

# BROADCAST Dialogue

## Essential Reading

Christensen Communications Ltd. • 18 Turtle Path, Lagoon City ON • L0K 1B0 • [howard@broadcastdialogue.com](mailto:howard@broadcastdialogue.com)

Thursday, September 4, 2014

Volume 22, Number 16

**SIGN-OFFS:** Paul Robertson, 59, of pancreatic cancer in Toronto. He was the executive vice-president *Shaw Communications* and president of *Shaw Media*. Shaw CEO *Brad Shaw* told *Global News* that Robertson was a warm and caring leader with an infectious sense of humour and “a relentless passion for our industry. He lived every day with heart and laughter, and he generously shared his wisdom and insight with all around him.” Before joining Shaw in 2010, he was president of television at *Corus Entertainment* and senior VP of sales and marketing at *CTV*... Peter Stursberg, 101, in Vancouver. The *CBC Radio* correspondent during the Second World War and father of Richard Stursburg, who was head of CBC's English Services (2004-2010), saw the liberation of Holland from Nazi occupation. He was also one of the last reporters in Adolf Hitler's bunker.



Paul Robertson

**REVOLVING DOOR:** Luc Sabbatini, the president of *Bell Media Sales*, will leave the company at the end of this year to pursue other business and personal interests. He was appointed to the position in July, 2013 after he arrived from *Astral Media* where he was president of *Astral Out-of-Home* and, before that, executive VP of *Astral Radio*...



Luc Sabbatini



Aarti Pole



Jennifer Dettman

Ron Close has resigned as president/CEO of *Pelmorex Media* after 16 months as president

and CEO. In May of last year he succeeded Pierre Morrissette, the company's founder and controlling shareholder. Morrissette is now back in the president/CEO role, a position he held for 24 years. Morrissette is also the founder, controlling shareholder and executive chairman of the board. This is the second time he's had to resume the presidency at Pelmorex. Gaston Germain held that position from 2007 through 2011... Seven-year *CBC* reporter *Aarti Pole* will become the *Global National* Washington correspondent Sept. 29. Her background includes *CBC Winnipeg*, *CBC Vancouver* and, most recently, *CBC Toronto*... Jennifer Dettman is *CBC*'s new executive director of unscripted content. Her 15-year career in radio and television has earned Dettman three *Gemini Awards*... Kevin Usselman, a longtime *660News Calgary* senior reporter, has been appointed news director. He's been with the station since the '80s when it was known as *66 CFR*... John Helm has been promoted to program director at *Vista Castlegar*. He's held the job for a time as interim PD. Helm, with Vista for over two years, remains the morning host at *The Goat Castlegar*... Erin Lucas has been promoted to PD

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at *94.1 CJOC-FM Lethbridge*. She had been music director, then added assistant PD to her duties while continuing as host of the midday show... **Richard Kane** is the new head of digital at *CBC*. Most recently he was president/CEO of *Creative D*. Before that, he was with *Bell Media* as director of digital business development. He succeeds **Tessa Sproule** who left *CBC*... **Chris Johnson** and



John Helm



Erin Lucas



Brian Coxford

news person **Kerry Assinewe** comprise the new morning show at *Rewind 103.9 (CHNO-FM) Sudbury*. Johnson, whose show will be called *CJ in the Morning*, had worked for years as PD at *AM 790 Sudbury*. Assinewe worked as a part-timer at *CHNO* as well as at *CTV Sudbury*... **Brian Coxford** has retired after 40 years with *Global BC* in Vancouver. His career began at a Thunder Bay radio station. Shortly afterward, he moved to *CKNW New Westminster*. And then, in 1974, he joined *BCTV* which later became *Global BC*... **Glenn P. Stewart**, who became GM/GSM of the just-launched *Jewel 99.3 (CJGB-FM) Meaford* in May, is no longer with *Evanov Communications*. He has decided to join his wife's business and to set up a marketing consultancy... **Jeremy "No Luv" Slattery** is the new APD/MD at *KiSS 92.5 Toronto*. He also retains his duties as MD at *SONiC Vancouver*... **Kathleen Scott** has been promoted to promotions director at *92.3 The Dock Owen Sound*. She succeeds **Krystin Murphy** who's now a marketing specialist at the station... **Mike Hirsch** is the new promotions director at *Hot 89.9 Ottawa*. Hirsch, who began this week, moved from being manager, marketing & events position at the *Ottawa Sport and Social Club*... **Jolie McMullan**, after 14 years at *The Peak Port Alberni*, has joined the *Alberni Valley Bulldogs* as the hockey team's director of sales and marketing.

**RADIO:** *100.5 KRUZ FM (CKRU-FM) Peterborough*, owned by *Corus*, has changed its ID to *Hits 100.5* and updated its Greatest Hits format. First song played at the switch was *Pop 101* by *Marianas Trench*. The format, says *Corus*, features more music and more hits, showcasing today's big names along with hits from the '80s and '90s. In mornings are **Pete Dalliday** and **Catherine Hanrahan** while middays are handled by **Dale Lowe**, and **Gord Gibb** does afternoon drive... *102.3 BOBfm London* has become *102.3 JACKfm*. The first song played was the *Queen* classic, *We Will Rock You*. The new *102.3 JACKfm* holds onto its Classic Hits format... *Bell Media's* sports stations in Vancouver — *Team 1040* and *Team 1410* — will both be rebranded as *TSN Radio* Sept. 8... *Rogers* has changed the call letters at *96.9 JACKfm Vancouver* to *CJAX-FM* from *CKLG-FM*...

CFRA Ottawa will re-launch a live weekend morning show. Host will be CTV Ottawa weekend anchor Matt Skube. CFRA and CTV Ottawa are owned by Bell Media... Changes to the lineup at X92.9 Calgary sees a new morning show with Tyler and Lynch and afternoons with Fraser Tuff, formerly of mornings... 95.7 SUN FM (CFPW-FM) Powell River has become 95.7 Coast FM. The first song played on the Vista Radio station was the Beatles' Hello, Goodbye. The new format is Classic Hits, a sound that relates to the area's average 50+ demo. It had been Hot AC.



After 30 days of Rock, Newcap's Rock 88.9 Saint John launched Sept. 1 at 5:30 a.m. Mornings are with PD Rod Martens (photograph) and Breanne Cancade; Chris Batstone, the "professor of rock", does middays; and Joe Leary is in afternoon drive. The number of songs crammed into the 30 days? A guess of 10,106 saw a pay-off of \$889 for the lucky winner.

Vancouver Island announcer Patrick Nicholson, who was diagnosed with bone cancer in May, wrote a letter to the editor of the Parksville newspaper, *The Parksville Qualicum Beach News*, to thank it for publishing a story about him and to comment on the what happened after the item appeared. In his words ...

*"In my almost 20 years working on the radio, from CHPQ in 1995 through the changes at CKCI and then to the Beach 88.5 FM and on to the Lounge 99.9, I have been witness to and helped with many worthwhile fundraising initiatives which Oceanside residents responded to with great generosity.*

*"In May, I was diagnosed with cancer of the bone marrow. I was barely able to walk across the room without two canes or a four-wheel walker. Doing the morning show on the Lounge 99.9 was impossible, forcing me onto short-term disability.*

*"When word spread of my illness, suddenly I found myself on the receiving end of the incredible Oceanside generosity. People began making donations towards my medical expenses. The Qualicum Beach Chamber of Commerce began a 75-25 draw, and the Old School House collected donations at two of their Tuesday afternoon Jazz sessions.*

*"I work at a job where I get paid to talk. The outpouring of support, from prayer to monetary, along with the words of encouragement leave me overwhelmed and speechless. Appreciation overflows. I am strengthened and empowered. Thanks to the medical treatment at the Royal Jubilee in Victoria as well as NRGH in Nanaimo, I am once again mobile and feeling better every day. So much so, that this past Tuesday I was able to return to the Lounge morning show at 99.9.*

*"I feel the love in so many ways.*

*"Know that it is appreciated. Thank-you."*

Patrick Nicholson,  
morning show host -  
*The Lounge 99.9*  
Parksville

## CCBE 63rd Annual Career Development Conference



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**T****ELEVISION:** Leonard Asper has won *CRTC* approval for an extreme sports specialty Category B channel. The former *Canwest Global* CEO says the national *EDGEsport* channel will broadcast freestyle MotoX, rock climbing, wakeboarding, skateboarding, base jumping, surfing, BMX bike racing and other non-traditional or non-conventional athletic endeavours... *BNN*, the all business and financial news channel, celebrates its 15th anniversary this week. *Report on Business Television* (ROBTV), as it was then known, launched Sept. 1, 1999. ROBTV was associated with *The Globe and Mail's* financial section.

**G****ENERAL:** The *CRTC* will make it mandatory for radio stations and over-the-air TV stations, and video-on-demand services, cable and satellite companies to relay emergency messages from official sources by March 21 of next year. Campus, community-based and native broadcasters get a further year to implement the order (to March 31, 2016). As it now stands, participation in the *National Public Alerting System* is voluntary... *NHL on Sportsnet's* listing of broadcast personalities includes 39 hosts, play-by-play announcers, analysts and reporters. All will work in various capacities, including home team coverage from Vancouver, Calgary, Edmonton and Toronto as well as on *CBC's Hockey Night in Canada*... The *CRTC* has published *It's Your CRTC! Your 5-minute Guide to Understanding and Participating in Our Activities*. The goal is to inform Canadians about how to participate in its activities and proceedings and why that's important.

