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PUBLISHER'S NOTE



Do broadcast associations bring anything to the table or are they a convenient cost-cutting measure to improve bottom lines?

Probably both, but with the media landscape becoming increasingly complex and dynamic, associations definitely contribute to broadcasting's effectiveness, if not survival.

When it comes to a national radio association, British Columbia Regional CTCRC Commissioner **Stephen B. Simpson**, summed it up best when he told British Columbia

Association of Broadcasters (BCAB) delegates this spring that "... local representation is great but legislation is made in Ottawa. When you're not there [with a national voice] they are not hearing you" (see Page 11).

The lobbying function is the major aspect of a national association. The presence of a national and unified voice enhances the public's image of the broadcasting craft. By acting together through a national trade body, the sector can move faster and work together to tackle common problems.

A national association's focus, however, is too narrow to sufficiently address local or regional issues. Regional associations are perfect for professional information and advice on issues affecting local/regional markets, monitoring and disseminating local or regional economic trends and other market information; providing a forum for the exchange of ideas and a focal point for collective action or conducting conferences, seminars, workshops or other informal meetings.

Take the recent BCAB convention, for example. The sessions were interesting, thought-provoking and controversial. Our complete coverage begins on Page 6.

Conventions provide food for thought, much-needed opportunities to step back from day-to-day business and to instead look at the industry from a birds-eye view. With just two or three take-aways, attendance becomes worth the financial investment.

Another important aspect, of course, is the socialization. With personal interaction, industry relationships tend to grow and mature.

Do broadcast associations bring anything to the table?

Of course they do.

I encourage Canada's broadcast decision-makers to remove themselves from a Tower of Babel and instead to speak with a common voice.

A roadmap for radio's future



This is an exciting time for the radio industry for myriad reasons—business is up, compatibility with the Internet is creating many new ways to reach listeners, mobile apps are expanding our audiences and increasing listener connectivity. These factors—coupled with declines for our media competitors—are creating new and exciting opportunities for radio.

The real challenge is how to take full advantage of these opportunities. The current media market is fuelled by technology, and technology continues to evolve at a rapid pace. In order to succeed in this new environment radio must evolve.

For the radio industry the first and most visible indication of progress must start with the development of a new association that will represent the industry on all fronts; regulatory, legislative, sales and marketing. The catalyst for the creation of a new association was the closing of the 83-year-old Canadian Association of Broadcasters due to the divisiveness of the TV sector. The closure of the Radio Marketing Bureau at the end of August provides the impetus for the creation of a new association focused on the future needs and opportunities facing the radio broadcast industry.

Ironically, the RMB was created based on the results of a CAB-commissioned study examining the value and efficiency

of national selling methods for both radio and television. The 1960 study recommended the need for an independent radio sales bureau. The recommendation became reality in 1961 when the Radio Sales Bureau was created. In the 1970s the Bureau's name changed to the Radio Bureau of Canada; a second name change occurred in the early 1990s with the introduction of the Radio Marketing Bureau.

The closure of the CAB and RMB may seem disruptive, but it opens the door for development of an association that can best represent radio in this challenging digital age. Radio broadcasters, whether past members of the CAB or RMB, must unite and work together to form a new organization that speaks to the shared concerns of operators both large and small. We have a chance to build on the foundation of learning from two well-respected associations and create a unified industry force that will speak with authority on all areas of mutual interest and growth.

This is a chance for radio broadcasters to take control of their own agenda and identify industry threats and opportunities. In order to do so it will take time and participation from all broadcasters.

The needs of both large and small broadcast groups can be diverse. However, an association is formed to accomplish a purpose and that purpose is to best represent the radio broadcast industry.

The clout of this new industry association will get attention primarily through the solidarity and participation of *all* Canadian radio broadcasters. It will benefit members by identifying and focusing on industry-wide challenges.

As the market becomes more complex, so does a radio broadcasters' job. Understanding and selling against social interactive media that can offer geodemographic targeting and developing

web content that attracts listeners are challenges that were not imagined a few years ago. Regulatory pressures will continue to be an issue; copyright, content and licensing will become more complicated as broadcasters get more involved with interactive and mobile applications.

The creation of a new association should be looked upon as an investment in our future. A single association can act as the brand steward for radio, an advocate, lobbyist and educator with the credibility to re-enforce radio's value and increase revenue opportunities for our industry.

Over the past four years that I have served as the president of the RMB I have heard from many of our members about the issues of doing business; small broadcasters rail against the "big four", while large broadcasters have been dismissive of smaller broadcasters' issues. The mutual future success of our industry must see this stop and a new sense of co-operation must prevail—all broadcasters must work together or else competitive and regulatory forces will divide and conquer the industry.

While their concerns may seem diverse, all broadcasters have one thing in common—a passion for the business. Let's corral that passion and put it to work within a new association that will ensure future success for our industry. Co-operation and commitment to a strong, authoritative, united association will bode well for radio broadcasters as we face an ever changing future.

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

**“You’re
doomed”**



**opens
*Stayin’
Alive***

Can you imagine being told, on the day of the 2010 British Columbia Association of Broadcasters conference—themed *Stayin' Alive*—that you and the people sitting with you in the room “are fucked”?

Bob Garfield, columnist, critic, essayist, lecturer and author of *The Chaos Scenario*, told broadcasters meeting in Victoria May 5-7 “... you’re doomed”, but only because the words “sodomized beyond recognition” didn’t fit on the slide.

Further, he predicted that next year’s BCAB conference would be held at a Tim Horton’s in Vancouver.

On a somewhat less pessimistic note, however, Garfield got around to making suggestions on how to become “un-doomed”.

First, he said, “Shut up and listen to the audience.” Every institution that was formerly dictated from the top down must begin treating its constituencies as genuine stakeholders and partners. Listening is about the art and science of what Garfield calls Listenomics. Institutions must embrace digital tools to forge relationships with individuals to a degree unimaginable even a decade ago. It’s about exploiting the connectivity of the web and mainly it’s about looking at individuals not as views or eyeballs or as customers, but as stakeholders in your enterprise.

Next came, “You better not piss them off.” In a connected world, their judgment can be harsh, swift and it can be powerful. “The herd will be heard,” he said.

“Be a master of all platforms.” Broadcasting’s future, in Garfield’s opinion, is based on not having the best rated five o’clock news in the market, but on being the place where everybody in the community tunes in for news, information, entertainment and culture. “You’re in a race with every radio station and every TV station and every newspaper in your market who are going to be doing exactly the same thing. The winner in your market may be some player yet unheard from.”

“Provide the right content.” Your job is to connect the audience with the stuff THEY want to see. You need to constantly create context not only between content and your audiences but among the various people who are in your audiences. It’s self-sustaining. The more they gravitate to where you are to get what they need, and the more they contact one another, the more that ecosystem will produce, will bubble up more stuff that

they all want to see. You’re not dictators anymore, it’s a losing proposition. Garfield recommends putting emphasis on local talent, on localism and providing the local audience the best content from all sources on all platforms in one central location with the ultimate goal of being the audience’s home page.

“Foster interactivity.” To provide the community with what it wants, make it very easy for the community to talk to one another. The community will not just be an audience. The community will do a lot of work for you. They will cover municipal meetings, they’ll find interesting stories, they’ll market content for you. They will be your work force, your promotions department, your R & D and the more you invite them in, the more they will do for you. The race will not go to the biggest player because the barriers for entry are low.

At the end of his presentation, Garfield boasted that every single assertion he’s made has taken place as predicted, that he’s one of the best “doom-sayers” ever. BUT, he also admitted that past performance was not necessarily an indicator of future results.

And that, backed by his never having worked on the business side of broadcasting, never having worked for an advertising agency nor a marketer, is not trained in economics or in marketing communications, leads Garfield to label himself “an ignoramus with a lectern”.



Bob Garfield

Making Waves: Broadcasting on the Verge

“There is no such thing as the television business. There is no such thing as the radio business. There is no such thing as the newspaper business. There is no such thing as the advertising business. There is only this amalgam of stuff that fits together in weird, new, fresh and innovative ways and it’s all together called media and the unit of measure is the idea which can come from any direction.”

This quote came from **Mark Ramsey**, who owns media consulting firm Mark Ramsey Media in San Diego and who heads the U.S. division of Radio Intelligence, a strategic research advisor to broadcasters worldwide.

Ramsey gave examples of what media is today and where companies are moving their money instead of to advertising. Kraft, for example, created iPhone apps for the downloading of recipes. Multi-millionaire Gary Vaynerchuk, attempting to change the wine world, spends virtually nothing on advertising. Instead, he has a tremendous following on Twitter and an online wine show. Actor Ashton Kutcher is the “king of Twitter” with

close to five million followers—a new media empire. Kutcher is also the founder of Catalyst, which does business with the likes of Mountain Dew in the provision of marketing.

Ramsey insists that the problem our industry is facing is the way we talk about our business. “You’ll see presentations on what you can do, should do, and must do ... but none of it matters unless you understand something very simple and fundamental: and this is the way we think about the very definition of our industry. It needs to change. We need to change the words we use.”

He cautions that being only in the radio business or television business is limiting, is wrong.

So, what do you need to think of yourself as?

When the first mp3 player came along, it was said that it would change the world. It didn’t. When the iPod came along, it didn’t change the world for two years. What was the difference? The difference was not iTunes, because it had been there from the beginning. The difference was the iTunes store. It went beyond technology and created a “store”, a system to complete the loop. The extension of technology was part of the technology. The store led to the explosion of the iPod.

So, how do we extend to fulfill our opportunities?

Ramsay suggests three things:

1. Think about what you’re good at.
2. Extend out in new areas.
3. Think about what your customers need and work backwards.

But how do broadcasters extend out?

It begins with understanding what we’re better at than anybody else. What we do well that nobody else does. Who we really are fundamentally. We’re a megaphone! Not the kind of megaphone that just sends out advertising ads to passive, nameless, faceless ears and eyes but also the kind of megaphone that moves people to wherever they want to go, to destinations of their choosing but



Mark Ramsey

destinations which broadcasters may either control or monetize, whether or not it contains your call letters and branding.

It doesn’t matter what labels are at the other end. What matters is whether the audience wants to go, that we sent them there, because WE have the powerful megaphone.

Ramsey suggests:

- Stand out (leverage the power of the megaphone).
- Solve problems (nobody wants to buy an air schedule).
- Be local (leverage your local identity, local people, local relationships).

Content is important, but good content vanishes without the megaphone. Once you have the cool content, monetize it. Only YOU can draw the eyes and draw the ears to that media.

“What about local events?” he asks. All of you in your markets have local events of consequence. Do you simply plug those on the air or do you create digital destinations for people so that you can “megaphone” them to those destinations? Have you created a dedicated web destination for this local event, all 100% monetizable, easy to support, easy to populate, easy to attract an audience? (*Tangentially, how does use of “the megaphone” on your website talk to potential advertisers?*)

A clip in Ramsey’s presentation hit home with the audience:

“How do you get me back to the radio station? If I turn you off, you don’t know who I am. You can’t come back and get me. I’m invisible. Every day, you’re talking to me and I’m listening to you. It’s your chance to bond with me. You’re a friend of mine. You’re putting something into my RSS feeder every morning on my way to work. And if you can build those hooks and create those relationships, then—if I start my new media habits—I focus on one thing—RSS feeds.

You establish relationships for the long haul with people who want to hear from you. And that’s the opportunity.”

Wrapping up, he told the story of a soldier in the Second World War who, wounded to the extent that he temporarily lost the use of his right hand, was lucky enough to have a nurse take dictation of a letter to his wife. In the letter, the soldier talked about how horrible the war was, how horrible the hospital was, how horrible the food was and how ugly the women were. When he got to that point, the nurse said, “Isn’t that a little excessive?”

The soldier replied, “Consider the audience”.

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Programming Panel: How Should Radio Change for a New Decade?



Ronnie Stanton



Mark Burley



Chris Duncombe



Tom Plasteras



Mark Addams

Ronnie Stanton, operations manager at Astral Radio Vancouver, said radio has been virtually the same for decades and that it's time to change now because the world around us has changed. The key, he said, is to go where the audience is rather than wait for the audience to come to the radio station. It's not just the content that's important, but the context created through the filters of reliability, topicality and localism.

Mark Burley, group brand director at Astral Radio BC Interior stressed that social media is not the future of the radio business. Instead, it's the best tool stations have to go where the listeners are, reaching out and bringing them back to the station and the website.

Chris Duncombe, program director at 99.3 The Fox Vancouver, starts his work week with an analysis of interactive reports. They show him the station's traction or activation with particular listener club initiatives, twitter activations to fan pages and how recruiting efforts are going. The social media world is on a totally different playing field, he said. The second point he raised is new talent. The places Duncombe looks is not in the traditional channels but trying to grab "tribe leaders".

Tom Plasteras, program director at CKNW Vancouver, reminded BCAB delegates that they sometimes forget what radio provides communities, not only from an outreach point-of-view (i.e. charities) but also through the relevance of programming to them. While Plasteras acknowledged that a need for change in innovating and adopting new ways of communicating, it's important to realize how well radio is doing now.

