

# BROADCAST **Dialogue**

*The Voice of Broadcasting in Canada*

SEPTEMBER 2010

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## **The transition to digital TV**

**Just  
one  
year**

**left**

**Taking it to  
the streets**

**A sad day  
for radio**



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## PUBLISHER'S NOTE



In a conversation a short time ago with a neighbourhood friend—someone not associated with broadcasting—it became clear that he had no idea what the TV digital transition, now just 12 months away, meant. Would he have to buy a new TV set? Can digital over-the-air TV be picked up on rabbit ears or an old-fashioned traditional TV tower?

To answer my neighbour's questions, if you're on cable or satellite you can keep your old TV set and, yes, rabbit ears or a roof-mounted TV antenna will bring in over-the-air digital signals, emphasis on over-the-air. Antennae don't work for specialty channels.

Beginning on Page 6, we take a look at consumer education, the impact on viewers, the reasons for going digital, the costs, a status update on the transition plans of Canada's broadcasters and what will happen when the digital deadline of September 1, 2011 rolls around.



Congratulations go out to **Keith Pelley** who, it was announced August 17, will become President of Rogers Media, succeeding **Tony Viner**. Viner announced his plan to retire back in May. Pelley, 46, will have overall responsibility for Rogers Broadcasting, Rogers Publishing, Rogers Digital Media, Rogers Sportsnet, The Shopping Channel, the Toronto Blue Jays and Rogers Centre.

Most recently, he was Executive Vice President of Strategic Planning at CTV and President of Canada's Olympic Broadcast Media Consortium.



**Mel Sprackman**, a well-known personality to virtually every Western Canadian general manager and general sales manager, died suddenly in his Vancouver home at mid-August of an apparent heart attack. Sprackman was 71. He had been an executive VP at Canadian Broadcast Sales before his retirement and, for the past two years, he'd been operating his own consultancy and working regularly with Vista Broadcast Group. In 2008, the British Columbia Association of Broadcasters presented him with its Friend of the Industry Award. I caught his evident delight in this photo taken at the BCAB presentation.



## A sad day for radio



I believe if you sell the value of radio first, that rising tide will raise all ships.

We're our own worst enemies in the radio business. As I travel across the country I witness actual horror stories of our self cannibalization. In some markets, station operators actually reward, or offer incentives for, advertisers to not use other radio stations in the market!

We create confusion, or drive advertising dollars to other more user-friendly media, by manipulating data to present ourselves as number one or put pressure on advertisers to not increase their reach and frequency with radio by using other stations.

My most recent disgust at our seeming desire to shoot ourselves in the foot is in the implosion of the Radio Marketing Bureau.

Innovative radio leaders Allan Waters and Ted Rogers spearheaded the formation of the RMB, or should I say the RMB's predecessors the RSB (Radio Sales Bureau) and the RBC (Radio Bureau of Canada), even though they were head-to-head competitors on the street.

They recognized that their big picture competitors were other media, not other stations.

I've watched the slow demise of the

relevance of the RMB with sadness, anger and dismay over the past 10 to 15 years.

There is no doubt the RMB has become redundant or unproductive as the radio industry's marketing champion, but not because there is not a need for a vibrant industry champion. Rather, individual corporate self-interest and short-sighted budget cuts made the RMB a toothless tiger.

Shame on us.

It's not the first time I've seen industry associations fall victim to individual self interest, politics and member consolidation to the long-term detriment of the industry.

I still recall the first Radio Sales Bureau presentation I saw, just six weeks after leaving the print industry to get into radio. It was a scary transition for me to leave the comfort of a salaried newspaper position to a straight commission radio world. But the RSB presentation actually gave me goose bumps. When Larry Heywood played creative examples of the power of sound my confidence in what I was selling, radio advertising, soared. And so did my sales.

I admit that the political, budget and varied self-interests of the RMB's board members over the years rendered it irrelevant to many radio operators.

But that doesn't mean the concept of an industry marketing arm like the one envisioned by the Waters and Rogers of the world is wrong. It simply means its members and steering committees were wrong.

Here is what I foresee if we don't have the foresight to revive the RMB:

- 1) Who's going to build and train our farm teams? Over the years larger broadcasters have had a wealth of small market talent to draw from; talent that was trained by the RMB and talent that these small broadcasters could not afford to train on their own.
- 2) Who's going to set the industry's

benchmarks? While the big companies can and should train their people beyond the minimum standards of the CRAs and CRMs administered by the RMB, at least these designations did set a minimal industry standard.