**S****UPPLYLINES:** Patrick Wells has joined *Ross Video* as regional sales manager for Western Canada. His most recent position was with *Imagine Communications* as regional sales manager for Western Canada and, before that, he was a nine-year veteran at *Applied Electronics*.

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of Broadcast Engineers

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# 40

## Years of service

A photographic history of ITV (CITV) Edmonton which was created by Dr. Charles Allard. It's now known as Global Edmonton.

# 1

Sept. 1, 1974



CITV signs on with the movie Hello Dolly. Scheduling included shows from ABC and CBS which weren't available on cable, movies and prime time specials, and locally produced programming such as The Tommy Banks Show.

# 2

Dec. 1974

ITV produced the first of the 64 In Concert Series beginning with Tom Jones, then Engelbert Humperdinck and, later, Cleo Laine. All were recorded before a live audience at the Northern Alberta Jubilee Auditorium. The show was seen in more than 90 markets throughout North America and around the world.

# 3

Sept. 1975

ITV News at 6 was launched with Doug Main as anchor, Wes Montgomery on sports and Bill Matheson doing weather. Matheson was with ABC New York before moving to Edmonton. News at 6 replaced the Dale Partridge/Ron Newman public affairs show, Insight.

# 4

Sept. 1978

ITV launched Ten O'clock News with Main, Montgomery and Matheson allowing ITV to begin its Primetime viewing at 6:00. Later, Sarah Coyle, the first female sportscaster in Edmonton, joined the team.



# 5

Fall, 1979

The Edmonton Oilers moved from the World Hockey Association to the National Hockey League, and ITV continued local coverage by televising their home games. This was the start to the Oiler's legendary race to winning five Stanley Cup Championships. Gary Dornhoefer and Tim Dancy provided the colour commentary.



# 6

Fall, 1981

The SCTV series began its second season of production at ITV and was picked up by NBC as SCTV Network 90, replacing The Midnight Special. John Candy and Catherine O'Hara joined the cast again, along with Rick Moranis and Dave Thomas (Bob & Doug McKenzie). By Jan. '82, production of the show moved back to Toronto.



# 7

1982

ITV joined three other TV stations and six radio stations in launching Anik D through Cancom (Canadian Satellite Communications Inc.) which was wholly owned by Shaw Communications. As a result, these stations were the first to bring more choice in viewing and listening to hundreds of remote communities coast to coast and across northern Canada.

# 8

Aug. 1982

Lorraine Mansbridge, Miss Manitoba of 1976, moved from her DJ work in Winnipeg to become host of the new ITV morning show, Good, Good Morning. Mansbridge is still a part of Edmonton mornings.



# 9

1982

Crime Stoppers was embraced by ITV and, over the more than 30 years, it produced hundreds of reenactments that were credited with solving a number of crimes.

# 10

March 8, 1982

Edmonton MP Jim Edwards and Dr. Charles Allard cut the ribbon to open the Allarcom Sound Stage. This \$6.25 million, 15,000 square foot production studio was the only one of its kind in Western Canada and provided the facilities for producing series and movies such as Bye Bye Blues and Small Sacrifices.

# 11

1984

Mike Sobel hosts Hi-Q and 4 O'clock Rock. In 1991 he became host of Disney Afternoon on ITV, two hours of classic Disney cartoons.



# 12

Aug. 9, 1991

Cathy Roozen, Cam and Tony Allard were present to unveil the new street sign, Allard Way, named in honour of their father, Dr. Charles Allard. This tribute was initiated by the staff of ITV. Dr. Allard passed away two days later in hospital at 72.



# 13

1992

Gord Steinke joins the ITV News team to anchor the news along with co-anchor Jacqueline Clarke.



# 14

March 1993

ITV First News, the first local early morning news package, was launched. The one and a-half hour show begins at 6 a.m., anchored by Lorraine Mansbridge, Chris Durham and Gord Whitehead. ITV First News became Global Edmonton Morning News, four hours of news each weekday morning, plus news on Saturdays and Sundays.

# 15

1995

Bill Matheson is twice chosen as the “Best Weathercaster in the World” at an international event in Paris. At his retirement in November, 1999, Matheson’s famous weather board was placed on display just outside the news studio.



# 16

1995

The ITV/Global Edmonton Woman of Vision program is founded by Lesley MacDonald and Heather Grue. To date, the program has celebrated the accomplishments of over 240 inspiring women in the Edmonton area.

# 17

2000

The name of the station changes to Global Edmonton as CanWest Global Communications acquires ITV. The purchase fulfilled CanWest CEO Izzy Asper’s dream of creating a third Canadian television network.



# 18

2001

The former host of The Oilers on ITV and long-time ITV news director, Tim Spelliscy, expands his role to general manager. He has since grown the staff and added hours of local news.



# 19

2004

News Anchor Lynda Steele launches Global Edmonton’s “Give Me Shelter” program to raise awareness for Edmonton and area women’s shelters, and to collect new clothing, toiletries and gifts for women and children fleeing domestic violence.

# 20

2006

Global Edmonton takes its flagship News Hour On the Road to surrounding neighbourhoods and communities.





# 21

2007

Edmonton's first TV news helicopter is introduced to audiences. It covers commuter traffic and breaking news.



# 22

2007

Global Edmonton launches its Facebook page. It now has a base of roughly 115,000 fans.

# 23

2009

The transition to digital begins. Global Edmonton becomes one of four primary broadcast centres for the Global News network.

# 24

2009

Global Edmonton is the first in the city to broadcast in high definition.



# 25

2010

Brad Shaw, CEO of Shaw Communications, welcomes Global Edmonton and the Global Television Network as they become part of Shaw Media after Canwest was acquired by Shaw.



# 26

2012

Global Edmonton GM Tim Spelliscy and News Director Michael Fulmes accept the 2012 Bert Cannings Best Newscast Award for its coverage of the University of Alberta's Hub Mall shootings. Global Edmonton is the only station to claim this national award on three occasions.



# 27

Today

Global Edmonton airs 46.5 hours per week of local news programming, dedicated to developing partnerships for building stronger communities. To view a video montage of Global Edmonton's 40 years, click [here](#).



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**T**ELEVISION: The *CRTC* began a two-week hearing Monday (Let's Talk TV) into proposals that could change how Canadians receive and pay for their television programming. The proposals, having evolved through consultations with the public and industry over the last year, could see broadcast distribution undertakings (BDUs [or cable and satellite companies]) being required to offer a basic service primarily made up of local Canadian channels. Also proposed is pick-and-pay that would let subscribers choose the channels they want, on top of a basic service.

Selected submissions to date include:

*Quebecor* -- Company president/CEO **Pierre Dion** said the Commission cannot continue treating traditional and Internet TV as separate entities, thus granting online players, e.g. *Netflix*, freedom while keeping a "regulatory straightjacket" on broadcasters. Regulating the Internet, he said, is unrealistic.

*Google Canada* -- **Jason Kee**, Google's public policy and government relations counsel, said legitimate online services contribute to the (broadcasting) system through licensing of content. Mandatory contributions would cost consumers, if a contribution mechanism even could be devised and enforced.

*Competition Bureau* -- **Renee Duplantis**, a representative of the federal agency, said Canadians shouldn't have to pay for the channels they don't want to watch.

*Province of Ontario* -- **Kevin Finnerty**, assistant deputy minister of tourism, culture and sport said Ontario wants digital media providers regulated by the *CRTC*; that digital media should contribute to public funds supporting homegrown content.

*DILigent Marketing Solutions* -- **Rob Dilworth**, the company's principal, proposed a ban on U.S. border stations and distant Canadian stations into local markets on Canadian BDUs. Doing so would eliminate the need for simultaneous program substitution, he said. Further, he argued, foreign and distant stations with the same programming contravenes broadcasting policy objectives of providing Canadians with a wide range of programming, presenting information from a Canadian point of view, reflecting the circumstances of Canadians, and supporting Canadian creators.

*GroupM Canada* -- **Stuart Garvie**, the company's chief commercial officer, said dumping simultaneous substitution would dramatically cut revenues and would mean that Canadian broadcasters could no longer afford to air TV shows and events from the U.S.



Program Director - Vancouver  
For more information or to apply,  
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**BCE -- Bell Media** President Kevin Crull said allowing TV stations to shut down transmitters would do more harm than good. But even if the CRTC accepted all of its proposals for reforming TV regulations, he added, BCE may still have to shutter between seven and nine specialty channels. Executive VP Mirko Bibic said local stations, too, should be allowed to simultaneously broadcast Canadian advertising while airing U.S. content. BCE, he said, seeks to improve protection to the Canadian rights market. Further, he said that while BCE accepts that cable and satellite programming should be unbundled, complete unbundling beyond what's called "skinny basic" would threaten the ability of TV networks and stations to create high-quality Canadian shows.

