division, **Erica Benson** has been promoted to VP, Programming for *Movie Central* and *SCREAM*, and **Ted Ellis** becomes VP, Programming and Production for *CMT* and *Max Trax* (the *Corus* digital audio service). Benson was most recently Director of Programming and Ellis was CMT Director of Programming ...



Ted Ellis

Cyril Lai, GM at *Fairchild Radio (CHKT Toronto)*, has resigned to join *Ming Pao Newspaper (Canada) Ltd.* as GM. Succeeding him is **Edmond Tse**...



Edmond Tse



Nathan Smith

New ND at *AM 980 (CFPL) London* is **Nathan Smith**, who returned to London from *570 News (CKGL) Kitchener*.



Mike Shannon

Mike Shannon, VP Programming at *MBS Radio Halifax*, has

moved west to become GM at the soon-to-be launched *Astral Media* radio station in Regina... **Stephen Hurlbut**, the National VP News, Local Information Programming for the *Citytv* stations is no longer with the operation. His 30-year career at *Citytv Toronto*, which began as a Cameraman, ended abruptly November 13. His interim successor is **Tina Cortese**...



Frank Martina

Frank Martina retired from *KISS-FM (CKIZ) Vernon* Dec. 14 after 36 years of doing mornings... **Scott Campbell**, ex Senior Publicist at *MuchMusic*, is the new Communications Manager at *Astral Media's Family Channel* and *Playhouse Disney*... Vancouver Consultant and Freelance Newscaster **Mike Cleaver** has begun teaching Radio News and Documentary Production part-time at *BCIT* in Burnaby. He's taking over for another instructor who is on an educational leave...



Scott Campbell

Penny Cartwright took over from **Kristine Hoeg** in the Promotion Department at *PGTV, 99.3 The Drive* and *101.3 The River Prince George*. She has been with the *Jim Pattison Group* for three years... **Mel Risdon** has joined the *FUEL 90.3 Calgary* team. Mel is the mat leave replacement for *FUEL 90.3* midday host **Laurie Healey**. Mel came from *Jack FM Calgary* where she was part of the morning show.



Penny Cartwright



Mike Cleaver



Mel Risdon



Bruce Andrei

New PD at *Clear Sky Radio (CJOC-FM) Lethbridge* is **Bruce Andrei**. He succeeds **Rick Volpatti**, who returned to Calgary. Most recently, Andrei was with *Newcap Radio Edmonton*... **Mark Milliere** has been appointed VP, Production at *TSN*. Milliere joined *TSN* in 1987 as an Editorial Assistant at *SportsCentre* (then called *SPORTSDESK*) while still a student. He moved up over the years and was Executive Producer when promoted...



Mark Milliere

(Ms.) **Dale Godsoe** was appointed Chair of *VisionTV's* Board of Directors. Godsoe, who has served on the multi-faith and multi-cultural network's Board since 2004, succeeds historian **Dr. Irving Abella**... **Edward Ylanen** is the new GM of *Astral Media's* Peace Region stations (Fort St. John and Dawson Creek). He moved from *A Channel Windsor*... **John Himpe** has been appointed PD at *Rawlco Interactive* in Saskatoon. He had been APD at *CJME Regina*...



Dale Godsoe



Edward Ylanen

John Nicholson has been appointed as *CFUN Vancouver* Sales Supervisor. He comes from outside the industry.



John Nicholson

SIGNOFFS:

Don Chevrier, 69, of a blood disorder at Palm Harbor, Fla. Chevrier was the first TV voice of the *Toronto Blue Jays* yet he also worked football, curling, hockey, and boxing for *CBC*, called boxing for *ABC* and did curling and the past two *Olympic Winter Games* for *NBC*. Don Chevrier made his debut on *CJCA Edmonton* as an on-air Sports Reporter at the age of 16, calling high school sports.



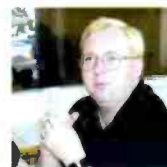
David Sovereign, 69, of Haliburton in a Toronto hospital after complications with heart surgery. He had spent 46 years in broadcasting, most of it with *Quinte Broadcasting* in Belleville and Trenton as Announcer, News Director, Salesman and Station Manager of *CJTN Trenton*. Sovereign joined the faculty in the School of Media Studies at Belleville's *Loyalist College* where he taught Broadcast Management, Sales, Copy Writing, News Writing and Announcing for 18 years. Upon retirement from teaching, he spearheaded a community effort to bring community radio to Haliburton. Upon *CRTC* approval, *CANOE FM Haliburton* came to life and he became station manager.



Barry Pauley, 74, at St. Mary's Hospital in Kitchener. He began his radio career at *CKBB Barrie* when it first went on the air. He made stops in London, Saint John, Orillia and then settled at *CHYM Kitchener* where he was the long-time News Director under GM *John Larke*. Pauley was also President of the *Radio-Television News Directors Association* in 1981.

John Dalton (Dalt) Elton in North Vancouver at 87. He began his career as an announcer at *CJOC Lethbridge* in 1939. In 1941, he became PD at *CJCA Edmonton* and remained with the station up to 1968 when he moved to become GM at *CKWX Vancouver*. He retired in 1980.

Perry White, 43, in a fatal car accident Dec. 10 near St. George, NB. "The Country Gentleman", the Morning Host at *98.1 The Tide St. Stephen* and weekend Announcer at *CHSJ Saint John*, also sang and performed for charities in legions and community halls across the province. White had finished his morning show in St. Stephen and was traveling toward Saint John when his minivan crossed the centre line and crashed into an oncoming tractor-trailer.