- 3) Who's going to conduct the research to validate where radio over-all fits into the new media landscape? Some companies may do research to validate their company, their markets or their formats, but if no one is providing relevant research about radio, radio budgets will decline and the narrow research of self-interest won't change that national strategy.
- 4) Who's going to help all of us learn from the success of some of us? The creative and ideas housed in the RMB's archives helped many radio reps create radio advertising converts. Many of these very small local businesses become big national chains over time. If they become big without radio in their advertising DNA they probably won't convert to radio after they've achieved success.
- 5) Last but not least... if an industry's marketing association dies doesn't that send a signal that the industry itself is on the verge of a funeral?

Even secondary media such as theatre advertising is able to maintain an umbrella marketing organization, the Cinema Advertising Council.

In many ways, I personally compete with the RMB when it comes to training, idea sharing and helping stations to succeed. As a competitor, and as an industry champion, I mourn the death of RMB.

Shame on us!

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

# The transition to digital TV

Just on

**T**oo many people within the broadcast industry are still vague on the whys, whats, whens, whos and hows of the transition to digital TV. The lack of knowledge is to be expected in the general population because the digital transition message hasn't been delivered with nearly enough urgency nor frequency. That being the case, it's not so hard to understand that a whole bunch of folks in the broadcasting craft are also in the dark.



## e year left



With that basic premise in mind, **Broadcast Dialogue** has put together a primer on what you need to know, both for yourselves and for your friends when (of if!) they come to you for “expert” information.

We'll begin with the reasons behind the move from analogue to digital, then move forward into a whole range of other issues facing Canadian television broadcasters.

### Reasons for Digital

**Worldwide transition**—Digital television is not exclusive to North America. The U.S. completed its transition in June of last year, and the transition is either well underway or completed in Europe, Japan and China (and other countries).

**Picture/sound quality**—While viewers have been well-served by analogue since TV's inception, the difference in picture quality is like comparing a black and white Kodak Brownie snapshot with today's high resolution digital photos. Ditto the sound: Compare the quality of the one speaker on your old TV set to the Surround Sound capabilities available via digital. I'm reminded of the awe I felt when, at a local movie theatre, I heard Surround Sound for the first time—jets taking off from aircraft carriers in the movie *Top Gun*.

**Spectrum coordination with the U.S.**—Spectrum has to be coordinated with the U.S. for harmonization. Come Sept. 1, 2011 the Americans will expect Canadian broadcasters to have vacated UHF channels 52 to 69. An agreement is in place stipulating that some of these channels will be re-purposed for public safety services, e.g. police, fire and ambulance, and this applies on both sides of the border. It cannot be emphasized more strongly: Canada has a treaty with the U.S. and it cannot ignore the deadline. Canada **MUST** minimize cross-border interference.

**Advanced wireless services**—Spectrum that will be freed up through the digital transition has been earmarked for advanced wireless services. The demand for mobile broadband services is expected to increase dramatically over the next 10 years and the spectrum is absolutely necessary if there is to be capacity to meet the growth.

### Mandatory Markets

Generally speaking, local Canadian over-the-air television stations that fit these criteria will be required to make the switch by August 31, 2011:

- national, provincial and territorial capital cities
- areas with a population over 300,000
- other areas where there is more than one local television station broadcasting over-the-air signals.

In July, 2009, the Canadian Radio-Television and Telecommunications Commission (CRTC) established mandatory markets, adding Lloydminster, Alta., Thunder Bay, Ont. and Rouyn-Noranda/Val d'Or, Que. in March, 2010.

Specifically, the following areas need to switch to digital TV by August 31, 2011:

- British Columbia: Vancouver and Victoria
- Alberta: Calgary, Edmonton, Lloydminster and Lethbridge
- Saskatchewan: Regina and Saskatoon
- Manitoba: Winnipeg
- Ontario: Toronto, Barrie, Hamilton, London, Windsor, Kitchener, Ottawa and Thunder Bay
- Quebec: Montreal, Quebec City, Gatineau, Trois-Rivières, Sherbrooke, Rivière-du-Loup, Saguenay and Rouyn-Noranda/Val d'Or
- New Brunswick: Saint John, Moncton and Fredericton
- Nova Scotia: Halifax
- Prince Edward Island: Charlottetown
- Newfoundland and Labrador: St. John's

- Yukon: Whitehorse
- Northwest Territories: Yellowknife
- Nunavut: Iqaluit.