**Irene S. Berkowitz --** She is a university instructor at *Ryerson University's Ted Rogers School of Management* MBA program and a self-styled media policy provocateur who has just completed doctoral research on how to future-proof Canada's broadcast system. Berkowitz made this statement as part of her presentation: *"Let's pivot our goal from domestic supply to global demand. Let's get in it to win it. And by it, I mean the global competition for audience attention. If we do this pivot, which seems to align with some proposals in the Working Document, the rest seems detail."* Elaborating, Berkowitz defined 'compelling' as *"must see TV demanded by large audiences. Media compellability has always been a numbers game, from I Love Lucy to Instagram, Gone with the Wind to Google, and House to House of Cards. Compelling TV dramas beat extreme odds to become hits; popular and therefore profitable. This leads to a truth. Content is not king. Hit content is king. TV drama is so costly that popularity is its sole business model."*

In an interview with *The Huffington Post*, CRTC Commissioner Jean-Pierre Blais was asked what his biggest worry is with regard to the hearings. His response was more a philosophical concern in that a lot of branding is focussed on the me, me, me of individual conversation rather than on the we. He pointed to such products and services as iTunes, iPhones, Shomi and YouTube as examples. Important public policy, he said, requires a "we" conversation: *"... individualism has overtaken the need and the opportunity, in a very public process, to have a debate, a societal debate together..."*

**Bell Media** has acquired the Canadian rights to **HBO** classic shows no longer in production such as *The Sopranos* and *The Wire*. Bell also gets HBO movies, documentaries and specials. The acquisition gives Bell some positioning as a competitor to *Shomi*, the new *Rogers & Shaw* streaming video on demand service announced in late August... Toronto-based *Nelvana Enterprises* has signed a partnership deal with video-streaming site *Oznoz* that will make over 400 half-hour episodes of Nelvana's properties available in the U.S... The *Stand Up To Cancer* fundraising special which aired on Canadian and U.S. networks last week has raised more than \$119 million, \$30 million of it in Canada. It was the first time that networks *CBC*, *City*, *CTV* and *Global*, and broadcasters *AMI*, *CHCH-TV Hamilton*, *CHEK-TV Victoria*, *Fight Network*, *Gusto TV*, *Hollywood Suite* and

TLN conducted such a simulcast... The *Canadian Broadcast Standards Council* has put out a reminder to broadcasters that classification icons and viewer advisories aren't the same thing. That follows a decision related to *TVA's* two airings of a program where appropriate viewer advisories weren't broadcast. It also found that the classification icon was not displayed for the required 15-16 seconds. For details, click [HERE](#).



**GENERAL:** The 2014 *Communications* Monitoring Report put out by the *CRTC* suggests that there was a “modest” increase in the overall average of weekly **TELEVISION** viewing hours in 2013, based on the monitoring of multiple platforms. Traditional TV viewing decreased slightly each week across all demographics, with the sharpest decline among 18-34s. Average viewing for them dropped from 22.8 hours in 2012 to 21.9 hours in 2013, down 3.9%. Subscriptions to cable, satellite and IPTV services were down slightly, from 85.6% of households to 84.9% (11.92 million households). **RADIO** listening was down to 19.3 hours per week from 19.6 hours in 2012, with 20% of Canadians streaming AM or FM signals online. 18% accessed personalized music streaming services. Total broadcast revenues in 2013 increased 1.3% to \$17.1 billion.

Quick Facts:

- There were 644 TV services in 2013, including 374 English, 84 French and 186 in other languages.
- There were 1,174 radio services, including 885 English, 244 French and 45 in other languages.
- Average weekly viewing of traditional television remained consistent, down from 28.2 hours in 2012 to 27.9 hours in 2013.
- Growth of satellite radio subscriptions was static. Adoption increased among English speakers from 16% in 2012 to 17% in 2013. For French speakers, 7% subscribed, the same as in 2012...

The *CBC* has sold its 32,000 square-foot historic building on Windsor’s Riverside Drive for \$1.425 million. The buyer is London-based *Clayland Developments*. *CBC* will lease 13,000 square feet from the new owner and maintain its operations there. The *CBC* is in the midst of major cost-cutting stemming from federal budget cuts... **Shane Judge**, a retired *CBC* reporter, has entered the mayoralty race in Thunder Bay...



**RADIO:** *Country 93.1 FM (CHPO-FM) Portage la Prairie* launched yesterday (Wednesday) morning. It had been *93.1 FM CFRY-FM*, simulcasting on *CFRY AM 920*. As of yesterday, the new FM'er will have separate programming that

owner *Golden West* says complements the traditional Country aired on CFRY-AM. Golden West also owns and operates *Mix 96.5 (CJPG-FM) Portage la Prairie* programming Classic Hits... *Vista Radio's* first station, *SUN FM Duncan*, has become *89.7 Juice FM*. Longtime morning host *Jim Jackson* remains in place. With the switch, the new Variety Hits format succeeds Hot AC... Broadcast winners at the *2014 Canadian Country Music Association (CCMA)* conference in Edmonton are:



Station of the Year (major market)

*Country 105 (CKRY FM) Calgary*

Station of the Year (secondary market)

*Big Country 93.1 (CJXX FM) Grand Prairie*

Music Director of the Year (major market)

Scott Phillips, *Country 105 (CKRY FM) Calgary/CISN-FM Edmonton*

Music Director of the Year (secondary market)

Paul Ferguson, *CHCQ-FM Belleville*

On-air Personalities of the Year (major market)

Toff (Bill Toffan) & Melissa (Forsyth), *KX 94.7 FM Hamilton*

On-air Personalities of the Year (secondary)

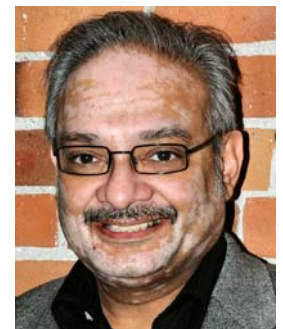
Jack (Latimer) & Carey (Moran), *KICX 106 Orillia*

In related news, *Country 105 (CKRY-FM) Calgary* has been nominated by the *Country Music Association (CMA)* in Nashville for its Major Market Station of the Year award. The winner will be announced at the annual CMA Awards Nov. 5 in Nashville... *RNC Media* has rebranded *CKLX 91.9 Montreal* from *RADIO X* to *RADIO 9* and has adjusted the format. The former mix of Talk and Jazz has been replaced by daytime Talk, evening Sports and overnight Rock.

**R**EVOLVING DOOR: Tom Manton, the general sales manager at *Rock 95/107.5 KOOL FM Barrie*, will be retiring at the end of this year or earlier, depending on when a successor is found. Manton began his 37-year broadcast career with Jack Schoone's *Eastern Broadcasting*, owner of *CKMP Midland*. He continued with *Telemidia* after Schoone sold the company. In 1994, he moved east and joined *Newcap* at *CFDR-AM/CFRQ-FM Dartmouth*. Later, he worked for *Maritime Broadcasting* before moving to *Rock 95* in early 2007... Karen Broad, the regional general manager of *Vista*



Tom Manton



Darryl Adams

*Radio's* cottage country stations -- Huntsville, Bracebridge, Haliburton, Bancroft, Kemptville and Parry Sound -- is no longer with Vista. She'd been GM at *105.5 Moose FM Huntsville* since late 2003 under the *Haliburton* ownership. After Vista acquired Haliburton, Broad was promoted to regional GM... Dan and Leslie Michaels are the new morning show hosts at *JEWEL 101 Winnipeg*, succeeding Don Percy who moves to 10-to-Noon. Leslie's background includes sports at *CKY-TV Winnipeg* while Dan worked at stations in Ottawa, Toronto and in Winnipeg at *KY58, 1290 Fox, Bobfm, Magic* and *Groove*. Percy's background includes stints in Toronto, Edmonton, Vancouver and Winnipeg. He's also the father of Willy Percy who's doing mornings at *Rock 101 (CFMI) Vancouver*... Clint Palosaari has joined *Vista Radio* as regional account manager based in Vancouver, repping Vista stations in Western Canada with companies and agencies. His background includes seven years at *OMD* and three years at *ZenithOptimedia*... Darryl Adams, for personal reasons, is stepping back from his brand director's position at *Corus Radio Cornwall* in favour of devoting his energies to being afternoon host at *boom 101.9 Cornwall*... Cam Carroll has retired from *Global Okanagan (CHBC) Kelowna* after a 40-year career in sales. He moved west in 1974 after four years at *CKWS-TV Kingston* where he worked on-air and in sales... Matthew Bisson has been



Leslie & Dan Michaels



Don Percy

promoted at *Bell Media Radio Brockville* to news director. He's also a *BOB-FM Brockville* news anchor and the co-host on the morning show... Natascha Hainsworth has joined *Rogers Radio Lethbridge* as promotions director. She had been GM of the *New West Theatre Society* in Lethbridge, a non-profit arts organization.

**SIGN-OFFS:** Ron Lowe, 70, in Moose Jaw after suffering a brain tumour. Lowe became the coordinator of Broadcast Journalism, Radio and Television at the inception of the *Seneca College School of Communication Arts* (Toronto) in 1988, continuing until his retirement in 2004. Before that, he worked in the TV newsrooms of *CKSO Sudbury* and *CHCH Hamilton*... Lee Jourard, 85, at Belleville General Hospital. He began at *CJBO Belleville* in 1951 and worked there on-air, as production director and as program director over a 23-year period. Jourard then moved to sister property *Cablevue 4* where he was program director through to his retirement in 1995... Bob McKay, 86, at Oceanside, CA. McKay began his career at *CJCA Edmonton* but spent the next 36 years at *CBC Edmonton*, latterly as the manager of program operations.



