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March/April 2010

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CANADA'S COMMUNICATIONS MAGAZINE

CANADIAN ROCK PIRATES

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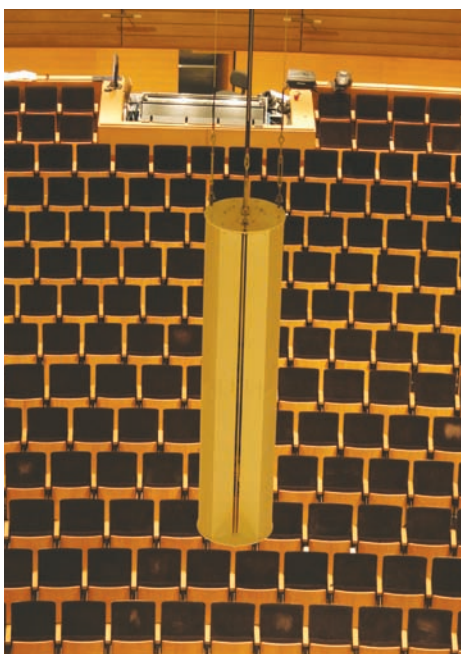
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Piracy . . . and Other Threats

It's one of the hottest topics of discussion at major industry events like Canadian Music week – piracy, digital downloads and the theft of intellectual property.

It's also a very old topic, extending at least to the early 1700s, when the term piracy first came to be applied to unauthorized commercial copying.

With the lapse in 1695 of what's known as the Stationers Company's printing monopoly, a profitable new industry arose that printed and distributed other people's works. Soon, the first copyright act was passed (the 1709 Statute of Anne) to combat the trend.

(At about the same time, one William Kidd – often referred to as the most audacious of early pirates, due in part to the fact he had to be hanged twice for his crimes – had in fact been earlier recognized and awarded by the English government. Working for the 'right' side, he became a wealthy privateer as a result. Later, working for the 'wrong' side, he was executed.)

Luckily, no one mentioned in our cover story is facing the hangman. Nevertheless, one may find still parallels in this issue's feature report, geared as it is for CMW and its on-going conversation.

Recall that, before today's digital pirates, there were the analog pirates, delivering unlicensed music into an otherwise highly controlled marketplace.

The U.K.'s Pirate Radio experience, as you may already know or will soon read, owes much to Canada. Many of the early radio buccaneers hailed from this country, and many have since gone on to

have successful legitimate careers.

In fact, pirate radio paid back what it owed - big time! Once the U.K. decided to allow radio stations to obtain new licenses, sell ads, and make money as a way to battle the pirates, many of those original buccaneers stayed on board, as it were, buying up legit licenses for a song, and selling or monetizing them later for several gold doubloons (or millions of dollars Canadian)!

Responding to an obvious marketplace expression of need and want, what was once pirate radio from a ship off the Dutch coast became mainstream radio across this country. Stations we know and love today were launched and funded yesterday. Buccaneers can still become privateers.

The tale holds cautionary evidence that consumers can and should ultimately decide what gets produced and how it gets delivered.

Put another way, it is the music (and film and TV) industry that should embrace new business -- even controversial -- models in order to meet evolving customer demand and expanding technological capability.

As author and commentator Adrian Johns writes in his fascinating new book, *Piracy: The Intellectual Property Wars from Gutenberg to Gates*, "It ought to be possible to conceive of an alternative ... that suits the 21st century rather than the 19th."

Or the 17th

B

— Lee Rickwood

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Matt Galloway is congratulated by Andy Barrie today as Matt takes over as the new host of Metro Morning on CBC Radio One (99.1 FM), Toronto's number one morning radio show.

CBC Says Goodbye to Top Ranked Morning Show Host

Andy Barrie, the popular and respected host of CBC Radio One's 99.1 Metro Morning, wrapped up his 15th year of service with an open house celebration at the public broadcaster's headquarters in Toronto.

Prior to the event, during his first show as new program host, Matt Galloway interviewed Barrie, who said he would continue to be a part of the CBC family in some capacity going forward.

"Andy is part of our station and that station is like an extended family," agreed Susan Marjetti, Managing Director CBC Toronto. "He will continue to be part of that family and certainly part of this station's rich history."

While Barrie hosted the program, Metro Morning helped CBC Radio One achieve its highest ratings in the history in Toronto, according to the Bureau of Broadcast Measurement (BBM) S2 2009 survey results.

"After an amazing 15 years making great radio at Metro Morning, we're sad to see Andy give up the morning show microphone, and we're sure that's a view shared by his loyal audience," said Denise Donlon, executive director of CBC Radio. "We celebrate his legacy and honour the immense contribution he has made to CBC, to the broadcasting industry and to this city and community during his esteemed career."

Gold Medals for WAB Members

The Western Association of Broadcasters is accepting nominations for the WAB Gold Medal Awards, the WAB Broadcaster of the Year Award and the WAB Honourary Life Membership Award to be presented at the WAB Conference on June 5, 2010.

The WAB Honourary Life Membership is awarded to an individual Prairie Region broadcaster who has enhanced the broadcast industry, while making a significant contribution to his or her community.

The WAB Broadcaster of the Year Award is presented to an individual Prairie Region broadcaster who has made a significant contribution to our industry and will have:

- Demonstrated extraordinary leadership within his or her field
- Developed and maintained a positive image for broadcasting in general
- Acted as a role model for broadcasters outside his or her normal scope of operations

The Gold Medal Awards are presented to a WAB television member and a radio member for outstanding contribution to Canadian broadcasting industry in the area of community service.

Entries will be judged using the following criteria:

- Benefit to the community
- Magnitude of the effort
- Staff support and participation
- Sustainability of the initiative/program
- Other recognition received

The WAB Broadcast Partner of the Year Award is presented to an organization that has:

- Partnered with Prairie broadcasters for philanthropic projects in their community.
- Demonstrated extraordinary leadership within their field
- Acted for broadcasters outside their normal scope of operations

Nominations must be received by April 16, 2010. For further information go to www.wab.ca.

Ontario's Television and Film Industries Up 40%

Ontario's television and film industry contributed \$946.4 million to the provincial economy in 2009 — up by 41 per cent over 2008.

Ontario held its competitive edge, marking a return to production levels not seen since 2002 — despite the continued strength of the Canadian dollar, aggressive competition from other jurisdictions and a global economic crisis.

Increases were seen in all genres — foreign and domestic — compared to 2008. Ontario's strong domestic film and television sector continued to experience growth in 2009. The increase in foreign productions was in part attributed to the Ontario Government's enhancements to the Ontario Production Services Tax Credit, announced on June 30, 2009.

The OPSTC was expanded from 25 per cent of eligible labour to include all eligible Ontario production costs. The tax credit enhancement added an important incentive to the many other advantages Ontario offers film

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and television producers.

Ontario Media Development Corporation programs also support the book and magazine publishing, music and interactive digital media industries — all of which experienced growth in 2009. The entire entertainment and creative cluster produces \$15 billion in revenue and over 200,000 jobs, contributing \$12.7 billion to the province's GDP.

Ontario Media Development Corporation (OMDC) is an agency of the Ontario Ministry of Tourism and Culture that facilitates economic development opportunities for Ontario's cultural media industries including: book and magazine publishing, film and television, interactive digital media, and sound recording industries.