Within these mandatory markets, almost 200 analogue transmitters will have to be converted to digital, although a number are already up and running.

There are some smaller, non-mandatory markets located, for the most part, in the far north for which costs associated with the transition may be a problem. While the CRTC is giving stations on channels 2 to 51 in non-mandatory markets some slack—allowing them to continue in analogue—the necessity for freeing up channels 52 to 69 Canada-wide isn't negotiable.

At the moment, there are 16 transmitters in non-mandatory markets but they are on channels 52-69 within the 360 km U.S. coordination zone. If they don't go to digital by August 31, 2011 they will have to move their analogue signals to one of the lower channels (51 or below).

Those transmitter sites are: Canwest CIII-TV-55 Fort Erie; CBC Chatham, Digby, Foymount, Spillmacheen, Truro; Corus CKWS-TV-1 Brighton; CIV CFTO-TV-54 Bobcaygeon; The Miracle Channel Burmis; Radio-Canada Digby, Lac-Etchemin, Sainte-Famille, Sarnia; TVO Belleville, Chatham, Cloyne.

### Over-the-air viewers

Just short of 900,000 Canadians rely solely on an antenna for their TV reception. Those in mandatory markets with older TV sets may have to buy a converter box. They retail for about

\$75, or less, to receive digital signals over-the-air. There is no need to invest in a new TV set because of the switch. These boxes are in stock in most electronic stores and other outlets.

As many as 44,000 households in non-mandatory rural and remote areas could potentially lose access to free local TV. Satellite is often the only alternative and providers indicate that a receiver and dish would cost each household roughly \$300 plus installation. But that doesn't include the monthly bills for programming. Customers would have to pay the going rate for something they used to get for free.

CRTC Chair Konrad von Finckenstein calls that situation untenable. He suggests there may be a possible solution through Broadcast Distribution Undertakings (BDUs)—the designation given by the CRTC to cable and satellite distributors—providing those consumers with a package of local and regional TV stations at no charge.

von Finckenstein, addressing delegates at the Banff TV Festival earlier this year, said the free local package option could ensure that Canadians continue to have access to the local and regional television that they now get over-the-air. The Commission, he said, is "prepared to grant an exception to our regulations, which require that distributors provide a full basic service. However, distributors should not be permitted to distribute any other television services with the free local package or force consumers to purchase any other services."

FreeHD Canada, approved but not yet operational, has developed a free local program package to deliver all conventional over-the-air in HD as they are ready to their local markets.

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## Consumer Education

While there are now some efforts being made to correct the situation, most consumers don't have a clue about digital transition. But, as discussed above, the majority of Canadians won't notice any difference because they're getting their signals via cable or satellite.

In that same speech at Banff, the CRTC chairman said that the onus to devise a public awareness campaign rests with broadcasters. If they don't, he said, they risk losing viewers and subscribers. "To avoid this, they will need to design a vigorous awareness campaign to provide information through public service announcements and other initiatives," he said.

## Cost

The CRTC released budgetary estimates for the Canadian market's digital conversion working under the basic assumption of a duplication of the existing analogue service contour. Three studies were commissioned and executed by Patrice Lemée, P.Eng. and François O. Gauthier, P. Eng of Spectrum Expert Inc., Pierrefonds, QC, with the assistance of the following suppliers which provided budgetary prices for the studies: Novanet-MS, SBRE, Rohde & Schwarz, LARCAN, Telesat and Acura Technology Group.

Study 1 (*Complete Service Replication*) provides the most realistic DTV duplication of the analogue service, which better accounts for the digital cliff effect and the current state of digital reception equipment

Study 2 (*Limited Service Replication*) reproduces the analogue service using the method proposed by Industry Canada and the FCC. This approach may result in a loss of coverage for households that were able to receive analogue service, especially in the fringe area (limits of the coverage). It assumes that broadcasters implement DTV facilities on the channel identified in the DTV post transition plan.

Study 3 (*Practical Service Replication*) is identical to Study 2 but assumes that all stations in markets where the population is less than 300,000 will re-use the same channel as the analogue station in order to reduce costs. This represents mainly VHF stations (TV channels 2 to 13).

The results of these studies are presented in the table below.

The estimates are simply that, estimates. The quotations were based on product list prices and on prevailing U.S. dollar exchange rates. Supplier discounts at the time of purchase would reduce the final equipment cost.