Lee Jourard

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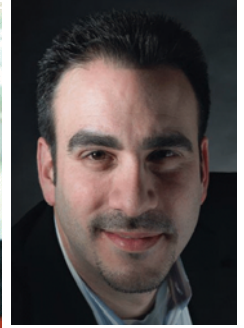
**R**EVOLVING DOOR: Barbara Williams has been appointed executive VP, broadcasting at *Shaw Communications* and as president of *Shaw Media*. She succeeds the late Paul Robertson who had been president of Shaw Media and who died last week of pancreatic cancer. Before joining Shaw, Williams was exec VP, content at *Canwest*. Previous positions also include her



Barbara Williams



Heidi Rasmussen



Victor Giacomelli

role as VP/GM of *Toronto 1* as well as senior VP of lifestyle programming at *Alliance Atlantis*... Heidi Rasmussen will become the new general manager of the *Jim Pattison Broadcast Group* radio stations in Winnipeg (*QX104* and *FAB 94.3*) effective Oct. 1. Her most recent position was as GSM at *Global Winnipeg*. Before that, she was with *CKY-TV Winnipeg* and *WTN* in roles such as director of operations, production manager, creative director and account executive. She succeeds interim GM Don Shafer, now involved with building the new *Roundhouse Radio* operation in Vancouver... Victor Giacomelli, who had been VP radio sales nationally and responsible for the *Corus Radio Toronto* cluster, and who was also responsible for managing the relationship with *Canadian Broadcast Sales*, is no longer with Corus. He's now general sales manager at *Bell Media*'s radio stations in Hamilton and St. Catharines... *Vista Radio* has seen some management changes. Gord Gauvin, the GM/GSM at *89.7 Juice FM Duncan* and *91.7 The Coast Sechelt/Nanaimo*, is no longer with the company. Before this position, Gauvin was the first GM/SM at Vista Radio's *CFRI-FM Grande Prairie*. Also gone is Kevin Einarson, the GM/GSM at the Vista stations in Castlegar and Nelson, and a 15-year radio veteran. He had joined that station cluster in 2007 after having worked at *CJAT-FM Trail/CKKC Nelson* as operations manager. Doug Zackodnik, GM/GSM of the *Vista Coast Group*, is gone as well. Before that position leading the Vista stations in Courtenay, Comox, Campbell River, Port Hardy and Powell River, Zackodnik had been the GM/GSM of *Border Rock 106.1 The Goat Lloydminster* and *99.7 The Wolf Bonneyville*. He was GSM when Stew Dent still owned those stations... Scott Lunn has been appointed operations manager at *Global Calgary*, succeeding Norm Michaelis who is retiring at the end of the month. Lunn begins at Global Calgary Sept. 22. From 2009 until 2013, he was the manager of community programming at *Eastlink Cable* operations in B.C. and northwest Alberta. Before that, he was supervising producer for *Rogers TV* in London... Don Millar has been promoted to director of operations at *Whiteoaks Communications* stations *Joy 1250 (CJYE) Oakville* and *CJMR 1320 Mississauga*. The 13-year employee will also continue as program director at CJYE... Ollie Williams, a *BBC* Olympics sports reporter between 2010 and

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Ollie Williams



Jess Hiebert



Kevin MacDonald



Judy Mann

2014 and who reported for TV, radio and online from Vancouver 2010, London 2012, Sochi 2014 and the Glasgow 2014 Commonwealth Games, has moved to the newsroom of **MOOSE FM (CJCD-FM) Yellowknife**. He also remains a contributor to the sports coverage of the BBC and *CMN International*. What is the appeal for Williams in the Northwest Territories? He met his Canadian wife at the Vancouver 2010 Games... Also at *MOOSE FM Yellowknife*, Jess Hiebert is now doing mornings, succeeding Kevin MacDonald who moved to middays/promotions... Judy Mann, senior manager, communications, marketing and brand, is no longer with *CBC* in Toronto. Budget cuts were cited... Athena Georgaklis has been promoted to director of content for *Teletoon*, owned by *Corus*. She succeeds Alan Gregg who left *Teletoon* this spring... Tera Lee has been promoted from morning co-host to morning host/music director at *KG Country (CKGY-FM) Red Deer*. Lucas Gilbertson, who was with *Corus Calgary* in promotions, is Lee's new morning co-host... Mark Nicholls is the new morning host at *Q91 Drumheller*. He had been with *Mountain FM (now The Goat) Castlegar*...

**T**ELEVISION: At the end of the first week's *CRTC* hearing on the future of television, Commissioner Candice Molnar expressed frustration with the presentations. "We're having an entire proceeding where no one wants anything taken away from them," she said, "and yet we're in a system of change." As the *CRTC* continued its examination of the future of television this



week, highlights of presentations include:

**Corus Entertainment** -- CEO John Cassaday focussed on three prime topics; Canadians should have the right to select the status quo as a default; the Commission should test the carriage proposals under consideration and the potential impacts on the market; and that a mechanism be maintained for Canadian children to have access to the type of world-class Canadian content they now have as established by regulation and codes. Further, he said, a push into an a la carte system could paralyze many Canadians who would likely default to something that resembles skinny basic and *Netflix*. The damage, he said, would be irreparable.

**Shaw Communications** -- Peter Bissonnette, the president of the company, said Shaw has serious concerns that many of the proposals will not benefit Canadians, are inconsistent with the Canadian content objectives of the Act and will undermine the strength of our broadcasting system in an increasingly competitive global marketplace. Further, he said, the Commission should not impose a mandatory small basic fee. Barbara Williams, now executive VP, broadcasting at Shaw Communications and president of *Shaw Media*, said a mandatory pick-and-pay regime will increase prices for the vast majority, threaten the viability of services, resulting in lost jobs and less program diversity and ultimately reduce contributions to Canadian programming, harming independent producers and decreasing both the quantity and the quality of Canadian content.

**Rogers** -- VP Pam Dinsmore rejected the idea of allowing viewers to pay for TV channels one at a time but agrees with a proposal to offer a smaller basic service that includes *ABC*, *CBS*, *NBC*, *FOX* and *PBS*. She also rejected a price cap on service.

**CBC/Radio Canada** -- President Hubert Lacroix said new sources of funding are vital to ensure CBC's survival. And corporation execs told the television hearing that Canadians are ready to pay to get CBC content even though many consider it an acquired right. CBC joined the Ontario government in calling for *Netflix* and similar services to pay into a fund that supports Canadian content.

**Telus** -- Telus suggested that sports channels be left out of an inexpensive, stripped-down basic channel package. It also argued that cable companies originating programming shouldn't be allowed to offer it exclusively online, such as the *Shomi* service that *Rogers* and *Shaw* have partnered on to offer their subscribers.

**The Walt Disney Co.** -- VP Susan Fox joined the major cable companies in opposing an ending to simultaneous substitution. As it now stands, Canadian networks pay for U.S. programming and recoup those costs through substituting ads. But Fox said that a repeal of that strategy would lead to the end of a separate and distinct Canadian market for U.S. programming, "... an unfortunate result of a well-intended regulatory measure."

The *CRTC* has approved *V Media*'s purchase of *MusiquePlus* and *MusiMax*, the last properties of the *Bell-Astral* divestments. *V* was formerly *TQS*.

Purchase price was \$15.52 million...

**Shaw Media** has filed documents which would allow it to do business in Newfoundland and Labrador, pointing to its intent to offer broadcasting and digital media services. It was earlier this year that Shaw made public its plans to launch *Global News 1*, a national TV news channel... *Asian Television Network International* launched its



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new high definition digital broadcast centre and studios in Markham with Prime Minister **Stephen Harper** cutting the ribbon alongside **Dr. Shan Chandrasekar**, the president/CEO of ATN... *Groupe Média TFO*, based in Toronto, has been recognized at the *IBC Innovation Awards* in Amsterdam – a first for a Canadian media company. The innovation is an improvement in production capacity that allows a broadcaster to transform from a TV station with a linear production flow into a cross-platform content producer that can create content in a few hours, rather than a few days, for any platform. TFO has gone from three editing rooms to 50 editing stations, allowing it to improve its number of productions by 40% while decreasing its reliance on freelancers by 50%. TFO placed second for a Content Management award.

**R**ADIO: *Blackgold Broadcastings'* application for a Country FM station to serve Spruce Grove and Stony Plain has been approved while a similar application by *Golden West Broadcasting* to serve Spruce Grove was denied. The Commission acknowledged that both applicants proposed high-quality regarding local reflection, programming commitments and proposed Canadian content development (CCD) contributions. But it found that Blackgold best meets the needs of the Spruce Grove/Stony Plain radio market. Blackgold, owned


by Mark Tamagi, also operates *The One 93.1 (CJLD-FM) Leduc...* *Touch Canada Broadcasting* won a second approval for a Christian music AM station in Calgary. The first elapsed because a transmitter site had not been found within the specified time frame. The company has provided the *CRTC* with proof of a land use agreement for its transmitter. The new station will operate at 700 kHz with daytime power of 50,000 watts and a night-time power of 20,000 watts... A hearing coming up Nov. 12 in Gatineau will look at, among other applications:

*Jim Pattison Broadcast Group* for approval to purchase all of the Saskatchewan stations now owned by *Rawlco Radio* and its two Edmonton stations. They are *CKNO-FM/CIUP-FM Edmonton*, *CKBI Prince Albert*, *CKBI-FM Laronge* and its transmitter CKBI-FM-1 Big

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River, *CFMM-FM Prince Albert* and its transmitter CFMM-FM-1 Waskesiu Lake, *CHQX-FM Prince Albert* and its transmitters CHQX-FM-1 Waskesiu Lake, CHQX-FM-2 Laronge and CHQX-FM-3 Big River, *CJQC-FM North Battleford* and its transmitter CJQC-FM-1 Meadow Lake, *CJHD-FM North Battleford*, *CJNB North Battleford* and *CJNS-FM Meadow Lake*.



