


BROADCAST Dialogue

Essential Reading

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Thursday, April 4, 2013

TELEVISION: *CBC TV* has a new initiative that deals with branded entertainment development of its daytime broadcast schedule. The Corporation describes it as an opportunity for marketers and independent producers to involve outside brands in an effort to create opportunities which go beyond traditional broadcast avenues. Called **The Branded Entertainment**



Looking For A
GENERAL SALES MANAGER - VICTORIA
FOR DETAILS, [CLICK HERE](#)

Development Initiative, it will be managed and developed by CBC's Studio & Unscripted team and CBC Revenue Group Client Marketing... *Corus Entertainment* CEO John Cassaday says two more hours of educational programming will be scheduled for *OWN Canada*, the Oprah Winfrey Network. The addition, he said, would satisfy the *CRTC*'s concerns over the category A channel's failure to meet programming commitments. Cassaday's comments were made during a conference call with financial analysts, though the timing of when the new shows will air or their content were provided... An estimate from Toronto-based *Convergence Consulting Group* puts the number of cable cord-cutters in the U.S. last year at roughly 1.08-million, doing so in favour of online options. The estimate brings the total number of cord-cutters to 3.74 million since 2008. Further, the company says, the defections, along with younger viewers who never sign up, is slowing growth in pay TV subscriptions... The number of Canadians who don't subscribe to cable or satellite TV is now said to represent eight per cent of the population. The *Media Technology Monitor* says tuned out Canadians tend to be younger, highly educated and major users of the Internet... In a related item, *Rogers* is considering a streaming package of *Blue Jays* games and its *Sportsnet* for cord cutters. It will still cost but sports content isn't as easy to stream (legally) as network shows. And selling other content to cord-cutters is on the table... But, if you're still thinking about cord-cutting, Steve Ladurantaye and Simon Houpt of the *Globe & Mail* have a short discussion about why that's a bad idea. Click [HERE](#)... Barry Diller's *Aereo*, the Internet streaming service that captures OTA TV signals and transmits them to users, has won a U.S. Court of Appeals ruling that saw the networks suing to knock *Aereo* out of business. An appeal of a lower-court ruling that had denied a preliminary injunction against the Internet service was knocked down. Now, *Aereo* plans to expand its service to other major U.S. cities from its base in New York City... *Bell Media* has applied to have the licence for its *BOOK Television* specialty service amended to allow drama content (Category 7) upped to 50% from the 35% which

is now allowed. Further, it's asking the Commission to delete a condition of licence requiring time limits on the amount of Category 7 programming carried between 6 p.m. and midnight.

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1-800-665-0501

www.oakwoodbroadcast.com

RADIO: *News95.7 (CJNI-FM) Halifax* has *CRTC* approval to decrease its 50% commitment of local programming to 33%. The news/talk station shares live broadcasts with sister *Rogers* stations *News91.9 (CHNI-FM) Moncton* and *News88.9 (CKNI-FM) Saint John*. In its application, *Rogers* said the change would provide needed flexibility if it was forced to make adjustments to stay competitive... Hamilton

city council wants the *CRTC* to free up space on the dial for a *CBC* radio station. Passed unanimously was a motion to ask the Commission to order *Astral Media* to give up a Toronto frequency for Hamilton-related content. The motion's mover said he was inspired to push for a *CBC* radio station in Hamilton after hearing about the conditions for a possible sale of *Astral* to *Bell Media*.



Looking For A
Senior Producer, Graphics — Winnipeg

English: <http://cbc.taleo.net/careersection/2/jobdetail.ftl?job=WIN00408&lang=en>
French: <http://cbc.taleo.net/careersection/2/jobdetail.ftl?job=WIN00408&lang=fr>

REVOLVING DOOR: Former *CTVglobemedia* president/CEO Ivan Fecan is about to become a consultant and the chairman of Vancouver-based indie producer *Thunderbird Films*. Fecan headed CTV for 17 years before retiring in 2011, just before CTVglobemedia was taken over by *BCE*. Before CTV, he was VP of creative affairs at *NBC* and head of English TV at *CBC*... Peter Jackman, whose background includes being VP/GM at *CKPC/CKPC-FM Brantford*, station manager at *CKCO-TV Kitchener* and president of the *CKO Radio Network*, is now aligned with *ENS Media's* TV and digital media divisions... Ted Hyland is the new GM at *104.7 Heart FM (CIHR-FM) Woodstock*. Hyland retired from his position as GM at *Newcap Halifax* in June 2011 after 14 years with the company. He succeeds John Macintosh who leaves Heart FM tomorrow (Friday) bound for *Quebecor's* national sales office in Toronto... After 39 years in Sarnia, *Blackburn Radio* news director Larry Gordon is hanging up his headphones. He's retiring later on this month (April 26). Gordon began as a part-time op at *CKWW Kitchener* while attending *Conestoga College*. His first full-time gig was at *CKAR Huntsville* and at its satellite, *CKAR-1 Parry Sound*. In 1974, he moved to *CJCS Stratford* and, in 1974, to *CHOK Sarnia*. He became CHOK ND in 1978 and, as they became part of the Sarnia ownership, ND for *CFGX-FM* and *CHKS-FM*... *Virgin Radio Montreal* brand director Mark Bergman, after a three-year absence from performing, is going back on the air



John Medline



Larry Gordon



Ted Hyland



John Macintosh



Spenser Shaw



Andrew Ackman

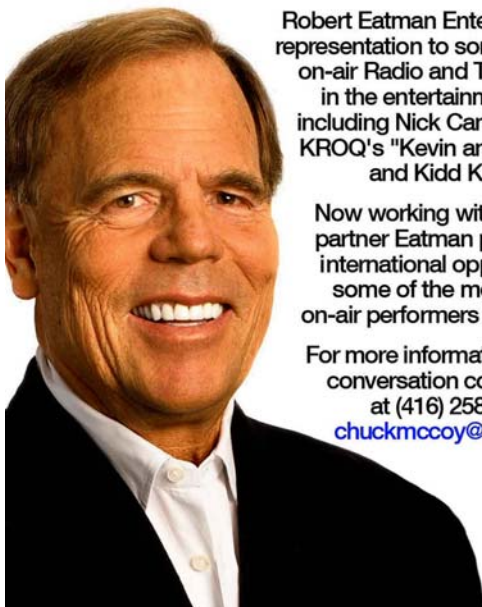
Canadian Radio and TV talent now have access to the best and most experienced talent representation in North America.

Chuck McCoy International Media Services has formed a partnership with *Robert Eatman Enterprises* of Los Angeles, New York and Chicago.

Robert Eatman Enterprises provides representation to some of the biggest on-air Radio and TV personalities in the entertainment industry including Nick Cannon, "Bean" of KROQ's "Kevin and Bean Show" and Kidd Kraddick.

Now working with a Canadian partner Eatman plans to bring international opportunities to some of the most talented on-air performers in this country.

For more information or a casual conversation contact Chuck at (416) 258-5189 or chuckmccoy@rogers.com.



in afternoon drive April 8. Bergman will retain his BD gig, putting himself in the unique position, he said, of perhaps having to fire himself... Jon Medline has become director, programming, cable at *Rogers Communications* in Toronto. He moves from *Shaw Communications* where he was senior director, regulatory affairs. Before that, he was VP regulatory affairs at *Canwest*... Andrew Akman has been appointed COO at Toronto-based *Cineflix Media*, a creator, producer and distributor of TV entertainment worldwide. Akman's background includes *Shaw Media* where he was VP, planning and *Canwest* where he was Sr. VP/chief administrative officer... Fred Hutton will become news director at *Steele Communications-VOCM St. John's*. Hutton has been with *NTV (CJON-TV) St. John's* since 1990, working his way up from general assignment reporting through anchoring to assistant ND and, lastly, to ND in 2008... Melanie Sampson is the new PD of yet-to-be launched *CHHI Miramichi*, a *Newcap* station. Sampson moved from the company's *K-Rock 89.3 Kentville* where she was afternoon host... Spenser Shaw has moved laterally within *Larche Communications* from her promotions director position at *92.3 The Dock Owen Sound* to *KICX 106 (CICX-FM) Orillia*. This is her second move within the company. Before Owen Sound she was an advertising specialist at *KICX 91.7 Sudbury*... At *Country 95/B93 Lethbridge*, PD Reid Morgan, who'd been with the Jim Patterson Broadcast Group stations since 1999, is no longer in that role. Interim PD/MD at *Country 95* is Paul Wesley. Ryan Carroll starts April 8 as B93 morning co-host, moving from *101.3 The River Prince George*. Corlee Torok picks up additional B93 music and interim


programming responsibilities along with her morning co-host duties. Carrie Ann Worden has been promoted from promotions coordinator to promotions director... Former *CHEK TV Victoria* personality Michaela Pereira, who was co-host of *CHEK Around* from 1994 to '98, is heading to New York to become the news anchor of a new *CNN* morning show beginning in June. She's been with *KTLA Los Angeles* since 2004... Liz Craig has been promoted to ND at *89.7 Sun FM Duncan*. Craig joined the *Vista* station as an anchor/reporter in August of last year after having worked as an associate producer at *CBC Toronto*... Matt Thompson is now assignment editor at *CTV London*. He had been working part-time in a producer's role.

(When you have people changes, let us know. Send the info to howard@broadcastdialogue.com)

	Looking For A MANAGER, PROMOTIONS - EDMONTON FOR DETAILS, CLICK HERE
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SIGN-OFFS: Ralph Klein, 70, of chronic obstructive pulmonary disease. The former Alberta Premier's broadcast career began (and ended) at *CFCN/CFCN-TV Calgary* where he spent a couple of years on the radio side before moving to TV, first as a weatherman. Later, he was assigned to cover city hall. Still later, he ran for mayor and won, then moved to provincial politics... Ian Brownlee (Iain Hutchinson Brownlee), three days short of his 70th birthday, of cancer at the *Haldimand War Memorial Hospital* in Dunnville. Born in Scotland and raised in Midland, Brownlee began a long broadcasting career as a newsman at *CKBB-AM/CKVR-TV Barrie*, then in Toronto radio from the 1960s through the '80s at *CHUM, CKEY, CKO* and *CFRB*. He also taught broadcasting at *Niagara College* in the 1970s and was the narrator of TV's *Wild Animals of the World*... John Edward Barron in Edmonton. Barron's broadcast career began in 1949 at *CFGP Grande Prairie*. He then moved on to *CFAC Calgary, CKYL Peace River* and to *CFRN Edmonton*. He was an announcer, writer, producer, interviewer, book reviewer, cooking show host and men's fashion commentator.



	Looking For A TV ANCHOR - PRINCE GEORGE FOR DETAILS, CLICK HERE
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GENERAL: Some members of the Michigan House of Representatives and two senators, in a letter to the *FCC*, want to know how the *FCC* will work with Canada and Mexico on the pending TV spectrum incentive auction. They say coordinating with their northern and southern neighbours -- to a distance of 250 miles from the border with Canada -- will "preserve opportunities for broadcasting" as well as maximize the amount of U.S. nationwide spectrum to meet the demand for licensed mobile wireless broadband. The Michigan politicians want an answer by April 9... Of the four recipients of *Jack Webster Foundation Professional Development Fellowships*, one was a broadcast journalist. She's Claudia Lau, a reporter at *Fairchild TV Vancouver*.

SUPPLYLINES: *Newcap* has signed with *WideOrbit* for its *WO Traffic, WO Media Sales* and *WO Automation for Radio*. The products are aimed for *Newcap's* Atlantic radio properties.

PUBLISHER'S NOTE: Over the next few pages there's a complete review of the *National Association of Broadcasters 2013 Conference* which begins this weekend in Las Vegas. Products to see and exhibitors to visit come up first followed by an article on the speakers, conferences (within the overall conference), awards and personalities to be found at this year's NAB2013 event... Of particular importance in this edition are the advertisers. In alphabetical order, they are *CBC, CHEK News Victoria, Chuck McCoy International Media Services, GerrAudio Distribution, Grundy Telcom Integration, LARCAN, LEMO, Nautel, Oakwood Broadcast, Panasonic, RCS Canada* and *WideOrbit*.

NABSHOW® Stoppers

Places for you to stop as you make your way through the **NAB2013 Show** include exhibitors who continue to demonstrate their interest and support of the Canadian broadcast industry. These companies, and individuals who represent them, are entirely worthy of your consideration. Even if you aren't attending NAB2013, familiarize yourself with these new products that are being introduced.

Anton/Bauer

Booth # C6025

www.antonbauer.com



Anton/Bauer Gold Spectrum™ Wireless Series

The Gold Spectrum Series is comprised of the AB-HDRF Kit, AB-HDTX transmitter, AB-HDRX dual diversity COFDM receiver and/or AB Direct VU handheld receiver/monitor. The size of each component within the series makes it ideal for portability.

The AB-HDTX transmitter is camera mountable and features SD/HD encoding in a miniature transmit solution package. It can deliver an RF output of 100 mW from a package that mounts between the Gold Mount, camera and Anton/Bauer Logic Series battery. It supports video and embedded audio transmission with selectable bandwidths of 6, 7 and 8 MHz. The AB-HDTX features H.264 SD and HD encoding capabilities and operates in the standard 2k DVB-T COFDM mode.