New Production Studio To Open in Toronto

A new production studio is opening in Toronto, providing comprehensive music recording and audio/visual production facilities. Situated in Liberty Village, WIDEawake Liberty Studios is a 6,000 sq ft multi-media offering musicians, producers, filmmakers and editors access to a wide range of services, including production, composition and arrangements, recording and mixing tools, sound design, video/audio editing and video capture.

The space includes a 1,600 sq. ft. soundstage / live room aptly named *The Liberty Ballroom* which houses three isolated booths for sound control, including an expansive drum room.

"We are thrilled to be launching WIDEawake Liberty Studios to the awaiting public," said Robert Thompson-So, Vice Chairman and Chief Operating Officer of WIDEawake Entertainment Group Inc. "We are confident that the new studio will provide a lavish alternative to those seeking to create something spectacular".

With unique and deluxe design elements (exotic wood interiors including bamboo and sepi), a fully stocked commercial kitchen, master bathroom and unmatched five-star service at your fingertips, the new studio space is the definitive location for those seeking top of the line resources coupled with a Kitchen and master bathroom spaces, all described as "lavish and comfortable" are included in the working environment.

The multi-use studio can also be used for large music showcases, non-profit fundraisers, or private corporate events of a variety of sizes.

WIDEawake Liberty Studios will officially launch in March.

Gord's Not Gone; Lloyd's Not Going

Canadian singer-songwriter Gordon Lightfoot is alive and well, thank you very much, and he made sure the media was aware of the fact, following online and on-air rumours of his death.

The award-winning singer denied the story himself, in a call to an Ontario radio outlet. The source of the rumour was unclear, although initial posts seemed to indicate a Twitter post

or social media prank was at play.

Meanwhile, CTV's Chief Anchor and Senior Editor Lloyd Robertson says he is staying on the news desk, refuting Internet rumours that said he would be retiring after the Olympic Games.

He said he had no plans at this time to retire, and he told a Vancouver radio station the rumours were fictitious.

Robertson joined CTV in 1976 and has a



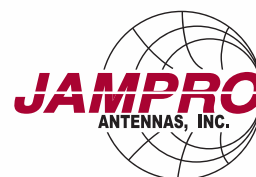
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broadcasting career spanning 50 years. He was voted as Canada's most trusted news anchor by TV Guide readers for 11 years in a row.

NABA Names New Secretary General

John Harding was appointed the new Secretary General of the North American Broadcasters Association (NABA) at its recent Annual General Meeting.

Harding has served as NABA's Executive Director since August 2008 where he has applied a unique set of skills, depth of knowledge and organizational leadership that has served the Association well during a time of great industry change, the association described.

Speaking on the new appointment, Leonardo Ramos, Director of High Technology Televisa and President of NABA said "the NABA Board of Directors is very pleased with this appointment of John Harding as Secretary General. It recognizes the many contributions he has made over the past 18 months to the Association, and our confidence that he will continue to make an impact in his new and important position."

Prior to his involvement with NABA, Harding served in the broadcast industry as President of the Radio Marketing Bureau and before that as Executive Vice President of the Institute of Communications & Advertising.

He will work out of NABA's headquarters in Toronto. The Association also announced that Grupo Televisa's Director of High Technology Projects, Leonardo Ramos Mateos has been elected to serve a second term as President.

Also elected as Vice Presidents were Michael Starling, Executive Director & CTO, National Public Radio (NPR) Labs and Robert Winteringham, Deputy General Counsel, Corporation for Public Broadcasting (CPB).

In addition to the Executive, NABA also elected the following members to the Board of Directors.

Those additional Board members include:

- Dany Harrison, General Manger, Technical Production, CBC/Radio Canada
- Joe Flaherty, Sr. VP, Technology, CBS
- Hanno Basse, Vice President, Broadcast Systems Engineering, DIRECTV Inc.
- Andy Setos, President, Engineering, Fox Entertainment Group, Inc.
- Bob Zitter, Executive VP & CTO, Technology & Operations, HBO
- Glenn Reitmeier, VP, Technology Standards,

Policy & Strategy, NBC Universal

- Robert Briskman, Technical Executive, Sirius XM Radio Inc.
- Sergio Sarmiento, VP, Editorial Committee / Editor-in-Chief, TV Azteca
- John Harding, Secretary General, NABA (ex officio)

NABA is a non-profit association of the most influential broadcasting organizations throughout North America committed to advancing the interests of broadcasters at home and internationally. As a member of the World Broadcasting Unions (WBU), NABA creates the opportunity for North American broadcasters to share information, identify common interests and reach consensus on issues of an international nature. NABA provides representation for North American broadcasters in global forums on topics including journalism issues, protection of content, spectrum related concerns, the territorial integrity of broadcasters' signals, and digital transmission issues.

Whizbang, BBC Team Up for Distribution of Original Canadian Drama Series

BBC Worldwide will be distributing 13 one-hour episodes of the new original Canadian drama series, *Cra\$h & Burn*, originally commissioned by Canwest for Showcase Television.

Cra\$h & Burn is developed and produced by Whizbang Films in association with Canwest. It is produced with the participation of the Canadian Television Fund, Cogeco Program Development Fund, The Rogers Cable Network Fund, the Bell Broadcast and New Media Fund, the Canadian Film or Video Production Tax Credit and the Ontario Media Development Corporation.

Cra\$h & Burn is executive produced by Paul Gross, Frank Siracusa, and Malcolm MacRury, and stars Luke Kirby, Leela Savasta, Caroline Cave and Steve Bacic.

Headed by Paul Gross and Frank Siracusa, Whizbang Films previously released the World War I feature film *Passchendaele* in 2008 which received five Genie Awards including the Golden Reel Award for highest box office for a Canadian Film.

Sixx Syndicated Show Hits Ontario

Southern Ontario-based HTZ-FM is changing its programming line-up, and the station announced that one of the new shows it will carry features is the bass guitarist from Motley Crue, Nikki Sixx

The rock legend can be heard "Sixx" nights a week, including weeknights from 7pm to midnight, hosting 'Sixx Sense', offering a backstage look into the world and mind of a rock star, the station describes. Along with Kerri Kasem (daughter of legendary radio host, Casey Kasem), Sixx will give listeners the inside scoop on celebrity guests, bands and friends.

Its weekend companion, 'The Side Show with Nikki Sixx' will air Sunday nights. Excited about the new changes to 97.7 HTZ-FM, Program Director Mike Tyler exclaimed, "We are thrilled to be bringing Nikki Sixx's experience and explosive personality to Southern Ontario. It's a perfect fit for HTZ-FM. As our music continues to evolve, it only seems natural for our station to make the changes to keep us uniquely entertaining, with the dangerously fun HTZ-FM personality that our listeners love."

Motley Crue has sold more than 80 million album copies worldwide since the American hard rock band formed 20 years ago. The band was founded by bass guitarist songwriter, Nikki Sixx and drummer Tommy Lee.

RTNDA Canada Announces Distinguished Service Award Winner

The Association of Electronic Journalists will honour Bob McLaughlin with the 2010 RTNDA Distinguished Service Award.

The Distinguished Service Award recognizes an individual who is deemed to have rendered exemplary service to the benefit of both RTNDA and broadcast journalism in Canada.

Currently Vice President and General Manager at Toronto's CP24, Bob McLaughlin is a Canadian broadcast veteran who has worked in markets from coast to coast as a front-line journalist, producer and broadcast executive. He has served on the board of RTNDA Canada for more than eight years in various roles including Central Region Television Director and V-P for Television. In 2006, Bob was elected President of RTNDA Canada, a position he held for two years. He currently serves on the board as Past President.

