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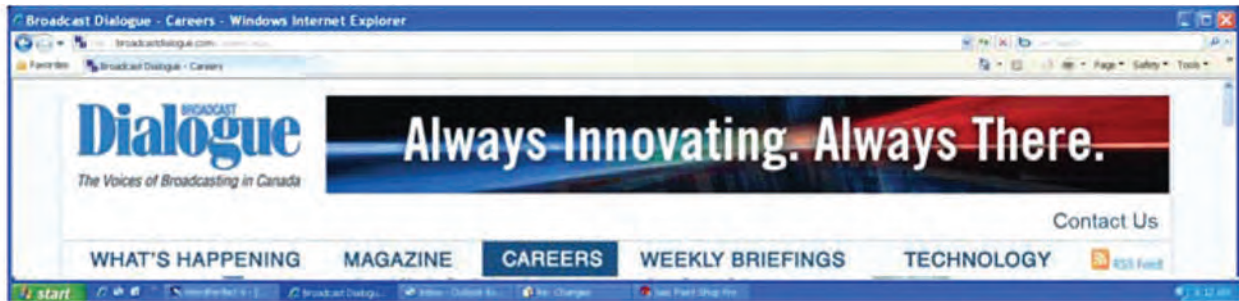
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from NAB
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**Hero of
Broadcasting –
CTV Ottawa's
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At Canadian Music Week...



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PUBLISHER'S NOTE



The *British Columbia Association of Broadcasters'* cross-Canada effort to attract delegates from all regions to its May 5-7 convention in Victoria turned out to be a winner. The 63rd annual event saw greater attendance than ever before, including representatives from the Western Association of Broadcasters and the Ontario Association of Broadcasters. The BCAB board made a point of keeping the registration fee low and staging a first-rate agenda with outstanding speakers and panellists. In reference to the demise of the Canadian Association of Broadcasters, B.C. CRTC Commissioner Steve Simpson said that local representation (BCAB, WAB, OAB) is great but he reminded delegates that legislation is made in Ottawa: "When you're not there [with a national voice], they're not hearing you."



In early May, *Rogers Media* announced that its president, **Tony Viner**, would be retiring just as soon as a successor can be determined. On another front, brother **Peter Viner**—the interim leader of *Canwest Media*—may also soon retire once the new owner of Canwest Global's broadcast operation has been determined and receives regulatory approval. I'm sure I speak for the overwhelming majority of Canada's broadcasters when we at *Broadcast Dialogue* send along greetings and our very best wishes.



In this edition, we've taken a look at only a few of the sessions presented at both *Canadian Music Week* in Toronto and at *NAB2010*, held again this year in Las Vegas. The events brought a barrelful of information to those who were lucky enough to attend. Our summaries cover a small but important sampling.

A handwritten signature in blue ink that reads "Howard Christensen". The signature is written in a cursive, flowing style.



Inject some personality

side. It was the Santa role that really merchandised Robbie's personality. Turned out he was a hippie with a great attitude who had incredible street smarts and lots of stories to tell.

Around 1987, 1050 CHUM was putting together a new morning show and Robbie was invited to be the weather guy in the group. Along with Jerry Forbes, Mike Cleaver and Mary Garofalo the new morning show team was a hit.

Robbie Evans didn't have to try to be someone. He had a tremendous personality born out of real life experiences that he shared with everyone around him—including the radio listener.

Robbie was what you might call authentic, the real deal. A what-you-see-is-what-you-get kind of guy. They're the same people who are the life of the party and who people gravitate towards at any gathering. People with true personality are the ones everybody remembers.

I haven't seen Robbie in 20 years but I can remember details of the relatively short time we worked together like it was yesterday.

The lesson for programmers is that you should be looking everywhere for personalities.

Real personalities become the listeners' friend. Intelligent, informed, interesting and naturally funny, personalities are hard to find. They are not liner jocks and they are not hired live laugh tracks.

Fast forward to 2010 and what do you know, all of a sudden the big buzz word in our business is personality. Program directors are suddenly realizing that there is a shortage of talent and personality out there and that the time has come to inject some personality back into the sounds coming out of the box.

Personality is the only thing that separates terrestrial and satellite radio from iPods and MP3s. It's not really about the number of back-to-back songs in a row or more music, less talk. It's about engaging listeners with talented on-air performers with personality.

It's talent that once again needs to become the focus. Yes, talent costs money Mr. Bean Counter, but they will also make you lots of money.

Formats such as Hamilton's Vinyl 95.3 and Toronto's boom fm are letting personalities loose for the first time in a very long time across all day parts—and it couldn't happen soon enough. With formats like these born out of '70s and '80s Top 40, there might yet be hope for an industry that tossed a lot of great talent on to the street to save a buck.

Nice to see that perhaps hindsight is 20/20.

Jamie West is CEO of Westpro Media Inc., broadcast consultants and creative content suppliers. He may be reached by e-mail at www.westpromedia.com or at 905-541-0127.

What defines personality on the air? Is it simply the person who hosts the show? Of course it isn't.

Is it simply a warm smile kind of sound that comes out of the box? Or is it the noise of obnoxious morning show zoo keepers who set out to shock and cross the line as a way to adhere to the "brand" of the radio station?

It could be both, I suppose. But the truth is personality is whatever sound keeps the listener engaged, tuned and sitting behind the wheel of their car in the parking lot when they're already five minutes late for the meeting.

It must be intelligent. Personality is NOT content. It is the life that gets breathed into the content. And it is most certainly NOT something that can be taught. It is talent, and talent is not taught. You either have it or you don't.

On-air personalities are not created by programming gurus, producers or news directors. Personalities are discovered. And you'd be surprised where they can be found.

Years ago, when I was at CHUM Toronto, there was a guy named Robbie Evans (great radio name, but actually his real one). Robbie was part of a three-man crew that went around to high schools with the *CHUM History of Rock* presentation and the *CHUM-FM Video Dance Party*.

Robbie also helped out at Christmas with the *CHUM/CITY Christmas Wish* by playing Santa Claus. He was an awesome Santa and found himself being invited on air by jocks on both the AM and FM

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The Digital Radio Think Tank Super

Session took aim at maximizing the opportunities presented by digital technology. Among this year's Canadian Music Week attendees' expectations were discovering the best revenue-generating digital platforms, learning which social media applications perform best and getting a handle on how to integrate digital strategy effectively and affordably.

At Canadian Music Week...



Clockwise from top left:
David Huszar, VP/GM of the radio division of Corus Interactive & Integrated Solutions
Karen Steele, Program Director, KiSS-FM Toronto
"Humble" Howard Glassman, Co-host, boom 973 Toronto
Steve Jones, Newcap Radio's VP Programming, Dartmouth
Chris Pottage, Production Director, Rogers Radio Toronto



Panellist David Huszar, VP/GM at Corus Interactive & Integrated Solutions Toronto, said that the primary threat to radio is increasing irrelevancy. He wondered what the role of music radio is when program directors are increasingly hearing about breaking artists online long before radio picks them up.

"The opportunity is to realize that while music has become a commodity and, for the most part, radio is not the place where music discovery happens anymore", he said. "Music radio is not only about music, it's also about context, perspective and recommendation around music."

But in a world where consumers are bombarded with unfiltered music choices, radio can be the distiller of what's crap and what's not.

"Who better to provide that filter than a trusted expert," said Huszar. In the best cases, he says, that's what announcers are. And, in a world where there is little, if any, "disintermediation", it's there for radio to eliminate.

"If we can't, we deserve to die off," he said.

Huszar said that the threat to radio is "entrenched thinking and complacency; the very things that made broadcasters successful works against them online: We're used to being the purveyor of entertainment, we're used to being in control of the experience,

we're used to speaking to the masses. We know how to make that work. We're good at tactics and we're good at measurement, and we're good at process."

But the killer point he made was the threat of ubiquitous wi-fi. With that in place, it'll be goodbye to the world of limited competition in radio's last refuge—in-car tuning.

What's the remedy? Where's the opportunity for radio?

Basic principles: Reminding ourselves of the service the medium provides and to innovate that for online.

"Radio is audio entertainment," Huszar said. "It's about companionship and storytelling, and it's about the personalities who, at their best, are trusted friends. It's about being the entertainment choice when you're not looking at a screen. It's intimate, and it's often not given its due as a medium because it's so fundamental to the way humans interact—and that may very well prove to be its sustaining strength."

"Radio is very human; the opportunity is to build on these strengths again so that we're as indispensable to our audience as any of their friends," he said.

If he had the means, the resources, the talent and the tools to begin afresh, Huszar was asked, what would he do?



"I'd make sure that every radio posting and job description incorporated Interactive. In too many stations interactive is a bolt-on to the side of the operation and is not integrated into everything the station does. I'd bring in people trained in brand management and consumer marketing principles to oversee the on-air and online products to ensure that we engage listeners in a fashion appropriate to the medium being used and taking full advantage of the data we collect to build loyalty and engagement.

"I'd make sure that our station websites do not become a dumping ground for contests and things we don't want to do on-air, and that our listener clubs provide a unique and exclusive experience for our audience. And these clubs would probably be the last thing I would outsource, despite the extra effort it takes to manage them well in-house, because our listener clubs are our P1 audience, and probably the last relationships we should be outsourcing to others.

"Another option would be to turn the current model on its head and start as an entirely online radio station, interactive, crowd-sourced and staffed with people who have grown up in that world. Take that as a base, aggregate the best of that content with traditional radio formatics and deliver that as your over-the-air brand. That'd solve a lot of problems as well."

How To Create Promotions That Drive Ratings When The Budget Dries Up

Among other things, this session on promotions creation saw a number of ideas and tricks on how to maximize a station's profile without spending a dime.

Karen Steele, now the program director at KiSS-FM Toronto but at the time the 98.1 CHFI/KiSS 92.5 Toronto promotions director, said that a great idea costs nothing. Take advantage of the fact that radio attracts creative people. Surround yourself with these types, folks who can help pull off an idea. Further, she said, brainstorm on creative possibilities.

The job in promotions is to create campaigns that drive ratings and revenue that enhance the station's brand. Doing it cheaply, without compromising the sound of the station, is a bonus. The goal, of course, is to connect with, and touch, your intended target.

Focusing on the opportunities in today's world—not just "the ninth caller"—will see effective promotions people creating website exclusive contesting, creating captivating and engaging content, creating YouTube channels, not just blogs; and incorporating social media on your site and in all contesting aspects.

Radio Stimulus Package

In the distant future, will radio still be on its feet? Let's face it, economic straits, the ever-increasing competition from the digital world and a talent pool shortage aren't helping matters any.

To that last point, "Humble" Howard Glassman, co-host of boom 973 Toronto's morning show, said "we've all kind of forgotten where we came from"—and that's when men and women were hanging around radio stations.

The problem with our radio business now, the reason there's no new talent, said Glassman, is because we've shut off access to the radio stations. During the session, he used the example of Malcolm Gladwell's book, *The Outliers*, where he wrote that it takes 10,000 hours to become a master of anything. As a for-instance, he pointed to Bill Gates who, in 1968, had a proclivity for programming, happened to be close to one of only two computers in the United States at that time that you could actually learn to program on, and he had unlimited access to it. Ten-thousand hours later, Gladwell says, he became Bill Gates because he had all that access opportunity which gave him the experience.

Glassman used that as a metaphor for how many broadcasters began their careers—getting the all-night shows and then, when not working, hanging around the station with the other guys—giving themselves and their friends hours of experience that a person needs to become somewhat masterful.

Thirty years ago, he said, there were fully-staffed radio stations: All nights, evenings, weekends. Glassman's talent solution now? "I call it the \$75 solution in that all you have to do is give a guy an all-night show once a week... but let him hang around as much as he wants. You do that, you'll start to spawn great talent."

Radio Branding and Imaging in a Fragmented World

What is your brand? What makes you stand out against the competition? How much emphasis do you put on production

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values versus creative writing? Or is it all just noise and unnecessary in a PPM world?

Steve Jones, Newcap Radio's VP Programming based in Dartmouth, says imaging is part of a greater picture where in every element contributes to a perception about a station. For example, he asks himself "when I put this on the air, what does it say about my product? What message is it sending? What is the listener left with?"

Jones asserts that a station's imaging should be identifiable in style and tone, even with its call letters or station ID removed. It needs to be uniquely yours, for example the Rogers tone or the Microsoft sound or the NBC chime.