DIONIC HD Battery

Part of the company's Logic Series of batteries, the DIONIC HD powers high-current applications in a lightweight package, making it a fit with digital cinema cameras such as the Sony F65, RED cameras, ARRI Alexa, the Vision Research Phantom series and more. It delivers up to 10 amps of power and is a 183Wh battery that features special-application Li-Ion cell technology. It has an improved LCD for superior safety and reliability in extreme weather. Weighing 40% less than a NiCad or NiMH battery, it has 25% more capacity and will run a 30-watt camera, monitors and multiple accessories for more than six hours.

Axia Audio

Booth # C3007

www.axiaaudio.com
www.pippintech.com



DESO

DESO is 16 square inches; a space efficiency unbeatable by big consoles. Applications include interview studios, live performance spaces for on-air broadcast, news and features. Remotes and/or sports events where multiple mics are needed.

Canon

Booth # C4325

www.canon.ca



KJ20x8.2B KRSD

The KJ20x8.2B KRSD achieves optimal optical performance with a light weight of 1.25 kg and wider-angle focal length of 8.2mm. Ideal for news productions.

**Clear-Com, an HME Company
(Canadian Distributor:
GerrAudio Distribution)**

Booth # C8008 (See ad on this page)

www.clearcom.com

www.gerr.com



Tempest 2400

Operating in the 2.4GHz band, the Tempest 2400 is available in a 2- or 4-channel system for indoors, outdoors and touring applications. iSelect On Command Roaming allows users to move from one coverage to another. The new Tempest 2400 MasterBelt is compact and portable.

Davicom, a division of Comlab Inc.

Booth # C1111

www.davicom.com



Davicom Digital Audio Detector-Switcher

Designed to be used as an automatic or manual switch for AES/EBU digital audio signals, the Digital Audio Detector Switcher offers all the required inputs and outputs to be controlled and monitored by other equipment. It has audio level detection algorithms that enable thresholds with delays to be programmed on each of its three input sources (2 digital, 1 analog).

Davicom Version 5.50 Firmware & Software

This product is for use with the company's line of remote monitoring, alarm and control products. Features include: iOS app for Apple devices, on-board SNMP V3 Manager and Agent, direct web access to on-site peripherals, PPP to IP bridging for backup communications, DTMF macros and resizable workspace screens.

Dual Power Supply Adapter

The DPS-12 (+12V) and DPS-48 (48V) kits add power supply redundancy to the Davicom Remote Site Monitoring & Control Systems by allowing two power supplies to be connected in parallel, ensuring fail-safe operation.

**DiGiCo UK Limited
(Canadian Distributor:
GerrAudio Distribution)**

Booth # C1344 (See ad on this page)

www.gerr.com

www.digico.biz



The SD11 is a 19-inch rackmount or table top mixer that employs the power of DiGiCo's Stealth Digital Processing™ and the flexibility of a true FPGA-based digital audio console. Maintaining the highest audio quality, the SD11 is broadcast enabled and mixing in 5.1.

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GerrAudio
www.gerr.com • 888-462-8346

DVEO division of Computer Modules, Inc.

Booth # SU6505

www.dveo.com



20 Channel Ad Inserter – Ad Serter Telco IP/IP 20ch™

It's a real time, broadcast quality, high density, text, live graphics, EAS, or video clips inserter. The system inserts or overlays scheduled or signal driven video ads, images, etc.

True Check™ IP Analyzer

This remote monitoring platform is for verifying the quality of digital audio and video services delivered over IP networks. The system is suitable for monitoring MPEG-2/H.264 programs delivered over the Internet, as well as head-end equipment that uses IP for video transport.

MPEG Magnus™

It's a 40 stream, 16 core, broadcast quality, realtime, SD or HD (up to 1080p), IP to IP, MPEG-2 to H.264 transcoder, scaler, and streamer. Resulting streams can be viewed with standard IP capable set-top boxes, streaming video, smartphones or other software clients.

Xaris™

This video server captures content from cameras, VTR tapes or simple video file imports. It records and plays SDI/HD-SDI input and output in a scheduled or sequential mode.

ENCO

Booth # C1321

www.enco.com

www.pippintech.com



enCaption3

enCaption3 features an enhanced speech recognition engine that delivers closed captions in real-time with high accuracy. It allows broadcasters to serve hearing impaired audiences for less cost.

DADv13

An audio playout, automation and control system for radio. From fully manual to live assist, to fully automated DAD's modern, the intuitive user interface allows stations to create better sounding radio. Audio content and metadata can be managed with ENCO web tools and integrated remote voice tracking. The DAD suite now also includes music scheduling and integration with leading traffic systems.

DADtv

Digital audio for live and production television providing instant access to all audio material on your network, hard disk or USB drive. An organized database of audio makes it quick and easy to find the right cut at the right time. Automatic log generation simplifies rights reporting tasks. DADtv enables incorporation of discrete Surround Sound 5.1/7.1 audio into HDTV broadcasts.

Frontline Communications

Booth # C7439

www.frontlinecomm.com



First Full-Size ENG Vehicle with Inverter-Based UPS Battery System
The Frontline NV-ENG is the industry's first full-size ENG vehicle that features an exclusive vehicle integrated power system, an inverter-based, uninterruptible power supply system that stores enough electrical energy to power a full complement of broadcast equipment for up to three hours with the main vehicle engine shut down.

Haivision

Booth SL6605

www.haivision.com



Makito™

This next generation, high-definition H.264 encoding platform with dual-channel HD encoding delivers twice the quality at half the bandwidth with 55 milliseconds of encoding latency and the ability to deliver multiple bitrates from each source simultaneously. This low latency encoder supports up to 12 channels of HD-SDI 1080p60 encoding within 1RU.

LARCAN

Booth # SU5306 *(See ad on this page)*

www.larcan.com



Cool-Dock Series of UHF and VHF Liquid Cooled Transmitters

This series incorporates technology which provides cooling while maintaining optimal serviceability. No fluid disconnection is required for regular service. The compact, modular design allows for expandability.

LARCAN
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See us at NAB 2013!
LARCAN Booth - SU5306

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TRUE LARCAN TECHNOLOGY

The advertisement banner features a dark background with a colorful, abstract graphic of concentric circles in shades of yellow, orange, and red. On the left is the LARCAN logo with the tagline "We hear you. Loud and clear." Below that is a circular logo for "TRUE LARCAN TECHNOLOGY". The main text is in white and orange, promoting the booth at NAB 2013. On the right side, there are three rows of binary code (0s and 1s) in white. At the bottom, contact information is provided in orange and white.

LEMO

Booth # C9012

(See ad on this page)

www.LEMO.com



MULTISHACK™

A conversion system from multiple SMPTE connectors/cable to a single multi-way fibre cable, providing a transition from HD over hybrid (copper and fibre) cables to HD over a single multi-way fibre optic cable. The MULTISHACK™ enables up to six cameras to be individually powered from one remote source (i.e. a local generator) through the 3K.93C connectors and cables.

Applications:

- Golf, skiing, auto racing, Olympic games
- Stadiums, racing tracks
- Wherever multiple cameras are needed in a remote location.

Fibre Optic Link System for Video, Audio and Control Signals

Provides multi-channel system camera-style video and audio connections and control for studio cameras and camcorders alike over a single hybrid cable using LEMO 3K.93C connectors.

OMT Technologies

Booth # C1333

www.imediatouch.com



iMediaTouch 4.3.1

Features of this latest version of the iMediaTouch broadcast automation suite include:

- Nexus server interface providing real-time interaction with MusicMaster music scheduling.
- Integration of a live read affidavit in the as-run (OUT) log for Arctic Palm Live Copy.
- Several fault tolerance improvements to Automatic Failover including a log priority scan for immediate backup of today's content, enhanced store forward transfer speed improvement of 200%. Users can now perform a manual failover from primary network to secondary local storage.
- Implementation of an EAS closure feed feature.
- Enhanced rejoin liner feature where satellite programming is scheduled.
- New Auto Liner EOM Adjust feature to allow for unrestricted EOMs (non overlap)
- Enhancements to the Remote Voice Tracking Portal software.



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See us at Booth C9012

Nautel Limited

Booth # C2207 (See ad on this page)
www.nautel.com



The NVIt analog FM transmitters introduced last year have been upgraded with power levels up to 40 kW to give high power broadcasters options for full featured yet economical transmitters. On the television side, the company will feature a range of low power digital UHF transmitters. One or two surprises are planned for opening day.



Optical Devices Division of Fujifilm

Booth # C7525, N203LMR
www.fujinon.com



Premier PL 85-300 Cabrio

The PL 85-300's longer focal length is designed for shooting documentaries, nature and wildlife, and commercials. It offers a focal length of 85-220mm at T2.9 and 300mm at T4.0, with 200-degree focus rotation. The digital servo's 16-bit encoding assures operators that all lens data output—such as the position of the zoom, iris, and focus—is extremely accurate.

Orban

Booth # N5006
www.orban.com
www.sbrf.ca



The new Optimod-FM 8600S features all the functionality of an 8600FM in a one rack unit chassis.

The new Orban Optimod-PC 1511 is a one rack unit containing an 1101/1211.

The new Orban Optimod-PC OptiEXP is a three rack unit PCIE Expansion Chassis able to hold up to eight 1101/1211E cards.

PANASONIC

Booth # C3607 (See ad on this page)
www.panasonic.ca



AJ-PX5000G 2/3-Inch, 3-Chip AVC-Ultra P2 HD Shoulder-Mount Camera

This is Panasonic's first P2 HD camcorder with native AVC-Ultra recording and built-in microP2 card slots. Featuring 720p and 1080p/i recording, it is the first P2 camcorder that will record in full-resolution, 10-bit 1080/60p (in AVC-Intra100). AVC-LongG is standard. The AJ-PX5000G will be available this fall.

MicroP2 Card Series

Panasonic's new microP2 series, the world's first UHS-II compliant memory cards (as of March 2013), continues the company's evolution to higher-speed, lower-cost, more compact media. The simultaneous introduction of a microP2 Card Adapter assures that the new series of 64GB and 32GB microP2 cards will operate in current P2 hardware*. Panasonic has also announced a two-slot microP2 drive for plug-and-play offload of content.

* The microP2 card and microP2 card adapter will not support all P2 products.



RCS Canada

Booth # C2631 (See ad on this page)

www.rcscanada.com



Selector2Go

Selector2Go works on all contemporary browsers and across platforms and mobile devices. The system keeps the interface simple while the data flow is kept small to enable fast performance. The product provides core scheduling, schedule editing functionality and analysis details of rotations in the palm of a hand.

Zetta

Zetta's design has been simplified, integrating with music scheduler GSelector4, RCSnews and the Aquira traffic system. RCSremote is an app that allows control of a Zetta station log, allowing log with play, pause, stop and fade and go manipulations. Changes can be made to the station being controlled as well as allowing switching between satellite, live assist and automated modes.

Aquira Online

Aquira Online provides for constant contact with the traffic team back at the station. Station people can interact with Aquira Online through Internet access.

Rohde & Schwarz



Booth # SL6316, SL6320

www.rohde-schwarz.com

R&S® AVHE100 Headend Solution

Greatly improved fail-safety. All major encoding/multiplexing centre features are integrated into a few hardware components, making it one of the most compact systems on the market.

Test and Measurement

There are two new test and measurement products: the portable R&S®EFL110/210 test receiver and multi-channel R&S®SLG signal generator. The former is for testing cable TV networks to detect undesired electromagnetic emissions. It locates interference in LTE networks caused by leakage in the cable TV network.

A promotional graphic for Zetta Advanced Radio Playout. The background is dark with blue, glowing, abstract lines. The text 'Advanced Radio Playout' is in a large, white, sans-serif font. Below it, 'RELIABLE, INTUITIVE, FLEXIBLE' is in a smaller, white, sans-serif font. The RCS logo and 'rcsworks.com' are in the center. The word 'ZETTA' is in a large, white, spaced-out font at the bottom. A red banner at the bottom left says 'See us at Booth C2631'. A small copyright notice is at the bottom center: '© Copyright 2013 RCS. All Rights Reserved. RCS, RCS Sound Software, Selector2Go, Zetta, Aquira, RCSremote are trademarks of RCS Canada Inc.'

Advanced Radio Playout
RELIABLE, INTUITIVE, FLEXIBLE
RCS rcsworks.com
ZETTA®
See us at Booth C2631
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The latter can generate up to 32 satellite transponder signals simultaneously. The compact instrument can simulate an uplink/downlink band, effectively replacing complex, multiple-component solutions for testing of ground stations, satellite payloads, tuners and set-top boxes.

VENICE Media Production Hub

The product makes it easier for TV studios to set up file-based workflows. R&S describes it as an economical entry-level playout solution specifically tailored to the needs of live studio operations.

Ross Video

Booth # N3808

www.rossvideo.com



XPression Connect

XPression Connect is a new playout controller for social media applications. Users can take social media feeds to air with a preview of the data displayed in the XPression template. Connect can either crawl or cycle messages as well as use avatar images. The number of times messages are aired is tracked. It's also possible to float messages out of the list temporarily.

Carbonite 10

Carbonite 10 is a new 1 MLE switcher designed for the budget conscious yet including the standard features of Carbonite.

OverDrive Automated Production Control System

OverDrive features a re-engineered newsroom plug-in that streamlines the preparation process, allowing productions to get to air faster, with less effort and fewer mistakes. V14 adds customer driven features such as trailing audio support, color coding to easily identify incoming MOS elements, automated multi-platform publishing and a remote database option for multi-site production.

TFT Inc.