Mark Addams, the program director at 100.3 The Q! Victoria, said his station is an exception because of live 24/7 programming. Without people on-air at all hours, he said, it's tough to build what radio needs most; a relationship with listeners. The need is there, he said, to toss the stale playbook and come up with something new and different that's geared toward developing and building relationships.

Snippets from the panellists include: On voice tracking. "When we're not live, we let the music do the talking. If you can't be live, don't. The middle ground feels like a lie to me."—Stanton

Plasteras acknowledges the speed to which stories break on Twitter. It's another simple way to get a message out quickly. However, it makes it tough for the station because it needs to verify sources.

Duncombe expanded on his new media strategy: "Our P1s are

more important than ever. Listeners have habits that exist far outside of what we do and we have to find a way to engage them."

Addams talked about interactive promotions and marketing. For instance, he said, a contest where listeners were asked to create a radio contest. The response was huge. The purpose was all about getting listeners involved, connecting them with the radio station, creating excitement and interaction. At the same time, it became a marketing vehicle for the station. Addams and his team chose finalists and the audience then chose the actual contest. Addams admitted that the project was sometimes nerve-wrecking but, he said, it was fun.

Stanton said that in Australia you can push the boundary more when it comes to promotions. 'Heads & Tails', he said, is a promotion where there are winners and losers, a concept that hadn't been explored in radio. If a coin toss comes up heads, you win a new car. If tails, we crush your car. This kind of promotion, he said, creates great content for radio, terrific visuals for websites and something that's Twitter-worthy.

Burley said smaller markets need a lot of gut reaction. It's important, he said, to try new things and to admit "it sucked" if it did. Conversely, you need to recognize when something really works and then stick with it.

Duncombe said the brand is ultra important. Brevity needs to drive the radio station, he said. "And anything that stops the tempo of the station moving forward is something you have to call into question." His strategy is to take a show, knowing that it's doing very well in ratings, and re-purpose it elsewhere on the station. For example, he cited two-hour versions of the two best-rated shows that air on weekends. Duncombe says he's seen direct PPM benefit from it. "You can take your top talent and reposition them in places where you may be capturing audiences you were unable to before."

On PPM results and branding, Stanton acknowledged the balancing act on managing things. PPM taught programmers that breakfast isn't the absolute engine of the radio station they thought it was. By the same token, he also thinks stations can be over-programmed as a result of PPM.

And where do stations find new talent?

Non-traditional places, e.g. Twitter; "we invite guests to do shows and evaluate how they're doing"; "we do talk show idol contests"; "we're trying to find people to fit the station's brand"; and "we conduct an open house".

Power Shift:

How to Profit from Trends Re-Shaping Media

John Parikh, CEO of Joint Communications and author of *The Baby Boom* says there's a power shift going on that's re-shaping the media. As a result, old rules are being changed and new ones are being created. The good news is that media can profit from the shift.

Five trends shaping everything are:

1. *The demographic disconnect.* The demographic shift is from young to old. For the first time, Canada is now producing more older people yet agencies still focus on 25-54s. Also, the population as a whole has much greater diversity.
2. *The disappearing middle.* There is nobody in the middle anymore. It is direct, and in a direct communication world it's entirely different.
3. *The always-on culture.* The power shifts from the transmitter with its intrusiveness to the receiver who has the choice of how to do things, how to use information and how to communicate.
4. *The chaos.* The chaos is a shift from scarcity of advertising inventory to excess of ad units. Now there are so many different ways to reach people.
5. *The filter factor.* The final shift, says Parikh, is hugely significant. The power shift has gone from reach to engagement. It's no longer enough to just get to people, you have to get their attention and engage them. Simply buying reach is barely relevant because of this ability to unconsciously and habitually filter out people who're trying to sell stuff.

So what does this mean?

Boomers are lepers. No one wants to engage them. Nobody seems to do anything for boomers, despite the fact that almost 10% (approximately four million) of the Canadian population is between 55 and 64.

The disappearing middle is almost gone. In its place is the new middleman—either what Parikh calls "atomized" or "gigantic". An atomized middleman is one person operating as a reseller or an intermediary on the web. The gigantic middlemen are the likes of Amazon or iTunes. They're between you and whatever the deal is.

In the always-on culture, people are connected 24/7. Speed beats accuracy. Getting it quickly is more important than getting it right. How often have we heard something to the effect of "Unconfirmed reports say that ..."

People like the feeling of being connected. Parikh's concern is that we become increasingly sloppy thinkers as a result of the speed at which information is thrown at us. We accept things quickly and don't check for fact. We live in a "skim and dive" world where we fulfill the "tribe need" and "my need". We need to know what everybody else is checking out and this is a skim. And then there are people who need details; the divers. Media businesses need to decide to either serve the skimmer or diver; sometimes it's possible to serve both but not that often.

Parikh cautions against these two chaos elements: Cost of

point and PPM. Cost of point results in commoditizing the industry or, as he says, the death of a thousand cuts.

PPM a disaster, he says, due to the small sample size. Instead of saying that "PPM is here, go with it", it would be smarter in his opinion to either not participate or increase the sample size.

He advises that educating your advertisers is the best thing you can do. Transparency is here to stay. They want to see whether it works or not.

The filter factor means that we don't even notice advertising anymore. We have a filter for time, for attention and engagement, utility, story, and novelty.

Parikh describes it this way: "I have a filter for novelty. It wants to be stimulated, with something new and different and it doesn't last very long. I have a filter for utility, what's the time, what's the weather, does the Loonie go up or down today. I have a filter for story where certain kinds of stories really engage me and my filter keeps everything else out. I have a filter for attention and engagement."

There are a few generational differences—boomers, busters and boomer digerati. Boomers have learned to set filters. When boomers first started watching TV and listening to the radio, commercials were well done and the environment fit, with rock stations selling stereos, top 40 selling bubble gum and Pepsi. They didn't put up any filters. As people got older and bombarded more and more, they developed the mute button, the channel shifter,

the DVR. But every time a boomer turns on a filter, it requires energy, so they usually are angry about the commercials. Younger listeners and viewers have developed finer filters. Commercials may be blaring but are ignored until they hear something that interests them and they immediately tune into it.

This begs the question who has the power now?

Innovators in radio and television have the power to do something about this. Companies that have really grown had innovation built into their structure. Parikh warns that innovation and creation should not be confused. Innovation means making changes to something that already exists by introducing new methods and ideas.

He suggests having a formal innovation plan in place to get innovation baked into the organization. Most important, the best ideas come from the bottom up and not from the top down.

Think about the consequences of people getting older. What do they want, what do they need? Consider becoming a digital middleman. Middlemen look at all the products sold, create blogs, they twitter, they provide information and get a percentage for every sale they make.

Re-image your station from scratch by looking at these trends and ask yourself what should my business look like? What talent do I need? Is a digital middle man a new function? Do you really need some of the old functions?



John Parikh

The "new normal" for Canada's broadcasting sector

CRTC Commissioner **Stephen B. Simpson**, the regional commissioner for British Columbia and the Yukon, thinks a large part of the new normal is that broadcasters need to focus more on giving Canadian consumers what they need



Stephen Simpson

to know, instead of catering to what they might like to know.

Media saturation, he said, takes care of filling the viewers' or listeners' limited amount of time to absorb it all. The distinction, he said, is putting "need to know" information front and centre. In most cases, that information is local content. To that end, local radio has been the real winner, delivering this information quickly, effectively and repeatedly.

Simpson acknowledged the recession, the financial havoc it has caused and that he knows some have been suggesting that the Commission has hurt markets by creating too much competition for available ad dollars. But the reality, he said, is that the CRTC responds to demand, and demand for licences has been lower over the past year. From April, 2009, to March, 2010, the CRTC received 21 applications for new commercial radio licences, down from 57 the year before.

Local TV

Simpson then turned to the television side of his responsibilities, remarking on the strong community attachment to local TV. The CRTC, he said, received a number of submissions from Canadian consumers, above and beyond the industry-generated form letters, with many expressing concern about the future of local TV. Interestingly, he said, one of the most potentially damaging effects of the TV wars is the impact on consumers. The public TV wars are making consumers question how much bang they're getting for their cable and satellite bucks and it's unlikely they'll easily be won over to one side of the debate or the other. What's more likely to happen, said Simpson, is

that consumers will simply cancel those parts of their subscriptions they don't need to save time and money.

A national broadcasting voice

From the CRTC's perspective, the Canadian Association of Broadcasters' demise is a real loss because it had been an effective voice in representing broadcasters to politicians and policy-makers in Ottawa. Simpson said it consolidated regional viewpoints

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into a national whole and he encouraged radio broadcasters to give their support to the creation of the proposed new national association.

Transition to digital TV

"As you are well aware, the transition must be completed by August 31, 2011, in major TV markets as well as in provincial and territorial capital cities. In 2007, we set a date to transition to digital TV. This was after extensive consultations with the sector, and at the request of the government, given our obligations with the United States on channels 52-69. The ball is now in the broadcasters' court. The transition to digital TV is in your hands as the industry, not in the CRTC's as the regulator. I am frustrated that some broadcasters appear to be delaying key decisions about capital investment because of questions about the viability of local stations.

"(Just last week,) Minister Clement announced that the government has no interest

in delaying the transition. The Heritage Minister will be taking the lead in consulting with the industry and educating consumers. We look forward to seeing the details of the government's plan as well as your own transition plans. The clock is ticking."

Be Different: The Key to Stayin' Alive!

"Without qualified, passionate and tenacious people you don't have a business."

"Market fragmentation is a great opportunity for the industry, not a problem."

"You can't adhere to a business model where you decide what to do because customers are empowered."

"Your business has to move from passive to interactive."

"If you're not different, you're dead or soon will be... it's all about value, relevance and uniqueness."

The quotes all belong to **Roy Osing**, the founder, president and chief executive officer of Brilliance for Business.

The key to staying alive, he said, begins with strategy creation: You need to step back, pause and renew yourself. You can't assume that what got you here is going to get you where you need to get to. Instead, you need to spend a lot of time focusing on your audiences versus the competition. Create barriers to avoid people tuning out as opposed to creating barriers to avoid competition.



Roy Osing

To create a strategy, says Osing, you must answer three questions:

- How big do you want to be? (It starts with numbers.)
- Who do you want to serve?
- How are you going to compete and win? (This deals with providing highly relevant value and by being unique. You want to be the only ones who do what you do.)

Once the strategy has been established, he said, flawlessly execute it. During the execution phase, focus on the things that truly matter and get rid of the

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crap that takes (mental) bandwidth away from you. He cautioned that while cost-cutting is important, never cut costs that have an impact on customer moments. And, focus on the top three things that help you deliver your strategy; don't get lost in minutiae.

On the marketing front, Osing recommends moving from a mass market mentality to one of "small is good, smaller is better". It means going after the maniacal fans, not mass market reach.

He cautioned that customer learning is not something you outsource but rather that it's an ongoing process of being so close to the customers you care to serve that you're constantly learning about them. It's about serving customers, not customer service, he said. The difference is that by serving customers, you put them in the control position.

"Don't forget that it's all about feelings when experiencing the product or service," said Osing. "Feelings are the most strategic impact your business is going to have."

On sales, he proposed a shift in thinking from making money by "selling stuff" to building intimate relationships with your target audience to "buy stuff". Don't take customer loyalty for granted, he said.

Not enough senior leaders call their customers. What could be more important than a GM calling five customers a day? And then, listen, listen, listen!

To determine if you're "different or dead" go to www.bedifferentorbedead.com/quiz/.

Radio's Major Challenges in a Digital Age

Presidents Panel:



Denise Donlon



Jacques Parisien



JJ Johnston



Chris Gordon



Rick Arnish



Terry Coles

Portions of each of the panellists' opening statements included:

Denise Donlon, Executive Director CBC Radio said winning the content battle in a world of now and social media—and keeping on winning—makes her buoyant about the future. Why? Because "we have brains, we have smarts, we've got intelligence and we still have the power of the tower." So, while radio broadcasters are endeavouring to find new ways to super-serve audiences, they still have a fantastic relationship with listeners that can be used to push them towards all the new multi-platform offerings that radio is developing. Take strategic advantage of it, she said, and we all win.

Jacques Parisien, Group President Astral Media Radio and Astral Media Outdoor said he's fed up with consultants telling him that he's going to be out of a job in a month or two. He's more on the optimistic side, positive about radio.

Parisien said he believes this summer will probably be the best commercial radio months in Canada in at least 18 months. But he said broadcasters need to be more reactive

about what's going on, more aggressive in marketing. "I still am very, very, very positive about the future of radio in this country," he said.

JJ Johnston, General Manager, Corus Radio Vancouver, talked about the extensions of the base product—the radio apps making a single radio station available worldwide. Good, compelling, interesting radio always gets results and always will, he said. What are you doing to make people talk about you and take interest in you and come back to you, he asked. "I'm really tired with this death of radio stuff. Really tired. Radio is vibrant, there is a great future in radio..."