But, he says, it's often true that far too little emphasis is placed on great writing. People who are promoted to program directors or sales managers or general managers may bring a great deal of talent to those respective responsibilities, but it's a safe bet that creative writing isn't one of them. But they're smart enough to pass the image writing along to the creative department which, between writing spots for the car dealerships and the laundromat, tries to sit down and write station imaging.

Further, he says, we don't devote enough resources or training to the concept of great writing. Imaging is the number one thing that goes on the station after music in terms of frequency.

On another point, Jones said that likely the biggest thing to come out of this session was that PPM has forced us to examine the length of everything on the air; jock talk, breaks, how many songs played, what kinds of interruptions go between the songs and how quick the imaging is.

A lot of PDs, he said, have concluded that the imaging needs to be shorter. We know that long interruptions tend to create exits by which people can leave the radio station. However, Jones points out, don't let brevity get in the way of creativity. The danger, he posits, is just saying, "We'll just do short station IDs that are three-seconds long between every second song." The mistake there, he said, is you'd be forgetting that there are some incredible opportunities to create theatre of the mind and to create compelling stuff that goes between the songs and that helps brand your stations.

Powerful branding, as it relates to PPMs, doesn't much matter, said Jones. But, he said, "... I think we need to

recognize that strong brands create expectations, and expectations is what creates tune-in. We get focused on tune-out but we don't think about what was somebody doing before they tuned-in."

Powerful branding, he asserts, matters because listeners coming to you means that they had to tune somebody else out.

Chris Pottage, the production director at Rogers Radio in Toronto, says program directors are probably not as involved with imaging as they should be. They are the brand managers, he says, and should be reviewing everything that comes out of the studio to ensure that it speaks to the target and reflects the brand of the station.

He believes that stations are not giving a high enough priority to recruiting great writers. "The people who do this well," he said, "are a rare breed—integral to the branding of stations."

—BD

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Teaching from the top down and the bottom up

Finding qualified people from diverse backgrounds to fill IT jobs at a cost that is competitive can be difficult—particularly when some functions can be handled off-shore by low-priced help. An organization in the United States—Workforce Outsource Services (WOS)—thinks they've found a way to repatriate IT jobs, educate low-income urban youth and provide a service to corporations and not for profit organizations.

Their promise of performance even includes a goal to “create good citizens”.

At the other end of the spectrum, Singularity University is a place where world leaders and high achievers working in fields related to math, science and technology can learn from each other, tackle complex problems and think forward.

I like the sound of WOS because it is practical—it matches low-income, diverse students with corporations looking for skilled IT help at a cost that is equivalent to employing someone to do the same job offshore. It is a win-win. The company gets a high-quality, onshore, diverse, local solution to its workforce needs at an affordable price. Low income, inner-city kids get extraordinary training, mentoring, a university education without debt and, most importantly, highly-skilled jobs that can propel them into the future.

Most programs designed to support students who wouldn't otherwise have access to higher education take place within a fairly narrow window. WOS stays with a student/worker over a span of six years. Their focus is on creating personal as well as technical skills and providing corporations with a “made in America” labour force that can compete skill for skill and cost for cost with offshore IT workers. Over time the hope is that these workers will ascend within corporations and be paid according to their level of expertise, and behind them a whole new group of student workers will fill the lower paying jobs while completing their education.

Here is how WOS works. After students pass through a three-month screening process they begin 16 months of

technical training at a reputable university (a WOS partner) and then work in real life situations within clients' offices. Working closely with sponsoring corporations, companies such as J&J and Prudential Financial, WOS trains young adults specifically to the needs of the company. Student workers are systematically evaluated, given feedback and mentored by WOS staff, making it easy for the organization to integrate them and ensuring high standards are met.

Corporations and universities participating in WOS love the program. It allows them to be profitable, competitive AND “do good”. It also gives them access to a well trained, ethnically diverse student body and workforce.

Singularity University (SU)

Singularity University was inspired by futurist Ray Kurzweil who wrote *The Singularity Is Near*, a futuristic look at how artificial intelligence could take over what he calls “human capability” and radically change the world.

Peter Diamandis, chairman of the X-Prize Foundation, approached Kurzweil about creating a university founded on the concepts presented in his book and the net result was Singularity, a unique university with a goal to study nanotechnology, robotics, artificial intelligence, biotechnology, energy and more.

Diamandis has high expectations for SU and predicts its students will be “the future generation of leaders and entrepreneurs who will create the exponentially growing technologies” described in Kurzweil's book.

On a basic level SU brings together graduate students working in different scientific fields, to create a knowledge bank and unique dynamic that may lead to greater technological advances within a shorter time frame. Diamandis believes that real invention and breakthroughs take place when students look at things differently using their shared knowledge



to address issues across disciplines. The size of future classes will be as many as 120 students and fees will be set at \$25,000.

Singularity University boasts a who's who of inventors and technology leaders as advisors, sponsors and teachers. On a trickle-down level there is hope that SU may inspire more secondary school students to improve their math and science scores, participate in advanced standing technology courses and position America as a leader in advancements in global technology.

There is a great opportunity for the Canadian communications industry to benefit from both of these programs through partnerships and other relationships. Who'll pick up the ball and help get it started?

Nancy Smith is Chair/CEO of NextMedia, a business consulting and marketing company. She may be reached at (905) 468-7774 or at nsmith@nextmediacompany.com.

Time to begin rebuilding

BY CAL JOHNSTONE

What if you held a convention... and no one came?

When RTNDA Canada reluctantly decided to cancel its planned 2009 national conference, the country's broadcast industry was bracing for a record year of losses. Now, early in 2010, after budget cuts and the loss of hundreds of jobs there's cautious optimism that the worst is behind us.

So it's time to begin rebuilding for the future.

And time for RTNDA Canada to resume one of its key roles—providing critical professional development for its members. Although awards were still handed out in 2009 and RTNDA continued to advocate for broadcast journalism, it's clear that fewer and fewer opportunities now exist for electronic journalists to reflect on and develop their craft.

The national conference June 17-20 is a chance to address that gap. With the theme of *Rebuilding for the Future*, delegates will gather in Edmonton to hear what to expect from a stellar panel of industry leaders including news executives from the CBC, Global, Corus Radio and Rogers. Alberta Commissioner for the CRTC Peter Menzies will provide a regulatory perspective fresh from the Commission's major ruling in March.

Other planned sessions will take a practical approach to newsroom development. Here are a few of the featured sessions:

- **The Flaming Chainsaw Test or How to Keep Viewers Glued to Your Newscast**—Mary Cox, 602 Communications.
- **Creating Powerful Radio—Getting, Keeping & Growing Audiences**—Valerie Geller
- **Broadcast Voice: Finding and Fixing the Four Fatal Flaws**—David Cupp

And no conference would be complete these days without addressing the Twitter and Facebook phenomenon. Two sessions—**Cool Tools and Social Media Bootcamp**—will explore the latest technical and editorial trends.

RTNDA Canada has been embracing social media with its LinkedIn group and a series of webinars hosted by Doug Lacombe of Communicato. And, for the first time ever, we will be tweeting the results of the national and network awards show on June 19.

In addition to honouring the best of broadcast journalism at the annual awards dinner, RTNDA will pay tribute this year to Eric Morrison of The Canadian Press who will receive the President's Award June 18. And the Canadian Broadcast Standards Council will receive the Bill Hutton Award of Excellence which is presented to a "friend" of RTNDA for their work with the association.

The annual award for best videography has been renamed this year to honour Hugh Haugland, a long-time CTV cameraman killed in a helicopter crash in 2009. Hugh's father Bill, a

former anchor for CTV Montreal, will be on hand in Edmonton to hand out the first Hugh Haugland Award for Videography.

The content at this year's national conference promises to be both practical and thought-provoking. But it should also be a valuable opportunity to reassess an industry that's seen a tremendous amount of turmoil in the last year. We've all had to find ways to work harder and smarter—but is it enough? Is there a new business model for electronic journalism? Where will the jobs be for the journalism school graduates?

We'll all be asking, and trying to answer, those questions at every opportunity during the conference. We'll also be helping to chart a course for RTNDA as a new president is elected. The last two years have been both challenging and inspiring. Whether it's reviewing our Code of Ethics or our involvement in legal challenges regarding important journalistic issues, I have enjoyed taking a larger view of the industry that has been my livelihood for almost 30 years.

And while we'll continue to adapt and evolve, both the industry and RTNDA have a bright future... and hopefully many more great conventions.

RTNDA Canada President Cal Johnstone is News Director of IAI London/Windsor. He may be contacted at cal.johnstone@ctv.ca.





*Gary Belgrave,
Radio Marketing Bureau, Toronto*



*Dennis Kelly, News Talk Concepts/News1130 Vancouver; Scott Metcalfe, 680News Toronto;
Pete Travers, News570 Kitchener-Waterloo; John Hinnen, Rogers Radio Toronto;
and Mark Campbell, Rogers Radio Atlantic, Halifax*



Rick Holmes, JRfm Vancouver



*Rob Braide, Braide Media, Montreal and
John Parikh, Joint Communications, Fairfield, CT*



Larry McGinnis, CHUM Toronto



*Don Shafer, Astral Media Radio Kelowna
and Scott Jackson, Life 100.3 Barrie*



Paul Ski, Rogers Radio Toronto and Bill Bodnarchuk, CHUM Toronto



Gary Slaight, Slaight Communications, Toronto



Lesley Conway-Kelley, Astral Media Radio Sales, Toronto and Shayne McBride, Venture Communications, Calgary (\$10,000 grand prize winner at the RMB Crystals)

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Darren Scott, Vista Radio, Kelowna



Marilyn Dennis, CHUM-FM Toronto



Roger Ashby, CHUM-FM Toronto



Christine Smith and Jaie Tufford,
 Dave FM Kitchener-Waterloo



Ryan Ghidoni, The Curve 94.3 Winnipeg

Go ahead, blaze some trails

I recently had the pleasure of hosting a table at the Eighth Annual Trailblazers Breakfast as part of Canadian Music Week. The highlight was the presentation of The Rosalie Award to Denise Donlon, Executive Director of CBC English Radio.

Equally inspiring was keynote speaker M. Michelle Nadon, President and CEO of mediaINTELLIGENCE.ca. Nadon's company helps media and entertainment professionals through recruitment and career planning. Here are excerpts from her presentation that may inspire you to blaze a few trails of your own:

"The employment market today is dramatically different to that of 10 years ago. The established Canadian creative class built their careers on hope and opportunity when traditional media, read: radio/TV, were in growth modes. There

was little structure to securing jobs. You got a foot in the door, gained some experience, built incremental successes and moved up the ranks. Employers relied on performance and employees relied on employers. There were stable staff jobs. We depended on the broadcast community to provide career-building opportunities.

"Since the advent of the Internet, however, the media employment markets have dramatically changed. What used to be relatively simple radio and television production is now multiplatform content development, content management, content distribution and rights management. Staff jobs are giving way to contracts and the virtual workplace. There is a huge need for specialized training, management training, business training, digital training and an equal need for upgrading the workforce's overall understanding of broadband communications tools.

"Established and emerging talent struggle with the changing physical channels, at the same time as being forced to change mindset channels. Emerging talent is full of energy and ideas, but their college degrees are passé before they exit the institutional doors. Established talents are treading water, some being ploughed under by waves of technology. Every role is a combo now, a specialty area plus marketing plus fiscal accountability plus project management—four jobs in one!

"So, what does all this mean in terms of meaningful, let alone gainful, work?

"We have two critical opportunities in front of us—first, the command generation is changing, second, innovation is welcome. There is more room than ever for talent with fluid, business mindsets. There is a growing sense of evolution. And every professional or personal endeavour going forward is going to involve content and media in some way, shape or form. From the entrepreneur's perspective, it's nothing but good news.

"With a little additional focus, we can take charge of our careers. We have the opportunity to move and to grow with our labour market. But it's up to us to understand the new content, research the



new players, source the new companies, acquaint ourselves with new business directions, new technologies and new delivery mechanisms. We need to move away from our past reliance on funding. No single entity is going to deliver the perfect business model for everyone's use. We need to create the new business models. Plural. And we all need to increase our digital skills and knowledge.

"Yesterday, we left it all to chance. Today, we structure our own career plans and opportunities. If you do a good job of researching your industry and the new companies, researching their mandates, learning who the decision makers are, upgrading your skills and knowledge and presenting your business case accordingly—there will be no reason not to be considered for the command jobs of the future.