Booth # C3320

www.tftinc.com



EAS911+ EAS Encoder/Decoder with CAP decoding capabilities

With a touch screen user interface for operation and set-up, it also incorporates a CAP decoder, analog and AES/EBU audio switcher, and interface to an auxiliary video overlay device to put EAS information on four or more video streams. The product features greater logging and recording capabilities and text-to-speech conversion.

Quad CineView Monitor for CALM Act Compliance

The product can capture a video image as a bitmap for reference, storage or distribution. E-mail alerts can be sent to appropriate personnel whenever video and audio parameters exceed thresholds.

The advertisement features a vertical image of a broadcast antenna tower with a worker on a ladder. The text is arranged around and below the image. At the top left is the GTI logo (Grundy Telcom Integration Inc) and at the top right is the SIRA logo (SISTEMI RADIO). The main text states that GTI is the exclusive distributor of SIRA broadcast antenna products in Canada. Below this is a list of services including installation, inspections, tower modifications, and more. At the bottom, contact information for Grundy Telcom Integration Inc. is provided, including address, phone, fax, and website.

GTI
Grundy Telcom
Integration Inc

SIRA
SISTEMI RADIO

GTI is now the exclusive distributor
of SIRA broadcast antenna
products in Canada.

Let us help you with your next TV,
FM, AM or HF broadcast project!

- **INSTALLATION**
of Broadcast Antennas and Transmission Lines
- **Inspections and Maintenance**
(Towers, Antennas, Lighting)
- **Tower Modifications and Strengthening**
- **New Tower Construction**
- **Transmitter Buildings**
- **FM and TV Combiners and Filters**
- **Turnkey Broadcast Projects**
- **RF Technical Services**
- **Supervision and Commissioning**
Antenna System Installation
- **Emergency Restoration Services**

Grundy Telcom Integration Inc.
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AirCam is the solution for live high quality HD/SD video and audio transmission from anywhere there is WiFi or cellular broadband service. Live remote video instantly streams from the AirCam to studio playout units.

Airstream

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Wheatstone is showcasing three new products, including:

- Dimension Two, the first Ethernet IP-networked audio console for television
- New third-generation 31-band AirAura spectral audio processor for radio as well as new FM-531HD, a 1RU 31-band processor for FM, and
- New options for Wheatstone's WheatNet-IP Intelligent Network, including the L-8 control surface for voiceover or news rooms, M-4 four-channel mic processor BLADE, a high-density logic BLADE, and the all-in-one TS-22 Talent Station.

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WO Automation for Radio v3.6

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WO Traffic Order Entry and Approvals App for Mobile Tablets

This new order entry and approvals app for WO Traffic will run on mobile tablet devices. The new app will provide a quick and mobile way for media sales and traffic professionals to book and approve orders in WO Traffic. The app will be available on both iPad and Android tablet devices.

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NABSHOW®

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2013

The world's largest electronic media show is set to go April 6-11 in Las Vegas. The NAB Show, with 1,600 exhibitors and attendees from 150 countries, bills itself as “the ultimate marketplace for digital media and entertainment”.

The NAB Show will host 60 international delegations, including first-timers from Croatia, Israel, Malaysia, Norway and United Arab Emirates. Non-Americans will account for approximately 30% of the 90,000+ attendees.

The exhibit halls will have nearly 600 companies which are based in countries outside of the U.S. Featured will be pavilions from Belgium, Brazil, France, Germany, Korea and the UK.

While organized by the National Association of Broadcasters in the U.S. and while a number of sessions are geared to an American audience, this event—by any measure—is an international affair.

From creation to consumption, a myriad of solutions are organized into eight exhibit communities to allow for efficient exploration. Delegates will get first looks at new products,



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NAB LABS FUTURES PARK

discover import/export opportunities and experience next-generation technologies through interactive exhibits, on-floor education, live demonstrations and technology-focused pavilions.

A new exhibit this year, called **Connected Media World**, showcases technologies and services that advance how consumers connect with media and entertainment. It will include companies specializing in social TV, application development, connected cloud services, broadband TV and OTT services. The exhibit area, in the North Hall of the Las Vegas Convention Center, will also include a demonstration stage and offer educational programming.

Japanese public broadcaster NHK will present the latest iteration of its Super Hi-Vision system in the new **NAB Labs Futures Park** on the exhibition floor. It will also feature high-profile media technologies in development internationally. NHK's demonstration includes a presentation theatre for viewing the system's 8k video and 22.2-multichannel sound.

The latest developments in live mobile TV broadcasting will be highlighted in the **Mobile TV Pavilion** (North Hall 2536 - 2638). Consumer demand for live, mobile TV content is driving new products and services, many of which will be demonstrated.



There are eight conferences under the 2013 NAB Show umbrella:

2nd Screen Sunday showcases business opportunities, case studies and technology innovations related to the creation of supplementary, synchronized and social TV content. The summit will feature speakers from broadcast networks, advertising, creative technologists and cable operators focused on live TV and sports.

The **Broadcast Engineering Conference** is a six-day event produced for practicing broadcast engineers and technicians, featuring technical papers addressing the most recent developments in broadcast technology and focusing on the opportunities and challenges that face broadcast engineering professionals.

The four-day **Broadcast Management Conference** sees radio and TV station managers (group owners, CEOs, general managers, news directors, new media and sales managers) share their successes and gain strategies to grow their businesses.

The **Cloud Computing Conference** will demonstrate the new ways cloud-based solutions have accomplished greater reliability and security for content distribution, from collaboration and post-production to storage, delivery and analytics.

The **Creative Master Series** will see key players in the entertainment industry and filmmaking community explore the craftsmanship of content. Find out how industry leaders use the latest tools and techniques in pre-production, on location and in post-production.

The **Disruptive Media Conference** covers disruptive media as well as more traditional OTT technologies and how they affect business models for distribution and consumer engagement.

The **Military and Government Summit** aims at bridging the gap between government needs and commercial video applications and related technologies.

The **Technology Summit on Cinema**, produced with SMPTE, provides a global view of the new wave of technology coming soon, with an eye toward how it might later affect the broader media ecosystem.



Speakers



Chase Carey



John Tesh



Nancy O'Dell



Ajit V. Pai



Lowell C. McAdam



Julius Genachowski

News Corporation president and chief operating officer **Chase Carey** will participate in a question-and-answer session with NAB president and CEO Gordon Smith during the opening event. The session will include a State of the Broadcast Industry address by Smith.

John Tesh, entertainer, musician, author and broadcast personality, will speak at the Radio Luncheon. Tesh has won six Emmys and an AP award for investigative journalism. His syndicated radio show, *Intelligence for Your Life*, reaches 8.2 million listeners each week in the U.S., Canada and the UK.

Nancy O'Dell, the co-anchor of *Entertainment Tonight*, will host the Television Luncheon. O'Dell has won three Associated Press awards, two Society of Professional Journalists awards, an Emmy and has been nominated for seven additional Emmys.

FCC Commissioner **Ajit V. Pai** will lead a session on AM radio revitalization within the Broadcast Management Conference. It will address possible options for sustaining and enhancing AM radio as a unique entertainment medium. Pai will moderate a panel of AM radio leaders, engineers and policy experts.

Lowell C. McAdam, chairman and chief executive officer of Verizon Communications, will be featured in Tuesday's General Session. *Lowell McAdam: A Candid Conversation* will feature McAdam in a discussion with Gordon Smith on his vision for wireless broadband, broadcasting and competition in a multi-platform world.

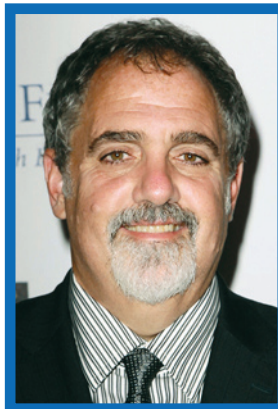
Federal Communications Commission Chairman **Julius Genachowski**, who recently announced his resignation, will participate in a question-and-answer session with NAB Joint Board Chair Paul Karpowicz. Genachowski was sworn in as FCC chairman in June 2009 after spending more than ten

years in the private sector as an executive and entrepreneur in the technology industry.

Academy Award and two-time Golden Globe winning producer **Jon Landau** will keynote the Technology Summit On Cinema on Sunday, April 7. The Summit is co-produced by the Society of Motion Picture and Television Engineers (SMPTE).

Landau understands complex visual effects technologies and has been instrumental in licensing and marketing his films across various global platforms.

Award winning producer, director and writer **Paul Feig** (*Freaks and Geeks*, *The Office*, *Nurse Jackie*, *Bridesmaids*) will be at the A-end of a Q & A session with award winning producer and director Alan Poul. This session is part of the Creative Master Series Conference which brings together key players in the entertainment industry and filmmaking community for an exploration of the craftsmanship of content.

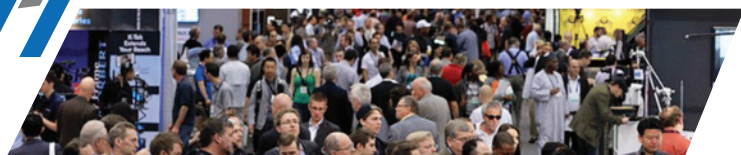


Jon Landau



Paul Feig

Award Winners



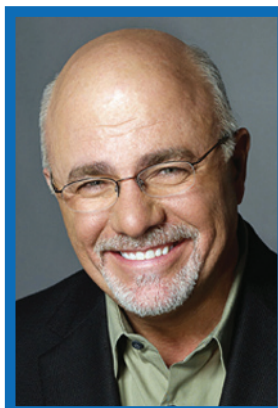
Dave Ramsey, the personal money-management expert and popular U.S. radio personality, will be inducted into the NAB Broadcasting Hall of Fame. His syndicated show is aired on more than 500 radio stations and is streamed on Daveramsey.com.

Fox Television's *American Idol* will be the TV inductee into the Broadcasting Hall of Fame. For nine consecutive seasons, the show, created by Simon Fuller, has been the number one entertainment program among total viewers. Previous inductees include Betty White, Garry Marshall, Meet the Press, Bob Newhart, *The Tonight Show*, *Saturday Night Live*, Ted Koppel, "M*A*S*H", *60 Minutes*, *The Today Show* and *Star Trek*.

Radio engineer **Frank Foti** of the Telos Alliance and television technology innovator **Jay Adrick** of Harris Corporation are the 2013 recipients of the NAB Engineering Achievement Awards. In addition, an NAB Service to Broadcast Engineering award will be presented to **Leonard J. Charles**, director of engineering, midwest, at Morgan Murphy Media. The recipients will be honoured at the Technology Luncheon.

Foti, a largely self-taught radio engineer, developed a list of advances to broadcast audio processing. Some have been patented and/or become well established elements within the industry. Most recently, he pioneered the development of Single Sideband Suppressed Carrier (SSBSC) modulation for FM stereo subcarriers.

Adrick made important contributions toward the conversion



Dave Ramsey



Frank Foti



Jay Adrick



Leonard J. Charles



Bob Schieffer



Avner Ronen

to digital television, dating back to the early 1990s, and to the Harris/PBS DTV Express mobile demonstration system. He continues to work on the rollout of ATSC mobile digital television and, most recently, led the ATSC's development of a mobile emergency alerting system (M-EAS) for Mobile DTV.

Charles, who will receive the NAB Service to Broadcast Engineering award, is credited by his peers for outstanding service to the broadcast industry and for furthering the goals and objectives of the Society of Broadcast Engineers (SBE).

Bob Schieffer, the CBS TV journalist, will receive the Distinguished Service Award during the opening keynote session. This year marks his 56th as a reporter and his 44th year at CBS News.

Avner Ronen, CEO & co-founder of Boxee, Inc., will deliver the keynote address to the Disruptive Media Conference on the Wednesday. The idea for Boxee was born in 2004 when Ronen and four friends began using Xbox Media Centre open source software for the original Xbox that allowed people to play digital media on their TVs. Imagining a way to take the platform even further, they founded Boxee.



1) **Acquisition & Production**

In the Central Hall, see 3D, cameras, lenses, capture accessories, lighting and grip, motion capture, 4k, virtual production, set design, motion picture/film, ENG vehicles, workflow solutions, etc.

2) **Display Systems**

In the South Lower Hall, see 4K, digital signage, TV sets, monitors, projectors, projection screens, video display, ultra HD, and so on.

3) **Distribution & Delivery**

In the South Upper Hall, see HDTV, 4G, antennae, transmitters, towers, broadband connectivity, IPTV, digital cinema, mobile video, mobile DTV, microwave/RF accessories, cable equipment and headend, test and measurement, fiber to the home, telepresence, software/applications/middleware, Wi-Fi/Wi-MAX, satellite technologies, interactive television, OTT, content delivery networks, encoding, streaming, advertising platforms and VOD, etc.

4) **Management & Systems**

In the North Hall, see digital asset management, storage, IT/network infrastructure and security, 3G B/S, signal management, systems integration, cloud computing, routers, master control, newsroom automation, video/content servers, multicasting and workflow solutions.

5) Outdoor/Mobile Media

In the Las Vegas Convention Center Orange Lot, see ENG, SNG, DSNG vehicles and services, mobile production studios, outdoor signage, power generation, satellite uplink.

6) Post-Production

In the South Lower Hall, see animation and VFX, digital intermediate, editing software/hardware, 3D technologies, motion graphics, mastering and duplication, character generation, music and sound libraries, subtitling and closed captioning, encoding, format conversion and workflow solutions.

7) Pro Audio

In the Central Hall, see 5.1, audio editing, mastering, mixers, effects, production, post-production, encoding, recording, and compression technologies.