Chris Gordon, President, CHUM Radio said radio is on the road to recovery, that he's optimistic and positive about the future of radio. As the economy comes back, as our business comes back, radio operators need to be spending some of that new money on things like brand extension and on people. What we don't need to be spending that money on, he said, are things like copyright, funding for campus and community radio. We need to be funding things for our own business, our

own brand extension. The one thing Gordon said he's noticed is that all the platforms, all the software and all the apps have one thing in common: They're not regulated.

Rick Arnish, President, The Jim Pattison Broadcast Group is bullish on the future of radio in Canada and not at all worried about what's going on in the U.S. He said he believes the Canadian landscape for radio is fantastic and that it will continue to grow. "Let's not forget one important thing; we have valuable brands, we have great customer relationships with our listeners, we're the eyes and the ears of the communities that we all serve from the largest markets to the smallest," he said.

Terry Coles, President & COO, Vista Radio offered the benefit of being, as he said, "the old guy on the panel." From the beginning of his career, he said, he's heard about the death of radio. But, he said, the old saying that the more that things change, the more the things stay the same is true. Coles said people don't listen to technology, they listen to the content. How they get it is another story but so long as listeners are served with what they want to hear (by broadcasters), then sales people can say to advertisers, "Here, we can do something to help grow your business."

Discussion snippets

Donlon: Ultimately it's about how to best serve the audience, especially in a world with ever-shrinking resources and where you're trying to transition into multi platforms. I think that every dollar you can put into the NOW media, into the social media, into new platforms, is a dollar that comes back tenfold.

Parisien: I spend a lot of time thinking about HR, thinking about how to get the best people into the right slots. I'm not only talking about on-air, I'm talking about management, traffic management, accounting, in every area. Another thought I have regularly is managing a public company in a volatile environment. Board members don't listen to radio, and they sometimes have difficulty understanding how it works. It's very important to manage it because if I can give them comfort they'll give me the money I need to reinvest and address the digital challenges and address the recruitment.

Johnston: Talent is everywhere. It can be a waitress, a cab driver, anybody. You just have to be looking for it. The whole American Idol and Canadian Idol thing is something radio's been doing for 100 years. The biggest thing is to make sure that you're always out there looking, you're always recruiting, bringing people in, putting people on the all-night shows, letting them try, giving them a chance.

Gordon: At CHUM, we've always encouraged talent. We resisted when a lot of stations went to voice-tracking overnight. If we don't put those talented people in place, they're just not going to be there.

Arnish: In 2007/2008, when the economy was roaring and doing very well, a lot of radio applications for various markets were made and the Commission licensed a lot of new entrants. But because of the economy, some of the markets' extra licences were put in when in reality they may only have supported one new licence. Kelowna is a prime example. The Kelowna market on local revenue—right now—is tracking \$200,000 behind. The two new stations in Kelowna have made the market very, very unstable for radio. It's a real challenge.

Parisien: What consolidation has shown us in Canada is the lesson learned from consolidation in the U.S. I think in Canada—that is, CTV, Rogers, Corus and Astral—stayed away from the what-not-to-do things. We're committed to the culture of the market, our local involvement, empowering management locally. Content reflects what the community needs and is asking for and looking for. These are elements that we must continue pushing forward.

Later, on the matter of the sale of the Corus Quebec radio stations to COGECO, Astral Media Radio Group president Jacques Parisien said: "... the buyer has announced he wants to keep all the stations. And there is a multi-stick issue here ... regulation of two FMs is the maximum in three of the markets concerned. The buyer has publicly said that they will file their application that way. So, it'll be interesting to see how the Commission deals with that. Will it be a transaction hearing or will it be a policy hearing or a mix of? I guess all of us will be monitoring that very, very, very closely because there is one thing we're expecting from the Commission that we can rely on; the regulations. And that we have certainty and clarity in front of us and that there is no improvisation as we go along."

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The marketing communications game



It's been said, "The game never changes, only the names of the players."

But could new players such as social media or search engines change the marketing communications game forever?

I recently reviewed a 242-page report, *The State of Social Media Marketing*, which surveyed 5,140 marketing professionals to learn how they are using social media.

The report identified three key findings:

- 1) Your social media strategy is far more important than immediately enacting a bunch of social media marketing tactics.
 - 2) There is no such thing as one-size-fits-all social media tactic.
 - 3) It is critical to map social media plans to a strategy that is customized for your company and your customers.
- Duh! I guess the game hasn't changed, even with the arrival of shiny new players!
- 1) Media strategy has always been more important than simply buying gobs of media.
 - 2) There has never been a one-size fits all tactic. In fact branding and marketing has always been about differentiating yourself from your competitors.
 - 3) It has always been critical for your strategy to be customized to fit both your corporate culture and your target customers.

Social media is merely word-of-mouth

advertising on steroids. Word-of-mouth, good or bad, can spread more quickly with this new media, but the basic tactics to capture positive word-of-mouth and quickly squelch bad word-of-mouth remain the same.

Basics that revolve around "the customer is always right" and "always under-promise and over-deliver" are at the heart of all good word-of-mouth campaigns.

Okay, so the word-of-mouth game has not changed, only the name of the player that carries your word-of-mouth has changed.

What about online advertising and much-touted "search engine optimization"?

In the old media world, if there were no effective marketers in a category, i.e. consumers could not think of a business in that category, they went to the directory of ineffective marketers, the yellow directory to find a business to fit their needs.

Yellow directory salespeople claimed it was important to be *first* when consumers went looking for your products or services in the directory. Buying the largest ad you were assured of that important first placement.

In our research of 1,800 consumers in four Canadian markets, we asked, "When you go to the yellow pages, would you be more likely to call on the large ad for a business you never heard of, or on a small ad for a business you have heard of?"

A whopping 76% of respondents said they would go to the small ad of someone they had heard of—the effective marketer.

The new players in the directory game are search engines such as Google and Yahoo. New media practitioners persuade advertisers to invest in Search Engine Optimization (SEO) tactics, consultants and software because they too claim being "first" is the key to success.

In our study, we asked, "When you

Google to search for a product or service would you be more likely to click on a business you had never heard of at the top of the search page, or would you be more likely to click on the first business you had heard of?"

Similar to printed directory results, 78% reported a preference for the business they had heard of over the one at the top of the listings. Again the consumers' game has not changed, only the names of the players have changed from 'Yellow Pages' to 'Google'.

Consumers favour doing business with companies they have heard of. Marketers who play Russian Roulette, hoping they'll be selected from a directory of competitors are taking a huge gamble.

Ask any business owner, "Would you rather prospects have heard of you and Google your business name, or Google what you sell to reveal a list of you and your competitors?" The answer is obvious.

The new word-of-mouth player, social media, remains an important marketing tool because it is perceived to be free. In reality, service excellence and customer satisfaction management do come with a worthwhile cost.

Advertising to create a preference for a business in the minds of consumers remains a more successful SEO strategy than trying to out-jockey competitors for placement in a printed or online directory.

TV and radio advertising remain the most effective Search Engine Optimization tools as their weekly reach remains at basically the same level as before the new players entered the game.

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

Does excellence still have an opportunity to shine?

Growing up in our house, we were regularly told to rise to the occasion. Even more often, people were held up to us as examples of those who could rise to the occasion.

Repetition drilled into my brain that people who rose to the occasion were those possessed of copious amounts of generosity, courage and adaptability that allowed them to deal with imperfection, surprise and failure without hesitation. These were leaders who managed life as it happened, rather than as it was supposed to be.

I guess the idea was, that, as children, we would learn to be bigger than whatever surprise or wild-card hand life dealt us.

In the larger world, this capability surely saves a great deal of time and money. Individuals able to make a workable plan that factors in unexpected circumstance, are not bogged down with what might have been but rather move forward positively with what is.

Rising to the occasion calls for an especially flexible mind set, able to pit the known against the unknown... on-the-fly strategizing that marries structure and formula with chaos and crisis.

Has the prevalent perception of attainable certainty precluded the need for this specific contribution in our time? For me the problem is threefold:

- Firstly, lazy minds in professional environments are increasingly hiding behind technology.

Forgetting that fallible humans construct and program information technology, more and more corporate folk rely on what technology spews forth as fool-proof and reliable. Just think, for example, of how the erstwhile minefield of customer service has become a comfortable buffer zone for many organizations. Call centres are manned by outsourced operators locked into scripted solutions, while website interaction is limited to FAQ options.

There is neither the vested interest nor the ability to help out with unique or difficult questions.

In diagnostic environments, medical, forensic, etc., this dilemma is too scary to contemplate. Oftentimes experts seem more concerned with technical print-out than applying their minds to the subject of their attention.

Similarly, political, economic and corporate strategists and policy makers are relying solely on what Competitive Intelligence and Knowledge Management technologies produce. Unbelievably, when discussing strategic planning approaches, I hear so often: "I can't trust the human element!"

Has successful Risk Management become synonymous with risk avoidance?

The same is perhaps true of the media? Reporters seem to conveniently feed at the same electronic trough. Ideology notwithstanding, so many hot news items in diverse outlets these days all carry the same factual content and visuals.

- Secondly, there is demise of corporate loyalty... no, not reward points but rather good old-fashioned desire for long-term career investment and the sense of belonging to the right organization.

The up- and down-sizing of the past two decades every time the market hits a blip, has left employees with a mercenary edge that seeks to get the most for the least input. Talent management experts continue to tout the revolving door as a viable career model—then we wonder why many see no point in giving of their best. Or, worse, see overt or careless disloyalty as the norm.

- Thirdly, a decade-long drive for safety and accountability has resulted in a widespread one-size-fits-all, zero tolerance culture.

We are promised, and indeed appear to believe in, the manipulative illusion of thought-free certainty. This expectation seems so entrenched nowadays that the moment the untoward occurs, we cry for new regulation and legislation as the ultimate remedy. A message that, "this will never happen again".



While my legal background recognizes and appreciates the value of legislation and due process, the notion of law as the ultimate panacea is by definition unfair as it limits the possibility of interpretation and individual fairness. Criminal charges and pronouncements of innocence or guilt should not be the result of absolute application of the law. Surely, objectively applying rules and regulations in the context of subjective circumstance is the best shot we have at achieving equitable results.

Innovation and problem-solving are evidence of what it takes to rise to the occasion! Both attributes require unfettered thinking.

While we know the human condition to be imperfect, pretending that technology, outdated business models and blanket legislation will result in perfection is not only naïve, but dangerous. It will surely stunt originality and demotivate the leadership contribution of excellent minds.

Rodger Harding is a business leadership and corporate intelligence awareness consultant. He may be reached at (416) 962-6700 or at staycool@web.ca.



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Revenge of the living dead: A paradox for our time

Hold on a sec, I'm just going to answer the phone while I write this column. You still there? Could you hold on another sec, I just got an e-mail marked triple urgent, I'll only be another moment.

My mother is on line one? Okay, okay, hold on. Sorry about that, but I'm lucky to have a mother to talk to at my age, and one that is still feisty and sharp, so just give me another minute. What? The bank is on line three? You've got to be joking. Something about an overdraft? Oh. I'll call them later. They're still holding? Something about this is the fourth time they've called. Oh. Okay then.

Bye Mum, I've got to talk to the bank. What? No, I'm fine, just a little busy. No, no, I'm not too stressed, don't worry about me. I'm just going to get through this busy stretch, then it will settle down. Yes, I know I've said that before. I AM taking my vitamins. Yes, I've booked my holidays. I've really got to run. Bye now, see you Tuesday. No, not Tuesday, I'll be in New Brunswick. I'll see you Wednesday.

Now, where were we? Ah yes, the Paradox of Time.

Having just finished a cross-country tour of CWC's regional organizations, I was struck by the time paradox whereby many of the things we most need to make time for are the ones we find it most difficult to carve a place for in our schedules. Things like investing time in our own

career strategy and development, outside of any company-mandated activities. It's critical as industries change and evolve and yet, workshops, networking events, seminars and courses have come to seem like unaffordable luxuries of time when there is always more on our to-do lists than could possibly ever get done. Women are particularly prone to putting off these "indulgences" until everything else is finished, which it never is.

Those who attended clearly enjoyed the sessions, found them stimulating and left feeling energized and more closely connected to one another and the organization. However, actually getting people out of their offices to join any type of event, no matter how they enjoy it once they are there, is getting ever more like pulling teeth. Next tour, I'm taking dental tools.

All kidding aside, I'd argue that when it comes to the management of time we are suffering from an evolutionary gap. Not the kind where we humans could hope to develop an extra limb or digits to deal with Blackberry, but in how we deal with changes in the pace and expectations in our work, factors that have far outstripped our capabilities in time management, organizational thinking and culture.

It calls to mind the industrial revolution, when widespread establishment of factory production preceded by decades



the development of any meaningful labour rules or workers rights. Different scenario today, but the trickle of information that used to flow between people, offices and organization looks more like a breach in the Hoover Dam and we're downriver trying to cope with an umbrella and hip waders.