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Total value of the transaction is \$106,922,125; Craig Timmermans wants an FM licence for Little Current, ON and Manitoulin Island that would program Country at 103.1 with power of 35,200 watts; *Clear Sky Radio* wants an FM licence for Sylvan Lake, AB that would program Hot AC and Modern Rock/Alternative at 88.5 with power of 791 watts; and *Blackgold Broadcasting* wants an FM licence for Ponoka, AB that would program Country at 88.7 with power of 10,000 watts. The deadline for interventions, comments or answers is Oct. 14... *FM 107.7 (CHGK-FM) Stratford* is the latest *Vista* station to be branded *2day FM*. The former Lite Favourites format has been energized to "Stratford's Best Music" with such artists as *Katy Perry*, *Maroon 5*, *Rihanna*, *One Direction*, *Pink* and *Taylor Swift*. New in mornings is *Justin Sweeney*... *Canadian Music Week* next spring has moved to a new location and has expanded to a 10-day event. Dates are May 1-10 at the Sheraton Centre Toronto Hotel... *Clear Channel* has renamed itself *iHeartMedia*, building on the success of *iHeartRadio*; central to CC's efforts at remaking itself a multi-platform media company. When first introduced in 2008, the *iHeartRadio* app was the online outlet for the company's 800+ stations, the largest U.S. radio station operator. CC Media Holdings, the overall corporation, will be renamed *iHeartMedia Inc* while while *Clear Channel Communications* will become *iHeartCommunications*... An application for an FM Ethnic station in Halifax has been denied. *Antoine Karam* wanted the licence to serve 11 cultural groups of Chinese and Arabic ethnicities... *Frank Rogers* has applied to renew the licence of his low-power, commercial *CFAO-FM Alliston*. It was granted a licence in 2008 but has been off the air longer than it was on. Among issues for the Commission are non-compliance in a number of areas, including the provision of annual returns for five successive years and the lack of CCD contributions over those same five successive years. Interventions are due no later than Oct. 14... A new station in New Glasgow, NS. *Classic Rock 97.9* launched this past Monday at 7:00 a.m. with *Ashley MacIsaac's The Devil in the Kitchen*, one of the few songs with a Punk Rock fiddle. This is the second station for *Hector Broadcasting* in New Glasgow. It also owns *94.1 East Coast FM*. The lineup on the new station sees MD *John LeBlanc* doing 6:00 a.m. to Noon, *Bo Presely* Noon to 6 p.m. and *Ryan Mader* 6 to Midnight... *Zoomer Media's The New Classical 102.9 FM (CFMO-FM)* has launched in Collingwood with 23,000 watts, a repeater of its *The New Classical 96.3 Toronto*. There will, however, be a local arts reporter and Collingwood-based sales staff... Meanwhile, *Zoomer Media Radio* is now represented by *Target Broadcast Sales*. *Zoomer* has stations in Toronto, Cobourg/Port Hope and now, Collingwood... *Golden West Broadcasting* has asked for approval to hike power at *CKVX-FM Kindersley* from 50 watts to 100,000 watts and to relocate the transmitter to a former *CBC* tower near Stranraer, SK.

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# BROADCAST Dialogue

## Essential Reading

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Thursday, September 25, 2014

Volume 22, Number 19

**T**ELEVISION: *Shaw Media* has submitted an anticipated application to the *CRTC* for a new national, English-language news and information cable channel to be called *Global News 1*. It would incorporate separate local news feeds from the 12 markets where *Global Television* operates conventional TV. It would also add local newsrooms in eight more communities where there is either no local TV news or what's described as "limited competition". Further, Shaw proposes that eight small-market, independent broadcasters have access to the channel to add their local content (and retain all local advertising in their markets)... *Corus Entertainment* has reached a strategic partnership with *KIN*, a U.S.-based digital media company for the launch of *KIN Canada*. The deal will bring the Santa Monica company's *MCN*, a multichannel network, *KIN Community*, as well as *KIN*'s lifestyle creators, programming and advertising opportunities to the Canadian market... Continuing our practice of providing snapshots of various submission to the *CRTC's Let's Talk Television* hearing, which ended last Friday, the following in no particular order:

- *Media Access Canada* said the Commission must regulate so that set-top boxes are user accessible for Canadians with disabilities and that they get full access to content from any licensee.
- *John Rae* said all channels ought to provide Described Video (DV), that this needs to be mandated within the next licence renewal period, that all platforms fall under the *CRTC's* jurisdiction and that accessibility be fully built into these platforms.
- *Descriptive Video Works*. *Diane Johnson*, a founding member of the *Canadian Described Video Broadcast Committee*, recommended the implementation of a national quality control system to ensure that the viewer with vision loss is receiving



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description in accordance with the best practices.

- *NAC TV*. Ivan Traill, the station manager of Neepawa-based NAC TV, wants independent community channels included in mandatory basic cable and satellite tiers. He also asked that the recommendation that BDUs contribute to independent community channels be changed to a requirement.

- *Quebec English-language Production Council* asked that the Commission institute regulations to protect program diversity. Internet distributors should be in a single system with all over-the-top distributors operating in Canada competing fairly with Canadian broadcasters.

- *Channel Zero*. Cal Millar, the company's president/COO, supports simultaneous substitution as it's now applied; a revised

licensing regime for over-the-air television stations; the equitable use of set-top box data wherein access to more data will help make all broadcasters better through more informed programming decisions; and the repatriation of foreign advertising avails for use by independent broadcasters.

- *Small Market Independent Television Stations (SMITS)*. Rick Arnish, chairman of the *Jim Pattison Broadcast Group* with three television stations and representing SMITS, said local television in small to medium markets is not replaceable by larger groups or other types of media. He fears that without Commission assistance, these stations may not be operating in as little as one or two years from now. The key recommendations from SMITS include not eliminating simulcast because it's an essential component of ad revenues; not re-imposing CPE (Canadian programming expenditure) requirements; not abandoning OTA transmission since the savings from shutting them down would be minimal; and a small, targeted contribution from BDUs to SMITS. Those funds would come out of the existing 5% contribution and not increase consumer costs... Also from the hearing, and probably the most contentious aspect of it, was the appearance by *Netflix*. Ordered to do so by Monday at 5 p.m., Netflix did not turn over sensitive subscriber and programming information. The defiance isn't surprising to many in the industry. They observe that Prime Minister Harper in speaking about something he called a "Netflix tax", said his government will not allow levies against online video services to help pay for production of Canadian content. Corie Wright, the Netflix director of global policy, said the *CRTC* order to turn over the information was "not applicable to Netflix under Canadian broadcasting law".

*Crossroads Television* rebranded to *YES TV* earlier this month. The programming, while still embracing positivity and approaching the world with an affirmative position, includes a radically different program line-up, including such shows as *American Idol*, *X Factor UK*, *Biggest Loser*, *America's Funniest Home Videos*, *Wheel of Fortune*, *JEOPARDY!*, *Judge Judy* and *Hot Bench*.

**RADIO:** *NL Broadcasting* in Kamloops went through a complete rebuild of its studios and offices over the last seven months. This past Monday, though, a grand re-opening of *Radio NL/97.5FM The River/Country 103 Kamloops* saw B.C. Premier Christy Clark, city Mayor Peter Milobar, stations' staff, retired employees, city dignitaries and long term advertisers on hand for the ribbon-cutting... *Clear Sky Radio* moved *98.1 CKVN* Monday morning from a Christian to a Modern Rock format and rebranded, with new call letters as *The Bridge (CKBD) Lethbridge*. First song played was *It's Time* by *Imagine Dragons*. Non-stop music will air up until Oct. 6 when a new broadcast team goes to air. Morning co-hosts are Jay Herrington and Corlee Torok. Herrington had been a morning co-host at *The Bear Ottawa*.



Jim Reynolds, Garth Buchko, Jim Harrison, Kamloops Mayor Peter Milobar, The Honorable Christy Clark, Robbie Dunn, Rudy Morelli and Dave Coulter

Torok did afternoon drive at *B93 Lethbridge*. In middays is Graham Mossiman, ex of *Power 97 Winnipeg*. Afternoon drive is Scott McGregor who's also the PD. McGregor was most recently PD at *Bell Media Brockville*... *Evanov Radio's Dufferin Communications* has won *CRTC* approval for changed contours and greater power for its yet-to-be launched *CHSV-FM Hudson/Saint-Lazare*. The English-language station won a bump from 500 watts to 1,420 watts. Evanov says the new station will be on the air by Christmas.

**OPS:** Last week we reported that *Rawlco* had sold all of its Saskatchewan stations to *Jim Pattison Broadcast Group*. That was an error. *Rawlco* will hold on to *News Talk 980 (CJME)/Z99 (CIZL-FM/ Jack FM (CKCK-FM) Regina* and *News Talk 650 CKOM/C95 (CFMC-FM) and Rock 102 (CJDJ-FM) Saskatoon*. *Rawlco* also retains *up!97.7 (CHUP-FM) Calgary*.