"Our organization grew significantly in both membership and stature under Bob's leadership," said RTNDA President Cal Johnstone. "Through efforts such as enhancing our already prestigious award ceremony and the establishment of a dedicated ethics committee, Bob helped take RTNDA Canada to a higher level."

Bob McLaughlin will receive the award at

RTNDA's 2010 National Conference in Edmonton, AB on June 18th.

Corus Applies to CRTC for Local TV Licence

Corus Entertainment has applied to the Canadian Radio-Television and Telecommunications Commission for a new hyper-local TV service. If approved, Corus Audio & Advertising Services Ltd says it will launch the service, called Local 1 for now, within six months.

The application describes a new Western Canadian television network, with channels planned for 64 cities across the country, and some 28 communities throughout B.C., including Vancouver and Victoria.

According to the application, content on the network "would focus on the provision of local information customized for each community"

Local1's website says its strategy is to take advantage of the fact that other broadcasters are "reducing or cancelling local TV programming in many Canadian markets."

A highly segmented or multi-zoned screen

display is shown on its website, with weather, news feeds, road reports and community and municipal information being displayed on screen.

The applicant proposes to offer programming from several categories (as set out in Item 6 of Schedule I to the *Specialty Services Regulations, 1990: 1, 2(a), 3, 5(b), 11, 12, 13 and 14*) and it has asked the Commission for condition of licence with respect to advertising, including a twelve minutes limit on advertising material during each clock hour. In each community where the service is distributed, the licensee may broadcast no more than six minutes of local advertising.

Reports indicated Corus is discussing carriage and distribution with Shaw Communications Inc., the largest cable operator in Western Canada.

Rogers Gets Nod for New National Sports Channel

The Canadian Radio-television and Telecommunications Commission has approved an ap-

plication from Rogers Communications to operate a new service called Rogers' Mainstream Sports Specialty Service.

The national English language service will focus on coverage of major professional sports leagues, including games from the NHL, MLB and UEFA, the licence stipulates.

Under terms of the approval, the licensee may provide multiple feeds. The channel can carry no more than 12 minutes of commercials per hour, which must be national paid advertising.

The proposed new service would offer over 50% of its programming in high definition format with a view of moving towards 90% by the end of its licence term.

Rogers has told the Commission in writing that it is prepared to commence operations. The CRTC approval stipulates that the undertaking must be operational at the earliest possible date and in any event no later than 36 months the approval date.

There were no interventions to the application, the CRTC noted.

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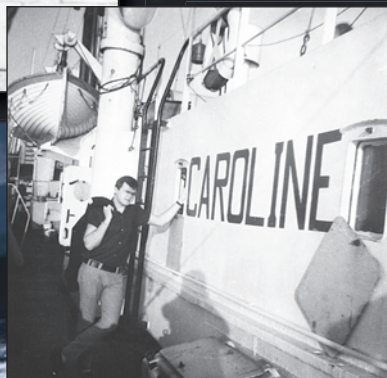
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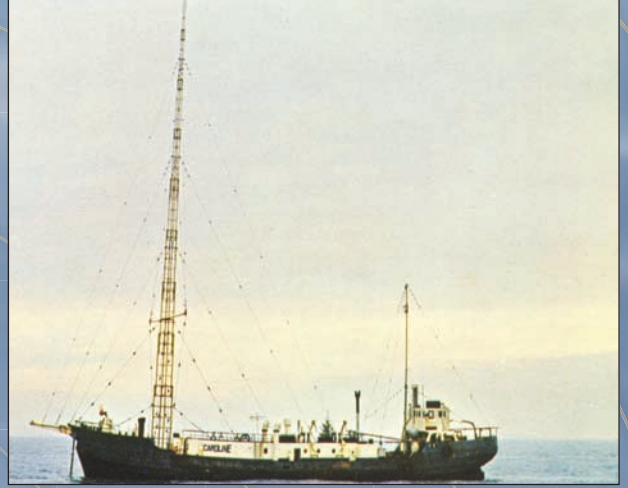
CANADIAN ROCK PIRATES

Shake the British Empire; Rattle the Radio Industry



A Pirate Scrapbook: Gordon Cruse takes a breather between shifts; Keith Hampshire poses on board; Terry Bate [left] and Don Mackenzie make a sales call on dry land.

Photos courtesy G. Cruse, K. Hampshire; D. Mackenzie.



In 2007, the BBC outfitted a replica ship as part of a 'pirate party'. The original, moored six miles off the coast of Holland, broadcast illegally on 253 meters 1187 kHz, 50kW



By Dick Drew

Some forty years ago, they were the dreaded pirates of offshore radio; more recently, they were the honoured guests at a radio reunion hosted by the BBC. And the hits just keep on coming.

“There’s eight million people listening; they’re gonna love ya!”

With those words from a Canadian program director named Tom Lodge, a nervous 20-year-old Calgarian named Keith Hampshire became a pirate — with his first on-air DJ shift from *Caroline One*.

It was Easter Sunday 1964 — the day the genie known as Pirate Radio exploded from the British broadcast regulator’s bottle.

Over the next three years, the explosion led to a fleet of a dozen or so illegal commercial Pirate Radio ships anchored off the British coast, out of reach of British regulators.

Operating much like pirates of yore, they plundered audiences and advertisers unfettered — until the government passed a Marine Offences Act specifically to shut them down.

The end came August 1967.

Some say what the Internet is doing today to disrupt conventional media is comparable to what Pirate Radio did back then.

Overlooked entirely in the recent movie of the same name is the crucial role Canadians had in driving Pirate Radio’s success

Canadians can lay claim or take blame for much of the infamous success of Pirate Radio

and what British Parliamentarians soon called “the destruction of all things sane and sound”.

The first two Pirate Radio ships were *Radio Caroline One* and *Radio Caroline Two* (some recall it as *Caroline North* and *South*). Each ship directed its signal to a different part of England, but each also spilled over into adjacent countries.

The fresh new sounds of rock ‘n’ roll that everyone wanted to hear were being delivered by energetic announcers keyed up and ready to rock. Who knew they were mostly Canadians?

Back then, there were no private commercial radio stations in Great Britain, There was the staid and revered BBC, over which the

promotions including ‘Caroline Cash Casino’ which brought in tens of thousands of letters each containing a proof of purchase.

One promotion worked so well the client rewarded them with the use of his villa in Spain.

As Don now recalls, “It was a feeding frenzy!”

Gord Cruse was a 24 year old former DJ from CFQC Saskatoon, in London while working his way around the world. Earning five pounds per week doing back breaking work in a warehouse, he heard someone as looking for announcers with neutral accents.

“Midway through my audition,” Gord told me, “The producer opened the studio door and

Yep you guessed it folks. Canadians were in there like pirates.

British Government exercised strict control. For damn sure they could not play that confounded rock ‘n’ roll music. And no commercials please, we’re British!

Strange when you consider that British groups like the Beatles and others had invaded North America several years earlier and taken over our airwaves. It was seemingly only fair that Canadians would play a part in this role reversal.

Radio Caroline was first imagined by a brash 27 year old Irishman named Ronan O’Reillihi. The money came from his wealthy family. Ronan looked to Canada for both on-air radio talent and experienced salespeople, wise in the ways of selling and packaging radio advertising.