8) RadioView

In the Central Hall, look for analog, digital and streaming technologies, HD radio, antennae, transmitters, towers, automation, master control, news and weather services, advertising/media sales solutions, encoding, microwave/RF accessories, scheduling software, signal management, IT/network infrastructure and security, web, mobile and video applications.



A new Radio Frequency (RF) Boot Camp, part of the Broadcast Engineering Conference, will be held on Wednesday. The day-long training program is geared to expanding attendees' knowledge and understanding of radio and television RF transmission.

RF is a critical component in the delivery of audio and video content and a major factor in a station's success from the technical, programming and business perspectives.



The wildly popular Canadian Suite will again be operational Monday through Wednesday evening between 6 p.m. and 8 p.m. in the El Dorado Ballroom at the Flamingo Hotel on the strip. Many fine suppliers sponsor this event where complimentary refreshment is offered. It's a great spot to catch up with friends and to spend a bit of time relaxing before heading out for supper.

BROADCAST Dialogue

Essential Reading

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Thursday, April 11, 2013

RADIO: *Vinyl 95.3 (CING-FM) Hamilton's* Greatest Hits format is gone, as is the ID. The *Corus* station became *The New 95.3 Fresh FM* yesterday (Wednesday) with a Hot AC format. Gone from the station are Gord James, John Novak and Bob Saint. Remaining in mornings are Darrin Laidman and Colleen Rusholme. Emily Szabo is new in middays and Kelly Cutrara does



PM drive. *Fleetwood Mac's Landslide* was Vinyl's swan song while *Get the Party Started* by *P!nk* ushered in the station's new face. CING-FM is the fourth to see Corus's Fresh FM branding. The first was *1031 Fresh FM London* (2005), followed by *The New 99.1 Fresh FM Winnipeg* (2012) and *The New 92.5 Fresh FM Edmonton* earlier this year... *Golden West Broadcasting* has CRTC approval to change *CFEQ-FM Winnipeg's* format to classical music from youth oriented Christian. The launch is expected later this year... *Canadian Music Week* says next year's event will take place during warmer weather. CMW, "after 31 years of freezing our asses off", has backed off the traditional March gathering to May 6-10 next year. It will again be staged at the *Toronto Marriot Downtown Eaton Centre Hotel*... *EZ Rock North Bay*, after a 53-hour radiothon for *Rotary for Kids* and the *Nipissing Association for Disabled Youth*, raised \$90,430. The goal, surpassed, had been to raise at least \$1,000 an hour... *TSN Radio 690 Montreal's* future ownership and its English or French-language status will be part of the CRTC hearing next month during *BCE's* revised application to purchase *Astral Media*. *Bell Media* wants to operate four English-language stations (two AM and two FM) in Montreal -- one more than that which is allowed. If approved, Bell Media is promising to maintain the English all-sports format for at least the next seven years, English-language radio coverage of *Montreal Canadiens* games will continue for the duration of its broadcast agreement and the station will contribute \$245,000 over the next seven years to sports journalism scholarships at *Concordia University* and to amateur sports in Montreal.

TELEVISION: If Internet start-up *Aereo* keeps on stealing *Fox's* over-the-air signal, says *News Corp.* Chief Operating Officer Chase Carey, he may convert the network to a pay-TV-only channel. The American television business was shaken last week after *Aereo* won an appeals court ruling saying that it doesn't have to pay for content. But Carey told an *NAB* session in Las Vegas Monday that not being paid jeopardizes the economics of broadcast TV, which relies on both re-transmission fees and advertising... *CTV (CHWI-TV) Windsor* is moving to an historic *Bell Canada* facility in the city's core (1149 Goyeau St.), expected to be complete by year-end. In previous years, there had been the threat of ending the station's existence in the border city. The last sentence of a news release speaks to *Bell Media's* commitment to the CRTC

(related to the *Astral* application) to "sustain all local television stations across Canada until at least the end of their licence terms in 2016". *CHWI-TV* launched in 1993... The *Olympic Organizing Committee* is coming to grips with how to handle rejection by Australian broadcasters. None want to carry the 2014 Winter Olympics nor the 2016 Summer Games at the cost demanded. The *Seven Network* withdrew from the bidding process after the IOC asked it to at least match the price paid for the London 2012 Games. And *Nine* and *Network Ten* aren't biting, either. Australia is the sixth-most valuable territory for Olympic Games broadcasts behind the U.S., Europe (excluding Italy), Japan, Canada and Italy. To further bewilder the IOC, Australia's laws only allow events such as the Olympic games to be broadcast on free-to-air TV... The *30th Annual Easter Seals Windsor-Essex Telethon*, broadcast on *CBC* and *TVCogeco*, raised \$213,365. Dave Hunter, a former *89X Windsor* personality, was host of the six-hour event.

SIGN-OFFS: Marjorie Anthony Linden, known as Marge Anthony, 77, in Malibu of numerous illnesses. The former VP at *CTV* in the '80s became one of Canadian TV's earliest performers on the *CFCF-TV Montreal* show, *Carte Blanche*. She was president of the *Broadcast Executives Society* in Toronto, served on the *CRTC's Task Force on Sexual Stereotyping in Broadcasting* and was inducted into the *Canadian Broadcast Hall of Fame*... Johnny Esaw, 87, in Toronto of respiratory problems. The former *CTV* executive and sports broadcaster began his 40-year broadcasting career in Regina and Winnipeg, and then Toronto. After a stint at *CKRC Winnipeg*, he moved to *CFTO-TV Toronto* in 1960 as sports director. Esaw became vice-president and executive producer of *CTV Sports* in 1974. He is also a member of the *Canadian Association of Broadcasters' Hall of Fame*... Ronald W. Osborne, 66, in Florida. Most recently he was chairman of the board at *Postmedia Network*. His broadcasting background includes the presidency of *Maclean Hunter*, which owned consumer magazines, broadsheet newspapers and broadcast assets (radio in Chatham, Kitchener, Guelph, Toronto, Calgary). In 1994, he fought off a hostile takeover bid from *Rogers Communications*. After a protracted battle, a deal was inked for \$3.1-billion. The following year, he became president/CEO of *Bell Canada*... Norm (Harold) Haines, 73, in Calgary. He began as an announcer at *CFTJ Galt* in 1958 and worked at the forerunner of today's *CKGL Kitchener*, *CFCO Chatham*, *CKWS-AM/TV Kingston* and *CFOX Montreal*. While the order of those jobs in the east may be wrong, what's correct is that he moved to Calgary where he was president of *Voice of the Prairies Ltd. (CFCN Radio)*. In taking on CFCN in 1973, he developed *CJAY-FM*, Canada's first new generation FM station... Gord Wilson, in B.C. His on-air background was Western Canada based, including *CKIT-FM Regina* (1984-1990), *CFRN Edmonton* (1990-1992) and *CHQT Edmonton* (1992-1997).

REVOLVING DOOR: George Strombouloupoulos, a mainstay of *CBC-TV*, will start a prime time talk show on *CNN* beginning this summer. It's a 10-program series, for now. CBC confirms he will return to CBC in the fall... *CRTC* Commissioner Suzanne Lamarre's term with the regulatory body expires at the end of June and will not be renewed. She began her five-year term as Regional Commissioner for Quebec June 30, 2008. Before that, Lamarre had been with *CBC* for 20 years in engineering and national and international regulatory affairs... (see **RADIO** for changes at *Corus Hamilton*).

GENERAL: Cogeco still opposes the revised *Bell-Astral* deal because, it says, it's not good for consumers and arguing that there will be higher costs and less choice. In a news release, Cogeco said if the deal is approved, it would give BCE too large a share of the market. *BCE* says it is looking forward to next month's *CRTC* hearings to show how Bell and Astral will provide more choice, competition and more new Canadian content... The *CRTC* has released statistical and financial info on BDUs (cable and satellite companies) for the broadcast year ended Aug. 31, 2012. Cable had a small growth in revenues and subs


while satellite companies had a decline in both categories. The combined revenues for BDUs increased by 4.2%, from \$13.5 billion in 2011 to \$14.1 billion in 2012. Subscribers rose by 1% from 11.4 million to 11.5 million. Cable reported revenues of \$11.6 billion in 2012 from all sources, an increase of 5.7% over 2011's revenues of \$11 billion. Households subscribing to a cable company's basic TV service increased by 2% to reach 8.7 million. Revenues for satellite companies decreased by 2%, or from \$2.55 billion in 2011 to \$2.5 billion in 2012. Households subscribing to a satellite company's basic television service decreased by 1.8% to reach 2.8 million... *NAB2013* preliminary attendance figures indicate that the annual Las Vegas show drew 92,414 attendees, 24,461 of them from the international community. That's up from last year's attendance number of 91,565. There are 1,600 exhibitors... A matter of journalistic principle, the naming of a source, is again at the fore, this time with National Revenue Minister Gail Shea's threat to use the courts to get a tax evasion list. Shea wants *CBC* to provide leaked data naming people who have allegedly used offshore tax havens. The Corporation has refused, saying it cannot divulge its sources nor the data, and that it will defend itself in court if necessary... At the sold-out 2013 *RTDNA B.C.* Region awards banquet at Burnaby's Executive Hotel and Suites

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on the weekend, *CTV* stations (Vancouver and Victoria) owned the television awards presentations with 11 while *Global* and *CBC* received two each. *CJFC-TV* and *CHEK* received one each. On the radio side, *CBC* received nine awards, followed by *CKNW* with five, and *CKBZ* and *CFAX* both receiving one. Award recipients are:

TELEVISION:

Bert Cannings Award - Best Newscast: *CJFC-TV Kamloops* (small market) * *CTV Vancouver Island* (medium market) * *CTV BC* (large market)
Adrienne Clarkson Award - Diversity: *Global BC*
Gord Sinclair Award - Live Special Events: *Global BC*
Dan McArthur Award - In-depth/Investigative: *CTV BC*
Dave Rogers Award - Short Feature: *CTV Vancouver Island* (small/medium market) and *CBC Vancouver* (large market)
Dave Rogers Award - Long Feature: *CTV Vancouver Island* (small/medium market) and *CTV BC* (large market)
Ron Laidlaw Award - Continuing Coverage: *CTV BC*
Hugh Haugland Award - Creative Use of Video: *CTV BC*
Charlie Edwards Award - Spot News: *CTV BC*
Sports Award: *CHEK TV Victoria* (small/medium market) and *CTV BC* (large market)
Trina McQueen Award - News Information Program: *CTV BC*
Digital Media Award: *CBC Vancouver*

RADIO:

Byron MacGregor Award - Best Newscast: *CKBZ Kamloops* (small market) * *CFAX Victoria* (medium market) * *CBC News Vancouver* (large market)
Adrienne Clarkson Award - Diversity: *CBC*
Gord Sinclair Award - Live Special Events: *CBC Vancouver*
Dan McArthur Award - In-depth/Investigative: *CKNW Vcr*
Dave Rogers Award - Short Feature: *CBC Kamloops* (small/medium market) * *CBC Vancouver* (large market)
Dave Rogers Award - Long Feature: *CBC Victoria* (small/medium market) * *CKNW Vancouver* (large market)
Ron Laidlaw Award - Continuing Coverage: *CKNW Vancouver*
Charlie Edwards Award - Spot News: *CBC Vancouver*
Sports Award: *CBC Kamloops* (small/medium market)
Peter Gzowski Award - News Information Program: *CKNW*
Dick Smyth Award - Use of Sound: *CBC Vancouver*
Sam Ross Award - Editorial/Commentary: *CKNW*

The 2013 *RTDNA Prairie* Region Awards took place at Winnipeg's *Red River College* and saw *CTV* stations and *CBC* win six awards each, followed by *Global* with five. Radio winners saw *CBC* stations receiving 11 awards, *CJME* two, and *CKBI* and *CHED* one award each. Award recipients are:

TELEVISION:

Bert Cannings Award - Best Newscast: *CTV Lethbridge* (small market) * *CTV Regina* (medium market) * *Global Edmonton* (large market)
Adrienne Clarkson Award - Diversity: *Global Edmonton*
Charlie Edwards Award - Spot News: *Global Winnipeg*
Dan McArthur Award - In-depth/Investigative: *CBC Edmonton*
Dave Rogers Award - Short Feature: *Global Regina* (small/medium market) * *CBC Edmonton* (large market)
Dave Rogers Award - Long Feature: *CBC Saskatchewan* (small/medium market) * *CTV Edmonton* (large market)
Gord Sinclair - Live Special Events: *CBC Edmonton*
Ron Laidlaw Award - Continuing Coverage: *CTV Winnipeg*
Trina McQueen Award - News Information Program: *CBC North*
Hugh Haugland Award - Creative Use of Video: *CTV Calgary*
Digital Media Award: *CBC Saskatchewan*
Sports Award: *CTV Lethbridge* (small/medium market) * *Global Calgary* (large market)

RADIO:

Byron MacGregor Award - Best Newscast: *CKBI Prince Albert* (small market) * *CBC Saskatchewan* (medium market) * *CBC Edmonton* (large market)
Dick Smyth Award - Use of Sound: *CBC Edmonton*
Charlie Edwards Award - Spot News: *CJME Regina*
Dan McArthur Award - In-depth/Investigative: *CBC Calgary*
Dave Rogers Award - Short Feature: *CJME Regina* (small/medium market) * *CBC Calgary* (large market)
Dave Rogers Award - Long Feature: *CBC North* (small/medium market) * *CBC Edmonton* (large market)
Sam Ross Award - Editorial Commentary: *CHED Edmonton*
Gord Sinclair Award - Live Special Events: *CBC Edmonton*
Peter Gzowski Award - News Information Program: *CBC Calgary*
Ron Laidlaw Award - Continuing Coverage: *CBC Calgary*
Adrienne Clarkson Award - Diversity: *CBC Manitoba*

The *RTDNA Atlantic* region awards banquet takes place April 13 and the *RTDNA Central* region awards banquet April 20.