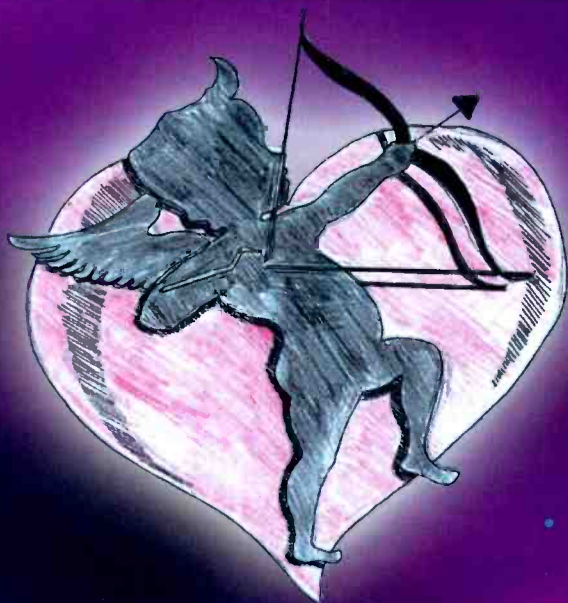


Roger King, 63, at Boca Raton, Fla, from complications of a stroke. The CEO of *CBS Television Distribution* was regarded as a syndication titan.

Michel LeBlanc, 54, of cancer at his home in Memramcook, New Brunswick. LeBlanc, the Senior Manager, Transmission Operations, Atlantic Region for *CBC/Radio-Canada Transmission*, joined *CBC* in 1985 and held increasingly responsible positions throughout his *CBC* career in the Maritimes.



Bob Hutton in Oshawa at 87. Hutton began his career at *CFJC Kamloops* in 1940. In 1945, he became morning Host at *CKWX Vancouver*. Ten years later, he joined *CKNW New Westminster* for its morning show and held that spot for 18 years before retiring in 1973.



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Acoustics and monitoring

BY DAN ROACH

...which in radio nowadays, means the acoustics of small rooms.

Two basic, separate concepts that people often will intermingle are soundproofing and reverberation.

By soundproofing we mean unwanted sound getting into and out of our sound rooms. Often, when folks are complaining about soundproofing they really are remarking on excessive reverberation in a small room, which is caused by sound waves reflecting off walls and surfaces inside the room itself—and is a problem separate from soundproofing.

Soundproofing is one of those topics that starts out pretty simple and then gets progressively more complex, and really never ends. We are really fairly lucky in broadcasting in that we just need to keep extraneous sound under some sort of control; we don't need to stamp it out

completely. Aesthetics and convenience are more important to us than absolute acoustic isolation.

First off, a soundproof room must be airtight. (We'll get around to ventilation in a minute, please hold your breath until then). That generally means you can forget about using the space above the drop ceiling for a return air plenum. Walls must go all the way up and seal airtight, or our cause is lost before we start.

An alternative is to build a "box-within-a-box," with a lowered solid ceiling that is sealed at the tops of the walls.

The next step is to reduce transmission through the walls. There is really no substitute for friction-fit fibreglass insulation. It is just the best thing there is for sound absorption. The loose fibreglass fibres trap sound waves and absorb them like nothing else.

Proper sound doors are big, heavy and expensive. The good ones are filled with lead, but often enough a good steel door filled with corrugated cardboard or some such will suffice for broadcast radio.

Do take the extra weight of a sound door into account, and call for heavy-duty hinges, and lots of them, and extra heavy duty door closers and door frames. Automatic dropping thresholds on doors are frequent trouble spots later, but they are really hard to avoid at this point.

Now we've covered the basics; from here it's a matter of degree. Just how good do we need our sound partitions to be? Starting with single wall, we can add additional wallboard on one side or both (preferably glued so that nails won't transmit through the inside wallboard layers), go to double stud, stagger stud, double wall or even double wall with a resilient dead space in the middle. And you can seal the walls with airtight lead sheathing inside if you're still not satisfied.

As we continue to move up the studio soundproofing food chain, we pass through simple flooring to floors with insulation and resilient sleepers, floating concrete floors and floors sealed with lead sheathing. Somewhere along the way, we upgraded to double doors and sound vaults at the sound room entrance.



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Windows need a little special attention. Single panes, even of double- or triple-glazed glass, will allow sound to transmit through a partition. Double panes are much better, preferably of double-glazed glass or better. But they must be mounted in a way so that they are not parallel to one another, or vibrations on one side will transmit to the other. They should be mounted with something resilient between the glass and the centre reveal, and preferably the reveal split with a resilient channel to reduce communication between the two sides.

The glass and frame must be airtight on both sides of the partition. A small hole inside the frame into the surrounding wall is permissible, and will help prevent compression waves from allowing vibrating glass on one side setting up sympathetic vibrations on the other side.

Further enhancements would include thicker glass panes or a third, centre pane to further reduce transmission.

We're eventually going to need fresh air, and since we got rid of the return air plenum up near the top of this page, we have to do something about exhaust air as well. Both the fresh and return air ducts need to be run through labyrinths to prevent sound transmission to and from adjacent rooms. After all the effort we've gone through, it would be crazy to allow sound to transmit easily through the ducts.

Next time, some thoughts about reverberation and monitoring in small spaces.

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