You mutter to yourself, "Tell me something I don't know".

Well, I heard a great expression the other day, uttered by a veteran of the newspaper business—a pressure cooker if ever there was one. The trick, he said, was to think of yourself as a "Dead Man Walking". I stared at him a moment, perplexed. Death was not a career strategy that I'd ever come across.

To paraphrase, he said the only way to really live (thrive at work) is to dance one step ahead of the corporate grim reaper and to envision—and accept—your own occupational demise. Then, with nothing to lose, you can refocus on the important things such as making decisions that are truly the right ones, not necessarily the ones that will extend your tenure. Do things for the challenge, for the sheer joy of accomplishment. Hold your values and your ethical standards dear and put the boots to any person or task that seriously threatens either. Every day you're still there becomes a bonus, not just a feeling of dread in the pit of your stomach.

Whoa. Tough stuff. Easy to say and hard to do, but ultimately sensible. Please join our next workshop, entitled, Career Tips: Revenge of the Living Dead.

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

An advertisement for INCOSPEC and Axcera. The background is dark blue with a white tower antenna on the left. Text reads: "Choose the most capable team for your Conversion to DTV Low & High Power / VHF & UHF". Below this is a graphic of a server rack and a monitor displaying a signal waveform and binary code. The INCOSPEC and Axcera logos are at the bottom left. Text at the bottom: "Your Expert Partners for Effective RF Transmission Solutions Toll free: 1 800 363-0800 · Montreal · Canada · www.incospec.com".

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Stop

whining

**— and go forth into
that bright future**

I had to laugh when I read Jamie West's piece in the April/2010 issue of *Broadcast Dialogue*, because I thought he'd hit the nail on the head about those who offer up "fine whine" about how much better the old days were.

I want to pick-up where he left off about where we're going—and why I think there is reason for optimism.

When I started in radio—in the good old days—a Studer reel-to-reel machine was four grand. Decent studio microphones were worth thousands of dollars. Editing was done with a blade and editing tape. When a studio was outfitted to broadcast standard, several tens of thousands of dollars had been invested.

THAT was the cost of entry to a credible standard of sound.

Now, much of that power resides on the inexpensive laptop computer I'm using to write this on.

Connect something like the MicPort Pro USB interface into the laptop; the other end into any studio condenser microphone; record into something like the Audacity multi-track audio recorder/editor—or any of the others that you can afford—and you have a serious recording and editing capability.

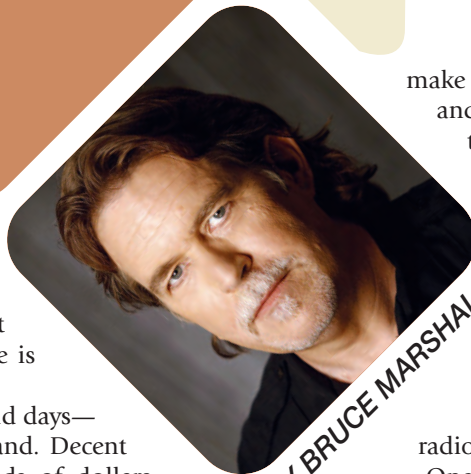
Power in the hands of the individual broadcaster.

But the individual broadcaster has always possessed the real power—the ability to use radio to tell stories that resonate in the mind of the listener. The trick is finding our way in that future; using the technology now available to all coupled with the innate ability by broadcasters to use the medium.

It is true that all media are undergoing a transition.

In the music business, for example, the genie is out of the bottle. Digital music is a fact and few people understand or respect the rights issues associated with it. It's news to them that they didn't "own" a CD and all the content on it. And no matter how many pimply-faced 14-year-olds get sent to the pen for copying and sharing music; it isn't going to stop.

So this means that musicians need to reinvent how they



BY BRUCE MARSHALL

make a living. One way is to give the music away and make a living from concerts—which turns the whole music business on its head, but works for many artists.

Clearly, there now is far less corporate radio employment than there was in the past. Technology has meant that more can be done with less, putting a studio in a laptop computer and empowering the individual broadcaster.

But to properly understand the future of radio, we have to look back as well as forward.

One of the questions that often gets thrown around is exactly WHEN were the Golden Years of Radio. I would submit there is no question when that was—it was the late '30s with such examples of the power of the medium demonstrated by the Mercury Theatre/Campbell's Playhouse of Orson Welles and John Houseman.

What radio is today evolved when all of its content migrated to television and, at the same time, radios began showing up in automobiles—just in time for the baby boomers.

So we need to think in broader terms. We need to think of radio-ish content... radio-like programming that can be delivered any number of ways.

The future of all of the media is murky. How it will work out is anyone's guess. What will a local TV station be? What is a newspaper? A radio show? Does that come on AM, FM or the Internet—on-demand or in real time?

We need to keep open minds on just exactly what radio is. And it may be that many more of us in the radio business will make a living just as everyone else in entertainment does—by producing something this week that will produce next week's income.

Bruce Marshall is a Toronto-based voice artist, broadcaster, actor and broadcasting professor; teaching radio performance at Toronto's Seneca College. He may be reached by phone at 647-225-2000 or by e-mail at bruce@brucemarshallonline.com.



Kevin Gemmell & Glen Slingerland, CHWK-FM Chilliwack and Dallas Gray, CKKO-FM Kelowna



JJ Johnston, Corus Radio Vancouver; Laurie Graham, Astral Radio St. Catharines; Doug Kirk, Durham Radio Oshawa; and Valerie Skivington, OAB Markham



Gerry Siemens, Jim Pattison Broadcast Group, Vancouver, who was presented the BCAB Broadcaster of the Year Award



Heather Ostertag, FACTOR, Toronto



Tara Jean and Kiah, Virgin 95.3 Vancouver, Broadcast Performers of the Year



Don Shafer, Astral Radio Kelowna; Rick Arnish, Jim Pattison Broadcast Group Kamloops; and Brad Phillips, Astral Radio Vancouver



Ron Polillo, CKDV-FM/CKKN-FM Prince George; Kent Wilson, Island Radio Nanaimo; and Jim Hall, CHUB-FM/CFDV-FM Red Deer



Mark Burley, Astral Radio Kelowna; Janet Burley, Astral Radio Penticton; and Ron Langridge, CKYR-FM Salmon Arm



Russ Murray, Target Broadcast Sales, Vancouver; Jérôme Gignac, Canadian Broadcast Sales, Vancouver; Glen Slingerland, CHWK-FM Chilliwack; and John Gattens, Canadian Broadcast Sales, Vancouver

Images from the British Columbia Association of Broadcasters Convention courtesy of

BROADCAST
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Jason Mann, Vista Broadcast Group



Ed Bain, 100.3 The Q! Victoria



Bill Pollock, CHEK-TV Victoria and Brett Manlove, Global BC Vancouver



Brian Antonson receives Friend of the Industry Award from BCAB president Brad Phillips



Brian Pritchard, Jim Pattison Broadcast Group Vancouver and Peter Alpen, CTN Vancouver

Understanding the cloud

Be a “Disrupter” or be “Disrupted”. Those were the ominous words of Nicholas Carr as he advised the audience to embrace the cloud.

Carr was a featured speaker at the recent *Google Atmosphere Conference*, an invitation-only event where 400 CIOs from around the world gathered to exchange expertise about cloud computing.

Google is so clever that it managed to cloak what was really one big sales meeting into a brain trust of sorts where IT department heads could have access to the best and brightest minds related to cloud computing, and share ideas with industry leaders who may otherwise be inaccessible.

Google’s goal was to position and promote the organization as the leader in cloud computing and drive that segment of their business. But, always the innovators, Google also knows that to succeed they have to educate potential clients—they can’t afford to be too far ahead of the curve of their business base—and give them not only the facts around cloud computing but, perhaps even more importantly, the emotional comfort that it really is safe to jump into the cloud.

Most of the experts gathered repeated the same philosophy: if you don’t embrace the cloud you may fall so far behind that your business never catches up.

Carr shared the podium with technology leaders such as Marc Benioff of Salesforce.com, Werner Vogels of Amazon.

com, Internet Guru Vint Cerf and CIOs representing Genentech, Motorola Mobile Devices and Meadwestvaco who described their cloud computing strategies. The general consensus seemed to be that:

- Cloud computing is here to stay and will help reduce cost and better utilize investment in capital, resources and personnel to gain market share;
- If you don’t use cloud computing your competitors probably will to their great advantage in the marketplace;
- Cloud can help drive your business strategy by allowing you to redeploy resources more effectively.

Nicholas Carr’s book *The Big Switch: Rewiring the World, from Edison to Google* is promoted as “the most influential so far on the cloud computing movement”. He has a gift for taking complex concepts related to information technology and distilling them into pieces that are easy to understand. His speech leaned heavily on the book and I’ve provided a summary of sorts below.

Cloud is new but it has precedent. Carr points to the generation of electrical power in the 19th century. He illustrates how important it was for successful organizations of the 19th century to develop their own private power plants—they couldn’t succeed otherwise. The better job they did of generating their own power, the bigger competitive advantage they enjoyed.

Carr equates the move from private



to centralized power plants in the early 20th century to the move to the cloud today. He says it likely felt like a radical, dangerous leap at the time, but owners savvy enough to embrace the concept of centralized power not only saved money and capital but were able to reinvest more dollars in their core businesses.

He believes business technology is as important today as power generation was 100 years ago. He acknowledges that they are not similar technologies but says they are similar as business resources in that they’re platforms you install and build applications on top of. He says the shift in power supply was so dramatic it quickly moved to 80% of power generation being centralized, creating an enormous revolution in assumptions and costs. He argues that any time you centralize supply and allow it to be shared enormous amounts of capital can be saved.

Throughout the history of IT, Carr says there have been many similarities to the evolution of power generation, as it moved from a proprietary resource, to the mainframe, to PCs and now the cloud, which he says is equivalent to centralized power and just as revolutionary.

The battle Google is waging in pushing cloud computing may be more psychological than technical as we’re asked to trust more of our data to an amorphous entity that resides offsite. This may be a big leap for some organizations and individuals to make as concerns rise around privacy and security in a dynamic online world.

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

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Radio is not dying



Radio is the great survivor of all media. Newspapers and magazines are dying in the printed form. Television just keeps getting more powerful and radio just keeps getting dumped on as the soon to die medium.

Not going to happen folks. To quote somebody famous "reports of my (radio's) death have been greatly exaggerated."

Radio is as relevant as it's ever been to the listener. It's local, it's instant and it informs and entertains, sometimes. I say sometimes because more often than not these days radio simply fails to live up to its great potential.

It's almost as though programmers look at the power of radio and say "yeah, we have a great booming signal but... there's only so much we can do on the budget we're working with so we'll have to leave some of that strength to evaporate on the table." The difficulty, as I see it, is that programmers are being spread way too thin in our business today.

It is not reasonable to ask one person to program three stations. You can't be good at being the keeper of the sound of three stations for one reason, and one reason only. You can't actively and critically listen to three stations or even two stations that you have a direct hand in and do it from a listener's perspective. You're too buried in PPM numbers, budget strategy and, EBIDA or is it EBITA? Might as well be ENEMA because that's

what you're up to your neck in as a program director these days.

I genuinely feel sorry for these whipping boys and girls of the radio business as they do their best to fill the airwaves with the best possible sound they can muster on peanuts. You know the ones, the folks who are either always running down the hall to the latest in a series of time-wasting meetings or else they walk right past you in the halls looking like zombies out of the *Night of the Living Dead* flicks because they are either so overwhelmed with the latest pile of pressure placed on them by those above or... they haven't slept in five nights knowing that the almighty "Book" is being presented today at 3 pm in the big boardroom.

Through all of this a lot of common sense is overlooked. Number one, try to remember what business we're in—it's radio and it's supposed to be fun. If we're not allowing ourselves to have fun operating radio stations then how do you think our listeners will perceive us? Number two, get off your own back. Radio is not life and death. It's mostly entertainment. Even news today is mostly entertainment and a note to news talk PDs, people are sick and tired of hearing about party politics, especially at the local level.

You're on the air to be dynamic and talk about things that matter to people. Who the hell, other than maybe the Harper and Ignatieff families, sit around the dinner table and discuss party politics. Even Jack Layton talks about his latest pair of keens or his favourite brand of moustache wax. Lighten the hell up, will ya!

And last, but not least, start thinking like a listener. Great programmers have always been able to think like listeners. Why? Because they started out as listeners and kept listening.

Programmers don't spend enough time actually listening to their radio stations or anyone else's for that matter. When was the last time you, as a program director, actually sat down with talent and did a good old-fashioned aircheck session? One where you discuss things that worked really well on the air and

things that didn't work so well. These sessions are the things that keep formats intact and provide the framework for a consistent "sound" across all day parts of the station. Without them, stations start sounding like a mish mash of several old and new formats mixed into one. It leaves the listener wondering what you are.