SUPPLYLINES: The sale of *Incospec* to *Novanet Communications*, expected to close a short time ago, fell through. *Incospec* President/CEO Mario Sebastiani remains at the company's helm... Meantime, *Novanet* has a value-added reseller agreement to rep *Unlimi-Tech Software* in Canada. UTS was an early supplier of managed file transfers and the creator of *FileCatalyst*, an accelerated file transfer solution... Eric Pefau is no longer with *Rohde & Schwarz Canada*. He moved to R&S from *Incospec* in August of 2006 to become senior account manager of broadcast products... A group of employees at Princeton, NJ-based *Triveni Digital* have closed on a deal to buy a majority share of the company... *Astral Media's* specialty channels are now using *evolphin Software's Zoom* products for standard for digital asset management... *DAX*, the Los Angeles-based production workflow company, has launched in Canada. Thomas Walden is the managing director.

Steve Jones



Paige Nienaber



Tamara Stanners



Ronnie Stanton



Essence of the moment

by Howard Christensen

Heading into a Canadian Music Week panel on promotions where the moderator is someone whose job title is vice-president of fun and games might lead the serious-minded to question the session's validity. There might even be the inclination to take a pass.

Big mistake.

Let's begin with the premise that every program director's dream is to come up with promotions that both create impact and resonate with the audience.

In simpler terms, promotions that rock.

No great quarterback would ever tell the first huddle of the game that this is every play I'm going to run today. It's not about a list of promotions which have worked in the past and can be easily modified. It's about something else.

The moderator with the strange title is Paige Nienaber from U.S.-based Clifton Radio and Clifton's Promotions Ranch. Panelists were Steve Jones, vice-president programming at Newcap Radio, Tamara Stanners, the program director at 102.7 the PEAK Vancouver and Ronnie Stanton, the brand director/ops manager at Virgin 95.3 Vancouver.

In Nienaber's opening remarks he said that the stuff that really terrifies general managers the most is changing the game plan on the fly. He said he worked for a GM who he drove crazy because he'd do stuff like changing the weekend contest at 7 o'clock Friday night.

"I didn't do it purposefully to drive him crazy, that was just a bonus, but driving home and hearing that the competition is doing something really cool and I'm doing movie tickets is not acceptable. So, we would change the weekend contest and drive him crazy."

Trends, he said, change every day. Topical once described something that spanned three days. Now it's barely three minutes. Radio people need to attend to it.

Nienaber recalled a conversation with former Harvard Saskatoon GM Carley Caverly. "We were having one of those beer moments and she was asking me what great radio stations have in common. And I thought about it and I said, 'well, this is going to sound stupid. Great radio stations have great receptionists. They set the vibe the moment you walk in the door'. Great radio stations have their radar up, they are always looking for stuff, they are constantly going 'we're doing this today but is this (other thing) bigger than it (our thing) is, then we need to switch it out'."



A prime example of radar up and switching things out was when a Duluth-St. Paul high school hockey player was paralyzed by a clean hit that, unfortunately, combined the right amount of pressure at the right point. Nienaber said it was the number one story in the market of two million people. The next day it was still the number one story. On day three, it was the number one story in Minnesota.

The radio station changed the name of the station for a day. The kid's name was Jack Jablonsky and he was called Jabs. It was the biggest thing that the radio station had done in at least a decade. They turned the station over to the community and to this kid's friends, and they talked about a spinal injury costing millions of dollars in lifetime care. They sold 5,000 radio station T-shirts in the morning and raised a lot of money for him. They weren't begging. They were selling a product, and it was a brilliant example of a radio station understanding that everybody is talking about this story. If we don't, he said, we don't deserve to have a licence.

Steve Jones said that a book called *How to Newsjack Your Way into Media* by David Meerman Scott gives that technique a name and shows how to do it. "It's just a matter of understanding what people are talking about in the news cycle and attaching yourself to it in a unique way."



Ronnie Stanton spoke to the challenges faced by traditional radio. “I think all of this comes down to the need for not just content on the radio but context where a radio station is married to the moment and to the market and so it’s an integral part of the day for its listeners and an integral part of the city that it’s broadcasting in.”

Jones made the point that radio stations need to understand the mood and the vibe of the community, and to understand almost intuitively what will push those buttons at any given time. As an example, he cited the morning show host—at 4:30 a.m.—who’s learned that a fire burned out donated Christmas presents. A need to act immediately but requiring station funding could be a genuine problem at that hour of the morning, never mind 4:30 in

the afternoon. In some of the larger Newcap markets, he said, there’s a contingency budget of up to \$10,000 for events like that.

Tamara Stanners agreed, calling for everyone in the station to have a sense of “the essence of the moment”. Everybody needs to know, she said, that they are a part of it. Anyone can come up with a great idea.

One of the biggest challenges with the in-the-moment thing, said Jones, is determining what it is. The answer, he said, is it’s what makes you laugh or makes you cry. It’s what moves you emotionally because the chances are good it’s going to emotionally move your listeners.

Back to the story of the young hockey player in Minnesota, Nienaber said that what happened afterwards



was cannibalistic. There were stations all over America wanting to change the radio station ID for a day for some local kid.

Jones called it pathetic and Stanton said that forcing these opportunities is going to make you look like you are trying too hard. Stanners observed that when a station is not being authentic “it shows so clearly and it just sounds bad. It’s uncomfortable for everybody.”

On branding, Steve Jones was adamant that stations must not focus on building a brand everyone will like. Instead, a station has to occasionally do promotions that somebody will hate. Hate is the key word. That’s okay, but if the listener becomes indifferent, you’re dead. “You need to piss a few people off. Everything you do should piss somebody off—and you should be prepared for the pushback because that’s the price of admission to getting clarity as to what your brand stands for.”

Jones's remark is based on the premise that if everyone loves you, you don't know enough people.

So, how do people make these thoughts actionable back in their markets? How do they teach their radio stations to start thinking this way?

Stanners believes in the importance of regular but informal meetings. At her Jim Pattison Broadcast Group stations in Vancouver there are what is called couch sessions every Tuesday where all departments get together to brainstorm. "The stuff that comes out of there is absolutely brilliant." She said it inspires staff when material they've created gets on the air that day. "It has to be something that the entire station buys into."

Jones says once you get people thinking this way, give them the freedom to fail. Some are afraid they'll do something that will get them in trouble, get them arrested, get them whatever. By giving them the freedom to make mistakes, you give them the freedom to try. Encourage people to take some calculated risks and just keep fostering that mentality on a daily basis, he said.

Nienaber observed that success breeds success. At CBS in Pittsburgh, he said, "a tornado hit one of the suburbs and, during the course of the day, staff did some amazingly compelling stuff. They were so excited the next day that they wanted to do it again."

Putting the wrap to this line of thought, Jones said, "Make sure your staff knows that as Theodore Roosevelt said 'in any case the best thing you can do is the right thing. The next best thing you can do is the wrong thing; the worst thing you can do is nothing'. Make sure that your staff is aware that you expect something, you expect action..."

BROADCAST Dialogue

Essential Reading

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Thursday, April 18, 2013

RADIO: *Team 1040 Vancouver* morning show host **Scott Rintoul**, 38, had completed the *Boston Marathon* more than an hour before the bombs went off and was back in his hotel room when he got word of the chaos. Naturally, he was on the phone with the station describing what he knew and what he saw, including the bomb zone. This was Rintoul's second time in the famous marathon... In Winnipeg, *Virgin Radio* morning host **Ace Burpee** organized a run in honour of, and as a tribute to, the dead and injured in Boston. Five hundred people turned out for it, including many *Boston Marathon* alumni and a man who ran in Monday's race... *Samsung's Galaxy S4* does not include an FM chip, unlike the previous *Galaxy S* series handsets. Samsung believes consumers aren't interested in listening to over-the-air radio. Speculation centres on Samsung's concern over what extra energy consumption would do to the power hungry Galaxy S4... On Tuesday, after six and a-half years of applications and planning, *Blackgold Broadcasting's The One 93.1 (CJLD) Leduc* was launched. At 9:31 that morning, there were some brief comments then came the first song: *Roughest Neck Around* by Alberta artist **Corb Lund**. Founder/President **Mark Tamagi** says The One is the first station for Leduc and is ID'ed as such because it's the same name as the first oil well discovered in the area. "It changed everything here." Yesterday (Wednesday), a contest gave listeners a chance at winning a trip provided that the 931st caller correctly identified the station's first advertiser (Blackjacks Road House)... *Coast Broadcasting*, the owner of *Coast 101 (CKSJ-FM) St. John's*, has applied for a repeater west of the city claiming its 20,000 watts at 101.1 is limited in reach and thus handicapped in competing with virtually every other market station, all of which have wattage far exceeding theirs. The station programs Classic Hits... A New York appeals court has refused to overrule a judge's ruling last year that **Howard Stern** cannot collect \$300 million in a lawsuit against *Sirius XM*. He had alleged that the satellite company cheated him out of promised stock bonuses over subscriber target projections. Stern said he met the objectives while Sirius XM said the targets were only reached because of the XM and Sirius merger... *Sirius XM Canada Holdings* had a \$4.1-million profit in the second quarter as the number of self-paying subscribers to its satellite radio services increased by 12.8% from the same time last year. Net income was three cents per share compared with a year-earlier loss of \$2.7-million or two cents a share. Revenue grew 10.8% to \$70.7 million from \$63.8 million... A reunion of *CKO* staffers, the first in over 20 years, is scheduled for Sept. 28 in Toronto at what organizers call "the scene of the crime"; the newsroom at 30 Carlton St. (otherwise known as the *Holiday Inn*). If you're an alumni, get in touch with **Steve Kee** at steve@stevekee.com to RSVP or for more info.

TELEVISION: *Global News* has rebranded *Global Maritimes* as *Global Halifax* and *Global New Brunswick*, the intention being to put an increased focus on local news. The rebranding includes the launch of new programming and the hiring of on-air talent. The one-hour regional News Final broadcast has been succeeded by a local 30-minute News Final newscast at each of Halifax and New Brunswick... *Corus Entertainment* has redesigned *TreehouseTV.com*. The website for preschool children features additional games and videos while providing new content for parents under a brand called *Treehouse Parents*... The *Television Bureau of Canada* has issued a call for entries for its *TVB Retail Commercial Awards*, now in its 42nd year. Winners will be announced Oct. 28 at TVB's *Sales Advisory Conference (SAC)*... The *CRTC's* 2012 financial results for specialty, pay, pay-per-view and video-on-demand TV services show revenues having climbed by 35.4% over the past five years to reach nearly \$4 billion in 2012. The Commission reports that almost \$1.4 billion of that money was invested in creating Canadian programming. That investment resulted in thousands of jobs in the Canadian production sector. Further, notes the CRTC, the TV

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services measured created 226 new jobs, directly employed 6,176 people and paid \$487 million in salaries. National advertising revenues increased for a third consecutive year to \$1.23 billion, although its 2.4% growth was significantly less than the 10.1% increase from the previous year. In addition, subscriber revenues exceeded \$2.6 billion. Total revenues were generated from these sources: \$1.9 billion from cable subscribers; \$733.7 million from satellite subs; \$1.2 billion from national advertising; \$31 million from local advertising; and \$80.6 million from other sources... *Sun News Network* lost \$18.5-million in the last fiscal year, compared to \$13-million in its first year. It is asking the *CRTC* for mandatory carriage... *Pierre Karl Peladeau* will add chairman of *Hydro-Quebec* to his resume. The former head of *Quebecor* will also sit as an independent member of the board. He won't be paid for his role with the power utility. Peladeau continues his role as chairman of *Quebecor Media*... *Telesat's* new *Anik G1* satellite has been launched, soon to be providing communications services, including direct-to-home video for Canada, X-band for government applications in the Americas and Pacific Ocean Region, and C-band and Ku-band services in South America. *Anik G1* carries 16 extended Ku-band transponders contracted to *Shaw Direct* for 15 years, enabling Shaw to add over 100 HD channels... *CKWS-TV Kingston*, a *Corus* station, will move from analog to digital April 25... Sportscaster *Damian Goddard* has seen his discrimination claim rebuffed by the *Canadian Human Rights Commission* (CHRC). It was two years ago that *Rogers Sportsnet* fired Goddard, coincidental to his stand in favour of traditional marriage. The CHRC decision found no link between Goddard's religion and the termination of his employment contract... Two *Canadian Broadcast Standards Council* decisions regarding the *V* channel in Quebec. In the first, CBSC ruled that while there was no breach for content in a comedy sketch on *V*, there should have been a rating icon. In the other, *V* was cited for displaying an incorrect solution on a contest show. In doing so, said CBSC, *V* breached the broadcast code. Complete findings can be found at www.cbsc.ca.