"Today, we depend on ourselves, our peers and innovations in the marketplace to create career-building opportunities. It's up to each individual to plan their professional moves and execute their individual plans. If we source opportunities that match our goals and passions, develop a given specialty or knowledge area, and package and position ourselves as professionals with vision and the will to take Canadian culture to new business heights, there is no reason not to succeed.

"The media markets are primed for new business, new business knowledge and new business leadership. With proper career planning and career management, there are opportunities for both emerging and established talent to ensure that Canadian culture remains in successful and capable hands."

Maureen Bulley is president of THE RADIO STORE. She may be reached at 1-888-DO RADIO or at doradio@total.net.

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

"Mark Creighton's our main contact for the building, so when there's a fire or any kind of police emergency he's one of the first people who gets called. He was the first staffer on the scene after the fire broke out. He immediately jumped into action and directed all the firefighters, telling them what they needed to know about the building. And once that was established and the firefighters started doing what they do, he then quickly realized; 'okay, I need to start saving the operation as best I can'. So, he started laying tarps and instructed the firefighters to do the same on some equipment. Our VTR area was completely covered in plastic wrap. Then he started covering underneath the scene where a lot of water was coming through the floor above."

—All quotes in this story are from Louis Douville, CTV Ottawa VP/GM



Hero of Broadcasting — CTV Ottawa's Mark Creighton



It was in the wee hours of Sunday morning, February 7, when the alarm was raised: CTV Ottawa (CJOH-TV) at its longtime location (1500 Merivale Road) was ablaze.

Firefighters spent the rest of the night doing battle with a fire that eventually did damage that would, estimators said at the time, require upwards of \$3 million to repair. The worst hit was the newsroom.

A stretch of Merivale Road in front of the building was closed for seven hours.

At the height of the blaze, 70 firefighters and 18 fire trucks were on scene. Flames were contained to the second storey but smoke damage filtered all the way up to the fifth floor.

One reporter said that when he arrived, broken windows revealed that the newsroom

was charred. And that meant the destruction of workstations for reporters, producers, editorial staff and video editors. Gone were computers, televisions, phones and personal belongings.

Among the losses were local news archives of Ottawa's history and the 37-year video history of anchor Max Keeping who retired April 1.

"Adversity seems to bring out the best in folks. Building supervisor Mark Creighton's a second-generation employee. His father used to work at the station as well. Any time there's a problem—it's like he built that building, he cares so much about it, nobody knows it better than he does. Any time there's the slightest little problem—if somebody's office is too hot and it's in the evening or on a weekend, he'll come in. He's just that kind of guy."



Afterwards, during the clean-up, a heavy crane was brought in to rip out a section of the roof over the newsroom. Structural engineers had ruled the area unsafe because of bowing in the roof. The transmission tower was secured by cable to the corner of a neighbouring building to prevent it from falling over. A rooftop air conditioning unit was removed for fear that it might fall through the damaged roof.

"He basically lived at the station for two weeks after the blaze was put out. Mark, in his 30th year with the station, was the coordinator for the fire department, the ministry of labour, the city, the adjusters and me. He handled everything. That first day he would have worked 20 hours."

About 100 CTV Ottawa staff gathered the next morning to assess the damage and give a standing ovation to the man who helped firefighters limit the destruction. After speaking with police and the fire department, he waited to be let inside to shut down services to the building to make it safe for firefighters. He told firefighters what was critical to save, and led them through the building, covering up important equipment as he went to protect it from the water pouring in. He even picked up the master tapes

that allowed CTV to broadcast Monday morning. Thousands of historical broadcasts are safe.

"I brought all of our staff together and I started giving everybody an update, as much information as I possibly could. Mark happened to be at the staff meeting, standing at the side minding his own business, and then I told everybody that if anything's been saved in the building, it's because of one person and one person only. I need for you to show your appreciation for Mark."

"And there was a standing ovation."

"And Mark was COMPLETELY uncomfortable. Later on, he said to me, you know, people keep referring to me as a hero. I'm not a hero, a hero is somebody who runs into a burning building to save a child. I was just doing my job. That's how he sees it. He doesn't see that he's done anything extraordinary."

"Every hero says the same thing."

"Everything I know he did is because I saw it firsthand, or somebody told me."

The Merivale Road facility had been home to CJOH-TV/CTV Ottawa since 1962. Now, the station is working from /A\—Ottawa in the downtown ByWard Market.

"And afterwards, when we were allowed to begin removing some things from the building where there was much less damage, he was thinking of individuals."

"Let me give you a couple of examples. He took a frame off the wall of one employee because he knew it had been drawn by his only child. He knows that another person suffers back problems, so he brought her foot rest back here. Another person had a little ceramic dish that her daughter made when she was very little. It was probably the first thing she ever made. And it broke."

"He glued it back together."

"When I brought the footrest to the employee, she started to cry."

"There was total devastation in parts of the building and yet he phoned me one night and said, 'Louis, I was able to get some pictures from outside the building and I could see in Max Keeping's office and I could see the pictures on his wall!'"

"He was thrilled that things in Max's office had not been completely devastated. There's certainly some smoke and water damage, but they hadn't burned and he was so happy to report that."

"It's the little things."

—BD

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Azeem Haq: His future is so bright...



Scheduling an in-person interview with Azeem Haq for a late Friday afternoon may not have been my smartest idea.

The station is located in Toronto's west end, still referred to as Etobicoke—traffic was its usual Friday insanity and I arrived at the sparkling new facilities of the Evanov Radio Group (ERG) nearly an hour after our scheduled time. Fortunately, Azeem was working late and was still there to meet me. He ushered me down to his production studio in the lower level of the building and I began the interview by asking how long he'd been with the Evanov Group.

"It'll be five years this July", he recalls, "I graduated from Seneca College and during my last school year I interned with the morning show at Z103.5. I'd be here at four in the morning, then go to college right after, so I guess they saw my dedication. I'd also helped out in production here and there, so about two months after I graduated, a position opened up at The Jewel; they asked if I wanted it, I said 'yes' and I've been here ever since."

Azeem so impressed his bosses with his creative skills that he was soon producing Z103.5 commercials, which quickly turned into imaging as well as spots for the Evanov Toronto cluster. One of Azeem's secret weapons is his musical ability. He's a self-taught musician, who's been doing it for 14 years.

"I've been producing music since I was 12," he remembers. "I started out writing lyrics, rapping and just joking around and that turned into serious music production."

Several years ago, his group EOS (now disbanded after 10 years together) had three singles on CHR stations across Canada. Another Azeem production was a song called "Let's Go Raptors", which was picked up by Maple Leaf Sports and Entertainment and the Toronto Raptors. The Score made a video for it and broadcast it during last season's home opener.

Azeem smiles at the thought: "It is one of my biggest accomplishments so far."

Some of Azeem's other accomplishments include a Silver Medal at the 2010 Crystal Awards this past March for the Z103.5 promo Eminem Launch Party.

"I didn't even produce that one," Azeem recalls, settling back into his studio chair. "Although I did write it, it's one of the few imaging things that I've written. I'm rapping on it, Ashley Greco sings on it and Brian Viggiani produced it. It's my very first award and I couldn't be happier for all of us."

(You can hear Azeem's award winning promo, along with all of this year's Crystal winners, at rmb.ca.)

Azeem's musical talent has certainly added to the sound of Z103.5. In March five of his productions were nominated for Radio and Production Magazine awards in the U.S. (NB: As of this writing, the winners have not been announced.)

For Azeem, the awards are simply icing on the cake.

"It's great to be recognized and it's

fun to compete alongside a couple of my production heroes—Chris Pottage (Rogers Toronto) and John Masacar (Astral Vancouver)," he said. "Whether I win or not isn't the point—for me it's the recognition of the work that counts."

When he's not hard at work in his production studio at ERG he can be found in another studio somewhere else.

"Most days are fun—some can be hard work but I feel very comfortable in a studio. When I leave here, I go home and work on other productions in my studio there. At this stage in my career, I think about production and music 24/7."

2010 may be Azeem's first year of winning awards for the Evanov Group, but other companies had already noticed his talents—and scouted him.

"I've been offered jobs at other stations," he said. "But being here allows me to grow. I'm comfortable here, they treat me very well and give me the freedom to do a lot with my creativity. There are plenty of opportunities being with a smaller, private company that's still growing. It's nice to grow with it."

Keep your eye on Azeem Haq. He's destined to become one of Canadian radio's premiere production people—and sooner than you might think.

Doug Thompson, who's usually on time for interviews, may be reached at doug.t@rogers.com.

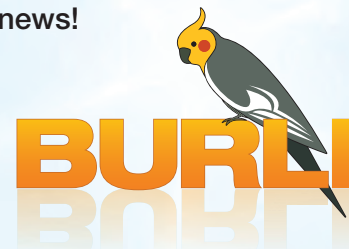
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Radio, untethered

Watching the technological change that radio is facing today, I wonder what it must have been like back at the turn of the previous century.

I'm sure a few folks were more than a little anxious about seeing Edison's wax cylinders intrude upon the role of live music as a performance medium. The music hall impresarios and the performers they employed must have shuddered at the thought of being replaced by recordings that people could listen to in their homes and on their own schedule.

Of course, all that worked out pretty well. They didn't call them platforms back then, but as new technologies freed the consumer to listen to music on different platforms the consumption of music exploded and so did the dollars that flowed from it. Performers secured royalties from

the record companies, radio came along to spread the word, live music endured and the music industry entered a long golden age that may only now be ending.

Could it be that radio is destined for a similar kind of future?

The early signs are encouraging. We just finished conducting a three-country study called *Radio Futures 2010* in conjunction with Kurt Hanson and his team at RAIN (the Radio and Internet Newsletter). We surveyed more than 3,000 adults in the U.S., Canada and the UK. By using Vision Critical's Global Panels we were able to gather insights from a representative sample of engaged online consumers. This allowed us to get a glimpse at what the future might look like among those who are already one small step ahead in the way of living it.

What we found was interesting and, in some ways, surprising.

In fact, the future for radio looks a lot like the past when recorded music opened the door for music to be enjoyed in so many different ways. Audio alternatives that allow the listener to customize and personalize their radio experience, and put it on their schedule, are showing sharp growth. This includes online streaming/radio services like Spotify in the UK or Pandora in the U.S.

Also showing strong positive momentum are podcasts, or as we described them in the survey "individual audio programs you can listen to on demand via the Internet or download to your computer or mp3 player to play back later."

What we didn't expect to see was that these new platforms do not appear to be diminishing the role traditional radio plays in listeners' lives.

The engaged online consumers we surveyed are as likely to say that radio is playing as big a role in their lives today as it was two years ago. This is even true among those who are listening to online services that let you stream songs on demand to web-only radio services or podcasts. The only service where users are more likely to feel that traditional radio is now playing a smaller role was Sirius/



XM satellite radio. As a one-to-many, non-customizable medium, satellite radio acts more like broadcast radio than any of the other audio alternatives.

All of this, of course, suggests that personalized, customizable radio-type services represent more of an opportunity than a threat. But the rewards will only go to those who are able to capitalize on the promise of what these new technologies offer that traditional radio can't.

It starts by thinking about what kind of radio you could do if you weren't tethered to the linear broadcast model. What if you didn't have to worry about providing content sufficiently consistent for listeners to know what to expect when they hit your preset—if all you needed was 30 minutes of great content that listeners could download or stream on their schedule—what kind of radio would you do? What if your radio also provided pictures, or other interactive content so listeners could find out more about the song that's playing, or the ad they just heard?

Traditional broadcast radio still plays a role as the big tent where listeners can connect to their local community and tap into the bigger world. New audio alternatives may not change that at all, but rather open up new possibilities for radio-type content much like recorded music—and then radio itself—expanded the role that music played in the 20th century.

Jeff Vidler is Senior VP and Managing Director, Radio for Vision Critical (www.visioncritical.com). He may be reached at jeff.vidler@visioncritical.com.

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The plight of a student broadcast technician



My Broadcast Systems Technology program at Calgary's Southern Alberta Institute of Technology (SAIT) is in serious danger of cancellation. The cause, of course, is money, or rather the lack of it. But before I address what a ridiculously small amount of money is actually involved, I would like to explain why the loss of this program would be so tragic.

SAIT's Broadcast Systems Technology program is what anthropologists and economists call a "technological enclave". Other examples of this phenomenon are the superiority in electronics of Japan, Silicon Valley in California or the unparalleled glass works of Germany. In the past, kingdoms rose and fell over the quality of their metal smiths, and you can rest assured that tomorrow's leading countries are today's finest craftsmen.