Transmitters	Number of Stations	Total Cost for Study 1	Total Cost for Study 2	Total Cost for Study 3
Serving populations greater than 300,000	95	\$76,986,076	\$65,228,574	\$65,228,574
Serving populations lower than 300,000 with local programming	257	\$139,174,668	\$125,172,525	\$48,800,844
Serving populations lower than 300,000 without local programming	386	\$208,762,002	\$187,758,788	\$73,200,665
<b>GRAND TOTAL</b>	<b>738</b>	<b>\$424,922,746</b>	<b>\$378,160,088</b>	<b>\$187,229,883</b>

Estimates assumed complete rebuilds of transmitters and broadcast equipment (no retrofits were considered). However, when a station was using the same DTV channel as the NTSC channel, the antenna and transmission line were considered reusable.

Cost for the provision of test equipment is not included in the summary table but costs for the engineering brief, factory compliance tests for antennae and for coverage measurements after implementation are.

Coming out of one of the worst recessions, it's no surprise that broadcast organizations aren't eager to spend the money for digital transition, especially in light of few, if any, business models for the additional technical possibilities.

## Where do they stand?

### CBC/Radio-Canada

CBC-Radio Canada will be installing 27 digital transmitters in all of the markets in which it produces original TV programming. The Corporation says 15 of them will be operational by August, 2011 with the remaining 12 to be operational on or before August, 2012.

CBC digital transmitters are now operational in Toronto, Montreal, Ottawa and Vancouver; Radio Canada has digital transmitters in Toronto, Montreal, Ottawa and Quebec City. By August, 2011, digital transmitters will be operational for CBC Calgary and Edmonton and Radio Canada Rimouski, Trois-Rivières, Sherbrooke, Chicoutimi and Moncton.

By August, 2012, CBC will add Yellowknife, Regina, Winnipeg, Windsor, Saint John/Fredericton, Charlottetown, Halifax and St. John's; while Radio Canada will add Vancouver, Edmonton, Regina and Winnipeg.

CBC-Radio Canada says it will continue to offer analogue service beyond August 31, 2011 in those markets not identified as mandatory. It has also filed a request to the CRTC to allow a temporary extension of analogue service in those markets not slated for transition until after the August, 2011 deadline.

After that point, says VP and Chief Regulatory Officer Steven Guiton, "When all is said and done, our estimate is that less than one percent of Canadians will need to turn to a cable or satellite provider in order to continue receiving our signal."

The nine transmitters that are located in non-mandatory markets but fall under the U.S. coordination zone will vacate the channels and relocate, continuing with analogue transmissions.

## CTVglobemedia (CTVgm)

CTV (CIVT-TV) Vancouver, CFCN-TV Calgary and CTV (CFTO-TV) Toronto are already digital, while for all other stations CTVgm's plans are based on a "hard cutover", which means that analogue transmitters are turned off and within a very short period digital transmitters become operational. This will happen on or shortly before August 31, 2011.

There will be no transitional period during which analogue and digital transmitters are operated at the same time, except in Toronto, Vancouver and Calgary. CTVgm has budgeted to convert all transmitters in mandatory markets for both CTV and /A\ stations. However, the plans are based on two key assumptions:

1. The value-for-signal (VFS) regime announced by the Commission in March, and currently the subject of reference to the Federal Court of Appeal, is confirmed; and
2. The current application for regulatory relief for /A\ stations is approved in a timely manner.

There are no plans to convert the rebroadcasting transmitters of the satellite-to-cable educational broadcaster, known as ACCESS (CIAN-TV Calgary and CJAL-TV Edmonton), at this time. As to CFTO-TV-54 Bobcaygeon, which is in the U.S. coordination zone, it will transition to digital.

## Canwest

CHAN-TV Vancouver, CICT-TV Calgary, CITV-TV Edmonton and CIII-TV-41 Toronto are digital. With one exception, mandated markets are planned to be transitioned to DTV by the August 31, 2011 deadline. The possible exception, CKMI-TV-1 Montreal, is one in which the analogue equipment is being retrofitted and converted to digital, a process which cannot begin until its analogue transmission is discontinued. The Montreal transition will be completed as soon as possible following analogue shut off.