**REVOLVING DOOR:** There have been changes to the *Global News* leadership team. Christine Shipton has been appointed senior VP, content at *Shaw Media*. It's a promotion from her position as VP of original content. Mike Omelus has been promoted to VP, national and network news from his position as regional director, Southern Alberta. He'll move to Toronto from Calgary; Kenton Boston has been promoted to VP, Western Canada from VP, BC and National News. He'll move from Vancouver to Calgary; and Shawn Kelly becomes VP, media technology from his previous roles as senior director, technical operations and senior director, specialty operations. *Tim Spelliscy* becomes director, community integration and continues as *Global Edmonton* station manager and Gerry Belec takes on the expanded role as director of news production and technology, including quality/efficiency of all on-air news production and oversight of technical production in Toronto, Calgary, Edmonton and Vancouver... Former *Global Lethbridge* station manager Peter



Christine Shipton



Mike Omelus



Kenton Boston



Shawn Kelly



Tim Spelliscy



Gerry Belec

Deys is now the general manager of *Clear Sky Radio's 94.1 CJOC/98.1 CKBD The Bridge Lethbridge*. Deys has been in broadcasting for 32 years, including the last 14 at Global... **Jas Johal**, a senior reporter for *Global Television*, has resigned. He's leaving the industry... **Cindy Witten** has joined the *CBC* as senior director of the Radio Network Talk department this past Monday. Most recently, Witten was the director general of *The National Film Board of Canada's* English programming. Witten succeeds **Chris Straw** who retired... **Alain Tanguay** has joined *Evanov Radio's Fierté 980*



Jas Johal



Jeff Michaels

*Montreal* as general sales manager and first full-time employee. His background includes *Telemédia*, *Radiomutuel* and *Radiocommunitaires*. This is Evanov's first French language station and the second dedicated to serving the LGBTQ community. It is scheduled to launch within weeks... **Jeff Michaels**, morning show host at *93.7 PRAISE FM (CJLT-FM) Medicine Hat*, adds assistant program director to his duties. The station is owned by *Vista Radio*... **Steve Wilson**, *Shaw Communications'* executive VP, corporate development/chief financial officer, is retiring. He'll stay on during a transitional phase, expected to last until the end of this year. Wilson has been Shaw's CFO for 10+ years... **Garvia Bailey** is the new morning host at *JAZZ.FM91 Toronto*, beginning Monday. Bailey joined JAZZ.FM91 in July as senior arts editor. She was succeeded in that position by **Mark Wigmore**, another former CBC Radio staffer.

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# BROADCAST Dialogue

*Essential Reading*

SEPTEMBER 25, 2014



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“ We only do one thing  
and that’s radio ”

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Paul Evanov, Ky Joseph and Bill Evanov

Bill Evanov, the president and chief executive officer of Evanov Communications, spent his first ten years in radio with Johnny Lombardi, the owner of CHIN Radio Toronto in sales. Later, he became the sales manager and, later still, took on an overall administrative capacity.



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Evanov made his bones at CHIN, and then moved to operate CING-FM Burlington along with CHIN colleague John Dukelow. They also became shareholders.

“It was badly in debt and no one there had any broadcast experience so we launched an AC format and the debt was soon paid off,” he said. At that point, Pat Hurley, who was running CKMW-AM/CHIC-FM Brampton, called and said that the owners wanted to sell the stations and did I want to buy one. I said that, yes, I would like to buy the FM. Hurley asked if I had four million dollars. I said no.”

Evanov was among a group of people, including Pat Hurley, who purchased a partial ownership of CKMW-AM and “bought it on the basis that it would become a multi-language, ethnic licence, similar to what CHIN was doing” because he had that familiarity. CKMW became CIAO, the first in what would eventually become an empire now consisting of 17 stations, and growing.

CHIC-FM evolved to what is now The Edge (CFNY-FM) Toronto, owned by Corus Entertainment.

After buying out the other shareholders in CIAO, Evanov—still a shareholder at CING-FM Burlington—was called back to operate the station because it had “gone down a bit”. One of the first things he instituted at CING was a new sound/format that J. Robert

Brechin

# FOODLAND



Carmela Laurignano, VP and radio group manager on site in Brechin getting signatures to support ERG's application for a new radio station in that central Ontario town.

**Jewel**  
**88.5**  
*Lite & Refreshing*

**Jewel**  
**92**  
*Lite & Refreshing*

**Jewel**  
**92.5**  
FM  
*Lite & Refreshing*

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*Lite & Refreshing*

**Jewel**  
**99.3**  
*Lite & Refreshing*

**Jewel**  
**101**  
FM  
*Lite & Refreshing*

**Jewel**  
**106.7**  
*Lite & Refreshing*

**Jewel**  
**107.7**  
*Lite & Refreshing*

Wood (the famed former CHUM-AM Toronto program director and now consultant) wanted to call Dance Music. At first it was branded Dance 108 and then it became Energy 108.

From there, Evanov grew his company to include CIDC-FM Orangeville, now branded Z103.5 Toronto, CKDX Newmarket (88.5 The Jewel) and CKHZ Halifax (Energy 103.5).

But the real growth, said Executive Vice President, Sales Ky Joseph only happened in the last nine years.

### The Jewel

Evanov Radio Group now has seven stations branded The Jewel. They are located in Toronto/Newmarket, Ottawa, Rockland, Hawkesbury, Brantford, Meaford and Winnipeg. The eighth in Hudson, QC is slated to launch next year. The company bumpf describes the Jewel stations as catering to the music tastes of the rapidly growing 40+ demographic and playing the best music ever recorded.

Evanov takes credit for the stations' format. As with most good ideas, this one came to him while away from the office. "I was driving with my daughter, Kristina, and I forget what station I was listening to but I remember saying, 'you know, I can't find a radio station that I really like listening to', and I described what I like. Twenty-minutes later, an announcement came on the radio that Frank Sinatra had died."

He's not sure but allows for the possibility that the combination of his earlier conversation with Kristina and Sinatra's passing may have been destined. Some people, he said, think it's music for older people but Evanov holds to believing "it's quality music".

Shortly afterwards, he bought CKDX-FM Newmarket.

Executive VP Carmela Laurignano said that when CKDX was purchased it had a history of dying after "trying every format in the universe". She says that they even tried a different format before establishing The Jewel. But one day, Evanov came to the conclusion "that if all these formats are dead I might as well play something that I like". With Gary Gamble, he worked to launch his first The Jewel, designed in the spirit of his highway chat with daughter Kristina about what he wanted to hear on the radio; "really good music".

## Diversity

Laurignano says "Bill decided along the way that it would be best to diversify and that's how we grew the company. That was the strategy. Going after the major markets was always on the radar and on the agenda but, as you know, there are only so many major markets and the spectrum is really tight right across the country. The best thing for our company, he thought, was

to really diversify. So we have a diversity of formats, we have a diversity of markets—small, medium and big—and it all works out."

On the matter of small markets, Meaford—at the time this article was being prepared—was the most recent location where Evanov Radio Group (ERG) won an FM licence from the CRTC. It's on the Georgian Bay shore at the midway point between Collingwood and Owen Sound. Collingwood has two private stations owned by Corus Entertainment and Zoomer Radio while Owen Sound also has two private broadcasters, Bayshore Broadcasting with three stations and Larche Communications with one. All but Zoomer intervened against licensing Evanov's Meaford FM. But, at the hearing, ERG argued that the stations on either side of that town hadn't paid a lot of attention to smaller markets. It posited that advertising and news content for Meaford was missing.

Evanov's latest application is for an FM licence in the



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town of Brechin, 25 kilometres south of Orillia where Bayshore Broadcasting and Larche Communications each have single stick operations. It's a foregone conclusion that the two will intervene on the Brechin application.

Still with diversity, Evanov Radio has a LGBTG FM station in Toronto (Proud FM) and one on AM coming up in Montreal this fall that will operate at 50,000 watts. There are no plans for more Proud stations but Bill Evanov didn't slam the door on the prospect. He quipped, "You know if anybody was witness to World Pride this year in Toronto, (they saw) all the national advertisers come out of the closet."

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### The Challenge of Being a Smaller Operator

"It's a very competitive market when there are companies that have three or four stations in an area and deep pockets," said Evanov. It's competitive in Barrie, Collingwood, Owen Sound and it's the same story in Ottawa. But he believes ERG is good at competing, they know what to do and they operate a little leaner than the bigger broadcasters.

Ky Joseph talked about the business model of national sales and local sales. The larger group owners, she said, have cut sales staff to the bone. "What they did," she said, "was they let a lot of people go ... In 2009, it started when they brought all the agency business to the national rep houses and so a lot of local sales reps were let go. We have one here. By letting her go, the station took her commission

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rate from 12% to instead pay three percent to the national rep houses. This led to a huge uproar with the agency people because of lost relationships. They wanted to buy from people they liked.



“I think Evanov’s specialty is and always has been, even though we did really, really well in the ratings before PPM came into effect, we always went after the local dollar. You have to do that in the smaller markets. So while we really like the national business as well, obviously, we don’t rely on it 100%. We couldn’t. We would die.”



To underline her position vis-à-vis the larger stations and national business, Joseph said “even the government will do a blanket buy of up to 75% from one broadcaster”. She pointed to decisions for national business where government made advertising buys from one rep house. When another broadcast chain objected, the government went to that company’s rep house.



“We can’t do that,” she said. We can’t go in with all these national radio stations and say buy us. That’s where we take the scrap. That’s just a fact.”



The other thing about ERG, said Laurignano, is that “we only do one thing and that’s radio”. The larger companies, she said, have multiple platforms, e.g. phone, cable, TV, specialty channels, print and digital. “That’s a lot of leverage they can exert.”