Radio is not dying, it's just a bit tired and lazy. It needs to eat better, sleep more and take a daily multi-creative vitamin. It needs to let its programmers out of the board rooms and back into jock lounges and newsrooms to work with talent.

Radio is relevant. Let's keep it that way.

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.

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Documentary filmmaker Stuart Samuels recently packed up his downtown Toronto office. While Samuels said he no longer has a need for an office, the move represented something bigger in Canada's independent documentary world. The industry is moving in a new direction, and the fear is that it's leaving the filmmakers behind.

"I think the fear in the independent community is that all the independents are going away," said Samuels.

For documentary makers, changes in the grant and funding world have made financing films a near impossible task. And even if documentaries do get funding, producers and directors worry that they won't be able to get footage—getting copyright permission is increasingly difficult and expensive.

Making a documentary is no longer about making a film with a message and then broadcasting it. With new media technology and the Internet entering the picture, the boundaries of documentary have begun to shift. The problem is no one knows which way.

While making an independent documentary has become harder this past year, Samuels said he is more intrigued than discouraged by the changes to the industry.

*Above:
Stuart Samuels,
documentary filmmaker*

*Opposite page:
Sean Farnel, director of
programming for Hot Docs
Nathalie Clermont, director
of program management
for the former Canadian
Television Fund*

"Right now, this is the greatest moment for documentaries everywhere—people are just beginning to look at making them in a whole new way," said Samuels. He's even considered going back to teaching and creating a course on how the documentary world is evolving.

Samuels was a professor of cultural history and film studies at Pennsylvania State University. He began in the music video industry in the early 1980s. Now into making his fifth film, Samuels said he enjoys working in industries that are transitioning even when times are tough.

Samuels is producing, writing and directing a documentary film called 27—a cross-section of the lives and deaths of '60s musicians Janis Joplin, Jimi Hendrix and Jim Morrison. The documentary is really about the artists' context and meaning within a rapidly changing

BY ANNA SAJECKI



Independent documentary makers struggle to stay afloat



society. It's called 27 because each musician died at the age of 27, within a little more than two years of each other.

"The Doors, Hendrix, Joplin... they all have very different musical styles," said Samuels. "But although they were very different, I felt that something connected them. So I started doing a lot of original research into their letters and stuff like that, and I started to piece it together in their own words."

Samuels was awarded a \$700,000 Telefilm documentary feature grant to help him produce 27.

Broadcasters Integral To Industry

One of the reasons Samuels said he decided to move to Canada was the support here for documentary filmmakers. He moved from the United States in 1995 while working on a documentary for The Discovery Channel.

"There were things here I had access to that the States just didn't have," said Samuels. Another film he made with Canadian support was the 1995 *Midnight Movies* about six obscure low-budget movies—such as *Night Of the Living Dead* and *The Rocky Horror Picture Show*—that went on to have a significant impact on pop culture. "Without the financial support I received here, I never would have been able to take the film to Cannes, where I represented Canada and where it premiered."

However, Samuels admits that times are changing and finding financial support is becoming harder and harder.

"A lot of funding is driven by the broadcasters and for the broadcasters it's about what pieces get the most eyeballs, and the programs that get the most eyeballs are the general interest programs," said Samuels. "Also they want to make cheaper programs and save more money, and the government is giving them that."

Television and broadcasters have always been integral to the documentary industry, especially in Canada. Independent documentary makers often sell their work to specialty channels. In 1994, the Canadian Radio-Television and Telecommunications Commission (CRTC) worked out an agreement with broadcasters to create the Canadian Television Fund (CTF) on the basis that both the government and broadcasters have a cultural obligation to financially support Canadians in the creation of quality Canadian-based content.

While a lot of support for documentaries came through the CTF, there also were a lot of problems.

Independent documentary maker Tina Hahn is former co-chair of the Documentary Organization of Canada (DOC), a non-profit organization and national voice that supports Canadian documentary makers. Hahn said

broadcasters are complaining about government laws that require them to produce a certain amount of Canadian content. A lot of broadcasters are suffering financially, and producing Canadian content is more expensive than buying the broadcast rights to American shows or producing reality television.

"CTV is one of the biggest television companies in Canada and they've already cut their in-house production budget completely," said Hahn.

Because of the broadcasters' current reluctance to fund Canadian documentaries, Hahn said most documentary makers have been worrying about the introduction of the Canada Media Fund (CMF), which was implemented this April. The CMF provides grants to Canadian multi-media projects across the board and is broader in scope than its predecessor, the CTF.

Initial worries about the CMF were expressed in a March 2009 press release by the DOC, which protested the preliminary CMF proposals. The organization said that the broadcasting companies that would likely be put in charge of the CMF would influence how the nearly \$300 million allotted to funding would be spent, likely granting most of the money to in-house production.

According to DOC the proposed fund also suggested that documentary filmmakers would only receive funding after proving there was no other way to secure finances for their projects. This requirement would not be necessary for other genres such as drama production.

The CMF has already gone through several changes, many which have allayed the worries of the DOC. This March, DOC said it was pleased about the \$3.5 million allotted from the CMF fund which would go directly into funding English documentaries. In addition, in-house production will be capped at 7.5 per cent, making more work available to independent documentary makers. But DOC is still worried that broadcasters will have too much say in funding allotments.

Nathalie Clermont, director of program management for the former CTF, said there should be no worry over CMF support for documentaries.

"There is a lot of worry in the documentary community because of the change of media platforms, the economic crisis, the change of the CTF to the CMF, the financial difficulties broadcasters are going through," said Clermont. "But the CMF will continue to support documentary making. It's important to see documentaries on the screen, to help production of a program and for Canadians to recognize themselves in the stories told on TV. That's where we're headed."

As for other ways of finding funding aside from the CMF, those options are looking bleak.

The Canadian Independent Film and Video Fund offered by Heritage Canada was an option for Canadian documentaries that provided support to almost a thousand

documentaries in its 17-year span. It was closed last March due to cuts by the federal government.

Getting funding from private sources is tougher these days as well. After Hahn worked on the 2001 film *Life's A Twitch*, a documentary on Turret's Syndrome, she said several non-profits and companies called her to do health movies.

"The great thing about non-profits is they don't call you until they already have the money to do the project," said Hahn. Most recently, Hahn was contacted by a non-profit organization to produce a documentary on Stickler Syndrome, a genetic disorder that affects connective tissue. However the organization is having trouble securing funds, so Hahn said the project is currently on hold.

To help make ends meet, Hahn has recently taken a job in software development. "You have to be a bit of a chameleon in this industry," she said. "I just see it as a waiting-out time. You have to still survive, that's the struggle."

Copyright Harder

Unfortunately, the intimacy and freedom independent documentary makers have when making a film is waning. Even if the filmmaker has the money, getting permission to use footage and gaining access to copyright is becoming harder.

For the documentary 27, Samuels works continually to gain access to Morrison, Joplin and Hendrix footage. He said in recent years the estates for each of the artists have become very controlling of the footage they release.

"If I had written this as a book—I could get it published easily, and I'd only need to get permission to use the illustrations," said Samuels. "When you're dealing with film, particularly in the area of popular culture, all of the owners of the estates of famous people have become very much more aggressive."

Samuels said most of the people managing estates feel exploited by specialty channels that have made documentary programs of artists without giving much profit back to the estates. He said such biopics have also created impressions of the artists which the estates do not like.

"The estates are adamant about the fact that 'we control the image, we control the personality; we control how the world sees this person,'" he said.

Because of this, Samuel said he's been denied permission to copyright on numerous occasions, which he finds frustrating. "How can you critique pop

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culture when you're restricted from the materials you need to use to critique it?"

Hahn said the problem with copyright isn't only with estates but with many stock libraries as well. While small stock libraries previously granted documentaries permission to use footage, in recent years this has changed. Many archive sites have been bought up, and it's becoming more difficult and more expensive to gain access to footage.

Hahn said the restrictions on copyright point to a disturbing trend. "The last 100 years our whole history has been defined by media—what's been recorded on radio, on television ... what does it mean if we're being cut off to having access?"

Hahn said part of the problem is that there are no guidelines for documentary makers as to why and to what extent copyright permission should be given. She said the DOC is working with the University of Ottawa law faculty to construct a "fair dealings" guideline. It will help set a precedent for the types of footage documentary makers should be entitled to use and includes, as well, the issue of censorship.

"If you're filming a subject who's walking down the street and walks by a building with a huge corporate logo on it, can you use it?" said Hahn. "In drama production you can't, but in documentary—because it's incidental—you can. Most documentary makers don't know that."

New Trend Emerging

The DOC is also working on a report—*Getting Reel 4*—that will give an overview of the Canadian independent documentary industry.

One thing the report may reveal is that while making documentaries has become contingent upon getting funding and getting permission to use footage, the difficulties haven't deterred audiences. In fact, public demand is increasing.

This year's Hot Docs festival—North America's largest documentary festival—was the most successful since the festival's inception in 1993.

More than 2,000 documentary films were submitted this year to the festival. However, there were fewer big-budget films submitted, said Sean Farnell, the director of programming for Hot Docs.

Instead, he said, a new trend is emerging; the do-it-yourself documentary.

"There's really this punk spirit to what's being submitted," said Farnell. "It's become a real do-it-yourself industry."

He said the trend is most noticeable

with the more than 500 documentaries submitted from the United States. "A lot of the submissions were character-driven and self-funded."

The Internet, in part, has supported this emergence of grassroots documentary.

To make the 2009 *The Age of Stupid*—a British documentary that critiques climate change—the producers used the crowd-funding approach of selling shares online. Approximately 233 people and organizations bought in, ranging from a hockey team to a woman's health centre. The groups that bought shares will end up with a portion of the profit.

Using this approach the producers were able to raise more than £500,000. On the website for the documentary, one of the producers said that raising money in this manner allowed the documentary's message—which partially critiques government—to remain potent because there's no conflict of interest with having financial backing from a government body.

Documentary makers are using the Internet creatively in a number of ways.

Because of the nature of the Internet, anyone can make a documentary and post it for public viewing. This bypasses the traditional route of screening a documentary with broadcasters or through festivals.

Farnell said the do-it-yourself trend is also challenging the form of documentary itself. "Documentary filmmakers are really pushing the form, blurring documentary and fiction, showing new ways of representing reality," he said.

Samuels predicts future documentary projects will become multimedia, and even encompass video-gaming principles.

"Content that goes across media platforms, that's the future of production," said Samuels. "It's an idea that can be transcribed as a book, as a movie, as a game, as a learning tool."

Hahn, too, sees an eventual turnaround in the independent documentary world, but she is less sure when, or how, it is going to happen.

Anna Sajecki is a Mississauga-based freelance journalist and Website writer. She may be reached by e-mail at annasajecki@gmail.com.



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The threshold of annoyance

I really don't like that awful scraping on one's teeth to clean them, but love the feeling of a freshly polished smile. And regular dental hygiene beats neglecting your teeth to the point where they have to be pulled.

This is where the discussion of spot load is going. Just like taking care to program commercials with as much attention to detail as we schedule music or design hourly clocks.

The discussion of spot load and its effect on the radio listening audience is ongoing. We struggle with the departure of audience during commercials as measured electronically. In recent months I've read research studies including an EKOS Media Research study from May 2010 entitled "What drives the success of a Greater Toronto area (GTA) Radio Station". The study asked respondents to assume they were general manager for a day and offer suggestions for making the station better. Eighty four percent offered at least one recommendation. Almost half (46%) suggested running fewer commercials. 36% said fewer interruptions (regardless of the type of interruption) would make their favourite station better.

A recent piece in *Ross on Radio* proclaims that a drastically reduced spot load is the new paradigm. Ross also believes that "most listeners still regard listening to commercials as fair trade for entertainment". He cites Pandora's successful

introduction of commercials and points out Slacker's constant research into the "threshold of annoyance" as one of the most important things that terrestrial broadcasters can research in the immediate future.

So until such time as we determine that magic number that represents balance between music and commercials we need to brush and floss a little, just like we do between visits to the dental hygienist. Here are a few ideas to get you started.

The first is the ability to integrate what your audience is thinking and talking about to blur the lines between entertainment and advertising. If it's hot and humid I'd sure like to know where to buy an air conditioner on sale and I'd listen to that information if it was in the context of a weather report. If the end of the month is looming, it's a busy time for moving companies and truck rentals so it would be a good time to book your mover now if you're moving next month. If today's UV index is high, the audience needs to know that it's time to put on your sunscreen. They'd also appreciate knowing it's on sale at the corner pharmacy.

This type of programming of commercials on the fly may seem ambitious, but you're probably doing a similar thing right now with your music. You program specific songs when it's raining, songs for hot and sunny weather and songs to celebrate the arrival of 5:00 o'clock on Friday after-



noon. So it can be done. It just requires a new way of thinking and a new level of flexibility and cooperation between sales, traffic, creative and production, programming and talent to pull it off.