GENERAL: Expect to see *BBM* rebrand later this year with a new name that "reflects the changing environment"... There's been a change of heart from the *Canada Revenue Agency*. Now, it says, all it wants is for the *CBC* to tell it who the tax cheats are, and not the source of information about offshore accounts. As many as 450 Canadians are on the list, but the *CBC* has reported only on *Tony Merchant*, a Saskatchewan lawyer who is married to *Senator Pana Merchant* and allegedly moved \$2-million to an offshore account while he was feuding with tax authorities. Minister of National Revenue *Gail Shea* had earlier threatened legal action against the *CBC*. *Chuck Thompson* of *CBC* says the Corporation will take the matter under advisement... *Corus Entertainment's* second quarter saw profits fall nearly 26% to \$5.9 million or seven cents per diluted share in the three months ended Feb. 28 because *Corus* recognized a \$25-million pre-tax debt refinancing charge. The results were down from \$31.6 million on 38 cents in the same 2012 period. Revenue totaled \$183.7 million, down 11% from \$205.7 million in the year-earlier period. TV revenue dropped to \$143.4 million from \$163.3 million while radio fell to \$40.3 million from \$42.4 million a year earlier... *Shaw Communications* reported a profit of \$182 million, or 38 cents per share, in the three months ended Feb. 28, compared with \$178 million, also 38 cents per share, in the same quarter last year. Consolidated revenue totaled \$1.25 billion, up 1.6% from \$1.23 billion. *Shaw* lost nearly 30,000 video customers during the quarter, up steeply from the nearly 10,000 it lost for the same period last year. Internet customers increased to 7,800, down from the 21,328 added last year. And digital phone growth was down, too, to about 13,090 compared to the 51,359 added in the same 2012 quarter... *Astral Media* recorded its 66th consecutive quarter of profit after announcing it had \$41.2 million in net earnings in its second quarter, up 8% from \$38.2 million in the year earlier period. *Astral's* second-quarter profit amounted to 73 cents per share of diluted earnings, up from 69 cents a year earlier. Revenue also increased slightly, rising to \$237.1 million from \$233.5 million while cash flow from operations rose 9% to \$54.7 million... *BCE* and *Astral Media* are firing back at critics of the plan for *Astral* to sell the bulk of its assets to *BCE*. The biggest opponents of the deal, say the companies, are those which compete directly with *Bell*. They dismissed concerns that the takeover would hurt access to content. Instead, they point to long-term distribution and affiliation agreements already in place with competitors. Were the new deal to be approved, *Cogeco* said it would still give the dominant *BCE* too large a share

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of the broadcasting market... The *2013 RTDNA Atlantic Region Awards* took place in Dartmouth on the weekend. Winners are:

TELEVISION:

Bert Cannings Award - Best Newscast: *CBC Newfoundland and Labrador* (medium market)

Adrienne Clarkson Award - Diversity: *CTV Atlantic*

Charlie Edwards Award - Spot News: *CBC Nova Scotia*

Dan McArthur Award - In-depth/Investigative: *CBC Newfoundland and Labrador*

Dave Rogers Award - Short Feature: *CBC Newfoundland and Labrador*

Dave Rogers Award - Long Feature: *CBC Newfoundland and Labrador*

Ron Laidlaw Award - Continuing Coverage: *CBC Newfoundland and Labrador*

Trina McQueen Award - News Information Program: *CBC Newfoundland and Labrador*

Hugh Haugland Award - Creative Use of Video: *Global Maritimes*

Digital Media Award: *CBC Newfoundland & Labrador*

Sports Award: *NTV News, St. John's*

RADIO:

Byron MacGregor Award - Best Newscast: *CBC Moncton* (Small Market) and *News 95.7 Halifax* (Medium Market)

Dick Smyth Award - Use of Sound: *CBC Moncton*

Charlie Edwards Award - Spot News: *CBC Labrador*

Dan McArthur Award - In-depth/Investigative: *CBC Newfoundland and Labrador*

Dave Rogers Award - Short Feature: *News 95.7* (Small/Medium Market)

Dave Rogers Award - Long Feature: *CBC Prince Edward Island*

Gord Sinclair Award - Live Special Events: *News 95.7*

Peter Gzowski Award - News Information Program: *News 95.7*

Ron Laidlaw Award - Continuing Coverage: *CBC Halifax*

Adrienne Clarkson Award - Diversity: *CBC Nova Scotia*

The *RTDNA Central* region awards banquet takes place April 20.

Be sure to check the photos from last weekend's event in this edition.

REVOLVING DOOR: Chris Stevens, who once managed the *CHUM Winnipeg* stations, will join *Golden West Broadcasting* as station manager of *CFEQ-FM Winnipeg* which recently won *CRTC* approval to move to a classical music format... Casey Wilson, GM at Alberta's *Clear Sky Radio*, is no longer with the station cluster. Wilson joined *The Lounge (CJOC) Lethbridge* just prior to its launch in May, 2007 as general sales manager. He was promoted to GM in June, 2008 shortly after the launch of Clear Sky's second station, *102.1 The Lounge (CJCY-FM) Medicine Hat*. President Paul Larsen is handling GM duties... Shelley Steeves is *Global New Brunswick's* new senior correspondent, based in Moncton. Before joining Global, she was a reporter and producer at *CBC News Moncton* as well as the Atlantic bureau chief for the *Weather Network*... Amanda Cliff joins the *CRTC* April 22 as executive director, communications and external relations. She moves from the *Department of Canadian Heritage's Cultural Affairs Branch* where she was director general of broadcasting and digital communications... Brad Schwartz has been appointed president of entertainment and media at *TVGN*, the new *CBS-Lionsgate* partnership. His background includes being VP/GM of eight music and pop culture specialty channels at *CTV*... Joe Balango has retired from *Rogers's OMNI* and *City Television* in Vancouver. He'd been with Rogers for over eight years. Before that, Balango was a VP with *Western Broadcast Sales*, a rep with *All Canada* in Vancouver, a media buyer for *McKim*, *MBS*, *Leo Burnett* and *McCann*, and, just prior to joining Rogers, was with *CBC Vancouver*... Ashley McCartney has joined *X92.9 (CFEX) Calgary* as promotions coordinator. She moved from *up! 97.7 (CHUP) Calgary* where she was the sales, marketing and promotions assistant... **Ralph Purchase**, after 41 years and nine months at *NTV (CJON-TV) St. John's*, will retire May 31. When he began, he worked in the station's shipping department (?) for about three years. After that, Purchase moved into traffic and is now retiring as traffic manager. Asked what a station's shipping department was for, he replied, "at the time, there was a lot of film and 2" video reels coming in and going out"... Karen Bruce is the new director, membership at the *Academy of Canadian Cinema & Television* in Toronto. She has more than 15 years experience in the industry... *Gwendolyn Green-Earl* has succeeded Rob Twarynski as supervisor, media operations at *City Calgary*, *City Edmonton*, *City Vancouver* and *OMNI* stations in Vancouver, Edmonton and Calgary. She began her broadcast career at *CKX-TV* (then *A Channel*) *Brandon* in 2000, transferring to Calgary (within *Craig Broadcasting*) in 2004... *Scott Boyd*, ND and morning show news anchor at *The GIANT 101.9 Sydney* has resigned to pursue opportunities outside the radio business. He had been with The GIANT for five years and was part of its launch team.



Ralph Purchase

SIGN-OFFS: Brian “Buzz” LeBoe, 68, following a massive heart attack in Vancouver. LeBoe was a *C-FUN Vancouver* “Good Guy” in the early ‘60s, became *CKIQ Kelowna*’s first morning host in 1971, was with *CKLG-FM Vancouver* and *CKWX Vancouver* in the mid ‘70s, at *CJAY-FM Calgary* in the late ‘70s and back at *CFUN* in the early ‘80s... Pat Summerall, 82, in Dallas. The star place-kicker for the *New York Giants* went on to greater fame in the broadcast booth in a 40-year career as a play-by-play announcer for *CBS* and *Fox*... Alan Clapp, 83, of brain cancer in Victoria. Clapp pioneered *BCTV*’s nightly news program in the early ‘70s when the station switched to a 60-minute supper-hour newscast. In the mid ‘70s, he set up *Habitat Forum* to address issues such as homelessness and poverty in conjunction with the *UN* conference on human settlements.

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SUPPLYLINES: *Rohde & Schwarz*’s *DVS Media Production Hub* received the *Broadcast Engineering Pick Hit Award* at *NAB2013*. A panel of independent industry professionals awarded innovative technologies during the show... Kevin Lyver has been promoted to chief operating officer at *Ward-Beck Systems*. He joined the company while still a student at *Fanshawe College* in the early 2000s. Still with *Ward-Beck*, the company is moving May 1 to new facilities. The new address is 9 - 945 Middlefield Road, Toronto ON M1V 5E1. Phone and e-mail addresses remain the same... Jim Goessinger has been promoted from national sales manager of broadcast and post production at *Applied Electronics* to VP, broadcast and data solutions... *Nautel* has four upcoming webinars beginning next Wednesday. Topics include the NVLT series, updates to NV firmware, an introduction to *Nautel TV* transmitters and a tutorial on MER measurement. To register or for details, visit www.nautel.com/webinars.



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2013 Atlantic Region Awards

Photos courtesy Dawn Canning of Nova Scotia Community College, Dartmouth



Jordi Morgan, Host of Maritime Morning, News 95.7 Halifax and RTDNA Past President Andy Leblanc



Bob MacEachern, 101.5 The Hawk receives the Lifetime Achievement Award



Desiree Finhert, Reporter, News 95.7 Halifax



Mark Campbell, Director of News & Programming, Rogers News/Talk Atlantic



Nancy Waugh, Executive Producer News, CBC Nova Scotia



Rick Howe, Host of the Rick Howe Show, News 95.7 Halifax



Margot Brunelle, Reporter/Editor,
CBC Halifax



Michael Dick, Video Journalist,
CBC Nova Scotia



Sarah Keaveny-Vos, Reporter/Editor,
CBC Prince Edward Island



Peter Gullage, Executive Producer News,
CBC Newfoundland & Labrador



Amy Stoodley, Reporter/Editor, CBC NL



Jim Haskins, Station Manager/
News Director, Global Maritimes



Paul Pickett, Videographer,
CBC Newfoundland & Labrador



Felecia Yap, Reporter, CTV Atlantic



Vanessa Blanch, Reporter, CBC Moncton

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Thursday, April 25, 2013

TELEVISION: *Sun News Network* made its pitch Tuesday to the *CRTC* for mandatory carriage on basic cable and satellite packages across Canada through 2017. The network has proposed charges of 18 cents a month from every household that subscribes to basic cable or satellite packages. Kory Teneycke, Sun News network's vice president, told commissioners that his channel wants the same deal as *CBC Newsworld* and *CTV News Channel*: "All we're saying is, make sure that people see our product. Make sure they see it for five years at a reasonable and fair price ... let's do that for five years, and if in five years, it hasn't worked, we're dead." The hearings on mandatory carriage are expected to run eight days. Sun was one of six applicants which appeared at Tuesday's opening. In opening remarks, *CRTC* chairman Jean-Pierre Blais noted the high threshold for applicants to be considered for mandatory carriage. But, he said, "the hearing panel is approaching this public hearing with an open mind regarding the proposals by the various applicants"... Smaller specialty services want the Commission to cut them some slack on Canadian content because of the costs involved for so few audience numbers. Unless they get relief, they're arguing, they may not survive. The independent channels have asked regulators to drop Cancon requirements by as much as 30% so that they'll have a better chance of surviving in a world that favours the big boys: *Rogers*, *Shaw* and *BCE*. The independent channels, however, have more on their plate. Their association, the *Independent Broadcast Group* (members include *OUTtv*, *Travel and Escape*, *One*, *iChannel*, *APTN*, *Channel Zero*, *Ethnic Channels Group*, *TV5 Quebec* and *ZoomerMedia*) want politicians and regulators to be aware of their concerns regarding the broadcast system, particularly as it reflects the need for regulations that ensure a place for independent voices. The *CRTC* hasn't added any channels to basic digital packages in four years. Those being heard now must clear high hurdles with their pitches to get what they want, particularly since Mr. Blais made it clear, on at least two occasions during these hearings, that consumers don't want higher cable and satellite bills... *Bell Mobile TV* now has *CBC* and *Radio-Canada* TV programming live and on-demand, in addition to the *CBC News Network* and *RDI* news content... *Rogers Sportsnet* has launched the re-designed *Sportsnet Mobile* app for Android phones and tablets, available free in Google Play... New York City-based *Aereo* will expand to Boston May 15, offering 28 Boston-area channels, plus *Bloomberg TV*. Service will also be available in surrounding areas of Massachusetts, New Hampshire and Vermont... Kimothy Walker, *CTV Ottawa's* weekend news producer and anchor, has been honoured as the *Ottawa Professional of the Year* by the *Women's Business Network*. Walker dedicates more than 200 hours a year to charities and organizes the annual *CTV Amazing People* gala which honours Ottawa achievers while raising money to build schools in Nicaragua.