## The Toronto Market

Z103.5 Toronto took a bit of a hit after competitors in the city began emulating it. “At one time there were two of us doing a Top 40 format. Today there are five, and our competitors in the format all have superior signals,” said Evanov. “We’re suffering. But we have a very strong loyalty base of advertisers so we’re hanging in there.”

Ky Joseph piped in with, “One of our unique selling propositions is that Z103.5 is the only Top 40 Dance heritage station in the market. Where other stations flipped or came back, ours is the longest-serving and most consistent station in Toronto.” She also takes exception to PPM numbers. “In Fall 2009, when PPM first launched they did diary and PPM for the first ratings period and we were number one in certain demos and number 10 in others in PPM. How could that possibly be? We think PPM is flawed.”


Evanov agreed: “When teenagers are the number

one listeners on CHFI Toronto at Christmas, there’s a flaw with the format.”

## The Connected Car

ERG has a committee in place studying WiFi and the “connected” car. Bill Evanov says two components will definitely remain; traditional radio and pay as you go WiFi. “We will be streaming just like everyone else but we’ll also maintain our free service,” he said.

“And Canada still has a real love for AM/FM radio and less and less for AM as the demographic is younger,” said Joseph. “There is still a real love and a real connection with radio in the car and I think that the CRTC is going to have to do something to protect the broadcasters. But no broadcaster really knows what lies ahead. Do we jump on the bandwagon all together? That doesn’t make a lot of sense. If you look at the States, you’ve got Clear Channel with their I Heart Radio app. I can tell you that within the next 12-24 months the axe will fall



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and things are going to change but I think radio is going to remain healthy.”

Laurignano added that ERG is going to follow technology as it develops. “Our industry, as a whole, is not going to roll over and play dead. As the technology gets developed, if it’s applicable to us we will adopt it. Then we will survive like we have in the past, and radio as an industry will survive.”

### What’s Ahead?

Bill Evanov says he’s still looking to expand the company, either in new start-ups or the purchase of existing stations. Two purchases in Brantford and Winnipeg have proven to be winners for Evanov, with the Winnipeg stations described by him as being “unbelievably good”.

Evanov’s pride in the ERG achievements is self-evident. “We’ve built a great team of almost 300 employees. We’ve accomplished a lot. We will have 17 radio licences when we launch Montreal. The fact that we were a small broadcaster and we could do it and do it quickly is probably what I am most proud of.”

Asked about a charity that ERG corporate favours, Carmela Laurignano responded: “Our big thing is endowments. We have several endowments with university and educational institutions across the country. That’s really our pet project.” But, she said, each station has its own initiatives. They



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Pina Sama,  
Z103.5  
midday host



Brian Viggiani,  
ERG production  
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choose the ones they feel are most relevant to their respective markets.

Evanov had a challenging health experience about five years ago after suffering a heart attack. Separate from that, he had a cardiac arrest. It apparently happened after the anesthesiologist used too much Propinol. “But I survived it, startling in itself, because the chances of surviving are only four percent.” He was in an induced coma, part of the treatment, for about four days and in hospital for three and a-half weeks.

Did that slow him down any?

“No. I love what I’m doing. Ky always says if you enjoy what you do you will never work a day in your life. That’s how I feel and I’m not going to overdo it. I take it a little more easy but I’ve got probably the best (executive) management team in the city.”

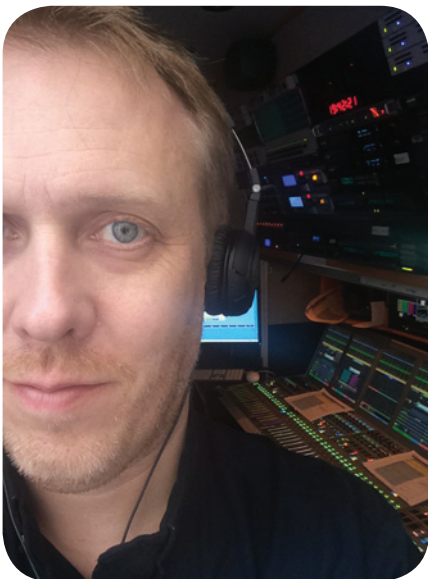
In 2011, at Canadian Music Week in Toronto, Bill Evanov was presented with that year’s Allan Waters Broadcast Lifetime Achievement Award. For a look at the video of Evanov screened that night, click [HERE](#).

—BD



# What's next

## for TV sound?



By Michael Nunan

If you were to believe everything you read you would likely think that broadcasting is dead. Personally, I think that rumours of its demise are greatly exaggerated but, leaving aside prognostication about the business plans that govern our lives, I think we'll all readily agree that the technology side of our business is constantly improving.

In general, this remarkable pace of technological change makes this a great time to be alive and engaged in the craft of sound for picture. We routinely do things at a pace, scale and level of complexity that only a few short years ago would have been the stuff of science fiction. Alas, the technology-centric nature of our work makes it all too easy for us to be dismissed as sonic technocrats rather than aural craftspeople who treat technology as a tool.

The business of broadcasting per se may be struggling because people want to watch things on everything but televisions. But broadcasting technology is thriving. Many of us have already been caught up in the race to 4K and while some are still struggling to understand 5.1 others are already exploring higher-order surround systems. I think it's increasingly clear that the next generation of distribution and transmission technologies will open the door to a wealth of program formats which will make the next step in the evolution of television possible.

Predicting the future is a tricky business but history is a great teacher. Looking at where we've come from in order to get to where we are can make the problem a little easier to manage.

The 1990s brought us digital production tools and environments as well as digital transmission paths which set the stage for HD. The 2000s saw the advent of HDTV, six channels of Hollywood-grade audio to the home (thanks to Dolby Digital) and the birth of one-size-fits-all 5.1 mixes (again with thanks to Dolby and the much-maligned idea of Metadata). The early part of this decade saw the explosive growth of mobile, broadband and other over the top delivery methods and the emergence of the current "everything everywhere anytime" ethos of giving the viewer limitless choice with regard to how, where and when they consume our product.

It's possible I'm being unnecessarily dramatic, but I often feel that we seem to have emerged from this long period of transition into the all-digital sunshine when all we've really done is create the conditions whereby we can finally hear how badly we've always been doing it. The truth is that new technology has wildly changed **how** we do things but we, in turn, haven't taken up the challenge of exploring the value of changing **what** we're doing.

There's really only one genre where 5.1 is fully exploited, the one which directly taught all of us (and our viewers) what to expect from Surround: Drama. For most else, I suggest we've incompletely explored how 5.1 could best support our pictures. Here are some thoughts on a few of the most common genres that pay our bills:

### 1. **Sports and Variety**

Strange bedfellows to be sure but these are the two genres that have most fully adopted 5.1 and still they have their challenges. Their common bonds are good surround ambience, and the conceit of the "best seat in the house" sound field. As for the field-of-play (or stage), little has changed in a long time: in Variety the idea of surround music/performance continues to be misunderstood or ignored altogether; in Sports, almost everyone who is doing surround only extends the privilege to the live FOP and all other production elements (in other words, everything else in the truck) continues to be two-channel only.

### 2. **News**

No one carries the two-channel banner with as much zeal as News, and I say two-channel rather than



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stereo for a reason. Consider the following—hair-raising timelines, ENG cameras with a total of two XLR sockets on the back, no soundmen in the field, and a pick-a-flavour editing infrastructure that still feels an enormous kinship with the two-channel BetacamSP decks of yesterday—and you have a recipe for a television staple that across the dial doesn't seem interested in finding out if the news is any better in anything-better-than-mono.

### 3. **Documentary/Factual**

Documentaries are one of the best genres for proving that excellent sound most effectively validates the experience of the picture but they suffer from a crushing paradox. Unlike any of the above genres, fully post-produced programming can best leverage technology and workflows borrowed from the dramatic world and have the possibility of a highly detailed and accurate mix. But they don't possess the luxury of riches that studio and outside broadcast productions enjoy with regard to source material. Most depend on what are essentially repurposed ENG camera systems with two-channel inputs which creates a brutal upper-limit on what can be achieved without resorting to the often impractical double-system approach.

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Sure, in these and other genres there's a lot of good and true Surround work being done but the great bulk of TV is decidedly 2.0 (at least it is until it hits the dreaded upmixer that lurks downstream of Master Control). In this sense, very little about what we do has changed in the last 20 years since the start of the stereo era. So it's entirely fair to ask if we've accomplished much else than being able to enjoy the crisp digital product of generations-old approaches to common production challenges.

The first decade of HDTV saw many situations in which productions and networks, which were actually doing things right, were made to appear wrong because their processes weren't matching those of their competitors (who were largely doing things incorrectly). Distressingly, consistency seems to trump quality. The "Upmix era" has created the situation where there simply isn't



a big enough difference for the viewer between excellent and merely adequate, to pressure the stragglers to embrace the future and do the hard work of updating and upgrading.

As long as “anything’s better than stereo” is the strict pervue of the audio department the golden age may already be behind us. Given that the majority of TV content gets created without the assistance of audio specialists, unless we spearhead the complete democratization of multi-channel sound, I fear the worst.

Here’s the question I’d like to pose: What, if anything is next for us?