You put songs back to back because they sound good together. Use the same strategy to schedule commercials. Classify them as hot, medium or cold. If something terribly "hot" or grating is scheduled first in the break, move it in favour of something that more closely mimics the programming you segue from. Adjust for tempo, and "hear" the log in your head before you finalize and print for the next day.

New commercial scheduling software allows you to sort based on a variety of criteria, including tempo and voice talent. If your voice pool is limited you want to avoid over-saturation by having one commercial after another, voiced by the same person. Practice voice separation, or make it unnecessary by accessing a broader pool of talent. Voice share with another market or budget for more freelance.

Try scheduling contesting elements in the middle of a break—put your "cue to call in and win" in between commercials. Or, create fictitious, funny and entertaining commercials to place within the stop set and award cash to the first listener who can distinguish between real commercials and the counterfeit ones.

These solutions may seem like painstaking attention to detail. Kind of like brushing and flossing. Better to attend to the care and feeding of entertaining commercial breaks day to day, than risk extracting them entirely. Your smile will be that much more engaging.

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

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More than 10 years ago, as Yahoo and MSN were blossoming online, Rock 97.9/ Country 93.3 Fort McMurray Sales Manager (later GM/GSM) Jim Schneider saw an opportunity to reach his radio audiences using new media.



Three stations in a two station market

An online strategy was created to support the stations, and the concept of a community portal emerged—URLs rock979.ca, country933.com and mymcmurray.com were registered and were soon launched into online space.

As the Fort McMurray radio sites developed, staff at Country 93.3 and at Rock 97.9 found themselves duplicating efforts compiling news, weather and sports information for their two sites. MyMcMurray.com was the solution, an online station capitalizing on the strength of radio for local information, but outside the two-stations-in-a-market restriction.

Initially built for about \$5,000, Schneider used the global Open Source community to launch the sites. Technical development of the sites involved talent from India, England, North Dakota and locally. The first sites were hosted in Germany.

The community portal, mymcmurray.com, features headlines from seven “channels”—news, business, entertainment, sports, community plus Country 93.3 and Rock97.9.



Jim Schneider, GM/GSM, Rock 97.9/Country 93.3 Fort McMurray

BY BARBARA JONES

General Manager/GSM Stephen Peck



Station staffers create daily content and post it in the portal.

According to Schneider (who recently switched to Rogers stations The Ocean and Jack FM Victoria), the sites are operated according to the Rogers philosophy—everyone wears several hats. There are no dedicated web staff positions.

Having the portal allows the two radio stations to focus on developing their own brands online, including radio personality blogs. The sites, now in what Schneider calls version 4.4, are built using an interface consistent across several Rogers-owned stations but skinned to support each station's branding efforts.

Each site incorporates a member VIP area, where points are earned listening on-air and participating online. On remotes, station talent encourage audiences to drop by their location to earn additional points.

The sites incorporate syndicated content and games. On rock979.ca, the "Babe of the Day" is featured, next to local gas prices. Country933.com boasts "Facebook—We're on it at work too", promoting another of their interactive brand extensions. Both stations stream live 24/7.

The portal mymcmurray.com has evolved into its own brand. The site is programmed, much like programming the radio stations, and has produced live coverage of volleyball tournaments, hockey games and elections.

"Our vision was to serve Fort McMurray very well. We're not interested in anything but super-serving our local market," says Schneider. "The game plan was to be the portal where everyone in the city comes."

In the 10 years since launching, the sites have grown along with the Fort McMurray market and have been profitable every year. (Schneider declined providing specifics.)

In 2009, an impressive three million page-views were served to web audiences.

Ongoing cross-platform promotion helps build audiences to the sites, a luxury unavailable to other local online entrants that have cropped up in the last decade. "Each site has its own brand and logo. The station vehicles are wrapped with all three logos," says Schneider.

About 95% of the revenue generated by the sites is through local sales. At launch, Schneider created a game for the reps where they earned MyPoints as an incentive. For every \$10 in online sales generated, a rep received 2.5 MyPoints (representing \$2.50 cash).

The launch incentive worked. One staff member bought a car with the points he earned.

Today the reps are compensated on straight commission. They treat their online properties as a third station and sell its benefits.

Recently arriving at the helm of the stations and the three web properties, current General Manager/GSM Stephen Peck, like his predecessor, recognizes how to build audiences and revenue with online properties. With over 25 years in the business, he says he "loves all aspects of radio", and, regarding the web success, "we're hearing a lot about people cancelling their newspaper subscriptions."

Combined with corporate support from the Rogers family, both technically and on the sales side, Peck says the sites are so big it is time to redevelop them. Both he and Schneider indicate Rogers will be investing in that redesign.

Though neither of the Rogers executives would comment directly on their strategic road map, Fort McMurray's version 5.0 sites will likely incorporate the current hot list of interactive features: social media, online video and mobile capabilities.

As Schneider says: "We'll continue to innovate to keep ahead of the curve."



Barbara Jones is Principal of Sailor Jones Media Inc. of Owen Sound, ON. She may be reached by e-mail at bjones@sailorjones.com.

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Stan Klees: The original Canadian music man



Over the past few months I've been privileged to attend several lunches, both of which were also attended by legendary Canadian music pioneer Stan Klees, whose stories are always entertaining. And he has a million of them.

In case you're not familiar with Stan, he started Red Leaf Records in the 1960s and had several chart hits years before Cancon regulations were introduced. Along with long-time friend and business partner Walt Grealis, Stan created *RPM Magazine* and The JUNO Awards, and that's only scratching the surface of his accomplishments. But we'll get to all of that in due time.

Music runs through Stan Klees' bloodstream. When he wasn't at school, he was listening to music either on the radio or on his record player. One fateful radio-related event began a life-long career in the Canadian music industry. Relaxing in a comfortable easy chair, Stan begins telling his tale.

"In 1947 I was 15, and listening to the radio one night," Klees recalled, "when Lee Hamilton, a disc jockey on CHUM, said, 'I'm gonna play a song that's going to be number one in Billboard next week. It's called *Near You*, but I'm going to have to play the Billy Vaughn version because the version by Francis

Craig won't be coming out in Canada for several months.'

"See, back then the record companies would either smuggle the 78 across the border and press copies from that or wait two months for the tape to arrive from the U.S. I had been corresponding with a pen pal in New Jersey and she had sent me the Francis Craig 78 of *Near You*, so I called the station, got through to Lee Hamilton and told him I had a copy of the Francis Craig version."

Klees chuckles as he remembers Hamilton's reaction.

"He practically jumped down the phone line and told me to get to the station with the record *FAST*. I was 15 years old and didn't own a car, so I took the streetcar. CHUM at the time was at 225 Mutual Street, near Maple Leaf Gardens, and when I got there Lee thanked me, then said, 'I'm going to play the record right now and interview you afterwards', so the first time I was ever on the radio was that night in 1947."

It wouldn't be Stan's last time on air. After Hamilton's shift was over, he gave Klees a tour of the station that included the music library. Stan recalls that it was not a pretty sight.

"It was a mess, nobody knew where anything was, records were all over the place, in boxes or stacked on top of one another."

The disorganization gave Stan an idea. "I said, 'can I come here every day after school and organize your library and put in a system so that you can find things?'"

Station management readily agreed. CHUM had no money to pay the youngster, but Stan had a plan.

"I said, 'I know you get theatre tickets and extra tickets to big band concerts. I also know the record companies send you duplicates of their new releases. You give me some of those and I'll be happy to clean up your library'. They said, 'sure we can do that' and a week later, that library was totally organized."

Eventually Stan ended up with his own daily radio show.

"Larry Mann was the program director at the time (Mann later became a well known Hollywood character actor) and in 1948, he called me into his office and said, 'We'd like you to do a show for teenagers every day from 4 'til 5 called *Tunes and Teens*.' I came up with the concept which was to get popular students from various high schools to talk about and play their favourite records. I'd sit in the studio with them to keep it rolling.

"Many of the records the kids wanted to play were only available from Sam Sniderman, who had Sniderman's Music Hall and imported most of these records from Buffalo. So Sam would help me out and that was my start in this crazy business."

The story of Stan Klees and his important role in Canadian radio and music history simply cannot be told in one column. So, more next time.

Doug Thompson may be reached at doug.t@rogers.com.



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The complexity paradox

It used to be that broadcast tech offices were filled with extraordinary nerdy discussions about the pros and cons of electrolytic vs. tantalum capacitors and whether a 2N2222 transistor could be used to replace a 2N3904 in a pinch.

We tech guys prided ourselves in knowing how our equipment operated down to the component level. There was a real sense that we knew everything that we needed to know to handle any equipment failure that arose without the need to rely on the help of others. Independence was a point of pride, asking for assistance a sign of weakness, an admission of defeat.

And the women! My gosh, how they admired us for our mastery. Ah, what good memories. Who cares if they are not real. Some of my best memories are false memories.

Things are different today. The advent of the integrated circuit allowed for increasingly elaborate circuit design and sophisticated equipment functionality. Firmware was added to increase chip adaptability. Computers were brought in and adapted to our purposes. Proprietary equipment from different manufacturers began to communicate over Ethernet LAN's and the internet.

The elaborate layering of hardware and software allowed developers to produce systems of infinite complexity that are capable of doing truly marvellous things. It's all wonderful until you have to connect it all together, or until something stops working.

This is where the complexity paradox comes in, the idea that increasing complexity demands increasing simplicity. Equipment and systems have reached such a degree of complexity that our industry has had to change the model subscribed to in order to install new systems or solve problems.

No longer able to rely on one person, or even one department, as a one-stop solution to all technical problems, over the past number of years each manufacturer's "Help Desk" has taken on a more significant role in sorting out and solving problems. Got a problem? Not sure where to start? Just call the manufacturer and let them figure it out. From virtually infinite complexity to dog simple in one step. Time to sit back and pat yourself on the back before telling your boss you've solved another one.

Or not. Or sometimes. Or maybe. Or at least until you're

told they've got systems installed all over the world and have never had a report of "that" problem before. Or they blame it on the other guy's box upstream or downstream of theirs. Usually the other guy does not agree and points his finger in another direction.

Bottom line here is that even though new mechanisms exist to help your staff cope with new realities, local technical staff still play a pivotal role in the smooth running of broadcast operations. Having the overall perspective of the in-house systems, coordinating and steering communications between involved parties, filtering out self-serving misinformation from the relevant requires an educated, sophisticated staff. Strong and numerous relationships with vendors, manufacturers and colleagues are vital to keeping things running smoothly.

Education is an imperative and must be ongoing, though where to get the education is in itself a complex question. So many technologies and pieces of equipment to cover. Where to go? Allow me to be your Help Line and simplify this question. The answer is the Central Canada Broadcast Engineers (CCBE). It covers many of your technical education needs and provides a foundation for networking with key industry sources.

So if you are in a position of authority and someone from your technical staff asks to go to the CCBE convention this September 16, 17, 18, 19 be sure to say, "Of course!".

Better yet, if they don't ask to go ask them why not? Then send them. Tell them you need them prepped and ready to go for the coming fiscal.

For the \$150 registration fee we'll feed your staff with food for both thought and body. Food for thought comes in the form of four days of workshops, paper sessions, vendor suites and networking with other industry professionals. Food for the body comes in the form of... well, food. The important thing is you don't have to pay for it. Even in this modern age, some things will never change. Free will always be a good thing.

And you shouldn't need a help line to tell you that. For detailed information check out <http://ccbe.ca>



BY LORNE ANDERSON

CCBE Membership Chair Lorne Anderson is Technical Director of CHUM Radio Winnipeg. He may be contacted by e-mail at lorne.anderson@chumradio.com.

Rogers Media President/CEO **Tony Viner**, who's been with the company since 1982, will retire once a successor is found. Viner remains in place while the search is underway. Rogers

Media now owns 53 radio stations, the



Tony Viner

Citytv and *OMNI TV* stations across Canada and specialty channels such as *Sportsnet* and the *Shopping Channel*. Rogers Media also publishes more than 70 magazines... **Corus Television** President **Paul Robertson** has now taken the leadership role in *Shaw Communications'* acquisition



Hal Blackadar

of *Global Television* and its specialty channels. Robertson has been succeeded at Corus by **Doug Murphy**, who joined Corus in 2002 and was most recently Exec VP/GM at *Corus Kids*



Kathleen McNair

and President of *Nelvana*... Other executive changes at *Corus Entertainment* include: **Hal Blackadar** moving from VP, Human Resources to Interim President of Radio (Blackadar will retire later this year).