RADIO: In an oops by *CBC Radio*, the new Waterloo Region local morning show -- *The Morning Edition* -- went to air before the *CRTC* gave approval. It's now off the radio waves but still available online. CBC filed its application for the Waterloo Region service in June, 2012, a follow-up clarification was submitted in September, 2012 and a reply to interventions was filed in December, 2012... A similar situation exists for the launch of *Saskatoon Morning* OTA on *CBC Saskatchewan*. For the moment, it will be available on-line but not on 94.1... Financial problems have forced Classic Rock station *CJRP Saint John* off



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the air. Owner Bob Pritchard told *Broadcast Dialogue* the station might have survived if his application for Class A status had been approved. "We couldn't beat the reach of the other stations in the market," he said. CJRP launched in 2003 as *Comedy Radio (CFHA)*, then re-launched again in 2006 under a new owner as *The Pirate (CJEF-FM)*, moving to Youth Contemporary during the day and Comedy overnights. In 2008, Pritchard bought the station and launched it as *Saint John Radio*, which eventually was changed to *Legends 103*. He's now evaluating either looking for a buyer or turning off the transmitter and returning the licence to the CRTC... *Golden West Broadcasting*, the owner of *CFRY-AM Portage La Prairie* and of its re-transmitter, *CFRY-FM-1 Portage La Prairie*, has applied to the CRTC for a licence to operate the FM in a Classic Rock format geared toward 18-54s. GW proposes 93.1 at 27,000 watts, the same technical parameters as CFRY-FM-1. If approved, the company will delete CFRY-FM-1 from the CFRY licence... *Saugeen Community Radio Inc.* has applied for an FM English-language community licence in Mount Forest and Wellington North, operating at 88.7 with power of 1,648 watts... The CRTC has approved *Newcap's* dual-pronged application to a) grant the flip of *Key 83 (CKKY) Wainwright* to FM and b) to change the authorized contours of *Wayne FM (CKWY-FM) Wainwright* to reduce signal overlap between its stations in Wainwright and in neighbouring Lloydminster. The flipped station will retain its Country format at 101.9 MHz with power of 50,000 watts. Wayne FM will decrease power from 100,000 watts to 50,000 watts... *100.7fm The River Red Deer* helped raise

\$140,000 by taking part in the *Evening of Decadent Desserts*, an event for *Aspire*, the *Centre for Children with Special Needs*. *Aspire* staff visits families, provides assessment and intervention services, consults for children in the school systems, works closely with other community providers and agencies, and provides training to teachers and educational assistants in Western Canada schools... *101.9 CJSS-FM/Variety 104.5/TheCornwallDaily.com Cornwall's* seventh annual *Corus Caring Hearts Radiothon* has raised \$102,877.18 in support of the *Cornwall Hospital Foundation*. The money will go towards the purchase of an obstetrical ultrasound machine. Over 350,000 patients and their families visit the hospital annually. Through seven *Corus Caring Hearts Radiothons*, more than \$850,000 has been donated to the Foundation.



Corus Cornwall presenting cheque

REVOLVING DOOR: *News Talk 770 Calgary* talker Dave Rutherford says his last conservative talk show will be July 26. *The Rutherford Show* has also been carried on the *Corus* network. While he says he wants to remain in media (he's been at it for 40 years), Rutherford is concerned by what he calls the "dumbing down" of broadcast journalism... Paul Kaye has been promoted to operations manager at *90.3 AMP* and *XL 103 Calgary*. He retains the PD position at AMP. Kaye joined *Newcap Calgary* in February of last year after moving from *BRMB Birmingham* in the United Kingdom... Dustin Collins becomes APD/MD at *99.3 The Fox Vancouver* May 13 after 13 years with *Astral/Standard* in B.C. and Alberta. He moves from his APD role at *CISL Vancouver*... David Common, based in New York City for *CBC*, will return to Canada to become anchor of *Radio One's World Report*, which airs in morning drive across Canada from Toronto. He succeeds Peter Armstong... Michelle McEnergy has joined the *Radio-Canada Revenue Group* as director of national and multi-platform sales, based in Toronto. She will continue as director, corporate affairs development for *CBC/Radio Canada*, a position she's held since September, 2010. Most recently, McEnergy was with *Quebecor Media* as managing director of *QMI Sales*. Before that, she'd been with *CTV* and *Canwest Global*. She succeeds Jerome Leys who left in February.



Dave Rutherford

GENERAL: *Rogers Communications* had a 15% profit increase in the first quarter, with net income rising to \$414 million from \$360 million during the same period last year. The boost was partly attributable to more subscribers upgrading their smartphones. Earnings were 80 cents a share. Revenue increased to \$3.03 billion from \$2.94 billion. Wireless subscriptions were down as were cable subscribers. And the media division saw a 4% drop because of the soft ad market and ad dollars shifting to digital platforms... *RTDNA Canada, The Association of Electronic Journalists*, recognized *Central Region* excellence in Toronto on the weekend. Winners are:

TELEVISION:

<i>Global Toronto</i>	Three awards
<i>CTV Kitchener</i>	Two awards
<i>CBC Montreal</i>	Two awards
<i>CTV News Barrie</i>	One award
<i>CBC News Toronto</i>	One award
<i>CTV Montreal</i>	One award
<i>Rogers TV</i>	One award
<i>Citytv</i>	One award
<i>CTV News Toronto</i>	One award

By corporate group owners:

<i>Bell Media</i>	Six awards
<i>CBC</i>	Three awards
<i>Shaw Media</i>	Three awards
<i>Rogers</i>	Two awards

RADIO:

<i>CBC Radio One Toronto</i>	Four awards
<i>CBC Radio Sudbury</i>	Three awards
<i>680News</i>	Two awards
<i>BC Radio Thunder Bay</i>	Two awards
<i>Newstalk 1010</i>	Two awards
<i>The Moose 94.1(CKNR)</i>	One award
<i>AM800 CKLW</i>	One award
<i>CBC Quebec City</i>	One award
<i>CBC Montreal</i>	One award

By corporate group owners:

<i>CBC</i>	11 awards
<i>Astral</i>	Two awards
<i>Rogers</i>	Two awards
<i>Bell Media</i>	One award
<i>Vista Radio</i>	One award

Fourteen Canadian newsrooms have won 35 regional *Edward R. Murrow Awards* from *RTDNA International* which will now go on to compete for national honours. *680News Toronto* won eight awards while *Global News Toronto*, *CTV News Kitchener* and *CTV Vancouver Island* each received four. The remaining winners are: *CFAX Victoria*; *570News Kitchener*; *CTV Barrie*; *Global Calgary*; *CBC-TV Edmonton*; *CTV Edmonton*; *Global Edmonton*; *Global Vancouver*; *CTV British Columbia*; and *CTV Windsor*.

**DATE:** FRIDAY MAY 10, 2013**TIME:** 12 NOON-2pm**LOCATION:** PARK HYATT HOTEL- 4 AVENUE ROAD

SPEAKER: **JEREMY BUTTERISS**
Director Strategic Partnerships-Google Canada

TOPIC: Google will address key trends in a rapidly changing media landscape. Topics covered will include globalization of platforms, consumer trends towards nice content and mobile consumption, as well as monetization trends. Learn how Google can help partners grow and revitalize their media businesses.

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SUPPLYLINES: *Dielectric*, based in Raymond, Maine, has closed its radio and television antenna manufacturing operation. Owner *SPX Communications* attributes the closing to “*extremely difficult global economic conditions in the broadcast marketplace*”... *Daniel Huard* has been appointed *Riedel Communications’* sales manager for Canada, based in Quebec. The company provides real-time video, audio, data and communications networks for broadcast, entertainment and sports event applications... *Applied Electronics* has opened an office in Ottawa, adding that location to existing offices in Vancouver, Calgary, Edmonton, Montreal and AE’s Mississauga base.

NABSHOW® Coverage

TV evolved: Successful online video business models

by Howard Christensen

Internet users are craving better content and more seamless entertainment experiences via connected devices: A huge opportunity to supply high-quality video online. The NAB session, the title of which is the headline of this article, saw strategies shared regarding the maximization of exposure and the driving of return on investment.

Panelists were Frank Besteiro, VP, head of business development and partnerships at AOL; Barry Blumberg, EVP, Alloy Digital and president of SMOSH; Richard Cordella, senior vice president and general manager of digital media at NBC Sports Group; Gayle Gilman, VP, original productions at Entertainment Network; and Eric Solomon, SVP, global digital audience measurement at Nielsen.

First comment out of the starting block was about the presumption of linear's soon-to-occur demise. Arguing against that conclusion are facts and figures proving that viewers consume linear television content at record rates and will continue to do so. Consumers are still watching TV roughly five hours a day, live or time-shifted, and they're also watching on-line streamed video. The difference, of course, is in the delivery with more means of consuming content. Habits haven't changed all that much. For example, some of the viewer behaviours are evolutions in the consumer products. They can now watch all episodes of their favourite shows at the same time. But is this essentially the same old behaviours simply updated by the technology switch from VCRs to DVRs?

For now, the big draw for on-line viewing are sports. Viewers want to see events and games live and they're willing to see it on a smaller screen. Except for the most fanatical of fans, there's no enjoyment in watching the game on VOD.



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On-line viewing has a different feel but younger demos don't differentiate. It's all just content consumption to them. They don't watch that much television. Each month the percentage increase of people who are consuming video content on mobile devices goes through the roof.

A panelist said that typical 50-year-olds, unlike younger demos, are getting their content, in addition to TV, through Facebook, Twitter and e-mail alerts. The older demos are interested in knowing when a particular video is released via YouTube subscription service. They're using social communities to give them cues to watch things; a major shift from a few years ago when all of our cues came from the media companies.

With social media driving the conversation, driving awareness and driving visibility, producing programming depends on how on-line communities interact with one another. You can't just put something up and hope that people will watch it or hope that a traditional media spend is going to drive people to the product.

The YouTube Originals Program revealed a lot of high level, intelligent and talented traditional producers last year when it financed 100 different channels. Those producers thought that if they went into that space with something good, people were going to watch it. They neglected the necessity of building a community.

At companies that produce video, social is part of everyone's job description, making sure that they are thinking of social, thinking about how the content is shared and how it gets out there. Social amplifies great content and if you have people telling other people about it and it gets out there, you're winning. If the content sucks, social will dampen it if expectations aren't met.

Because every platform has its own nuance they each have to be treated differently. The way to do it is by having programmers who target the different platforms.

But we're still in early days of on-line video with most people having had the experience of going to YouTube to watch a specific video and the next video is a cat on a skateboard; not what you want to see. You don't want somebody to come to your platform to consume a single piece of video and then leave. To keep them you have to have relevance. A successful strategy is taking a look at the video content, thinking



From left: *Barry Blumberg, Eric Solomon and Frank Bestiro*

‘we will get the page or the article that is embedded around it’ and then programming to get people to interact with more video.

A larger problem for the consumer is getting to the site that he is seeking. There are different places but to get there is a lot of work, though that may be a generational thing. There was a general consensus amongst the panel that without some kind of social media, viewers are never going to find a lot of the content because they can’t navigate to it.

Another point of agreement was the producer’s standby: “Content is king”. If the content is compelling and you market it the right way and put it on the right platform, you are going to get views ... which brings us to monetization.

Richard Cordella, the senior vice president and general manager of digital media at NBC Sports Group, who was probably the closest of the panelists to the TV model, said that the benefit digital media has is the fact that the demographics streaming live content and live sports are younger, more technically savvy, male and affluent. Importantly for monetizing, he said, their numbers on digital media command a higher CPM (cost per thousand) than anywhere else on the web. The ads that run on NBC’s digital media airing of NFL games are sold separately from television and, in some cases, at a higher price. There’s only so much live football one can consume on-line and advertisers are willing to pay a premium for that.

But we’re living in a world where YouTube Originals Program channels are capturing up to 2.5 billion views a month, way more inventory than can be sold. This is where digital producers have done a poor job in educating ad agencies on where their dollars should and shouldn’t be spent. As a result, the agencies spread it out in an expensive and inefficient way.

Smaller screens are much harder to monetize because there’s less real estate on mobile. Ditto for iPads. There isn’t the same adjacent banner ads

that are available on the web. It's a destruction of value as you get to the smaller screens.

Online Campaign Ratings

Online Campaign Ratings (OCR) is a way to measure the delivery of ad campaigns on digital platforms. What Nielsen does involves a partnership with Facebook in which the advertiser and agency clients tag their ad campaigns. When those ad campaigns load in a browser, the impression is recorded. Over the course of a day, Facebook will accumulate all of the pings and send Nielsen an overnight aggregated file that reveals the age and sex of the people who saw the ads. The data is calibrated and expressed as a gross rating point.

Brand advertisers are comfortable with buying television. They know how to do it, they know what a GRP is, what it buys them in audience, and what it means in terms of return. OCR takes brand advertisers by the hand and leads them through a metric that didn't exist in the on-line world.

AOL is a supporter of OCR, with Frank Besteiro, VP and head of business development and partnerships saying that linear is the cannon shot and digital is the sniper shot. But ad buyers, he said, haven't had a shift in thinking because of the way that they interact and how they get their information and their data. Before OCR, he said, they were thinking of digital as something they'd have to get to eventually. OCR disrupts that thinking. TV buyers aren't there yet, said Besteiro, but with the new data points coming out they should probably get there a lot quicker.

Make no mistake, though. It's still early days for digital as measured in the spends. The entire on-line video ad industry is \$3- to \$4-billion while the TV ad business is pushing \$70 billion. Still, there are many savvy brand advertisers who see the complimentary nature between on-line video that may have been augmented from something on TV or re-broadcast.

So, where's the money for on-line video originating, from the TV side or out of other buckets?

Dollars are coming from marketing agencies, from TV budgets, from special projects, from promotions budgets and so on, but it's still not really figured out. It depends on the campaign. A genuine problem is that a lot of national brands, especially in the U.S., have upwards of 15 ad agencies with each being proprietary about their aspect of the business and each wanting to keep the media dollars flowing through them.

On the bright side for digital, senior management at the agencies and on the brand side is getting younger and younger. As that continues, there will be more risk taking and greater understanding of the digital space.