Technological enclaves cannot be created out

of the blue because their foundation is a history of excellence. If at any time that chain is broken, you must start anew. It is for this reason that people around the world fear a loss of their traditions, and is why our own country passes laws and creates holidays that reinforce our national identities. To let such a wonder slip between our fingers would be a crime against our children's future.

Part of the difficulty comes from the fact that what we do as broadcast technicians isn't very clear. When I tell people what I study their eyes usually turn glassy and they say something like, "oh, I see".

It's really not that complicated—we maintain the machines that keep a TV or radio station running. But that doesn't sound very exciting—it seems far removed from the magic we associate with show biz or professional sports.



BY BEN YARDLEY

I think people forget about us because we don't experience *The Simpsons* or the Stampede as an electrical readout run across wires into a small box in our living room, but rather as something that has actually happened to us. Who among us hasn't recounted a great play or hilarious gag as though we were really there? Broadcast technicians are forgotten because what we help pump into your living room is so very real.

As far as magic and broadcast technology, I'm sure it's really just a matter of taste. I would probably fall flat on my face with boredom in a cooking class, SAIT's other impressive and well-established technological enclave, and likewise a cooking student would probably not last that long in our classes. But for a vast number of often under-employed individuals—people in unsuccessful rock bands or those who just have giant record collections, movie enthusiasts and beatnik photographers and the ever growing legions of those with a background in computers, but who can't find jobs—this program is a golden opportunity to finally get paid for doing what they love.

Unlike SAIT's well-known cooking school, the Broadcast Systems Technology program is the only program of its kind in Canada save one. That other school's program is in Ontario, has only been operational for a couple of years and, by all accounts, is progressing just about as well as you would expect considering they do not have SAIT's 40 years of tradition behind them.

I am 30, and it took me this long to realize that if I just took this program I could have a job I enjoy. I have an uncle who took the program years ago and now lives in downtown New York City. He shoots beams of microwaves at man-made satellites that stand fixed above one spot on the earth, more steady than if we had built a tower 35,786 kilometres high to hold them there. The result is TV, and a pay cheque from an American corporation to a Canadian citizen.

If SAIT lost its broadcast technology program, two things would follow: First, Ontario would become the lonely centre of Canada's broadcast technology education, the by default go-to-place when you want a Canadian television or radio station to run smoothly. Secondly, Canada would assume a leading role in broadcast standards and quality similar to Poland's leading role in luxury automobile manufacturing.

I do not mean to malign Ontario or Poland, but rather wish to underline the similarity in having to start anew.

In my class there are 10 people, in first year there are 11. Twenty-one students. I recently wandered down to the registrar's office and got them to guess how many students attend SAIT—they guessed about 7,000. Twenty-one students is 0.3% of 7,000.

Part of our problem, what puts us in jeopardy of cancellation, is that there aren't very

many students. It is less cost effective per student to have 10 students study a video camera and a production switcher than it is to train 500 accountants or 600 future managers of Sears. However, our small numbers also would mean that a 20% increase in provincial funding directed at keeping our program alive would only increase the current SAIT budget by 0.06%.

I do not wish to criticize the administration of the school but clearly their aim is not education or excellence nor even job placement as they believe the program should be shut down despite its shining record. The only possible interpretation of their values I can come to is profit, as their concern is with the economic viability of a class of 21.

But clearly that cannot be their motivation because that would be insane. The school's main cash flow comes from the provincial government for the purpose of educating Albertans, and any "profit" one might see is simply an illusion created by this monetary wellspring that keeps us from slipping into uneducated serfdom.

It would be inappropriate for a technical school's administration to think in terms of dollars instead of education or jobs, so I am quite certain there is some other reason why SAIT is considering dropping the program. Nonetheless, it does seem clear that such an administration may take a 0.06% budget increase and try to spend it elsewhere.

I have, I hope, spoken with certainty and clarity as to how this problem seems to appear to me.

On the employment side of things—and I can only speak for myself—I have already been interviewed both in person and on the phone by the leading production switcher company in the country (they want to hire two people), and have had face-to-face interviews with people flying in from Vancouver, Toronto and Kelowna. We 10 did not seek these people out; they came to see us before we had even finished school. They came because there might not be any of us looking for work come July. I have never experienced nor even heard of such a situation.

Ben Yardley was a graduating Broadcast Systems Technology student at Calgary's Southern Alberta Institute of Technology when he wrote this. He may be reached by e-mail at benyardley@gmail.com.

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Farewell to the CAB



On June 1, 2010, the Canadian Association of Broadcasters comes to an end. The venerable lobby group for private sector broadcasters will shut its doors after 84 years in existence.

Powerful as they might have been, this is the last of a series of broadcasting special-interest groups that is going by the wayside as the industry changes and evolves.

The reason for the CAB's existence was to defend and promote the interests of private broadcasters, increasingly in opposition to the interests of others in the broader communications sector—most notably distributors, cable and satellite. As distributors increased their ownership stake in broadcast properties, the ability of the CAB to be pure in its representation of broadcast perspectives became more limited. With each passing CRTC hearing on major policy issues over the last decade, the CAB was forced to sit out the hearings or put forward a tepid submission, thus undermining its relevance bit by bit.

That's one version of the story. There are others that say it was personality driven, reflecting on the players over recent years and that this was the culmination of personality and industry politics.

Regardless, the party's over.

CAB Chair Elmer Hildebrand, head of Manitoba's Golden West Broadcasting, is

hoping to marshal a new association of radio broadcasters, but that will come after CAB shuts down. Think of it as a minisphinx rising from the ashes.

So what were some of the highlights of the association's illustrious past?

As a past Commissioner of the CRTC, I found the CAB to be an important voice for the folks they represented, both in terms of being a collective voice and in helping develop a clear narrative that its members could articulate. Many heads together are better than people going off on their own in different directions.

Whether or not Commissioners agreed with the CAB's point of view, they had to listen and accept that the lobby group often had clear ideas with good research.

Jim Macdonald, a former chair of CAB and now a broadcast consultant, observes that the CRTC's 1999 TV Policy was one of CAB's key successes when it got the Commission to create a more flexible Cancon system—something the producers felt was overly generous to the broadcasters to the detriment of producers and Cancon.

He also credits the association with drastically improving the communication about broadcaster issues with MPs across Canada.

Ron Cohen, chair of the Canadian Broadcast Standards Council, points to the creation of his self-regulatory watchdog agency. It has both been a pioneer in regulation of offensive content and been successful in its role. Established by the CAB—and run by it at arms' length—the future structure of CBSC will need to be addressed.

This and other social issues were taken on by the CAB and dealt with fairly successfully, be it closed captioning, described video, cultural diversity or the range of codes managed by the CBSC. The CAB was an important forum for broadcasters to work out these issues

and develop the details in a broadcaster-appropriate manner rather than have the CRTC work out the details.

How the social issues are addressed remains to be seen. Perhaps there is room for the social affairs committee of the CAB to carry on in some new form as the interlocutor between the CRTC and broadcasters. It would be unfortunate for that role to be disbanded since the social issues are not the reason for the trouble. There also are other issues that can benefit from joint work such as copyright and trade.

Apart from the distributor-broadcaster schism, the CAB always suffered from a big versus small divide. The small and new broadcasters and the ethnic broadcasters were always on the margins.

Nevertheless, the CAB outlived some of its nemeses. First it gobbled up the Specialty and Premium Television Association (SPTV). Then it saw the demise of the Canadian Cable Telecommunications (earlier Television) Association when the major cable companies ceased to find enough common cause. It also outlived an endless number of CRTC chairs, Commissioners and staff, who came and went, before whom the CAB bowed and scraped and then forgot as they disappeared into history.

As broadcasters now have increasing distributor ownership there are fewer and fewer independent broadcasters, which means that their independent voices will be articulated less and less. Time will tell whether this is good or bad for broadcasting in Canada.

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



Lane Steinhauer, CTV Toronto; Rick Stechly, BSE Calgary; and Ed Yiu, Pickering



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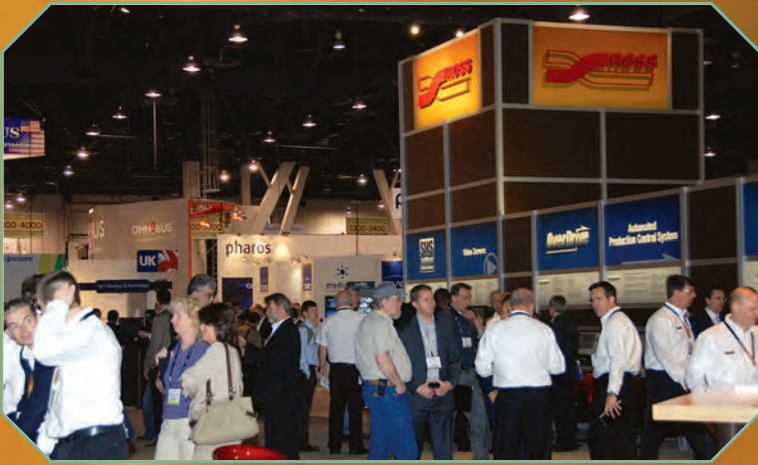
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Robert Nason, BCIT Burnaby

PPM – less talk, more action

It has been more than six months since PPM was launched in major English-language markets, and over 18 months since Montreal introduced it as audience currency. And we have participated in numerous sessions at conferences across the country on PPM either as panellists or moderators, with topics ranging from the discrepancies between PPM and diaries to the PPM's effect on programming.

To date all talk has been theoretical; there have been no examples of cases in which PPM has been employed to enhance programming or develop sales strategies. Which begs the question: "Why not?"

PPM lives because our industry wanted a better measurement tool that would allow us to further demonstrate the effectiveness of radio as a medium and improve station performance by understanding what content attracts listeners. We now have more information about who is listening and what they are listening to than ever before. We need to embrace the technology, learn from the data and fortify our station brands.

A study from Coleman Insights previewed recently at Canadian Music Week indicated that brand image is critical to a radio station's success. Results revealed that high-performance stations have a well-developed brand and a thorough understanding of their audience.

Building a good brand requires consistent messaging, repetition and a

good emotional anchor. For radio stations that means re-enforcing the station's core offering (format) before anything else.

Once a solid foundation is laid down for the station's brand then additional components can be layered in. All of the station's touchpoints on-air, online and in-market are branding opportunities and must re-enforce the station image.

According to the study, one of the primary characteristics of high-performance stations is a higher weekly cume than the market average. A station's ability to get more people to tune in to it reaffirms the importance of being well known, having a well-defined brand and possessing attributes that attract listeners.

High-performance stations also generate more listening occasions than average. Time spent listening per listening occasion tends to be slightly higher but the study suggests that lifestyle plays a large role in determining the length of time per occasion. Attempting to stretch the time spent listening per occasion may be difficult. therefore stations should concentrate their efforts on increasing the number of occasions per week as a means of increasing time spent listening.

In order to fully appreciate PPM we must accept and embrace it. Doug Abernethy, Regional VP of Radio One Houston and a feature speaker at our PPM Symposium in January 2009, described the transition to PPM as a



multi-step process, first denial, followed by anger and finally a state of acceptance.

The Coleman Insights study substantiates his experience with PPM. With the introduction of PPM, Abernethy's stations went from top ranked to barely cracking the top 10. Applying PPM data he found that the key to regaining audience and ranking was to get his core audience to come back to the station more often.

Audience data was used to look at the cause and effect of each programming and imaging decision. Improving content and programming was a gradual process. They had to discover what worked and what didn't while being cognizant of their competitors. Abernethy suggests establishing a baseline as a reference point for day-parts and audience demographics when attempting to alter content and image: make changes one at a time and compare results back to the baselines established.

PPM allows us to learn more about our stations and audience. Pay attention to how your listeners consume your product. Each station has a listener profile; times when audience levels are lowest and highest. What causes the shift—competitor's content, your content, time of day? Keep a log of what's happening in your market daily. PPM's ability to track audience by the minute gives you insight to the effects of weather conditions, events, news and the efforts of other stations.

There is much to learn with PPM, but in order to learn and grow you must embrace it. Accept PPM and you give yourself permission to employ it and understand its value. It's time to stop talking about PPM and start using it.

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



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Can you handle the truth?