Scott Dyer

Succeeding him in HR is **Kathleen McNair**, now Exec VP, Human Resources and Corporate Communications. The other members with new roles on the Corus senior executive team are: **Scott Dyer**, Exec VP, Chief Technology Officer and Head of Shared Services; **Gary Maavara**, Exec VP/General Counsel; **Doug Murphy**, Exec VP/President of *Corus Television*; and **Tom Peddie**, Exec VP/CFO



Gary Maavara

... **Maureen Rogers'** VP/GM position at *Citytv Toronto* was eliminated because, according to one source, of an over-abundance of group VPs in Toronto. The senior person at *Citytv Toronto* is **Tina Cortese**, VP News and Executive Producer. Ms. Rogers had moved to *Citytv* from *Canwest Media*... **Brad Phillips** has been promoted within *Astral Radio*, moving from VP/GM for



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



Doug Murphy



Tom Peddie



Maureen Rogers



Brad Phillips

Vancouver to VP, British Columbia Operations. The promotion now has Phillips overseeing all *Astral Radio* broadcast properties in the province... **Alain Bergeron**, *Astral* Vice-President, Corporate Communications and who had added Chief Marketing Officer in July 2009 to his responsibilities, will be leaving his position at about the end of August



Alain Bergeron

after nine years with the company. Having just completed the launch of *Astral's* new brand image, Bergeron said he felt that he'd achieved his mission with *Astral* and now wants to take some time before embarking on the next stage of his career ... **Ross Davies** has been appointed as



Ross Davies

VP Programming and Operations for the *Haliburton Broadcasting Group (HBG)*. He is responsible for the day-to-day operations of HBG while also working with company President **Christopher Grossman** in new business development... **Jay Switzer**, former President and CEO of *CHUM Limited*, has taken on the Chairmanship of Toronto-based *GlassBOX Television Board*.



Jay Switzer

Fred Fuchs, the GM of Production Enterprises at *CBC-TV* will leave the corporation to become the Canadian Executive Producer of **John Weber's** *Take 5 Productions'* co-production of *Camelot*. *CBC's* feature film initiative will continue under the leadership of **Marcela Kadanka** as Senior Executive in charge of movies. Fuchs brought a record number of hit *CBC* productions to television, including *Heartland*, *Little Mosque on the Prairie*, *The Border*, *Tudors* and *Being Erica*... **Ann Rohmer** of *CP24 Toronto*, after 31 years in broadcasting, has moved on. Rohmer was the Host of *CP24 Breakfast*, *Hot Property* and *Animal House Calls*, as well as being a news Anchor. Before that, she was the *CBC's* first female sports Anchor, worked at *Global Television* as Host of a magazine show, began at *Citytv Toronto* as a weekend sports Anchor, became the *Breakfast Television* Host for 12 years and was the lead Anchor at *CP24* beginning in 2001... **Menno Friesen**, after 29 years with *Golden West Broadcasting*, left his *CFAM Altona*-based



Fred Fuchs



Ann Rohmer



Menno Friesen



Rick Doughty



Mike Leclair

position at the end of May. He announced his retirement last year. Friesen had been in local sales management and operations for the chain of Western stations... **Peter Angle**, the Sales Manager at *NL Broadcasting's* three Kamloops radio stations—*Radio NL 610AM, 97.5FM The River* and *Country 103*—has moved to *Astral Radio Kelowna* as GSM. Angle began his radio career at *CKOV Kelowna* 25 years ago. He began with Astral July 2... **Rick Doughty**, the VP of *Rogers Radio Ontario North* cluster has added Market Sales Manager for *CJRQ/CJMX Sudbury* to his other responsibilities. **Mike Leclair** and **Dave Collins** have been promoted to Sales Supervisors ... **Chris McEwin**, the former midday Host on the *Rogers Ontario North Rock* network, has moved across the hall to become Music Director at *CHUR North Bay* (though based in Sudbury) and midday Host on the *Ontario North EZ Rock* network. Succeeding McEwin at the Rock net is **Niall Knutson**. He is the midday voice for *CJRQ-FM Sudbury, CJQQ-FM Timmins* and *CKFX-FM North Bay* as well as the weekend announcer at *CJRQ-FM*.



Dave Collins



Chris McEwin



Niall Knutson



Tony Burman

Tony Burman has moved into the position of Chief Strategic Advisor for The Americas to accelerate *Al Jazeera's* expansion in North America. He had been Managing Director of *Al Jazeera English* since May, 2008... Two *CBC* staffers have moved to *Al Jazeera English: Imtiaz Tyab*, who worked at *CBC Vancouver* and **Jet Belgraver**, ex of *CBC Toronto*... **Alon Marcovici** has been appointed VP, Digital Media at *CTV*. Marcovici twice managed the on-site *NBC Olympics* Research Room at the 2000 Summer Games in Sydney and the 2002 Winter Games in Salt Lake City. He has also served as VP/Chief Marketing Officer of the *Toronto Board of Trade*, VP of Marketing and Communications for the *NHL's Florida Panthers* and Director of Marketing Media with *Maple Leaf Sports & Entertainment*...



Alon Marcovici



Tammy Cole

Astral Radio Edmonton has finalized the process of putting a new programming team in place. **Ross MacLeod**, who had been PD at *Rogers Radio Lethbridge*, is the new PD at *Team 1260*. **Tammy Cole**, who had been APD at *CHFI Toronto*, became the *EZ Rock* PD May 20, and **Rob Vavrek** moved from PD at *EZ Rock* to programming *The Bear*... **Al Redel**, a



Rob Vavrek



Al Redel



Sheldon Spackman



Dan Mellon



Stephanie Asquith



Mike Schinkelwitz



Renu Bakshi



Sara Parker

33-year industry veteran, has been promoted to ND at *Newcap Red Deer* and for the company's *Alberta Radio Group South*. He succeeds former Red Deer/ARG South ND **Sue Stevenson** who resigned. She'd been with the Red Deer stations for 24 years. Redel promoted five-year veteran **Sheldon Spackman** to Assistant ND... **Dan Mellon**, after five years as PD at *CHUM Radio Kingston*, departs July 30 to become a Professor at *Algonquin College Ottawa*. He'll teach programming and performing as well as be responsible for the college station... **Rob Basile**, who had been with *101.3 The Bounce Halifax* since its re-launch in June 2008, is now Assistant Brand Director/MD at *Virgin Radio 999 Toronto*... **Trevor Wallworth**, Director of Production for *Newcap Radio Halifax* and a 20-year employee, has been promoted to Program Director at the Halifax cluster's *KOOL 96.5*... **Joan Powers** has been named Digital Sales Manager for *Astral Radio Edmonton*. It's an internal promotion... At *Astral Radio Vancouver*, **Stephanie Asquith** has been promoted from her Account Executive position to Digital Sales Manager... At *CTV British Columbia*, **Mike Schinkelwitz** is the new Technical Supervisor, succeeding the recently retired **Terry Brady**. Also at *CTV BC*, Senior Reporter **Renu Bakshi**, citing family reasons, announced her decision to leave... **Rod Phillips**, 68, the voice of *Edmonton Oilers* games, will wind down his 37-year run as the club's play-by-play man. Phillips, who called his first Oilers game in October 1973, will be heard on just 10 game nights this upcoming NHL season... **Sara Parker**, PD at *The Zone @ 91-3 Victoria* and recipient of *CMW's Young Broadcaster of the Year* award this past March, will leave the station at the end of June to join *Harvard Broadcasting's* yet to be launched station in Edmonton... **Sheryl Plouffe** gave up her on-air *Weather Broadcaster* position of ten years after being promoted to Manager, News and Information at *The Weather Network Oakville*... With the launch of *Astral's 99.7 EZ Rock Ottawa*, the on-air talent lineup is: **Neil Hedley**, **Stephanie "Viv" Vivier**, and **Steve Kennedy** (mornings), with **Renee Madden**, **Jeff Kelly**,



Rob Basile



Trevor Wallworth



Sheryl Plouffe



Neil Hedley, Stephanie "Viv" Vivier, and Steve Kennedy



Renee Madden



Jeff Kelly & Sarah Kay



Darryl Henry



Kim Sullivan



Sue McGarvie

Sarah Kay, Darryl Henry, Kim Sullivan and **Sue McGarvie** rounding out the schedule...

101.9 DAWG FM Ottawa, also launched in Canada's capital, has **Geoff Winter** and **Laura Mainella** co-hosting the **DAWG**



Geoff Winter & Laura Mainella

FM Breakfast show... **Tracy McBride**, following **Al Kennedy's** departure, has been promoted to General Sales Manager at **STAR 96 FM Pembroke**. She had been a Senior Account Executive for the last eleven years.



Tracy McBride

Michael Cranston, the ND at **FX101.9 Halifax (MBS)**, will retire this summer after 47 years in broadcasting. His stops along the way have included **CKMP Midland, CJOY Guelph, CKSO Sudbury, CHUM Toronto, CFRN Edmonton, CKSO-TV Sudbury, CHNS Halifax, Canadore College North Bay, SUN-FM Halifax** and **FX101.9** for the last 13 years. His father, the late **W.T. Cranston**, was a career broadcaster at **CFAC Calgary, CJCA Edmonton** and **CKOC Hamilton**. Between father and son, there has been a Cranston in Canadian broadcasting for close to 80 consecutive years... **Dave Somerton**, the Ops



Michael Cranston

Mgr at **CFJCTV/CIFM-FM/CKBZ-FM Kamloops**—who has been with the operation for 40 years—retired in May... **Gary Cunliffe**, formerly the Managing Editor of Radio and TV at **CBC Windsor**, has moved to **CBC Edmonton** where he is now News Director... **BJ Wilson**, PD/morning show Host at **XL 103 fm Calgary**, has gone back home to Halifax. Wilson fills in during Q104 morning co-host **BJ Burke's** absence due to health reasons. Burke is expected to make a full recovery and be back at work sometime next year... **Brad Smart** is the newest on-air member of the **MY 96 Medicine Hat** team. Previous experience includes about two and a-half years with **CIFM Kamloops**. Also at **MY 96**, **Carla Rider** moved to mid-days



Dave Somerton



Brad Smart



Gary Cunliffe



Carla Rider



BJ Wilson



Mark McInnis



Brook Peters



Julie James

while also learning about the MD's job... **Mark McInnis** has been promoted to Production VP at **Much MTV Group** in Toronto. Also at Much MTV, **Brook Peters** moves to Programming Director. Peters had been the Programming Manager for **Teletoon** and **Teletoon Retro**. Before that, he was the Programming Manager at **YTV**... **Robyn Rudolph** has been promoted to Creative Director, **Global News** in British Columbia, responsible for all advertising, promotion and branding of the **Global National** and **Global BC** newscasts... **Julie James** is now APD/MD at **CHFI Toronto** where she'd been doing weekends. James moved back east last year after serving as PD at **92.5 JOE FM (CKNG) Edmonton**. Before that, she was with sister **Corus** station **1031 Fresh FM (CFHK-FM) London**... **New Lite 92 FM Regina** Program Director is **Greg Morgan**, the five-year morning Host. The promotion is an add-on responsibility since Morgan continues in mornings... **William Alexander**, who'd been with **Harvard Broadcasting** in Saskatchewan over 10 years ago, has returned to the company—this time as PD/Morning Host at **Fox FM Yorkton**. Most recently, he was PD at community station **Creek FM Balcarres**. In his new position, he succeeds **Mark Nicholls** who moved to **Vista Broadcasting Powell River** as APD ... **Zoe Vassos** has been promoted to Promotions Director at **WIRED 96.3FM Saskatoon**. She's been with the station since its launch in various positions... **Glen Suitor**, a member of the **TSN CFL** broadcast team, is now also hosting a football-oriented talk show on **CJME Regina/CKOM Saskatoon**.



Greg Morgan



William Alexander



Mark Nicholls



Zoe Vassos



Jerhett Schafer



Don Marcotte



Katie Christie

At **Rogers Radio Lethbridge**, **Jerhett Schafer**, **Rock 106 PM Drive** Announcer/MD, moved across the hall to become **1077 The River's** morning Host... **Lou Del Gobbo**, the former GM of **Corus Radio Vancouver**, is now VP/CFO at the Vancouver-based **B.C. Cancer Foundation**... **Don Marcotte** is the new Manager, Media Operations and Technology at **CBC Edmonton**. His background includes **Global Television** on Parliament Hill, **CTV Ottawa, /A\ Edmonton** and **CKUA Edmonton**. Marcotte succeeds **Jack Tyler** who retired... **Katie Christie** has joined **C100/101.3 The BOUNCE Halifax** as Promotions Coordinator. She'd been with **Z103 Toronto**... **Richard (Sunshine Dick) Johnson** is no longer with **CBC**

Courtesy: Boehmer Photography



Paul Mennier

Radio 3 Calgary. One Friday morning, at about 8:30, he abruptly quit on air in May, leaving the show without a host for about 30 minutes...

Paul Mennier, the Local Content Manager at *Citytv Edmonton*, has left the station. After 30 years in the business, he says, he's thinking that a personal reinvention might be healthy and fun... **Aubie Greenberg** has been appointed Director, Original Programming, Movie Services at *Astral Television Networks*. He's been with the company for more than 20 years, most recently as Director of Programming. Departed is acting Director **Diane Boehme**, who filled a maternity-leave contract for Director **Michelle Marion** who has since resigned. Current Manager of Original Programming, **Kathleen Meek**, will take on an expanded role in the Movie Services department...