He hired a dynamic sales team headed by Allan Slaight of CHUM, Toronto. Allan formed a partnership with Terry Bate of Stephens & Towndrow, one of the hottest radio promotion sales shops in Canada. They recruited a bright young pistol named Don Mackenzie (also from Stephens & Towndrow), and Don’s wife Sandra sailed off to England with them to work in their traffic department.

Allan Slaight is the same Allan Slaight recently featured in this column. Years later, he would be in charge of CFRB and a number of other stations. He later sold them several years ago for a reported one billion dollars and was recently included in the Canadian Business magazine list of Canadian billionaires.

(Allan’s son Gary is being honoured this year during Canadian Music Week.)

When Don Mackenzie returned to Canada, he came to work with me at CHML/ CKDS-FM Hamilton where I was General Sales Manager. We all enjoyed hearing his dazzling stories of sales

asked if I could start tomorrow at 25 pounds per week.” Terms were two weeks on the ship, one week ashore, and that was juts fine for most of the approximately two dozen Canadian DJ’s.

Hampshire, for example, stayed right to end, and then went on to have a very successful singing and recording career (among his disparate hits, *The First Cut is the Deepest* and *OK, Blue Jays!*)

“Dick,” he told me recently, “I was originally hired by Tom Lodge, who later returned to Canada and worked at CHLO St. Thomas before he initiated the Recording Arts program at Fanshawe College. I also worked with Errol Bruce, who came back and did the all night show at CKFH Toronto. Steve Young came back and went into radio in Kelowna. Gary King, who now lives in Hamilton, went on to be the London correspondent for one of the big TV networks.”

Hey, these pirates have legs!

Much later, as Gord Cruse told me, “Dick, the irony here is stunning. In 2007, the 40th anniversary of the Marine Offences Act which put us out of business, the BBC outfitted a ship complete with studio and transmitter. Anchored it in Harwich Bay. And invited about sixty of us former Pirates to come on board and work air shifts for one week just like the old days to relive the 60’s. Not only that, they paid us a talent fee for our work!”

With a broad smile, he added, “I would like to acknowledge the BBC for having the maturity and humour to invite pirates to celebrate with them.”

Gord continued his wandering through radio winding up eventually C-FAX in Victoria, where he now lives in retirement.



The cinematic story of the pirates of radio leaves the Canadian connection all wet.



Tom Sturridge (background) and Rhys Ifans (center) star in Richard Curtis' rock and roll comedy *Pirate Radio*, a Focus Features release.

Photo credit: Alex Bailey

But back in the mid 70's, the clamour created by *Pirate Radio* forced the British Government to raise the white flag.

It eventually approved commercial radio stations throughout the UK through the Independent Broadcast Act, [IBA]. Their mandate was to issue one license per area. London received two. By the summer of '78 there were about 19 commercial radio stations on-air with more to come.

Yep you guessed it folks. Canadians were in there like pirates.

Toronto's Canadian Standard Broadcast Company-UK had investments in about 15 licences. Canada's Selkirk Radio Company was equally as aggressive. Terry Bate remained in England consulting for all of them earning tons of pounds. Today he lives between homes in West Vancouver and Spain.

Now, borrowing from Paul Harvey, "Here is the rest of the story."

In 1986 I met with the IBA in London to seek their approval to syndicate throughout Great Brittan several of the syndicated radio programs I was producing here in Canada. The IBA controlled all pre produced programs entering the UK. To say the reception I received was frosty is an understatement. It left me baffled. Now while researching this story it suddenly dawned on me that the IBA were still smarting over the disrupt-

tion Canadian "Pirates" had caused them. It's fair to say there was some "skulduggery" going on.

They figured I was just another swashbuckling Canadian, planning to invade their protected shores and sail away with many of their precious

gold doubloons. Just my luck I had a Maple Leaf between my eyes for a bull's eye!

You may not see all of the Canadian Pirates as Canadian Achievers, but arrggghh, matey, they managed to affect us all to this day. **B**

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The Death of Radio

- Denied Yet Again!

By Patrick Hurley

Years ago radio was purchased on a cost per thousand basis based on a station's entire coverage or total circulation. Each radio station had a very distinct and valuable profile of listeners based on income, education, home ownership and their propensity to purchase various categories of products.

Then one day a smart media buyer decided to purchase radio on a whole new criteria, cost per point, which was being used to purchase television at that time. Cost per point is based only on the primary coverage area of a station thus excluding any audience outside the primary coverage area measured by BBM.

The result: stations were forced to base their rates only on the audience in their primary coverage area. The buyer was paying for only a portion of the station's audience instead of its total audience.

This move forced stations to lower rates to comply with the buyer's CPP objectives. Instead of the station owners taking a stand, spearheaded by the Radio Marketing Bureau, they rolled over and went along with the new buying criteria implemented by the media buyers.

Then the buyers devised another way to further decrease the value of the station's audience by demanding they pay only for a particular age group they wanted to purchase. This further reduced the stations' audience.

The initial age group they chose was 18-49

because no station could deliver that entire group in large numbers. I stated at a CAB seminar years ago that, "This is not a demographic, it's a family reunion!" An 18 year old has nothing in common with a 49 year old except a mother and daughter or father and son.

Some larger stations fought back and insisted the age groups be broken down to reflect individual station audiences. Youth oriented stations attract an 18-24 audience, A/C stations 25-34, some 25-54 and others, 50 plus.

Little credence was given to the quality of a station's audience profile. In most cases it was totally ignored. The object of the buyer was to buy radio as cheaply as possible for the client without regard for any other factors. If you want the business, tow the line or we will buy other stations.

The big top rated stations buckled under and all the other stations were forced to follow and the station owners went along with it.

In my view, allowing the media buyers to use

Something - many things - have been blamed for the death of radio. But the medium refuses to die.

CPP to purchase radio has cost radio stations and their owners millions of dollars over the past decade alone and has vastly undervalued the medium. Most buyers don't even know how to purchase the medium correctly. When radio



doesn't get the desired results, they blame the radio stations they purchased instead of the way they were purchased.

Local retail radio advertisers are guided to purchase radio the correct way by well-trained local sales people, who know from experience how the medium works. If their local retail client doesn't get results, they don't renew, it's as simple as that.


Every national media buyer should be forced to complete the RMB training program and attend a Roy H. Williams seminar before they are allowed to ask for any submission from a radio station or rep firm here in Canada. He is known as 'the Wizard of Ads' and has given seminars

on the effective use of radio many times here in Canada.

Each radio station delivers a very distinct audience and should get full credit for its total audience, not just a portion of it. 680 News was the first radio station to bypass the media buyers and go directly to the marketing directors to plead their case. The media buyers were then forced by their clients to purchase the station regardless of CPP.

680News, with its broad coverage and clear signal, delivers an audience of approximately one million listeners each week. Their sales reps do an excellent job of selling retailers the right amount of frequency (at least three times per week) to get results.

If you consider the difference between primary and full coverage, the target group the buyer wants and the station's total audience, usually adults 18+, and what the buyer ends up paying for, there is a huge difference. Imagine the rates



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if CHFI got full credit for all its total audience 18+ on a cost per thousand basis rather than the CPP, based only on its primary coverage.

The point is, that if stations were purchased on a cost per thousand basis, which they should be, they would be incredibly efficient. The media buyer on the other hand using CPP wants to show the station in a much poorer light on a cost efficiency basis.