As much as I know that more is in store for us, I don’t have a high degree of certainty that we’re going to survive the next transition in a way that is agreeable to those of us who love sound. Put another way: will 5.1 Surround be that last official format of television as we know it? Certainly 5.1 is pervasive but any well-informed and honest broadcast practitioner will admit that while its adoption as a format is nearly uniform, it’s not commonly well done. In fact, 5.1 upmixed from stereo is easily the predominant signal on many channels. If the future brings us 7.1+2, or 5.1+4, or even 14.1—as craftsmen (not technologists) and as an industry, do we have the political and creative will to exploit it? Or are we faced with a future where “stereo-to-whatever.1” upmixers are as predominant as the stereo-to-5.1 processors are today?

Anyone who has ever had the pleasure of working with pictures that are accompanied by stellar multi-channel sound has a visceral understanding of the upside of braving the “but that’s not how we’re used to doing it” waters. Alas, for too many, the issue is still one with nothing better than a theoretical understanding attached to it. I believe that, as a community, we of the sonic persuasion must re-commit ourselves to doing a better job of advocating for the “Power of Sound”.

*A student of the craft for 24 years and relentless crusader for sound, Michael Nunan is Bell Media’s Senior Manager, Broadcast Operations, Audio. He can be reached at [michael.nunan@bellmedia.ca](mailto:michael.nunan@bellmedia.ca).*

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## Technical Coordinating Committee:

The CAB Technical Coordinating Committee (TCC) engages in many activities to support its members and the broadcast industry. Just to name a few, Emergency Alerting, Safety Code 6 revisions, White Space Devices and HD Radio have been active issues this year.

The principal mandate of the TCC is to assist private broadcasters in technical and engineering dealings with government departments and agencies, research organizations, international standard-setting bodies and other like-minded associations such as the Radio Advisory Board of Canada (RABC).

The Committee also provides CAB members and its Executive Council with timely information concerning technological and regulatory developments, as well as business opportunities created by new technologies.

All TCC activities are coordinated through the main committee and/or the radio/TV subcommittee upon the issue. The TV subcommittee is chaired by Bruce Cowan of Corus Entertainment while Wally Lennox of Bell Media chairs the radio group. In carrying out its functions, the TCC also maintains ongoing liaison with Canada's regional broadcast engineering associations (CCBE and WABE).

As published previously in *Broadcast Dialogue*, Wayne Stacey provided his leadership and guidance to the TCC for many years. Wayne handed over the reins and retired at the end of May after more than 35 years of service to the CAB. I don't think we can thank Wayne enough for the substantial and lasting contribution he has made to the broadcast industry.

There have been significant changes over the past year that



by Kirk Nesbitt

affect how the TCC carries out its work and interacts with Industry Canada. The department has undergone substantial change due to reorganization, budget cuts and retirement of several senior managers. In the past, many technical matters were handled through Industry Canada's Broadcast Technical Advisory Committee (BTAC). This committee was dissolved late last year and Industry Canada now directs all related work through the broadcasting committee of the Radio Advisory Board of Canada (RABC).

This summer, the TCC has been contributing to a working group of the RABC Broadcasting Committee to review and update "Broadcast Procedures and Rules, Part 1; General Rules"; often referred to as BPR-1. This document is an Industry Canada regulation that applies to all broadcasters. It outlines the technical requirements and obligations to apply for and operate broadcasting undertakings. Related documents, Broadcast Procedures and Rules Parts 2 through 10, detail the specific technical requirements for AM, FM, analog and digital television, cable TV and satellite radio.

The update of BPR-1 was necessary to align the Industry Canada regulations with the proposed revision of Health Canada's guideline "Limits of Human Exposure to Radiofrequency Electromagnetic Energy in the Frequency Range from 3 kHz to 300 GHz—Safety Code 6", which is expected this fall. While the responsibility for developing Safety Code 6 rests with Health Canada, Industry Canada has adopted this guideline for the purpose of protecting the general public. Section 8 of BPR-1 deals with this area. It has been modified to incorporate the current best practices for the prediction, analysis and assessment of exposure to RF energy. And, important to AM broadcasters, a new methodology has been stipulated to predict the required distance from AM antenna towers to protect the general public from exposure to RF energy and contact currents. Work on the new AM methodology has been underway for some time. Important contributions were made by broadcast engineering consultants, especially Ray Carnovale and Kerry Pelser. Industry Canada then validated and refined the procedure through simulations performed by the Communications Research Centre in Ottawa.

But, many other parts of BPR-1 were outdated as well. So, the TCC and the RABC Working Group took the time to provide input to Industry Canada on all sections of the document.

It's timely then to take a look at some of the other aspects because they can easily be taken for granted or overlooked. This can be the case especially during turnover of engineering staff or when training new technicians to work at transmitter sites. For example;

- Did you know that permission for on-air testing of a new facility must be requested three weeks in advance of the

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proposed test period? And that the minimum on-air test period is three weeks? This can be a challenge when trying to predict completion of a new site and schedule a launch date for programming.

- Are you familiar with the requirements for public consultation regarding new towers unless the proposal meets specific exclusion criteria? The process is outlined in BPR-1.
- Were you aware that accurate measurements of frequency, modulation and power must be made monthly unless Industry Canada grants permission to log these readings less frequently? Or that accurate readings and logs must be retained for a specific period of time?
- Did you remember to notify the Department when you replaced your transmitter? And to provide the Technical Acceptance Certificate number from the manufacturer?

For many experienced broadcast engineers, these obligations are so ingrained it is part of their DNA. But, it is all too easy to assume that even a junior technician would be familiar with the details. So, make that intern read BPR-1 and then tell you what it says. Once finalized and approved by Industry Canada, the new version will be posted on its web site. The existing version, from 2009, can be found at

[www.ic.gc.ca/eic/site/smt-gst.nsf/eng/sf01326.html](http://www.ic.gc.ca/eic/site/smt-gst.nsf/eng/sf01326.html).

We work in an exciting industry that is constantly changing. The CAB Technical Coordinating Committee is proud to support you, to advocate on your behalf, and to provide timely information. I hope that I will have the opportunity to speak to many of you during this year's CCBE and WABE engineering conferences.

*Kirk Nesbitt is the secretary of the CAB Technical Coordinating Committee. He can be reached at [aknesbitt@rogers.com](mailto:aknesbitt@rogers.com).*



## Speaking of monitors

A control room needs a good set of monitor speakers, and this is another of those areas where everyone seems to have an opinion that they can contrast with everyone else's. In previous columns we've talked a little about the acoustics of small control rooms and what is desirable as far as reverberation time and speaker placement for good stereo imaging is concerned. Whether in a production room or an on-air control room the monitors are often the final arbiter of quality in the sound chain. It is essential to have good monitors available to detect problems in the on-air product.

In olden times good bass response meant you should be looking at monitors with 12- or even 15-inch woofers. This is still somewhat true where larger studios are concerned. Most modern control rooms are not as large as those of yore and, as technology has advanced, smaller speakers have become much more capable than in the past. So you shouldn't rule out giving smaller speakers a good listen, too, unless you need the higher power-handling capability to fill a large room.

by Dan Roach



Theoretically, the more speaker elements in each monitor box the more phase distortion is going to be created by the multiple drivers. Taking this reasoning to its logical conclusion, the best monitors would all have coaxial construction and we'd see a lot of high-end whizzer cone monitors ... which is emphatically not the case. Still, there is some truth in this line of reasoning. All things being equal (which, of course, they never are), monitors with the woofers and tweeters aligned on a vertical axis are preferable to horizontally-placed ones.

This also gets rid of the old dilemma about whether horizontal monitors should be mounted with the woofers inside or out. By keeping arrival times of crossover frequency audio as consistent as possible phase distortions are minimized and stereo imaging is better-preserved. This argument could also be used to rule out some of the older many-driver speaker designs, with three-, four- and even five-way crossovers. This is one of those areas where simpler is better: if you can get the sound you want with two-way speakers you can expect less phase distortion than otherwise.

Of course, the use of near-field monitors helps take care of this problem as well as minimizing incidental reverberation from walls and equipment faces. This is one of the reasons these speakers have become so popular in broadcast use. Advances in magnetic materials (samarium cobalt alloys, for example) and unusual speaker cone materials have helped improve performance while keeping the monitors compact.

Self-powered speakers have become popular recently, and they're certainly worth a good look, but try to make sure that the performance of the amplifier matches that of the speaker. This is not always the case. I generally go for an external amplifier which can be changed out easily if it is inadequate or if it develops problems. Speaker wire should be at least #12 AWG; preferably larger. Special high-priced proprietary speaker wire is not necessary. The speaker wire runs should all be about the same length.

Power amplifier sizing is also important. If the amp is too large for the speakers you run the risk of cooking the voice coils. Ironically, if the amp is too small for the speakers, it can easily be driven into clipping, increasing the RMS levels and, yes, cooking the voice coils. Sometimes it's the woofers that fail; sometimes it's the tweeters. I have seen a recurring problem where excessive power caused the voice coil wires to rip off the woofer cone. If this problem appears after the fact, you can always put in-line fuses in the speaker lines; a better plan would be to be generous when sizing the speakers to the room.

Speaker mounting is important; personally, I prefer suspending them from the ceiling and placing them so that reflections are minimized and speaker-to-listener distances are symmetrical. By mounting this way it's easier to avoid incidental coupling to nearby walls and furniture. A fall-arrest safety cable (aircraft cable works well) or chain is always a good idea.

It's also a good plan to place speakers such that operators and control-room visitors can't easily bang their heads on them!

*Dan Roach works at Broadcast Technical Services in Vancouver. He can be reached at [dan@broadcasttechnical.com](mailto:dan@broadcasttechnical.com).*



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