The CRTC listed CIII-TV-7's transmitter as being in Barrie. It's actually in Midland, about 50 kilometres farther north. Canwest says in its application that even if it were to employ the maximum allowable ERP provided in the DTV Channel allotment, it would be impossible to cover Barrie with a DTV signal from the Midland location. Canwest also says that approving the power increase for the Toronto transmitter would allow coverage of the mandatory Barrie market.

Given that transmitter CIII-TV-55 serving Fort Erie must shut down effective August 31, 2011 (in the US coordination zone),

Canwest proposes to serve the Fort Erie market using the Toronto transmitter with its increased power thus killing two birds (Barrie and Fort Erie) with one signal.

## Rogers

Overall, Rogers is ahead in their transition to DTV due to the late Ted Rogers' and Tony Viner's vision. Of the 18 stations, eleven are already digital: Citytv (CKVU-TV) Vancouver, OMNI (CHNM-TV) Vancouver, OMNI (CHNM-TV-1) Victoria, Citytv (CKEM-TV) Edmonton, Citytv (CKAL-TV) Calgary [awaiting final licensing from Industry Canada], Citytv (CITY-TV) Toronto, OMNI (CJMT-TV) Toronto, OMNI (CFMT-TV) Toronto, Citytv (CITY-TV-3) Ottawa, OMNI (CFMT-TV-2) Ottawa and OMNI (CJMT-TV-2) Ottawa. Three stations are scheduled to transition to digital before Christmas 2010: Citytv (CITY-TV-2) London, OMNI (CFMT-TV-1) London, OMNI (CJMT-TV-1) London.

While four are presently analogue, the transition plans call for meeting the August 31, 2011 deadline. They are: OMNI (CJEO-TV) Edmonton, OMNI (CJCO-TV) Calgary, Citytv (CKAL-TV-1) Lethbridge, and Citytv (CHMI-TV) Winnipeg.

## Quebecor

Quebecor's plans call for the DTV conversion by August 31, 2011 of TVA (CFTM-TV) Montreal, TVA (CHLT-TV) Sherbrooke, TVA (CFCM-TV) Quebec and TVA (CHEM-TV) Trois Rivières, while TVA (CJPM-TV) Saguenay is not going to be completed until Sept 1, 2012. SUN TV (CKXT-TV) Toronto and its retransmitters in Hamilton, London and Ottawa are already digital.

## Corus Entertainment

CKWS-TV-1 Brighton is located in the U.S. coordination zone. Corus has plans to have the digital transition completed by August 31, 2010.

## Thunder Bay Electronics Limited

A four-phase plan for CKPR-TV and CHFD-TV Thunder Bay has been established, but completion of OTA digital transmission and microwave systems is undetermined at this time. The plan is based on three key assumptions:

1. continuing to receive mandatory carriage
2. the SMLPF is enshrined in perpetuity
3. the new Local Programming Improvement Fund (LPIF) is also enshrined in perpetuity at 1.5%.



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Without these funds, the Thunder Bay Electronics TV stations will not be profitable and would be unable to convert to digital as planned.

### Newcap Inc.

Newcap says it is on target with meeting the deadline of August 31, 2011 but has a number of issues in front of the CRTC regarding its twin-stick operation CITL-TV/CKSA-TV Lloydminster.

### Zoomer Media

Joytv (CHNU-TV) Vancouver  
 Joytv (CHNU-TV-1) Victoria  
 Plans call for a hard cut-off on August 31, 2011.

### Crossroads Television

CITS-TV Hamilton/Toronto is running digital and analogue simultaneously. All other transmitters (CITS-TV-2 London, CITS-TV-1 Ottawa, CKES-TV Edmonton and CKCS-TV Calgary) will be switched to digital by August 31, 2011.

### CHEK-TV

CHEK-TV Victoria says it will be digital by August 31, 2011 and at print deadline was evaluating its plans for the most cost-effective approach.

### The Miracle Channel

At deadline, The Miracle Channel (CJIL-TV) was evaluating its options and hadn't made a final decision. A decision regarding the CJIL-TV-2 Burmis transmitter that falls into the U.S. coordination zone hadn't been made either.

### Newfoundland Broadcasting Co. Ltd.

Plans call for completion of NTV (CJON-TV) St. John's by July/August, 2011.