In the 1992 movie *A Few Good Men*, Col. Nathan Jessop asks Lt. Daniel Kaffee: "Do you want answers?" Kaffee replies, "I want the truth."

To which Col. Jessop replies, "You can't handle the truth."

Before you hire a consultant you need to ask yourself tough questions, number one being: "Can you handle the truth?"

In a rapidly changing media landscape, whatever got you where you are today won't be enough to get you where you want to be tomorrow.

Consultants are merely agents of change. Change always requires moving people out of their comfort zones and creates discomfort.

Being an agent of change and stretching people beyond their comfort zones has never won me any popularity contests, but the results certainly have.

When an owner or manager calls with a problem and asks for answers, my first mission is to assess if they can handle the truth. The best consultants tell managers what they need to hear; managers who have grown accustomed to their employees telling them what they want to hear.

I generally say something like, "Before I meet with you, let me tell you that the person who calls me with a problem is usually part of the problem. Are you prepared to make some changes yourself, or do you just want your people and your organization to change?"

The best consultants do their research and implement proven solutions regardless of how painful those solutions might be. Before you enter into a consulting relationship, ask yourself these questions:

1) **Can you handle the truth?** Are you ready to accept that change begins at the top and is led by example? Can you champion strategic change yourself

every day until it becomes central to your organization's culture?

2) **Have you clearly defined your real objectives?** Managers often tell me they want their sales people to make more cold calls or be better closers. Cold calling and closing are not results, they are merely a means to an end. The result those managers really want is increased sales. Pre-supposing the means to an end negates the need for an objective outside consultant. Fewer cold calls and more warm calls might produce the result of more sales. And artfully leading customers to sell themselves is often more effective than assaulting them with high-pressure closing tactics.

3) **Are you in it for the long haul?** Quick fixes generally result in demises, which are just as quick. The quick fix is like a cocaine high; addictive and requiring new and bigger fixes every month. Proper fixes are sustainable with time and daily maintenance.

4) **Will you make a commitment to success?** If you lack confidence in your consultant, or their solutions, you will be constantly testing them. And just like an advertiser who is unsure and wants to test your station, the test will fail because you won't have the commitment to do what needs to be done internally to make the campaign work. Your commitment to change creates the passion and energy necessary to make almost any solution work.

5) **Are you prepared to adapt and thrive?** Other company's cookie-cutter templates and solutions seldom work. Personally adapting and custom-tailoring an idea or concept to make it your own ensures it will fit your market, your situation and your long-term goals. You need to participate in developing a solution and custom tailoring it in order to understand and articulate the solution.

6) **Do you sincerely want to be more productive?** It's been said that if you give a person a fish, you'll feed them for a day. But if you teach a person to fish,

they'll be fed forever. Are you looking for a consultant to give you a temporary solution, or is your goal sustainable productivity?

The best consultants build in their own obsolescence, helping you create a self-sustaining culture and organization rather than creating a dependency upon them giving you a fish.

Business guru and consultant Jack Welsh said: "The room for improvement is the biggest room in any house."

The question is can you handle the truth? Are you ready to improve your performance?

Wayne Ens is a Canadian consultant specializing in helping media companies forge more productive advertiser relationships. He may be reached at wayne@wensmedia.com.

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Takeaways

from

NAB

2010

Multi-platform: Taking Content To The Next Level

Anthony E. Zuiker moved from designing billboards for sex shops in Las Vegas to working at the Mirage Hotel in that city at \$8.00 an hour to become the creator and executive producer of the CSI television franchise. It was his first attempt at television.

Zuiker has just wrapped up season 11 for *CSI: Crime Scene Investigation*, season nine for *CSI Miami* and season seven for *CSI New York*.

He told a session at the recent NAB convention in Las Vegas that technology is the new normal. Despite an 800-channel universe, he said, people still only watch around six channels. "We might have 1,000 channels and we'd still only watch six," he said.

Zuiker said people want more insight on their shows, going deeper with the shows that can engage the audience every day, not just one hour a week. The challenge is to convince networks and big media that consumers want their brands anytime, anywhere and every day.

He said expensive cable television is a broken business model as is broadcast TV that's free, and predicted devices we use every day are going to replace the television experience. "Network TV," he said, "will have to get into the device game and figure out how to monetize it because we're losing people's attention from what's in the living room to what's in their hands."

"The audience—whether it's TV, radio, movies, magazines or newspapers—will want interactivity on the go. The corporations that evolve will live, others will die. Every industry is on the chopping block. The tablet is going to change every single thing, starting with entertainment. It's only a matter of time until we do everything from the palms of our hands."

His key message was know your brand, embrace technology and realize what the customers want before they do. "We need to find a way to embrace all devices and find a way to do it for free to the customer while monetizing it. That's going to be the tough challenge over the next ten years. Break all the rules every chance you get, especially when you're being creative."

This also holds true for the CSI franchise, he said. "We have to ask ourselves the big questions. Are we doing enough for our audience? Are we challenging the audience enough? Have our shows run their course? Do we need more engagement?"

In a *CSI New York* episode, a suitor asked Detective Stella Bonasera to check out his artwork on the web. The website was made up by spelling bonasera backwards. A million people tried out the link. The next week the show had a million more viewers from this stunt. That was the first time in the CSI franchise that a hidden clue out of the show drove audiences to a higher share.

Zuiker said that if he were to do CSI all over again, he'd try to engage viewers every day, not just one hour a week. The CSI storyline would continue online in two-minute segments every day to unlock footage for the next week's episode.

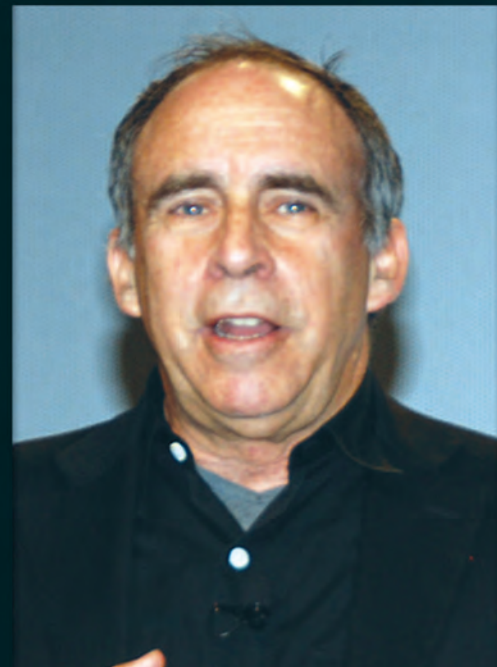
"If done properly," he said, "you can drive millions of people to the website every day and monetize it through ad sales, product placement and micro-charging. The network time slot then becomes appointment television because its primary story tale is on the air."

Future of Broadcast News: Different Paths, Different Demands

With slashed budgets and reduced staffs, maintaining the integrity of the station

Below: Saul Berman, IBM

*Opposite page from left to right:
Bob Horner, NBC News Channel, Inc.;
Steve Grove, YouTube; Brian Bracco,
Hearst Television; Jerry Gumbert,
Audience Research & Development;
Paul McTear, Raycom Media, Inc.;
Harvey Nagler, CBS News Radio*





*Anthony Zuiker,
creator and
executive
producer, CSI*

news product has been difficult for both broadcast leadership and radio and television news directors. The challenges have not diminished but the opportunities for repackaging and delivering the news appear to never be better.

The panellists in this NAB session were: **Brian Bracco**, vice-president, News, Hearst Television; **Bob Horner**, president of NBC News Channel; **Harvey Nagler**, vice president, CBS News, Radio; **Jerry Gumbert**, President and CEO, Audience Research & Development; **Paul McTear**, President and CEO, Raycom Media; and **Steve Grove**, Head of News and Politics, YouTube.

A Pew Research Center Project for Excellence in Journalism said that most newspaper and broadcast news editors think American journalism is in decline. Brian Bracco, however, disagreed. He said local broadcast journalism is strong and relevant, and that it's going to be around for a long time. New technology, he said, has given broadcasters the ability to publish, post and broadcast on YouTube, Facebook, Twitter, Live Wire, etc. Name it, he said, and broadcasters are there.

Broadcast news has never been stronger, opined Steve Grove, if you redefine what broadcast means. Anyone now has the ability to broadcast themselves; people are carrying their own news-capturing devices wherever they go.

Jerry Gumbert said news directors have to catch up to where the consumers are because they're way out in front of where NDs are. As we begin to reorganize and re-engineer an industry to a point where every deadline is now, there's a lot of work to do in retooling so as to give consumers the local news, the kind of local news that they want, when they want it and where they want it.

Bob Horner said people aren't having a hard time finding out what's going on. Instead, he thinks they're having a hard time finding out what it means. He said what's really important is that broadcast journalists understand that they are the custodians of something that is rare and precious—a tradition of objectivity and some realization that verification of fact still plays a role. Horner made the point that pocket devices only allow pictures, not necessarily news. "A lot of our future," he said, "will depend on the ability to manage "citizen" participation and be the reliable voice, the truthful voice in what he thinks is going to become a world of even more chaotic information."

Paul McTear's view was tempered from a business perspective as to how do you balance the enthusiasm for news and the increasing ability to produce more content. The technology has become smaller and more reasonable. "At the same time," he said, "running it through the discipline that Horner seeks sees his challenge as doing the right thing from a quality and verification standpoint while measuring the investment in technology and in people versus the dwindling advertising bucket."

Horner's position on citizen news contributions that cannot be vetted, monitored and verified doesn't make it inherently evil; it's just not broadcast journalism. He worries about that, he said. "This is a good time for us to remember our unique contribution and how important it is that we continue to do what we do and to go back to the notion of being credible and



trustworthy because whatever frustrations we may cause the audience on occasion, I think that we still at this moment, have some power with the audience where they really feel that we did try to find out if this was true."

Harvey Nagler reminded delegates about the law of scarcity—the more rare something is, the more valuable it is. Back a few decades there were just a couple of TV stations in most markets that were doing local news. Today, however, the law of scarcity is in place, e.g. so much news available 24/7. In the next three to five years, he said, traditional newscast time periods will have to be revolutionized and they're going to be deeper,

richer and with greater emphasis on “unbelievably skilled” story telling.

Horner believes that the key to the future of broadcast news will have a lot to do with producing original content. He thinks broadcasters need to get something that the audience isn't going to get from anybody else. “One little test to run is how much did I do today that the audience could not have found somewhere else,” he said. In other words, it's not the whiz-bang sets or weather graphics or pretty anchors, it's asking yourself, “Did I earn my place today? Did I really give the community or the country something they couldn't find anywhere else?”

He says that if you are doing something that others aren't duplicating, that will become more and more important to you.

Mobile TV: Ready for Primetime?

Dr. Saul J. Berman, a partner, Global and Americas Business Strategy Leader and Americas Media and Entertainment Strategy and Change Leader with IBM Business Consulting Services, said mobile TV has emerged with limited success over the past several years. This year, however, broadcasters are beginning to offer a new mobile TV service.

But, he said, the world can be divided into three simplistic groups; gadgeteers who have to have the latest devices; cool kids because they are young; and the massive-passive who never learned to program their VCRs. The latter group represents the majority of consumers.

Consumers tend to get over-excited about technology early on in their life cycles, having unrealistic expectations.

“Mobile video is still in the early stages of thought, but it is

growing rapidly,” he said. “Just look at what happened recently at the Winter Olympics. People were not only using mobile video but they were using two and in some cases three NBC streams at the same time. Recall rates about advertising when people were on those mobile streams was found to be much higher than it was in traditional advertising forums.

“In some cases, mobile TV is a replacement and in some cases it's additive. There's a lot of confusion in that it's being hyped as something portable as well as something where the technology enables continuous access to content as we move around. It's not something that stops when one moves from one place to the other. It can be broadcast technology, it can be mobile streaming over the web, both defined as mobile video.

“We define web-enabled video as more broadband, more program-based, more professionally produced and more on demand. But there are challenges about how real it is in terms of demand. The real question is what's the use case? Who wants it and where are we going to use it?”

“Broadcasters are struggling to figure out how they will make money at it. A for instance is the music industry. Revenues from that quarter have actually gone up. Music is more popular, generates more revenue directly or indirectly today than ever. The problem, however, is that the money doesn't go to the music/record companies the way it used to.

“Apple's making a lot of money! Best Buy is making a lot of money! Concert promoters are making a lot of money!”