Every time a station allows itself to be purchased by a media buyer on a CPP basis it's discounting a large portion of the audience it delivers, and this is to the buyer's advantage. Television is no longer the magic medium it used to be. The programming is not attracting large audiences like it used to do, except for sports, because of poor programming and the time people now have for television viewing.

Studies have shown that among men, when a television commercial comes on, they do one of three things, switch to another channel, mute the commercial or leave the room: it's a guy thing. My wife and I have been married for 47 years and we do not watch television together. I drive her crazy with my channel switching, using my remote control.

Satellite radio has not affected radio tuning because there is no local content. No local news, traffic reports, information on local issues and weather reports.

In the Toronto area, listeners today have a variety of radio channels pre-set on their car radios. Fan 590 for sports, CFRB for talk radio, 94.7 -FM for Smooth Jazz, 680 News for news and traffic, CHFI and EZ Rock for easy listening, Q 107 for Classic Rock, Z 103 for the younger set, 96.3 FM for classical lovers and KX 96 for Country just to name a few.

Radio is the most effective medium to reach busy people. Everyone today is time-poor. None of us have the time to do all the things we want to do. A recent study among people, who commute by automobile, showed that among women who spent at least a half hour commuting in their cars, loved that time for themselves. They listen to the radio while they drive.

Radio broadcasters are prostituting themselves every time they allow a media buyer to purchase their station on a CPP basis and it is costing them millions in lost revenue that rightfully belongs to them. If they were smart they would have their industry organization, the RMB, fight their battle but only if the radio broadcasters back them up.

I remember as though it was yesterday when the CAB asked Peter Sisam on behalf of television

and me on behalf of radio, to look at net media rates and make a recommendation to broadcasters. We were going to recommend that both go to net media rates.

Before we could even make our recommendation to the CAB, the ad agencies found out about it and threatened to boycott the radio and television stations we represented. I remember one agency president spoke to me personally and confirmed the threat. Radio and television station owners caved in and it never got off the ground. Screwed by the ad agencies again.

When it comes to branding, radio can do it better and cheaper than any other medium including television. "Why buy a mattress anywhere else?"

Christine Magee has proven that radio can win the hearts of the consumer long before the need arises, for Sleep Country Canada. It would have been prohibitive to try to do it with television because of the cost. Radio delivers the reach and frequency necessary to do the branding.

The biggest problem is that most ad agencies do not know how to use radio effectively. They make their big bucks on television production. Even Bill Gates has complained about the outrageous cost of television commercials. Then there's the high cost of the air-time to expose them. Radio has survived since its inception and will continue to grow because it reaches the buyer closest to the time of purchase.

It's such a shame radio audiences are being discounted by media buyers who buy it on a CPP basis and radio broadcasters who continue to allow them to buy it at a discount, I don't think most radio broadcasters even realize it's costing them millions in lost revenue.

Or how well the "old medium" plays with the "new" - studies show that radio is the most cost efficient and effective medium to drive traffic to an advertiser's website. This is especially true for retailers who have their own websites.

Financial guru Warren Buffet says plainly, "He who wins the Internet wins the war."

In conclusion, my view is that radio's future has never been brighter. It is local, loveable and is a proven media survivor.

"Rumours of its death have been grossly exaggerated!"

Was it off-shore pirates? Music videos? Satellites or the Internet? **B**

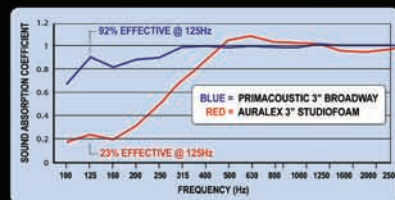
*Veteran Radio Sales & Marketing Broadcaster
Pat Hurley is currently the Sales Manager at
Wave 94.7 FM in Hamilton.*

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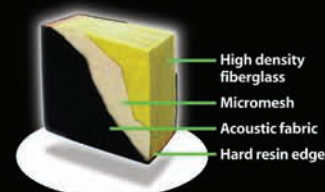


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NAB Highlights Content, Broadband, Transmedia

It still is the largest such gathering in North America, but the word 'broadcast' is less and less apparent at the National Association of Broadcasters Trade Show.

This year, Destination Broadband makes it debut at the event with a new exhibit area focusing on advances and applications for broadband technology, with an examination of the entire online video experience within the broadband ecosystem from back end infrastructure to revolutionary technologies for the home.

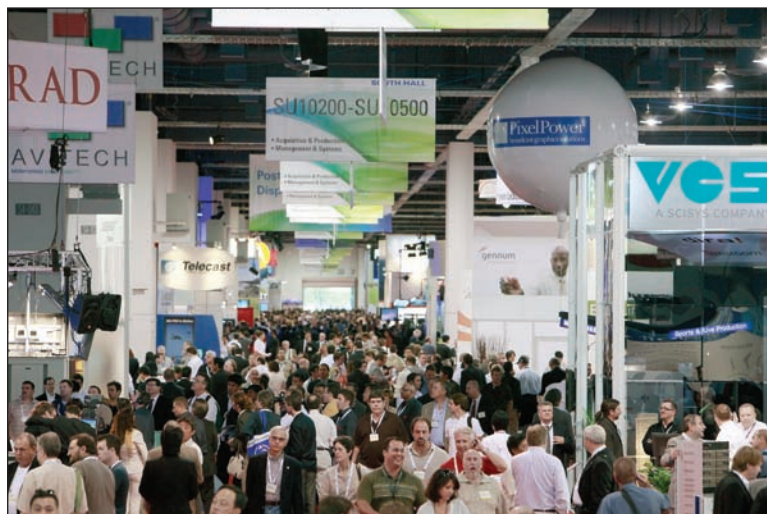
The inaugural Telly Awards Hall of Fame event will be co-hosted at NAB as well, honouring outstanding video content creation.

Also during the show, the winner of NAB's user-generated video competition, called "And I'm a Broader-caster", will be announced. The competition provides a creative outlet for NAB Show audience members to explore the impact user-generated content has on today's evolving content community, content organizers describe.

A new Super Session titled "Unboxing Advertising and Entertainment: Building a Transmedia Experience" will also be staged, exploring the interaction of content, technology and creativity across multiple media.

And an expanded Content Central, now exclusively dedicated to showcasing content, will allow many more buyers and sellers meet and collaborate to create new revenue streams, business models and profit centers showcases every form of content, for every audience and platform.

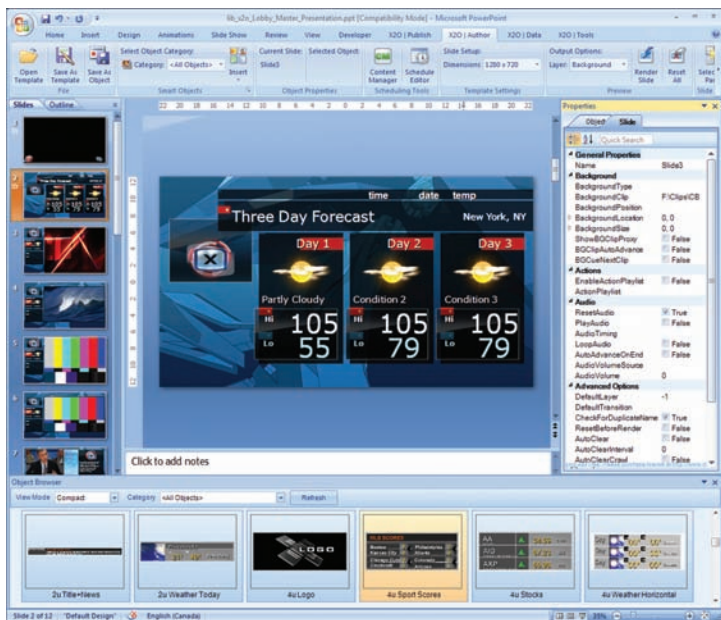
The NAB Show features 1,500+ companies and 800,000+ square feet of exhibit space, including exciting exhibits focused on acquisition and



The NAB Show takes place 10-15 April, 2010 in Las Vegas, NV.

production, content, digital news, display systems, distribution and delivery, outdoor media and equipment, management and systems, post-production, pro audio and radio.