### TVO

TVO is working on plans for the digital transition of CICA-TV Toronto and its rebroadcasts (CICO-TV-18 London, CICO-TV-28 Kitchener, CICO-TV-32 Windsor, CICO-TV-24 Ottawa and CICO-TV-9 Thunder Bay) to be complete by August 31, 2011. However, plans for the mandatory markets and non-mandatory markets are subject to funding from the Ontario provincial government. TVO also awaits clarification as to the availability of an alternate means to deliver local signals directly to over-the-air homes in those markets. TVO says it will assume the continuation of analogue transmission on channels 2-51 in non-mandatory

markets. TVO says it will need to undertake engineering studies to determine the next steps with regard to their three transmitters operating between channels 52-69 in Belleville, Chatham and Cloyne.

### Channel Zero

CHCH-TV Hamilton is already digital, so the analogue signal just has to be switched off. CHCH-TV-3 Barrie's transmitter is located in Midland, which is an issue that still needs to be resolved. Plans are underway to have CHCH-TV-2 London, Ottawa and Metro 14 Montreal (CJNT-TV) converted by the August, 2011 deadline.

### Télé-Québec

Télé-Québec's digital transition plan calls for completion in seven of its eight

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markets. The exception is CIVS-TV Sherbrooke, which is scheduled to be completed by September 7, 2011.

### Télé Inter-Rives

Télé Inter-Rives plans to convert CIMT-TV, CFTF-TV, CKRT-TV Rivière-du-Loup and CHAU-TV Carleton by August 31, 2010, provided that conditions are met, among them maintaining the status quo of current distribution; maintaining simultaneous substitution; being allowed to use a portion of the Local Programming Improvement Fund for financing.

### RNC Media Inc.

RNC MEDIA's transmission plan is to complete the conversion of CHOT-TV (TVA) and CFGS-TV (V) Gatineau by August 31, 2011. CFEM-TV Abitibi, CKRN-TV Rouyn-Noranda and CFVS-TV Val d'Or can be transitioned, provided that RNC Media is allowed to use a portion of the financing of the Local Programming Improvement Fund for this purpose.

### Remstar

Remstar plans call for digital transition of V (CFJP-TV) Montreal and V (CFAP-TV) Quebec, while plans for V (CFKS-TV) Sherbrooke, V (CFKM-TV) Trois Rivieres and V (CFRS-TV) Saguenay are unknown.

### Canal Savoir

Canal Savoir's plan is to complete the transition to digital of CFTU-TV Montreal by August 31, 2011.

## Bottom Line

The digital transition in the 31 mandatory markets and the U.S. coordination zone represents a significant challenge for Canadian broadcasters as it relates to the physical work to be accomplished in the one short year remaining. The fear is that most broadcasters will be doing a hard cut-over, shutting analogue off and going digital, overnight. The problem with that, though, is that there aren't going to be enough qualified people to accomplish it all at the same time.

Another major challenge is the transition's expense. The cost is exaggerated by the industry having just come through a huge economic downturn and with the fact of little or no expected return on digital transition capital investments in the near future.

The big winner in the digital conversion game is the federal government. It can auction off spectrum for advanced wireless services.

In its July 13, 2010 submission in connection with the consultation paper *Improving Canada's Digital Advantage* issued by the Government of Canada, Astral Media states: "It would be remarkably short sighted to re-assign broadcasting spectrum in such quantities that they could not be exploited in the future. Their greater efficiency may be the only way that broadcasting can expand its offering to the public, as the FM band is now too congested in major markets to permit new licensing of, for example, third language, community and minority radio services."

When September 1, 2011, rolls around and analogue transmitters that reside within the U.S. coordination zone haven't transitioned to digital, they'll be allowed to continue PROVIDED they aren't using channels 52 to 69. If they are in that channel range, they MUST either move or go dark.

Analogue transmitters in mandatory markets that haven't completed the transition by the due date will see their licences expire August 31, 2011. The Commission says it does not intend to renew authorizations for full-power analogue transmitters operating in the mandatory markets or on channels 52 to 69 outside the mandatory markets beyond that date.

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## Taking it to the streets

Street teams are often the first step in a broadcaster's career. These positions offer the opportunity to learn about the radio business on the front line, face to face with the audience. They allow new talent to try out their skills and benefit from the guidance of more experienced station staff.

Why is it then that street teams sometimes stumble over their own feet when it comes to remote broadcasts?

I recently visited a home centre where the local rock station was on location. As you might expect, there was a table placed just inside the front door with a banner overhead emblazoned with the station's ID. A boom box was cranking out the tunes. Two young ladies were seated behind the table, totally immersed in their own conversation. The air talent was sitting on one of the garden swings the store had on display, his back turned to the front door. It sounded like he was speaking to one of his buddies on his cell phone.