“The question as mobile TV develops is who's going to get the money. And who's going to lose money? The way some of these things were initially priced is leading to a situation where we are finding it hard, now that we understand the cost of

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business, to determine who really makes money in those businesses.

"If you're a content owner or you are a cable or satellite company, there are some reasons to be concerned because the question is how do you monetize the growth in mobile video.

"If we have these all-you-can-eat models, and the traffic goes up, the network cost goes up. The network potentially will get to the breaking point and there won't be a way to keep the costs growing. At the same time, the data growth is driven by increasingly large video usage so how much video do we really want people to use? Where is the network capacity going to come from?

"If we don't start conserving or somebody comes up with an economic reason to build more bandwidth, mobile video may be the greatest thing ever but if too many people use it, at least the Internet portion, it's going to have some serious problems delivering or continuing to deliver.

"Will mobile TV be ready for prime time in 2011, 2012, or 2013 when more of them are deployed?

"Consumer demand is where it's at. We need to understand who is going to get the economic returns and how that's going to be shared and where is the network capacity.

"The consumer is clearly more fickle and telling them what to do is not a situation that works anymore. It's not about trying to stop the consumer from what they want to do; it's providing them the opportunity to do what they want to do.

He said the consumer wants choice and flexibility. One price doesn't fit all and "we need to accommodate the needs of different segments. We need to make the content and the offerings relevant to them. We need to make the content on mobile TV contextual in terms of what they want to see, where they want to see it and when they want to see it. We need the packaging integration so that they can do the two- or three-screen approach.

"Two-thirds of consumers say they are willing to pay, that they are willing to engage in advertising by a 2-1 margin. The older audience prefers the ad-supported models. The younger audience prefers the apps and they're likely to increasingly pay for content, but there needs to be flexible pricing models, a la carte, a phrase that some find to be heresy, particularly cable companies."

But with the mobile platform there is the opportunity to create different pricing,

something Saul Berman thinks the consumer is going to expect. And the consumers are willing to help make the advertising contextual.

"We are in early stages of development. We must have the direct marketing capable to educate the consumer about mobile TV and how they use it. Otherwise, mobile TV is going to be limited to the gadgeteers and the cool kids. There better be a way to make it easy for the mass audience to understand.

"On the content side, a lot of conflict remains between producers, owners, networks and affiliates. For mobile TV to work, the stakeholders and the mobile TV providers will each need an economic incentive to make it work."

Technology is headed in the right direction, according to Berman. It's simplification of the technology that will increasingly be the challenge so that it is ready for prime time.

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Glads all over

The topic of this column is gladiolas. Yes, those tall, spiky, brilliantly-coloured flowers. The plants you see in Aunt Mildred's garden. The gigantic sprays you see at weddings and funerals.

I'd like to demonstrate how gladiolas can improve your job performance.

I have a sibling, senior to me by barely more than a year. Growing up we did almost everything together. This brother (I have three) led me onto hockey rinks, football fields and other pursuits then completely alien to females. He played a large role in my ability to speak totally fluent *male!*

And being bilingual—*male* and *female*—has been a real advantage all my life.

Said brother has a significant Fine Arts/Education background juxtaposed with a successful career in construction and restoration. Notwithstanding the demands of detailed project calculations, timelines, demanding client and regulatory accountability, he has refused to abandon his artistic side.

Many would argue that this kind of job and a passion for the creative are incompatible pursuits. If you're an artist, you're an artist and if you're a businessman—with interest in the linear, the structural and the science of making money—you're a businessman. If you are asking what has this got to do with succeeding in your career, you're on the right track. Stay with me.

Meanwhile, this writer has stumbled through her career as a fourth-estate hack, corporate communications practitioner and now long-time association executive. Childhood doodling and painting laid the foundation for my own ongoing foray into the world of Fine Art. Both my brother and I—with families, real jobs and busy schedules—have continued to do stuff together. We continue to regularly exchange blows on the hockey rink, but our conversation inevitably finds its way back to our mutual interest in photography and art.

Skip ahead a few decades to the present and we find our gladiolas. It turns out that for the two of us, gladioli have become the key to unlocking a shared creative vision. His photography has migrated from stunning panoramas of rock formations and other fascinating, otherwise unseen structural beauty in nature, to capturing striking images of gladiola. I was inspired!

Bold flowers like glads have been an endless fascination for me since I first started painting 20 years ago; now they present a new level of challenge for my art hobby as we embark on a project for a future exhibit. My brother is photographing the noble glad and I am interpreting parts of those portraits in paint.

Interestingly, this process has been a powerful reminder that creativity is vital to success and productivity no matter how



linear the pursuit and whether you're aiming for the corner office, or to be an effective cog in a large wheel.

By developing a creative side, problem solving, perception, insight and connection are honed. By taking the risk to express your vision, you learn to define that vision. As you reveal your inner thoughts and feelings through creative means, you learn the courage that is necessary for leadership and you arrive at unexpected outcomes.

Using art and creativity as a form of development is open to all. No unspoken authorization or permission is necessary to explore your creative side. Never allow the absence of training to squish your creative impulse—the trick is to take the plunge. In business, as in art, authenticity and innovation grow from those who summon the courage to articulate and live out their impulse, desire and vision.

Hence, the Great Gladiola Experiment has re-galvanized my drive to innovate at work. It has enabled me to look at different models and concepts for our organization, and its activities, as well as to summon the nerve and imagination to try things I've never attempted before—and, of course, run the risk of failing. Such stretch goals are critical to continued career and personal development. Through art, that capacity can be dramatically expanded.

Thus, if my brother and I consider our respective photos and paintings a success, I will then need to find the courage to put them forward for public scrutiny in an exhibit we hope to mount in September.

Never underestimate the power of the gladiola. For me, it has been profound.

Stephanie MacKendrick is President of Canadian Women in Communications. She may be reached at mackend@cwc-afc.com or (416) 363-1880, extension 302.

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Corus Entertainment has appointed **Doug Murphy** as President, *Corus Television*. He joined Corus in December, 2002, and was most recently

Executive VP/GM of *Corus Kids* and



Doug Murphy



Paul Robertson



Kevin Newman

we are entering". Newman worked as a national correspondent for both *CBC* and *CTV* news, a news anchor and correspondent for *ABC News*, including a stint as co-host of *Good Morning America*, before joining *Global*. The search for a successor is under way... **Anne Mroczkowski**, the former long-time evening News Anchor at *Citytv Toronto* who was caught in a news department purge earlier this year, is moving to *Global Toronto*. She joins **Leslie Roberts** June 1 as the suppertime co-anchor... **Dave Somerton**, the Ops Mgr at *CFJCTV/CIFM-FM/CKBZ-FM Kamloops*—who has been with the operation for 40 years—retired in early May. **Doug Collins** took on the responsibilities of TV operations at the *Jim Pattison Broadcast Group* broadcast facility. Collins will continue in news and information at all three stations as Director of News, Information & Television Operations. **Leo Baggio**—PD for both *CIFM* and *CKBZ* and a Host on *CIFM*—gave up his on-air gig after

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Doug Collins



Leo Baggio



Loretta Lewis



Karen Steele

being promoted to Director of Radio Programming & Operations at the two stations...

Ron Funnell has been named GM/GSM of *Bayshore Broadcasting's* new *Sunshine 89.1 Orillia*.

His last stop was at *KICX 106 Kitchener-Waterloo* for that station's launch. Before that, he worked at Central Ontario stations in Orillia, Midland and Bracebridge... **Rick Ringer**, the Ops Mgr at 97-7 (*CHGB-FM*) *The Beach Wasaga Beach*,

has been promoted to Operations Manager for *Bayshore East* (the designation given to some *Bayshore Broadcasting* stations). He'll be working with GM **Ron Funnell** at *Sunshine 89.1 (CISO-FM) Orillia* on the station's build and launch. Ringer's background includes 18 years on-air at *CHUM-FM Toronto*... **Len Arminio**, after nearly 25 years at Belleville's *Loyalist College*, retires this Spring from his position as Coordinator of Broadcast Journalism. Before moving to the educational side, Arminio was ND at *CHEX-TV/AM Peterborough*... The new Manager of Engineering and Maintenance at *TVO Toronto* is **Serdar Alkin**. He succeeds **Peter Warth** who retired earlier this year... **Katie Campbell**, originally from Victoria, has moved to New Brunswick a second time, now as Promotions Director/Programming Assistant at

C103 Moncton. Her stops have included *The Juice Kelowna*, *Katie Campbell The Fox Vancouver* and *K94.5 MBS Moncton*... **Blair Rhodes**, the PD at *K-Rock (CKQKFM) Charlottetown* left the station May 17 to join *LiVE 88.5 (CILVFM) Ottawa* as Promotions Director... **Loretta Lewis**, Executive Assistant to **Rick Arnish** of *The Jim Pattison Broadcast Group* in Kamloops, has retired after a 35-year career. She had joined the Broadcast Centre in 1963, left in 1972 to raise her family and returned in 1984.

Karen Steele has been promoted to PD at *KiSS-*



Ron Funnell



Rick Ringer



Len Arminio



Serdar Alkin





Julie Adam



Don Vail



Rob Williamson



Natalie Cunningham



Kate Wright

92.5 *Toronto*. She succeeds **Julie Adam** at KiSS while Adam retains PD responsibilities for *CHFI-FM Toronto* and VP, National Programming duties for *Rogers Broadcasting*. Steele joined the Toronto cluster in July of last year as Promotion Director at CHFI and KiSS-92.5. Prior to that, she was PD at *MIX 99.9 Toronto* having moved there in 1999 to become Assistant PD and Marketing Manager... **Mike Brough** has been named Operations Manager for *Bayshore Broadcasting* stations *98 The Beach (CFPS-FM) Port Elgin* and *104.9 The Beach (CHWC-FM) Goderich*. Brough's more recent experience included the launch of *MY FM (CIYN-FM)* in nearby Kincardine. The two Beach stations are stand-alones with distinctive staffs, programs and NDs. Former Port Elgin/Goderich Ops Mgr. **Don Vail** has joined Owen Sound's new station owned by *Larche Communications*. It is not yet on the air... **Rob Williamson**, who joined *Astral Media Radio Terrace* as PD/Radio Operations Manager back in February, is no longer there... *CP24 Toronto's* new Senior Producer of News Programming is **Linda Weber**. She moves from *CTV National News* where she was Manager of DNS (Daily News Service). Weber succeeds **Tony Bitonti** at CP24... **Natalie Cunningham** moves to *Global Television* in Toronto as Senior Brand Manager. Most recently, she was with *TELETOON*... **Kate Wright** is now doing weekends at *1023 BOB-FM London*. She arrived in the Southwestern Ontario city after stints at *Y108* and *Country 95.3 Hamilton*. Before that, Wright was with *Q107* in Toronto... **Corey Powers** departed *Q104 (Kenora, Dryden, Sioux Lookout, Vermilion Bay)* after three years. His successor is **Sheila E.** from *Peace FM Chetwynd, BC*. She handles afternoons, music director and promotion assistant duties... **Trevor Joice**, the long-time Toronto-based *Applied Electronics* rep who began his career at *CHUC Cobourg*, then was Chief Engineer at *CHIN Toronto*, has retired. He sent along a goodbye note which can be found in the TECHNOLOGY section of www.broadcastdialogue.com.

Ian Hanomansing has become a regular West Coast contributor for *CBC's The National*, moving from his co-Host gig at *CBC Vancouver*. Succeeding him is **Tony Parsons**, the long-time *BCTV/Global News* Anchor who retired from



Corey Powers



Trevor Joice



Ian Hanomansing



Tony Parsons



Ross Langbell



Ted Bird



Cole Alford



Rob Mise



Dave Thomas

that position just a few short months ago. In recent weeks, he's been anchoring *CHEK TV Victoria's* news package and will continue doing the 10 p.m. package. CBC now has a content-sharing deal with CHEK in which the Victoria station will simulcast the 6:00 p.m. CBC Vancouver show... Long-time *RCS Canada* GM **Ross Langbell** left the company at the end of April. A successor has yet to be determined... Former *CHOM-FM Montreal* morning Host **Ted Bird** began at *K103 (CKRK) Kahnawake* at mid-April. He's co-Host of the morning show alongside **James "Java" Jacobs**, who's been on the air there for most of the last 20 years, and **Paul Graif**, who recently re-joined K103 as the morning news and sports Anchor. Graif began his career at K103 before moving to TV sports at *Global* and *CTV*... **Cole Alford**, an 11-year broadcast veteran, joined *Astral Radio Vancouver* May 4 as Business Manager. He moved from *Corus Radio Vancouver*... **Beverly Slater**, ex Broadcast Manager at *OMD* in Toronto, moved to *Astral Media TVPlus* as a National Account Manager... **Leigh Robert** at *CKDK-FM London/Woodstock*, added APD to duties that include Afternoon Drive and music responsibilities... **Rob Mise**, ex of *CHUM Calgary*, is the new GM/GSM at *MY FM Kincardine*... At the *Saskatoon Media Group*, long-time *CJWW* morning show co-Host **Steve Shannon** has left broadcasting after 34 years to become the new Executive Director of the *Saskatoon City Hospital Foundation*. Succeeding him is **Dave Thomas** who added this to his morning sports duties on all three SMG stations. **Shannon Nelson** has left *MAGIC 98.3* where she was co-Host of the morning show.