The NAB Show takes place 10-15 April, 2010 in Las Vegas (exhibits open 12 April). Broadcaster Magazine will feature post-event reports, product announcements and other coverage in upcoming issues.



X20 Adds 3D to Content Creation Platform

X20 Media is releasing Xpresenter 3.0, the latest version of its digital signage platform.

Xpresenter is an end-to-end platform designed to make creating, managing, and distributing broadcast-quality digital signage content on networks of all sizes available to all.

Template Maker includes an extensive "smart object" library for the quick and simple creation of content utilizing videos, images, PowerPoint slides, RSS feeds, live information sources, and much more. Taking advantage of enhancements to PowerPoint 2007, Template Maker 3.0 streamlines the content creation process with intuitive drag-and-drop placement of these objects onto the canvas. Version 3.0 also includes support for 3-D objects and animations, enabling the creation of innovative elements such as rotating video surfaces, 3-D tickers, and dynamic graphical elements animated in 3-D space.

Additionally, new Xpresenter add-ins for Microsoft Office provide users with the freedom to author content outside of Template Maker in PowerPoint, Word, or Excel. The Xpresenter Office add-ins appear as custom toolbars directly inside the Office Ribbon, Microsoft's innovative user interface that was first introduced with the Windows 7 Microsoft Office release.

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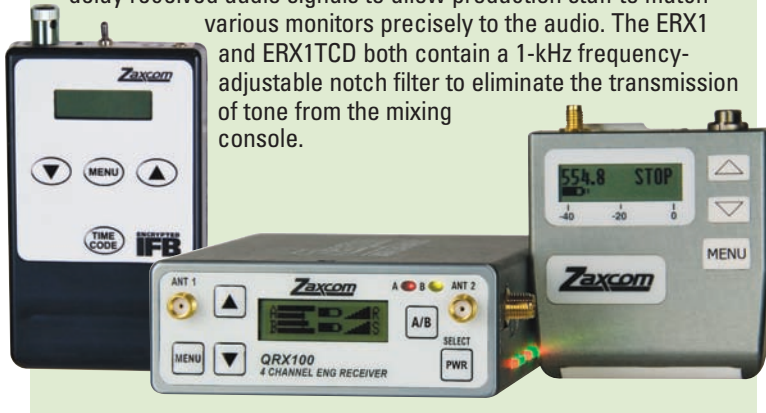
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Zaxcom Encrypts IFB Bodypack Receivers

Zaxcom is shipping new ERX1 and ERX1TCD encrypted IFB bodypacks that receive digital audio, timecode, and metadata from any IFB transmitter in the Zaxcom TRX series.

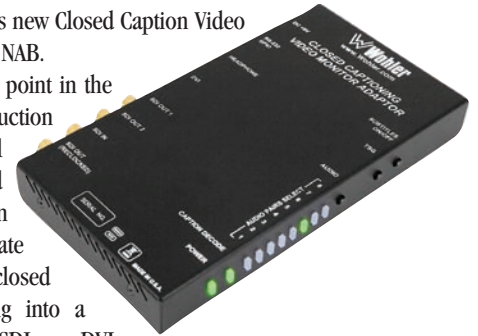
Each unit's LCD shows timecode and current scene and take metadata in real time, with a hold button for script supervisors. The ERX1TCD additionally has a built-in timecode reader/generator and output to jam digital slates continuously, preventing timecode drift between Deva/Fusion and the slate. The ERX1TCD version also can delay received audio signals to allow production staff to match various monitors precisely to the audio. The ERX1 and ERX1TCD both contain a 1-kHz frequency-adjustable notch filter to eliminate the transmission of tone from the mixing console.



Wohler Debuts Closed Caption Adaptor

Wohler will show its new Closed Caption Video Monitor Adaptor at NAB.

Suitable for any point in the broadcast or production chain, the small externally-powered unit translates an HD/SD-SDI multirate input containing closed captioning signaling into a burned-in HD/SD-SDI or DVI signal with open captions added to the picture.



The CD-1 automatically detects and decodes WST, OP-47, and EIA-608/EIA-708 subtitles, covering the most prevalent captioning standards around the world. Output options include two open-caption HD/SDI outputs, a DVI open-caption output, and an RS-232 output of closed caption contents.

The new Wohler device can also de-embed any one of the eight pairs of audio from the SDI signal and output it as a line-level stereo analog output for use with headphones or connection to other audio equipment. Operators may select any one of the eight embedded stereo pairs in the SDI input stream.

Yamaha Hears HD, SD Mixers

Yamaha Audio will introduce a new broadcast interface card at NAB 2010 to provide a direct interface with HD and SD format systems.

The MY8-SDI-ED, brings compatibility with all Yamaha digital mixing consoles and DME series digital mixing engines, offers from eight to 64 I/O channels, depending on the number of consoles and cards used, and provides input and output of HD-SDI embedded audio signals.

Featuring one HD/SD-SDI input, two HD/SD-SDI outputs (same signal), and one through-output (re-clocked), each MY8-SDI-ED card is able to de-embed up to two of the four audio groups (four channels per group for a total eight channels), multiplexed in an HD-SDI signal, and can embed two audio groups into an HD/SD-SDI signal for output.

The new MY8-SDI-ED card is designed for use in the optional I/O slots of the company's digital mixers and mix engines and enables direct interface to EtherSound, CobraNet, AES/EBU, MADI, ADAT, Dante and other formats.



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These are just the beginning. To get an in-depth look at our Top 10 list and to learn more about how Avid can save you time and money, go to www.avid.com/interplayvalue



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Sencore Offering for SD, HD Transcoding



The Sencore TXS 3453 real-time transcoding platform will debut at NAB.

The new TXS 3453 delivers multiple channels in a reliable, high-density 1RU chassis. A configurable engine and multi-channel architecture allow users to perform both SD and HD transcoding and transrating at an unbeatable cost-per-channel. Key features include bidirectional video transcoding from MPEG-2 to MPEG-4/H.264 and/or H.264 to MPEG-2 in all common HD or SD formats, as well as ASI and IP transport stream and optional RF interfaces.

The TXS 3453 offers up to 16 channels, providing broadcast, cable, and satellite operators with the most cost effective solution for their specific needs.

Digital Rapids Adds Advanced Encoding for Apple iPhone

Digital Rapids has unveiled new software version for its StreamZ, StreamZHD and DRC-Stream encoding and live streaming systems.

New features include advanced encoding for adaptive streaming to Apple iPhone mobile devices; expanded format support including JPEG2000 video and Dolby Pulse audio; enhanced encoding of content for Sony PlayStation 3 and other Sony devices; Microsoft PlayReady technology for protection of Microsoft Internet Information Services (IIS) Smooth Streaming content; enhanced IIS Smooth Streaming; and YouTube Content ID reference file generation.