Aubie Greenberg

... **Ken Lillico** is the new Station Manager at *CHCR 102.9 FM Killaloe*. At the same time a new board was selected for the community station.



Kathleen Meek

SIGN-OFFS:



Glenn "G" Williams, 42, at his home in Kingston of ALS. Williams launched *K-Rock Kingston* in 2001 as its first PD and on-air personality. He leaves behind his wife, **Jodi Decker**, on-air personality at *FM 96 Kingston* and a son.

Art Linkletter, 97, of old age at his Los Angeles home. Born **Arthur Gordon Kelly** July 17, 1912, in Moose Jaw, SK, he later moved with his adoptive parents to the U.S. Linkletter entertained on TV during the '50s and '60s with his shows, *People Are Funny* and *House Party*. His most popular segment was *Kids Says the Darndest Things*.



Courtesy The Canadian Press

Chris Haney, 59 in a Toronto hospital after a long illness. He had worked for *The Canadian Press* in various cities when he met **Scott Abbott** to co-create *Trivial Pursuit* and release it in 1982. During the development stage they sought financing from CP/BN colleagues by offering shares for \$1,000. Not everybody bit.

Fritz Sennheiser, 98, in Wedemark, Germany. He was the founder and chairman of *Sennheiser Electronic GmbH & Co. KG*, a maker of audio equipment. Founded after WWII in 1945 in Wedemark with a seven member staff, Sennheiser now employs more than 2,100 people worldwide and is wholly owned by the Sennheiser family.



Fritz Sennheiser

Clare Copeland, 85, in Victoria after a short illness. Copeland built up *C-FAX Victoria* from a 1,000-watt dusk-to-dawn station by moving the AM frequency from 810 to 1070 and increasing the power to 10,000 watts. That happened in the 1964-1967 period when *CKDA* and *CJVI* were battling for first in the Victoria ratings. In 1974, he sold C-FAX to **Mel Cooper**. The station is now owned by *CTV*.

Gwyn 'Jocko' Thomas, 96, in Toronto. He was hired by the *Toronto Star* in October, 1929, after one year of high school and worked as a copy boy for \$6 a week. He went on to win three *National Newspaper Awards* and was inducted into the *Canadian News Hall of Fame* in 1995. From the early '60s, Thomas was also heard on *CFRB Toronto* where he would end his news reports with his distinctive sign-off: "This is Jocko Thomas of the Toronto Star reportin' to CFRB from police headqwar-r-r-rters".

Kenneth Berube, 61, in Vancouver. Born in St. Catharines, Berube —after working at a radio station in London, England—returned to Canada and began working as an audio Engineer at *CBC Vancouver* in 1976. He retired in 2007.

Terry Kielty, 86, in Ottawa. Kielty was the first GM who helped launch *CFRA Ottawa* 63 years ago (1947). He was an on-air personality and, as General Manager, mentored some of the biggest names in Ottawa radio; **Ken "The General" Grant**, **Lowell Green**, **Ernie Calcutt**, **Hal Anthony** and **Steve Madely**. Kielty was also President of the *Ottawa Rough Riders* in the 1980s, and retired from *CFRA/CFMO* in 1990.

Len MacDonald of cancer in Montreal. MacDonald had been a mainstay Reporter with *CJAD Montreal* during the 70s and 80s, and served as a Reporter/Editor with *Broadcast News* at both Toronto and Montreal.



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The Braggs are the media's new darlings in the world of broadcasting and telecom ownership. They are the little family that could and did. Their little cable company, EastLink, began when papa John Bragg bought a cableco in the town of Amherst, Nova Scotia, near the border with New Brunswick.

Today EastLink has a half a million cable subscribers in Atlantic Canada and some other parts of the country, along with some 300,000 Internet subscribers. The important figure to note is that they have over 200,000 home phone subscribers. Important because they began offering home phone service before most other cablecos.

EastLink is now firmly entrenched in the major communications segments of cable, Internet, home phone and wireless phone. This is no small feat for a company that got to where it is by quiet diligence. While their strongest bases are currently in Nova Scotia and Prince Edward Island, they are becoming more present in Newfoundland and Labrador and New Brunswick and have holdings in all other provinces.

Never mind that they own Oxford Frozen Foods Limited based in Oxford, a town near Amherst, one of the largest frozen food suppliers in the world.

People don't know John Bragg and his family all that well, in large part because they are a low key and somewhat modest family. *The Globe and Mail* estimates that John, at age 70, is worth \$700 million. That's like \$10 million for each year. Whoa!

Their website boasts that Oxford Frozen Foods has grown over the years to

The little cableco that can

be the world's largest provider of wild blueberries, one of North America's largest producers of premium frozen carrots and one of Canada's premier manufacturers of onion rings and battered appetizers (I'm guessing that's the less healthy part of their offering).

John does not seem to be close to retirement, but has got his four children involved in his two major companies. His eldest son, Lee, is co-CEO of EastLink Communications. Daughter Carolyn runs the EastLink "on-cable" advertising business. Matthew is a VP at Oxford while Trish helps to oversee the U.S. wild blueberry operations next door in Maine.

Their quiet and determined style sometimes found them off side with their cable counterparts in other parts of the country as they tend to roll with the punches a lot more and complain to the federal government and the CRTC about policy and regulations somewhat less. Although some might argue the concessions that the big guys get benefit them too.

While the Braggs have bought cable companies beyond their Atlantic stronghold, the thinking is that they will at some point swap holdings with others who own systems in the east. This scenario could see the Braggs become the undisputed kingpins of cable in Atlantic Canada. Ultimately, we may end up with more clearly defined areas elsewhere, with the

Péladeaus and Audets in Quebec, (or perhaps fighting it out for control of la belle province), Rogers in Ontario, and the Shaws in the west, especially in British Columbia and Alberta.

While John Bragg and his children run the company he built, the family farm approach is not unusual in the cable and broadcasting world. JR Shaw has his offspring, Jim and Heather, taking major roles in his company headquartered in an impressive shiny tower in Calgary. Edward and Melinda Rogers have assumed active roles, albeit not top positions yet, in the Rogers empire, and Louis Audet took over from his father Henri.

Whether these regional monopolies are good or bad depends on one's perspective. It certainly makes for stronger companies with regionally-focused economies of scale, offering the possibility of strong companies meaning better choices for customers.

For Bragg and his company one has to wonder whether in this impressive and swift road to expansion a misstep can be one step too many. Will they end up like the Aspers? Or the Craigs? Or the Waters? It's a high wire act which the Braggs seem to take in their stride.

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

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Engineering notes from NAB 2010

BY DAN ROACH

As always, the exhibit floor at NAB 2010 in Las Vegas was filled with a combination of the new and novel and the tried and true—some trends continued and there were a few surprises.

Suddenly, this year there was a lot more attention being given to surround sound level control for ATSC. The pending legislation south of the border, threatening penalties to those broadcasters transmitting excessively loud commercials, might have had a little something to do this sudden interest.

Whatever the cause, there was lots of new stuff and, dare I say it, many new and creative approaches to tackling this problem. Evertz, Harris and Miranda each had their own unique take on it.

Dolby Labs surprised me—I had expected that they would have something

to say about this—by introducing a multichannel audio “processor” that doesn’t and won’t work in real time. It works at server ingest time or later, by examining and treating the audio files on the server and writing them back there. It also produces all sorts of statistics on the audio it treats, but it won’t work in real time so it’s not of much use for live broadcasting or for level control after the server.

Linear Acoustics took a more traditional approach, and their box looked more like an audio processor to those of us that are used to looking at such things. They and Harris also had novel new graphical ways of displaying multichannel audio (Harris actually had at least two different displays on offer, one of their own and one from dts, the digital theatre sound people), but apparently none of these displays phase information.

Lots of approaches; but it now remains to be seen if any of them are particularly effective. Impossible to tell while on the exhibit floor.

There was a great deal of gabber about the new mobile 8VSB transmission standard, and mobile ATSC. Pardon my cynicism; it seemed like a lot of energy in search of a market. Maybe I just need someone to explain to me why we would need all this. I will be the first to admit that it is in the nature of the bleeding edge to introduce all sorts of new ideas, good and bad. In fairness, I also have to admit that it is often in my nature to wonder who would want a lot of this new stuff, and if it really represents progress in any real form.

On that merry note, there was much discussion on the latest IBOC radio developments as FCC announced that the requested increase in injection levels for the digital sidebands has been “somewhat” approved. Whether the digital power can be increased from the old level of 1% (-20 dBc) to 10% (-10 dBc) is dependent on each individual station’s protection requirements—some can and some can’t. Most can increase part way, at least (perhaps -14 dBc).

A further submission to FCC would



allow unequal power levels for upper and lower sidebands, so a station could really squeeze out the last few allowable IBOC watts on each. Just calculating the transmitter power size requirements for a station under the new and the proposed rules is a major operation, best left to the transmitter manufacturer.

As this whole IBOC business gets more and more complex, and just refuses to stay still, I’ve been thinking about how lucky we are in Canada that we haven’t had to deal with any of this just yet. Let’s leave it to the U.S. broadcasters to keep beating on this drum until the smoke clears and a stable standard emerges. Maybe, if they can get that far, maybe then there will be something worthwhile for Canadian broadcasters to look at—hopefully without some of these costly growing pains.

Speaking of the Excited States, there’s another proposal that’s just been submitted to FCC that would allow all U.S. AM stations to increase power by 10 dB on their day patterns, using the argument that the protection requirements would stay the same if everyone increased by the same amount. It’s intended to help overcome electrical interference problems. Night time power levels would be unchanged. But we’d be talking about AM transmitter power levels up to 500 kW per station! Yikes!

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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1. Easier than Axia? Let's examine the claim.

Axia has manuals on the Web, built-in diagnostics, remote management tools, a suite of software applications and support available 24/7 to answer your questions.

The other guys imply that Axia is harder to configure, but Axia clients will tell you differently. Steve Lunn of Newcap's Q104/Halifax tells us: "The ability to quickly and easily route any source to any destination has provided the flexibility to do things that we could only have dreamed of in the past. The simplicity of installation allowed us to 'go live' ahead of an already aggressive schedule with the ensuing cost savings as a bonus." Be sure to ask the other guys' customers how easy their stuff is.

2. Innovation, or imitation? For six years, Axia has showed the industry that IP-Audio is the future of broadcast routing and mixing, and that IP-Audio greatly reduces installation time and expense. Axia wrote the book, literally (Steve Church & Skip Pizzi, *Audio Over IP*, Focal Press).

The other guys now praise IP-Audio as being perfect for any size facility, but remember it wasn't that long ago they were saying "IP will never be reliable." Then "OK, we do IP too!" And now it's "IP-Audio is great for everything." And who can blame them? Axia is growing like crazy.

3. Redundancy is important? Tell us about it! Axia systems have built-in silence protection, automated configuration backup, and self-healing

networks — an Axia network can take steps to fix itself, then send an e-mail to your Blackberry or iPhone telling you that everything's now OK. Axia is part of Telos; they know what broadcasters require in reliability and redundancy. In fact, Axia console designers were on the team that designed the über-reliable PR&E boards (which other guys also tried to copy).

4. Modular is good. Choices are better! Axia has both modular and integrated systems. You can even mix-and-match for a custom system. Those guys say "modular is better" because that's all they have. They'd like you to believe that Axia only has one kind of system, too.

5. Experience matters. We agree completely. 99% of all IP-Audio consoles in the world are Axia. Did you know that Axia manufacturing facilities are ISO-9002 certified? Axia doesn't just say they're better and expect you to believe it — they adhere to an international standard that proves it.

6. What's the real advantage? Axia pioneered features in IP-Audio mixing and routing such as confidence meters, silence sense, cross-point routing, and the ability to monitor any source. Axia led the way with these essential capabilities.

Axia has an even bigger advantage in third-party support. Axia has over two-dozen partners making hardware and software that integrates into Axia networks with minimal setup — playout systems, profanity delays, pro audio cards, hybrids, phone gear, satellite receivers and more.

7. Made in the USA? Axia equipment is made in the U.S.A. The other guys want you to think they're the only ones building their stuff in North America. But Axia has something the other guys don't: A team of 24/7 support technicians, standing by with help whenever you want it. And Pippin gives you first-line Canadian support, with technical help and spares located in Canada for fast assistance and shipment. With Axia, assistance is just a phone call away any time of the day or night.

Here's the bottom line: Pippin has sold a LOT of Axia systems (10% of the world's total, in fact) with fantastic results. We've never had an unhappy Axia client — and there are over **1,500 Axia consoles** in the field, so that's saying a lot! And Pippin engineers have been intimately involved with the installation of every single Canadian Axia system, which means you receive the benefit of our proven knowledge and expertise. Be careful: the other guys might just be using you as beta-testers.

Companies can and do say anything in their ads. But to find the truth, you have to do your homework — and consider the source. If you want the truth about Axia, the best way to get it is straight from the clients who use it. **Give us a call** if you'd like to talk to some of them.



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