Pat Cardinal has become Program Manager of *Newcap Alberta's* 31 radio stations. Cardinal, who retains his Ops. Mgr. duties at the Edmonton cluster, sees his added role include being a programming and promotional resource to the Newcap Alberta Hub Managers and PDs. He's been with Newcap Edmonton for two years ... **Zev Shalev**, whose last stop in Canada was as VP for Strategic Programming/Sr. Exec Producer of information and entertainment programming at *Global Television*, has been named Exec Producer of *The Nate Berkus Show* (working title), a new syndicated series from *Harpo Studios* and *Sony Pictures Television*. It's expected to debut this fall... **Michael Melling** has been promoted to ND at *CTV Southwestern Ontario (CKCO-TV Kitchener)*. He's been with the



Pat Cardinal



Zev Shalev



Michael Melling



Patrick Charles



Jason Reid



Jim Blake



Ryan Zimmerman



Ted Yates



Zack Hewitt

station since 2005. He succeeded **Andy LeBlanc**... New Brand Manager for *Canwest's Showcase, Action Diva, Mystery, Dejaview* and *BBC Kids* is **Gary Sappleton**. He moves back to broadcasting from the agency sector... **Lisa Brady** has been promoted to Promotions/New Media Manager at *CJVR-FM/CKJH Melfort*. The promotion is effective in June when she returns from maternity leave. Brady has been with the station cluster for seven years... **Patrick Charles** is no longer part of the *Virgin Radio 96 Montreal* morning show team. Instead he focuses on his new role as content creator besides some announcing... **Jason Reid**, News Manager at *The Weather Network* has left the specialty channel to concentrate on writing and speaking on issues related to high performance and chronic illness at *SickWithSuccess.com*... **Jim Blake**, who worked in radio and TV at stops such as St. Thomas, Hamilton, Toronto, Belleville, Kingston and Galt, and who is now President of *BT MultiMedia* in Toronto, is running for councillor in this fall's Burlington-Halton municipal election.

Ryan Zimmerman, Ops Manager at *Astral Media Radio Edmonton's* four stations and PD at one of them, *104.9 EZ Rock*, was promoted to GM at *Big Dog 92.7 (CHBD-FM) Regina*... **Barbara Budd**, the longtime co-Host of *CBC Radio One's As It Happens*, left the show April 30 after 17 years. She'd been with the Corporation for 26 years. A formal search for Budd's successor is underway... **Ted Yates**, the morning Host at *CKOC Hamilton*, is now also the interim PD. He's been with the station for five years and, before that, spent 20 years as PD/MD/Midday Announcer at *CHSC St. Catharines*... **Zack Hewitt**, carrying the duties of APD for quite a while but without the title, now has it. He's now—officially—Assistant Program Director at *101.5 ENERGY FM Calgary*. Hewitt continues as MD and an on-air shift... **Annie Hadida** has been promoted from Executive Producer of *Rogers Promotions* to Station Manager at *Rogers TV Toronto*... **Rob Johnson**, PD of *Newcap's KOOL 96.5 Halifax*, moved across the street to become PD at *Evanov's Z103.5 Halifax*. He began April 5, succeeding **Dan Barton** who left the job to put more emphasis on his radio consulting business... **Mark Gromoll**, Senior Analyst Alternative Dispute Resolution at the *CRTC* in Ottawa, has



Annie Hadida



Rob Johnson



Dan Barton



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Alan Gregg



Cameron MacEachern



Pasqualina Cardu



Gordon Tubbs

Gordon Tubbs has joined *Fujinon* in Wayne, N.J. as Director of Sales for the Broadcast Division. He's responsible for all aspects of sales in North and South America, with an emphasis on Network and Group sales.

Bill Cross, the Director of Operations at *Marketron Broadcast Solutions* in Toronto, has retired. He started his career at the age of 21 in the accounting department of *All Canada Radio* and worked for several rep houses until he joined Marketron in 1999... **Rob Brignell**, the Director of Marketing and Development at *Bayshore Broadcasting* in Owen Sound and Bayshore's Station Manager at both *The Beach (CFPS-FM) Port Elgin* and *The Beach (CHWC-FM) Goderich* left after 11 years, but didn't move far. He's now the GM of the new *Larche Broadcasting* station, *CJOS-FM Owen Sound*...



Bill Cross



Rob Brignell



Terry Brady

retired after 10 years with the CRTC... The new Broadcast Technician at *Astral Media Radio Penticton* is **David Ford**. He's finishing up at sister station *KBS Trail* before making the move. Ford succeeds **John Boles** who went to another Astral station, *Big Dog 92.7 Regina*, as its Engineer... **Alan Gregg** became Director, Original Content at *TELETOON Canada* April 19. With a 17-year career in the film and TV industry, Gregg has spent more than 12 years in children's television, starting at *YTV*. Most recently, he has been story editing a new preschool series for *Guru Studio*... The new afternoon drive Host at *1015 The Hawk (CIGO) Port Hawkesbury* is **Cameron MacEachern**. It's his first paying job in broadcasting and, in fact, he's still in the process of earning a diploma from the Radio-Television Arts Program at *Nova Scotia Community College*. MacEachern has been hanging around *The Hawk* since he was 11 years old, getting his feet wet doing all manner of peripheral work. We're told that he "brings an understanding of the community, is himself local, is talented, loves the radio station and loves what he does." Sounds a bit like a chip off the old block. His dad, **Bob MacEachern**, owns *The Hawk*... **Pasqualina Cardu** joined **Ken Eastwood** as co-Host mornings at *1023 BOB-FM London*. She had been with a competing London station...



Chuck McCoy



Glen Craven



Katie Walker

Chuck McCoy has become VP/Cluster Manager for Toronto/Kitchener Radio and **Julie Adam** is now VP Programming & National Program Director for the *Rogers Radio Division*. As well, she retained duties as PD at *CHFI Toronto*. Most recently, McCoy was the Rogers' National Program Director. Adam was GM/PD of *CHFI Toronto* and added Assistant National Program Director duties in 2008... At *TVO* in Toronto, **Glen Craven**, ex of *Corus Entertainment* in Toronto, has become Manager, Digital Media Services. Also at *TVO*, **Katie Walker** is the new Manager, Research. She moved from *CBC*, where she was responsible for key strategic analysis of broadcast and digital research... **Jennifer Pelat**, a five-year employee at *CKNW Vancouver*, has been promoted from Producer to Promotions Director... **Denis Dubois** has been promoted to VP of Specialty Channels for *Groupe TVA*. He joined *TVA* in 2008. Immediately before that, he was Producer, Director of Acquisitions, Director of Original Productions and VP for programming specialty channel *VRAK-TV*... **Kate Dickson** became Manager of Communications at *Family Channel* March 29, moving from Communications Supervisor at *TELETOON*. Both positions are in Toronto... **Mary Griffin**, a six and one-half year veteran of *CHEK-TV Victoria* has been promoted to Assignment Editor from Reporter... **Steve Bohan**, MD at *MY 96 (CFMY-FM) Medicine Hat*, moved to *CK750 (CKJH) Melfort* to take over as Morning Show Personality/APD/MD



Jennifer Pelat



Denis Dubois



Kate Dickson



Steve Bohan



Melanie Harysh

... After 35+ years working in television, **Terry Brady**, Technical Coordinator and Supervisor of On-Air Operations at *CTV Vancouver* retired. During his career, he worked at then-upstart *CITY-TV Toronto*, *CKVU Vancouver* before joining *CTV* in 1997... **Melanie Harysh** has joined *96.3 Capital FM (CKRA-FM) Edmonton* as Promotions Director. Her previous industry experience includes Edmonton stations *K-97*, *CHED/POWER 92* and *BEAR/The TEAM*... **Matthew Bisson**, Morning co-Host/News Anchor at *98.9 THE DRIVE (CKLC-FM) Kingston* has moved his career to Alberta. He's now at *630*

"Since you put my picture in last month's issue regarding my promotion, I have had people from across the country sending me well wishes. It's nice to see how many people actually read through it."



Dodie McDonald

CHED/iNews 880 as Anchor/Reporter... **Valene Olson** has joined the morning show at *CHAT Medicine Hat*. She has been heard on-air doing mornings at *Country 100 Moose Jaw* and filling-in at *Big Dog Regina* using **Val Cole** as her on-air name... **Dodie McDonald**, who's been with *Applied Electronics* in Toronto for over 24 years—most recently doing inside sales—has moved into a new career as a real estate sales agent. She was licensed a year ago and had been working it on a part-time basis.



Chad Armstrong

"Peppermint" Patti MacNeil, co-Host with **Terry Dimonte** on the *Q107 Calgary* morning show, did not have her contract renewed. She and DiMonte were previously partnered at *CHOM-FM Montreal* for a number of years. He says they were as close as a man and woman could be without being married... **Chad Armstrong** is the new Retail Sales Manager at *X92.9 FM (CFEX-FM) Calgary*. He moved across the street from *Vibe 98.5* to succeed **Steve Ravenhill** who moved across the street to join *Newcap Radio Calgary* ... **Dwayne Sawchyn** has been promoted to Regional Sales Manager, *Newcap Maritimes* (six markets with 10 stations in NS, NB and PEI), and is based in Halifax. He had been Retail Sales Supervisor at *CFRQ-FM/CKUL-FM Dartmouth/Halifax*... **Ken Geddes**, the former GM at *K-Rock (CIJK-FM) Kentville*, is now GSM at the two *Newcap Halifax/Dartmouth* stations... **Trapper John**, who brought home Music Director of the Year laurels for himself and *104.9 The Wolf Regina*, has moved to become the new PD at *ROCK 105.3 Medicine Hat*. He started in '95 at the now-defunct *CKRX Lethbridge* as a Reporter/Anchor and then moved to the music side... Ex exotic dancer and on-air Host **Cosmo** left *92 CITI FM Winnipeg*, bound for sister *Rogers* station *CHEZ 106 Ottawa*. Newly appointed *CITI-FM* PD **Jeff Brown** took over the 2-7 shift... **Sónia Brum**, ex of *CTV Toronto*, has joined *Global Television Toronto* as a Publicist. She succeeded **Nikki Lamb Tudico** who moved to *Canwest Specialty*... **Morley Scott** is 630 *CHED Edmonton's* new play-by-play man for *Edmonton Eskimos* games. Scott, the former *Edmonton Oilers* colour man, will succeed veteran **Bryan Hall**, the legendary voice of the *Canadian Football League* team.



Steve Ravenhill

... **Dwayne Sawchyn** has been promoted to Regional Sales Manager, *Newcap Maritimes* (six markets with 10 stations in NS, NB and PEI), and is based in Halifax. He had been Retail Sales Supervisor at *CFRQ-FM/CKUL-FM Dartmouth/Halifax*... **Ken Geddes**, the former GM at *K-Rock (CIJK-FM) Kentville*, is now GSM at the two *Newcap Halifax/Dartmouth* stations... **Trapper John**, who brought home Music Director of the Year laurels for himself and *104.9 The Wolf Regina*, has moved to become the new PD at *ROCK 105.3 Medicine Hat*. He started in '95 at the now-defunct *CKRX Lethbridge* as a Reporter/Anchor and then moved to the music side... Ex exotic dancer and on-air Host **Cosmo** left *92 CITI FM Winnipeg*, bound for sister *Rogers* station *CHEZ 106 Ottawa*. Newly appointed *CITI-FM* PD **Jeff Brown** took over the 2-7 shift... **Sónia Brum**, ex of *CTV Toronto*, has joined *Global Television Toronto* as a Publicist. She succeeded **Nikki Lamb Tudico** who moved to *Canwest Specialty*... **Morley Scott** is 630 *CHED Edmonton's* new play-by-play man for *Edmonton Eskimos* games. Scott, the former *Edmonton Oilers* colour man, will succeed veteran **Bryan Hall**, the legendary voice of the *Canadian Football League* team.