A new optional module is available to encode content for live and on-demand viewing on iPhone mobile devices and iPod touch personal media players. The iPhone module's integrated segmenting capabilities provide full support for HTTP-based adaptive bit rate delivery to the iPhone without an external stream segmenter. Live iPhone streams can also be archived as VOD files for future on-demand distribution.

Stream also now enables encoding and decoding of the Motion JPEG2000 format, which can be output as image sequences or wrapped in an MXF container.

For audio, the new software adds optional support for the Dolby Pulse codec. Dolby Pulse is a robust High-Efficiency AAC (HE-AAC) based technology designed for delivering high-quality multi-channel content to TVs, computers, mobile phones, and other entertainment platforms, with metadata capabilities similar to those in Dolby Digital and Dolby Digital Plus.

Stream also features enhanced encoding of media compliant with the conformance requirements of Sony PlayStation 3, PSP and other Sony consumer devices. A new multiplexing option, tailored to Sony specifications, also adds support for the Sony BDN subtitling format, text-to-picture subtitling from RTF (Rich Text Files) and more.

The complete range of Digital Rapids solutions will be shown at NAB.

SAN Solutions at NAB

SAN Solutions will showcase its new ArtiSAN Storage Platform and ArtiSAN Application Platform, which can be integrated with the company's existing SAN offerings.

The ArtiSAN Storage Platform comes with either 450GB SAS drives, 600GB SAS drives, or 2TB SATA drives, all in a compact, 16-slot, 3RU enclosure. All RAID formats are supported including RAID5 and RAID6. ArtiSAN Storage Platform features 4 x 8Gb Fibre Channel host ports, active-active controllers, global hot-sparing and dual redundant power supplies.

On-Air 3D Graphics from Orad

Orad's Morpho 3D is powerful platform, used for on-air graphics, channel branding, and character generator, and is delivered in a 2RU, rack-mountable chassis.

The system features flexible playback based on a single application, with powerful real-time graphics rendering. Morpho 3D comes with a built-in tutorial for the operator or designer. Morpho 3D is equipped with a linear keyer and can play video clips from all popular file formats. In the new version, users will benefit from Morpho 3D's integrations with newsroom systems using MOS protocol.

The newest version of Morpho 3D is available on two different hardware configurations: single channel, packed on a single 2U box, and dual channel (preview/program).



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NewTek Ups HD Capabilities in TriCaster

NewTek has added HD-capabilities to its TriCaster portable video production and streaming solution. The TriCaster TCXD300 works in either SD or HD, and can record internally or externally, in addition to encoding live webcasts in HD. It has a high quality character generator and includes virtual set functionality in its standalone portable chassis, weighing under nine kg (20 pounds).

With its three simultaneous external video inputs, in any combination of HD-SDI, SD-SDI, HD component analog, SD component analog, Y/C (via BNC) and composite, the unit is capable of simulating six live camera sources from three actual sources.

With TriCaster, users can simultaneously produce, live stream, broadcast and project HD and SD network-style productions. A single operator or small team can create sophisticated productions while switching between multiple cameras, virtual inputs and live virtual sets, while automatically inserting clips, titles and motion graphics with multi-channel effects.

The unit was used recently by the National Basketball Association to live stream activities connected with the 2010 All-Star Game.

In addition to be used by the NBA, TriCaster is used by sports organizations, broadcasters, schools, houses of worship, government agencies and others to provide a extended programming and content to audiences worldwide.



TriCaster simultaneously produces, live streams, broadcasts and projects HD and SD video.

Clear-Com's Maestro Pro Unveiled

Clear-Com is showing its new Production Maestro Pro add-on module for its Eclipse Version 5.1.3 digital matrix intercom system.

Among the major new functions are Preset Conferences, which allows the user to prepare conferences ahead of time for fast activation when needed. New Key Groups assign a collection of panel keys from any matrix into one target group. To avoid unauthorized individuals from obtaining access to a particular group, new User Rights can be locked by a supervisor so that users can only select from their home ports.

Users also have the option to modify the screen theme (choice of standard white or black backgrounds) or view two assignment windows in a split-screen mode.

The new Production Maestro Pro is fully equipped with the same features as the original Production Maestro, which enables operators to add ports to conferences, move ports from one conference to another or route four-wire to four-wire or IFB in their facility's intercom network by simple drag-and-drop actions. Screen functions can be tailored to suit an individual daily workflow, while the GUI can display all ports, in user settable tabs, and more than 80 conferences simultaneously, as well as scale to show a desired number of elements. Large conference systems may be supported by using multiple screens connected to each assignment PC.

Users can also view all member activities for a conference on each client screen, along with assignments made by other Production Maestro and Production Maestro Pro users. All assignment actions are stored in a command log, providing a visual record of recent activity at each client workstation.





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the NEW
Koerner Hall
Sweet Sounds Flow from Technological Innovations

by Alan Hardiman

Built over three years at a cost of some \$110 million, the new Michael and Sonja Koerner Concert Hall is the jewel of the new Telus Centre for Performance and Learning at the Royal Conservatory of Music in Toronto.

The 1,135-seat hall features a number of unique technological innovations, designed both to ensure the highest quality sound reproduction in the Hall itself, but also to support online connectivity and creative collaboration at great distances.

The Hall has the highest possible acoustic

rating — N1 — making it ideal for the finest sounding performances across musical genres. Its variable acoustics makes it equally well suited to amplified music, spoken lectures, and film presentations. The hall features two balcony tiers above the main orchestra level, and a third technical balcony, all sounding and looking good with optimal sightlines for TV recording and live broadcasting.

That elegance is not interrupted by the sophisticated in house voice-lift system that integrates with the performance sound system.