Images from the National Association of Broadcasters Convention courtesy of



Wayne Watson, SAIT, Calgary; Mike Modney, Rawlco Radio Edmonton; and Kelly Parkinson, Rawlco Radio, North Battleford



Al Pippin, Pippin Technical Services, Saskatoon and Peter Molenaar, CBC/ Radio-Canada Halifax



Terry McDougall, Rogers Radio Ottawa; Ron Combden, Durham Radio Oshawa; and Jerry Pendree, Rogers Radio Calgary



Brian Grundy and John McKay, Grundy Telcom Integration, Burlington



Jennifer Gazin and Eric Batangan, Haivision, Saint-Laurent



Laverne Siemens, Golden West Broadcasting, Altona; Allan Truman, CKDM Dauphin; and Tyler Everett, Pippin Technical Services, Saskatoon



Joanne Desmarais, Solutions Broadcast RF, Laval and Darren Drouillard, Blackburn Radio, London



John Coldwell, Corus Entertainment, Toronto; François Gauthier, Octave Communications, Cantley; and Johanne Lebluis, Solutions Broadcast RF, Laval

Images from the National Association of Broadcasters Convention courtesy of



Dave McGinn, Applied Electronics, Mississauga and Bob King, Frontline Communications, Clearwater



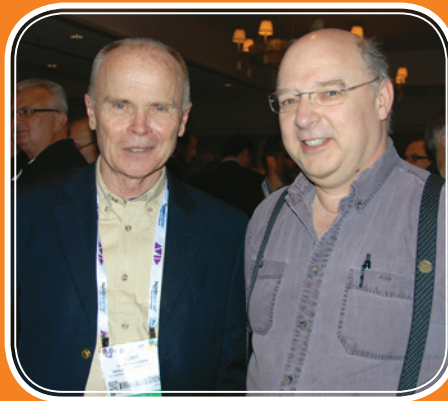
Margaret Charest, StreamOn, Edmonton; Denis Barriault, Dougall Media, Thunder Bay; and Randy Liedtke, StreamOn Edmonton



Randal Horne, Ericsson Television, Burnaby and Tony Howard, Ericsson Television, Orangeville



D'Arcy Pickering, Bannister Lake Software, Cambridge; Attila Nagy and Rick Basciano, Standard Integration, Toronto



Tony Gardiner, West Vancouver and Dan Roach, S.W. Davis Broadcast Technical Services, Vancouver



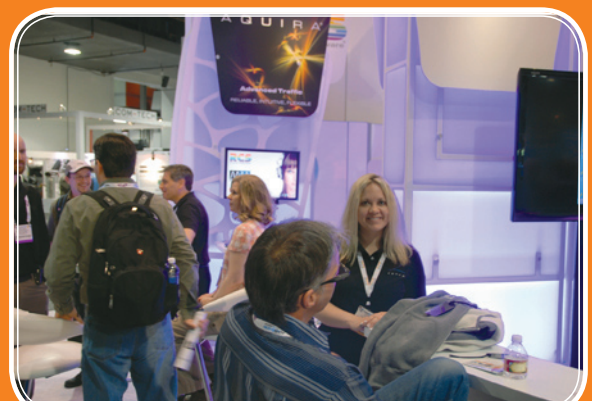
Mike Fawcett, Newcap Radio and Denis Barriault, Dougall Media, Thunder Bay



John Whyte, Nautel, Hackett's Cove



Sue and Paul Stechly, Applied Electronics, Mississauga



Diana Stokey, RCS Inc., White Plains

Arc flash, and other NAB news

Time to recap some of the more important news from NAB. A tip of the cap this month to Jeff Welton of Nautel who regaled us with the potential horrors of arc flash. Although this has apparently been simmering in the background for some time, it is information that every technician working at a transmitter or studio plant should have. I confess that I had not heard of the expression arc flash before Jeff brought it up. I encourage everyone to do a little research on this subject.



by Dan Roach

It could save your life!

Arc flash can occur when electrical contacts or conductors carrying power above 208V and 125kVA (this would include all high-power transmitter sites and many studios) choose to arc over. The resulting arc, even if allowed to carry on for only a few cycles before it is extinguished, produces a high-energy plasma with temperatures as high as four times that of the surface of the sun (i.e. arc flash at 20,000 degrees C). There are two dangerous consequences, with the unsettling names of arc blast and arc flash. The rapidly expanding plasma causes contacts and switchgear and covers to fragment and explode as hot shrapnel—that's the arc blast. The intense radiation from the arc, including infrared and UV and everything in-between, can cause severe burns even if there is no physical contact; that's the arc flash.

The natural first reaction is to make sure that circuits are powered down before any work is undertaken. However, it's important to realize that the switching involved in de-energizing equipment can actually increase the risk of an arc flash. Also, none of this takes away from, but rather adds a new dimension to, all the electrocution hazards we have discussed in this space in the past.

This is a pretty broad subject, and there's much more than we can go into in this space. There are U.S. and CSA standards out there and all sorts of safety equipment available. But here's what I took out of all this, at a first go-round:

- Learn from the example of every electrician you've ever watched, and stand beside, not directly in front of, the safety switch when you're going to throw it. Have you ever talked to an electrician that has never had a panel explode in front of him? Neither have I.
- Any electrical equipment that could potentially flash over, especially switchgear, should have an arc flash warning sticker on the front of it.
- Realize that under the rules, even to just remove a switch cover exposing live contacts above 208V and 125kVA, you should be wearing protective

headgear and clothing. Take a look at the protective gear being sold by the electrical vendors. You'll think you're outfitted for a trip to Three Mile Island! Better yet, get an electrician to do it for you. This was true before, it's even truer now!

And in other news...

Like at every other NAB convention, the exhibitors are often trying to make the case that there's actually something so new and so revolutionary that you've just got to have it to carry on, and preferably today if not sooner. Working against this is the fact that new trends in broadcasting equipment tend to be evolutionary and don't often just materialize overnight. So, as one wag put it, we see a lot of last year's stuff but with a new coat of paint on it (probably in some hideous day-glo colour).

If there was a theme to this year's show, it was the dance of the "Ks." Forget ATSC, we were inundated with 2K, 4K, 8K and perhaps even a little 16K video. Mostly these were being touted as production standards, which strikes me as just fine, but there were still some trying to reinvent transmission standards to broadcast these signals, and the ATSC2 and ATSC3 people were out there too. 3D video also refused to die. C'mon folks, there's no spectrum available for this and little appetite from broadcasters or consumers to make everything new obsolete before its time.

Perhaps the biggest surprise is just how inexpensive a lot of very high-end video equipment can be. There seems to be a whole sub-industry developing of makers of cameras and processing equipment that, while compromising a bit here and there, can produce cinema-quality video for a couple of kilobucks or less. (However, the careful observer may note that there was often \$30K worth of lenses attached to that kilobuck camera).

The amount of value per dollar implied in the GoPro Hero ruggedized miniature cameras and many of the high end toys produced by BlackMagic Design underscores my point. A couple of years ago, the breakthrough Red cinema cameras were the talk of the show. This year they had company as other clever manufacturers strove to demonstrate just how far you could go with a few bucks.

Dan Roach works at S.W. Davis Broadcast Technical Services Ltd., a contract engineering firm based in Vancouver. If you have a question or comment, contact him at dan@broadcasttechnical.com.



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Carley Caverly, Saskatoon and Cam Cowie, Harvard Broadcasting, Calgary



Levi Cohen, Telus Communications, Toronto and Sylvia Fantin, Tektronix Canada, Mississauga



Eric Heidendahl; Jamaal Daysant; Ravindra Dutt; and Tim Rorabeck, Loyalist College, Belleville



Guy Fournier, John Ahern, Alan Brown and Andrew Mulrooney, Davicom, Quebec



Greg Klosse, Technical Producer, Winnipeg; Ed Yiu, The Spectrum Nexus Group, Pickering; and Phil Keeling, Cocos & Keeling, Oakville



Paul Temple, Pelmorex Communications, Oakville



Canadian Suite Choir

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Terry Horbatiuk and David Craig,
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Harry Karelas, Seneca College, Toronto

When will TV be everywhere?

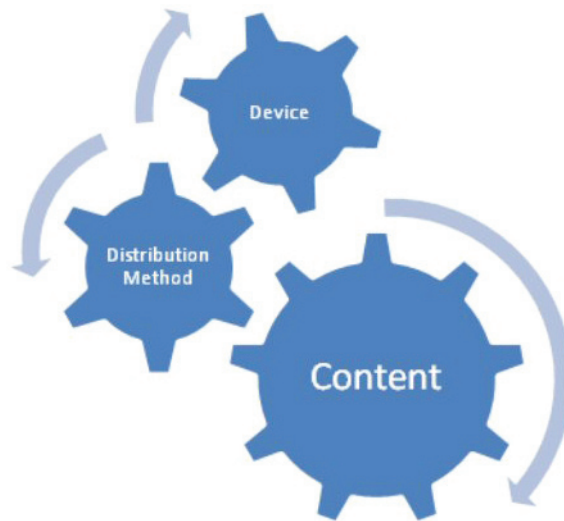
By Laurie Kennedy

The NAB 2013 conference in Las Vegas, with a tag line of **ME**tamorphosis, underlined many of the upcoming changes in the broadcasting industry. **ME** is the acronym for Media & Entertainment, and sessions went beyond traditional broadcasting.

TV Everywhere was among the attention-grabbing topics. TV Everywhere has large implications but no easy solutions. To make it happen, current business models and the different distribution methods must be addressed. Also, needed is a melding of vendor minds and resultant solutions.

The process involves looking at the roots of broadcasting, the types of content, the devices and then determining which distribution channel lends itself as the best for a multitude of consumer-use case scenarios.

It is a three-dimensional matrix ...



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Advertising <i>Sponsorships, commercials, banner ads, etc.</i>	Time-Based Dynamic-Ad-Insertion

DISTRIBUTION Method		Push	Pull
Digital Over-the-Air (OTA)	Spectrum (per tv channel)	✓	
Satellite	Satellite	✓	
Cable Television	Cable Network	✓	✓
IP Television (IPTV)	Private IP Cloud	✓	✓
Over-the-Top TV (OTT)	Public Internet / WiFi		✓
Cellular Mobile	Spectrum (per provider)		✓

Location is another consideration when determining the distribution method:

- In the home (main living area, bedroom)
- In transit/moving (car, bus, train)
- In a public area (stadium, shopping centre, parks).

Each device and distribution method has strengths and weaknesses, and not all are suited for every type of content. A given device can have more than one mode of connectivity. Today, tablets can connect via a mobile or Wi-Fi network, in future OTA.

Keep your eye on the upcoming Digital OTA - ATSC 3.0 standard. The primary goal is to provide TV service to both fixed and mobile devices providing a foundation for the next terrestrial broadcast system. A call for proposals is out—due August 23, 2013 (www.ATSC.org).

Additional considerations and challenges to enable TV Everywhere are....

- Audience trends
- Existing cable service
- Industry vision.

Audience Trends

The research, or perhaps the interpretation of the research, has been varied. It isn't as simple as it once was and though new trends are appearing, the methods of gathering, analysis and presentation are still evolving.

Broadcasting via cable is a big topic and many believe

it isn't going anywhere. Though cord-cutting is happening there is still a large consumer base but many within the younger demographics are described as "cord-nevers". That generation consumes content differently from their parents.

"Binge-viewing" has become a normal practice, i.e. taking an interest in a given show and then viewing a season of episodes within a short period of time. Entire seasons are available on DVD and online.

What also varies is the device used as a "first screen" or main television. Large TV screens are still important for living rooms in homes. In bedrooms or areas outside the home, however, laptops and tablets are being used as the first screen. This is definitely an audience trend as second screen apps are developed.

Existing Cable Service

Young consumers have expanded ways of finding and viewing TV content, including online sites. Free is a watchword for them but they're also willing to pay as they go for a la carte viewing. The Internet is the main choice for viewing on laptops, especially away from the first screen. While teenagers and young adults continue to consume cable or satellite, they see it as free since they're not paying for it.

However, university dormitories, which charge extra for cable, are seeing many students opting out. A likely

reason is that cable doesn't work well on their laptops which, for them, are now first screens.

In one NAB session, a cable provider said his company is moving towards an a la carte approach. The question arises, however, about who wants what and who gets what, e.g. a consumer's a la carte may be at the show-of-choice level whereas the cable companies are likely referring to a la carte channel choices.

Either way the change would affect the revenue model and broadcaster allocation.

Taking this a step further, how would the volume of channels be managed in a TV Everywhere world?

Though research demonstrates a broad public appeal for cable, it may be necessary to drill deeper for insights on appointment viewing (watching a scheduled show at the scheduled airing time) versus the trending towards video when it's more convenient, e.g. time shifting, PPV, PVR and video on demand.

Industry Vision

With consumer input, the industry partners need to work together to make this morph effectively for the benefit of all parties. An argument could be made that by doing so, more revenue and advertising revenues could be generated.

Topics on the agenda should include...

- Do linear schedules for existing content still work (consumer access limitations with channel plus time slot)?
- Moving from a channel schedule to branded content; new methods to promote and find
- OTA for mass viewing/live events with traditional advertising revenue model (helps manage bandwidth/spectrum use)
- Consolidated distribution hubs servicing an array of devices
- A la carte and subscription models to access content
- Personal schedules (line-up); connecting with appropriate distribution method depending on content, location and device
- Authentication at the device level; not tied to a particular provider
- Incorporate collection method of analytics on devices.

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