Cosmo



Sónia Brum

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Dwayne Sawchyn



Ken Geddes



Trapper John



Nikki Lamb Tudico



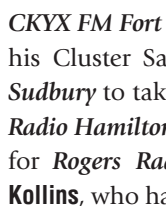
Morley Scott



Owen Charlebois



Ron Prochner



Don Kollins



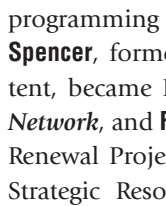
Wendy Duff



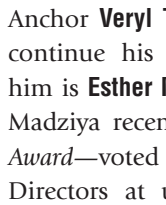
Pete Travers



Todd Spencer



Fred Youngs



Veryl Todd

Former *BBM* President/CEO **Owen Charlebois**, who was with *Arbitron* in the U.S. for over a decade, now has a Toronto presence. He's with *EKOS Media Research*... **Ron Prochner** is the new GM/GSM at *CFGP Grande Prairie*, succeeding **Dave Reid**. Prochner moved from being GSM at *Mountain FM (CHMN FM) Canmore/Banff*. Into his GSM job at Canmore is **Brad Hugel**... **Stephen Peck**, who once was with *Newcap Calgary*, has become GM/GSM at *CJOK FM/CKYX FM Fort McMurray*... **Peter Hobbs** resigned his Cluster Sales Manager position at *Rogers Sudbury* to take on GSM duties at *Astral Media Radio Hamilton*. **Rick Doughty**, VP Ontario North for *Rogers Radio*, handles GSM duties... **Don Kollins**, who had been Ops Mgr/PD at *570 News*



Brad Hugel



Stephen Peck



Peter Hobbs

(*CKGL*) *Kitchener* and PD at *KIX 106 (CIKZ-FM) Kitchener*, moved to sister station *Fan 590 Toronto* as PD. **Wendy Duff**, the PD at *CHYM-FM Kitchener*, succeeded Kollins as PD at *KIX*. And, **Pete Travers** returned to *Kitchener* as PD at *570 News*. He had been a PD at *CHUM Kitchener* for 23 years before moving in the summer of 2008 to *Astral's The Bear Ottawa*. Thirteen months later, his job at *Astral* ended... **Jeremy Clark** joined *CPAC Ottawa* as its Director of Network and Programming Operations. Clark's TV career spans two decades with experience as a producer, supervising producer and station manager. Most recently he was Regional Station Manager at *Rogers TV* in the Waterloo Region... Five people at *CBC News* have received new job descriptions. **Jonathan Whitten**, formerly Director of English network TV news, became Exec Director of news content, **Heaton Dyer**, formerly Senior Director of strategy and innovation, became Exec Director for programming strategy and innovation, **Todd Spencer**, formerly Exec Director of news content, became Exec Director of the *CBC News Network*, and **Fred Youngs**, who had been News Renewal Project Manager, became Director of Strategic Resource Management and Project Manager... *CJOC-FM Lethbridge* morning News Anchor **Veryl Todd** has retired though he will continue his daily commentary. Succeeding him is **Esther Madziya**, ex of *Global Saskatoon*. Madziya recently won the *Fred "Gus" Collins Award*—voted on by the Sports Information Directors at universities across the Canada



Jeremy Clark



Esther Madziya



Jeff Michaels

West Conference (BC, AB, SK, MB) for media coverage of university athletics. Also at CJOC, **Bruce Andrei** stepped down from PD/Afternoon Drive to focus on IT/Technical Support. **Jordan Karst** moved from Production to Afternoon Drive and **Angela Bruce** moved from Creative to Production... At *CJCY-FM Medicine Hat*, Morning Host/PD **Jeff Michaels** moved to Afternoon Drive. Succeeding him in mornings and as PD is **Andy Carlson**, transferring from sister station *CJOC Lethbridge*... **Scott Stevenson** has joined *AM770 CHQR Calgary* as weekend News Reader. He comes from *CKUA* where he anchored for many years... **Cliff Kriz** has been promoted to morning Co-Host at *ROCK 97.7 CFGP FM Grande Prairie*, joining **Kevin Albers**... **Kevin Klein**, once the VP/GM of *Newcap Winnipeg*, has become *Sun Media's* Senior Group Publisher of Manitoba. Klein joined the *Winnipeg Sun* in February 2007... With the 2010 Vancouver Olympics having come to an end, so, too, did long-time *Applied Electronics'* go-to Exec **Kim Edmonds'** job. Edmonds announced his retirement to be effective immediately following the Games. He, however, remains with Applied in a special projects capacity.



Andy Carlson



Cliff Kriz



Kim Edmonds

Kitchener Rangers hockey broadcasts, among other things. He was a PD at 'KW as well.

Ken (Kenneth Lysle) Cavanagh, 77, in Toronto of complications from a genetic bleeding disorder. Cavanagh was one of the earliest star reporters in Canadian television news and the first permanent host of *CTV's W5* when it went on the air in 1966.



John Seymour, 83, of heart failure at his home in Bobcaygeon, ON. He was a long-time VP Sales at *CFTR Toronto*.

Peter Desmond Slack, 61, of cancer in Port Moody. Slack had a long career in broadcasting with *Fraser Valley Broadcasters* and with *TV Facts Magazine*.

Gary Mittelholtz, 55, near Sussex, N.B of a heart attack. The long-time *CBC Radio* personality and outdoor enthusiast was skiing with a friend. Mittelholtz was the host of a number of New Brunswick programs, including *The Rolling Home Show* and *Mainstreet*. In 1987, he received the *Atlantic Journalism Awards'* gold prize for enterprising radio reporting.

Rod Dewar, 83, of prostate cancer in Montreal. Dewar worked on-air at *CJAD* on three different occasions, the first beginning in 1954. He made his last on-air appearance there last Aug. 4 as the result of a staff purge. During about 50 years in front of one microphone or another—including *CJKL Kirkland Lake* where he began—Dewar made at least one totally wrong call back in 1970 after one of his *CJAD* exits. "In a week," he said, "no one will remember my name."



SIGN-OFFS:



Dan Fish (on-air name was **Dan Fisher**), 75, in Kitchener. A 49-year Kitchener-Waterloo radio broadcast veteran at *CKKW*, *CFCA* and *CKWR* and a *Conestoga College* broadcast instructor, Fisher hosted cooking shows, buying and selling shows, morning shows, political talk shows,

Dialogue
The Voice of Broadcasting in Canada

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I remember the CAB technical committee

BY DAN ROACH

I was saddened to hear of the Canadian Association of Broadcasters demise. I can still remember “back in the day” when much of the CAB’s work was indispensable.

Which isn’t to say that all stations in Canada belonged to the association. Smaller stations often found the dues to be a hard pill to swallow; but whatever station I was working at, member or non-member, that station did seem to benefit from some of the good work being done back at CAB headquarters. Stations universally appreciated the effort; some were not able to support the association directly but they all wanted to.

At its best, it was work that helped everyone in the industry not just a segment of it.

In the mid-1970s, there was a move afoot to change the spacing of AM channels to 9 kHz instead of 10 kHz for North America. And at first glance it seemed there were some pretty good reasons to do this, not the least of which was to reduce night time interference coming in from 9 kHz-spaced stations in the rest of the world. It would also add a few channels to the already-congested AM band, for expansion and improvement (this was seemingly ages before the AM band extension took place).

Hold onto ‘yer horses, I said at first glance.

For high-power stations with directional arrays, the 9 kHz transition would have meant enormous, even crippling, expenditures. By changing frequencies, the locations of co-channel and adjacent-channel stations, and hence the directions that required RF protection, would change completely. Suddenly your field full of towers would need to be moved all around, and new phasing and matching circuits designed, built, installed and tuned up to boot!

Even in the 1970s, we’re talking about hundreds of thousands of dollars for each radio station (at the very least) in order to keep its operation essentially the same

as it was before the operation began. And that presumes that your station already had enough transmitter property available, in the right shape, to accommodate the new array. Otherwise, you might as well start over with a new transmitter site as well.

Astonishingly, the technical folks at the National Association of Broadcasters didn’t seem to realize the gravity of the situation, and in the early stages of the movement they actually supported the transition to 9 kHz. It took a determined effort from the CAB’s technical committee members to rouse them and sound the alarm. Then their united message filtered through to the FCC and DOC, and in the end the 9 kHz spacing proposal failed to get approval at the next international meeting of governments that ruled the airwaves: the NARBA, or North American Radio Broadcasting Agreement.

But it was a near thing.

Well, as they say, that was long ago and far away. Unsung heroes of the CAB Technical Committee, a defunct committee of what is now a defunct organization, toiled to prevent an industry-wide catastrophe from taking place, on what is now considered by many to be a secondary broadcast band.

It all seems to be so far removed from our world of broadcasting today.



Maybe you’ll have to take my word for it, but this was a very big deal at the time. Instead of crippling 90% of Canadian AM radio overnight, we’ve seen a slow, general decline in the fortunes of many AM radio stations. Not that 10 kHz spacing is responsible for any of that.

And although it was a benefit specifically for AM broadcasters, the CAB was able to act decisively in the interests of the industry and realize a positive difference for everyone concerned.

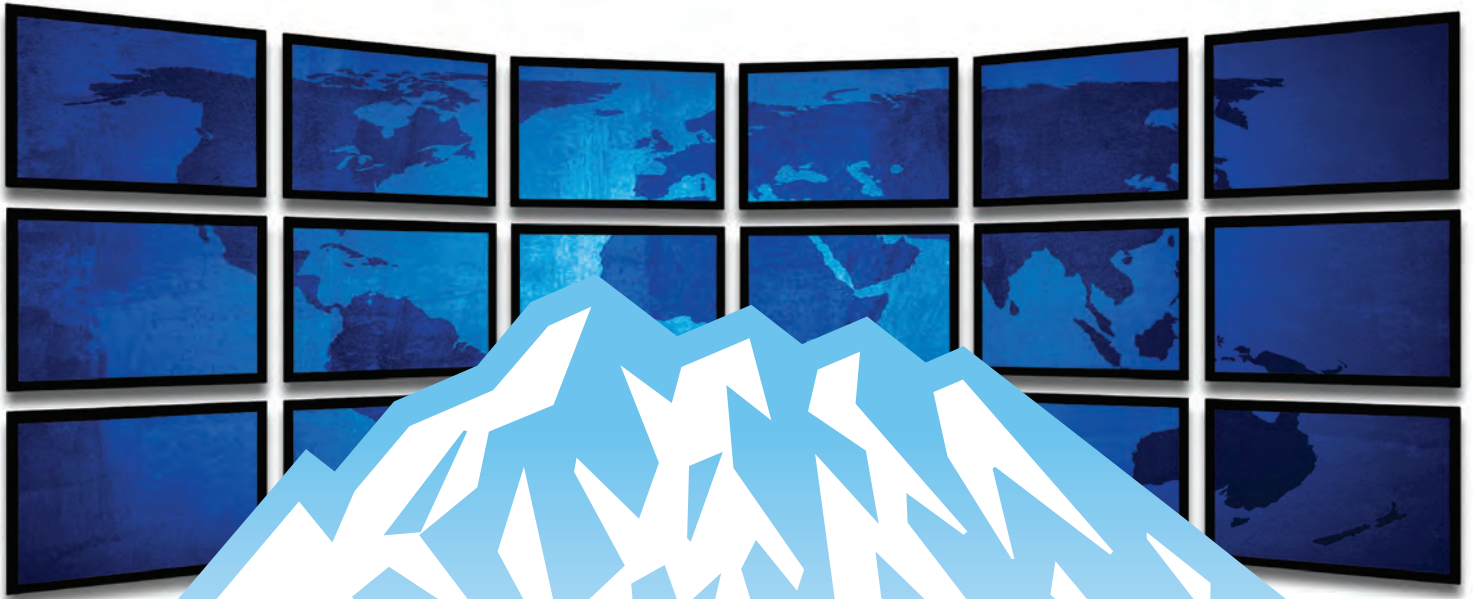
And that’s the way I want to remember the Canadian Association of Broadcasters.

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

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