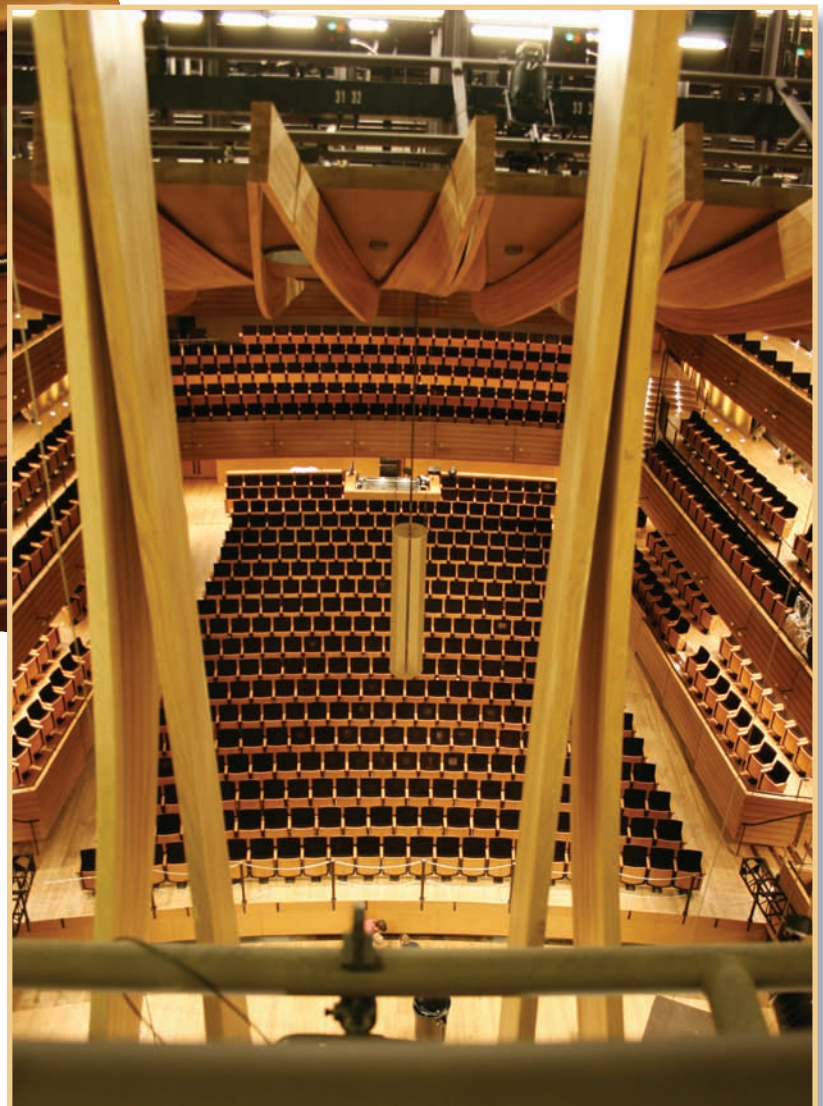
“Concert halls need public address systems that are separate from any music reinforcement systems they may need,” says Philip Giddings, president of audio-visual consulting firm Engineering Harmonics. “Music systems tend to be large and fairly obtrusive, and if they’re hung in the middle of a beautiful concert hall, they can be an eyesore. For announcements and lectures, you need something smaller and inconspicuous,” he says.

Engineering Harmonics worked with manufacturer Renkus-Heinz to design a unique and



The Telus Centre for Performance and Learning—the new extension to the Bloor Street headquarters of the Royal Conservatory of Music—will be available for events beginning in October 2009. Designed by Canadian architects Kuwabara Payne McKenna Blumberg, the centre will include music studios, wired classrooms, a library, the Conservatory Theatre rehearsal hall, which will hold 160 for dinner and cocktails for up to 200, and the 1,120-seat Koerner Hall—suitable for music and spoken word performances, lectures, and conferences. Mazzoleni Hall has permanent theater seating for 237. Meeting rooms and workshop spaces can hold groups of 12 to 69 people.

Close-ups of voice stick by Bill Coons



almost invisible retractable 'voice-stick', comprised of three off-white Renkus-Heinz IC16 ICONYX digitally steerable array systems, just a little over six feet high and arranged back to back in a circle 120° apart, sandwiched between two 1/4" thick aluminum discs 18" in diameter and flown over the stage on a three-point hang from the top plate.

The voice-stick is augmented by two additional IC16 arrays camouflaged behind acoustically transparent fabric in the wood front walls on either side of the stage.

Each IC16 incorporates sixteen 4-inch drivers, each of which receives an individually filtered and delayed



Koerner Hall at the new Telus Centre for Performance and Learning is one of Toronto's best new concert venues, thanks in part to the state of the art sound system installed there.

signal, enabling the IC16 to produce up to eight independent specified vertical beams and steering angles up to $\pm 30^\circ$. An upper beam can be aimed to provide coverage for the choir-level and balcony seating while a lower beam can be programmed to cover the lower seating levels.

Beamware control software communicates with the loudspeakers via RHAON (Renkus-Heinz Audio Operations Network) to permit adjustment of coverage.

"With the voice lift system, we are designing to maximize intelligibility, not sound reinforcement," notes Martin Van Dijk, senior designer with Engineering Harmonics. "The voice-stick works very well with the acoustics of the room. If we had used a more conventional array, it would have been difficult, if not impossible, to get that lift without hearing it as a point source."

The sound reinforcement system for amplified performances consists of a single retractable, centre line-array comprising eight JBL Vertec VT4887A compact, bi-amplified three-way loudspeaker systems, augmented by two Vertec VT4881A subwoofers hung in the canopy and seven smaller loudspeakers concealed in the stage lip.

For reinforced performances, the voice-lift system can be integrated with the flown performance sound system in an ingenious way to provide complete coverage of the orchestra level and the seating in the chorus levels above the sides and rear of the stage.

When both systems are deployed, the voice-stick hangs mere inches behind the centre cluster, and this is where things get really interesting. RHAON allows for the front-firing IC16 in the voice-stick to be switched off, otherwise it would fire right into the back of the centre performance cluster. This leaves the other two IC16s that aim at 120° and 240° to provide coverage for those areas to the sides and rear that the performance sound cluster does not address.

The centre cluster is essentially omnidirectional at low and low-mid frequencies, so those parts of the spectrum wrap around to the sides and rear somewhat, and integrate with the mid and high frequencies from the two rear-side units in the voice-stick.

"This alleviates the need to mount a rear-firing unit to the back of the centre performance cluster that would have compromised the rigging's straightforward design and the ability to retract the cluster into the ceiling. Engineering Harmonics consistently thinks outside the box to maximize a design's flexibility and budget allocation, and this design is a first, to their

credit," describes Bill Coons, director of Contact Distribution, Inc., who supplied the Renkus-Heinz equipment.

Yet another design innovation was to provide a permanent mix position at the rear of the parterre level on the centreline, just steps from the door to the sound control room.

"For a teaching facility, a house mix position is essential. Listening in a control booth isn't the same as being immersed in the sound environment and hearing it naturally. You can't really learn about sound very well when you're removed from it in a booth," Van Dijk says. The Soundcraft Si3 64-input digital house mixing console can be wheeled in and out of the mix position as required.

For recording recitals and events for practice, review, and archiving, two Sennheiser MKH-416 microphones suspended from the catwalk provide a program sound feed, which is split into a USB microphone preamplifier connected to a dedicated Music XPC computer in the sound control room for recording to hard drive immediately. Says Van Dijk, "I love the XPCs because they're quiet, you can put them in the room with you, and they work."

A broadcast quality Hitachi DK-H32 camera feeds a broadcast-quality HD signal via HD modulators to flat panel displays deployed in the lobbies and back of house, and to a low-noise Dell PC fitted with an Extron HDSDI-ACR 100 video capture card and simple recording software for archiving. This set-up permits capture of a high quality stereo audio and video feed of a recital or concert, which can then be burned to DVD.

Yet another innovation is the incorporation of network infrastructure for collaborative music events and programs with other schools in Canada and the USA.

"You may have a master class recital with a MIDI-actuated piano on the stage in Koerner Hall, and on a retractable screen you'll see live video of a pianist sitting in Montreal, at McGill's studio and playing a MIDI-equipped piano. The MIDI data will be streamed in real time from Montreal to the piano in Koerner Hall some 500 km away, and you'll hear it in all the acoustic splendour of Koerner Hall," Van Dijk explains.

"In future, they see real-time musical collaboration as a reality. To make it as close to real-time as possible, they'll be using a dedicated data path and will know exactly what the propagation time is. This is the Telus Centre, after all, and Telus has guaranteed a certain allotment of bandwidth and capability, so the highway is there. Now they just have to come up with the things to plug into it."

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*Alan Hardiman is Producer & Creative Director at Associated Buzz Creative, a Toronto-based media, publicity and entertainment house. Portions of his report will appear in *Lighting & Sound America*.*



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