A steady stream of customers was entering the store and passing right by the remote location

but there was no attempt by the street team to interact with them. If it wasn't for the station banner nobody would know what was going on... at least not unless they happened to hear about it on their car radio.

The message the customers received from this team was loud and clear: "We're not interested in meeting you right now."

With curious looks the people went into the store and likely wouldn't remember the call letters by the time they passed the cashier.

What disturbs me is that I've seen this all too often. Instead of embracing the opportunity to meet the community and introduce them to the station's product, the street team seems to be doing everything it can to ignore the people coming in the door. Although the team is physically present, mentally they're on the beach!

There was a time when the average passerby would have been impressed with a remote broadcast. There was a lot of complicated equipment and an opportunity to see a real live DJ. If you're



BY MURRAY JOHNSON

picturing hula hoops, sock hops and Dick Clark you're on the right track. Things have changed a lot since then.

Even in the '70s it was hard to make an impression on the public by just showing up in a vehicle with call letter decals. At one station I worked for back then, we had a motor home all painted up with the call letters and the A&W logo (they sponsored the Sunshine Patrol, as we called it). I distinctly remember driving along in a parade one day with the station audio playing over outdoor speakers when I heard a young lady sarcastically call out from the crowd "Oooh! I'm SO impressed! Not."

After thinking about it for a while, I understood her reaction. The Sunshine Patrol really didn't have the desired impact until the station hired someone to wear an A&W Root Bear suit and walk along beside the motorhome clowning with the jocks. Instead of hiding inside the vehicle, we were now out with the people and that ended up working much better. (It also gave the fellow who wore the bear suit his start on a successful radio career.)

Today we certainly can't rely on music and technology to make an impact all on their own. It's likely that any person walking into a store with earbuds on has more music loaded on their iPod than a typical radio station has on its playlist! The radio dial can't touch the musical variety available on Internet streams from virtually everywhere, and most anyone with a computer can set up an online station and be broadcasting to the world without spending a lot of money. This stuff just doesn't impress the general public anymore.

Not only that, but the idea of radio broadcasting as a one-way medium is totally outdated. It has been replaced by a new, more interactive concept. Social media has made a huge impact on our society and broadcasters have begun including it in their day-to-day operations as a feedback path. It's much more effective than the old request lines, which were usually off the hook anyway.

Today's broadcast consumer expects to interact with radio stations, which is why we should no longer consider them to be "listeners" or "the audience". Instead they

are consumers of our product—and demanding ones at that. They want to participate in a community of their choosing, and it's up to us to convince them to join ours.

Which gets me back to my original point—unless the street team is fully engaged interacting with those taking the time to attend the event all efforts are wasted. Even if we make things sound exciting on the air the people will doubt our sincerity if they arrive to find out the event is actually a dud. It's like attending a party where everyone's keeping to themselves—the potential's there but it's just not happening.

To make magic in broadcasting we have to be prepared. Every seasoned broadcaster knows this, and this extends from the studio to the street. Promotion managers should ensure that street rookies are given the benefit of a solid orientation, covering station branding, code of conduct, dress code and most importantly—HOW to interact with the public.

Team members should be familiar with the station personalities and when they're on the air. They should also know the names of station management and how to contact them should the need arise. It would be a good idea to have a senior staff member accompany a new team for the first few events to provide some coaching and make sure they know how to set up an effective remote.

With a multitude of entertainment choices available to the community we have some stiff competition. To be relevant, we need to be out there and participating. If you've ever been on a cruise ship you may well wonder where the staff gets their endless energy and enthusiasm as they keep the passengers entertained around the clock for the duration of the cruise. Something's always happening and the staff will be on top of it. That's what radio is supposed to be like—magic!

The truth is, something IS always happening on the street. Radio is well placed to be part of the action and to help draw the audience together. Local presence is a key strength that we can weave into the community fabric; good entertainment value will keep the people coming back and help us grow the brand. Effective street teams maintain contact by being seen as well as heard, making sure they stay on top of the action.

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hop days. We now have mobile device apps that fit a remote broadcast facility into the palm of your hand.

These new apps turn an iPhone or Android mobile phone into a self-contained production tool. Broadcast quality audio can be sent live with mix-minus cue feed/IFB back from the station. Some products even allow you to package material complete with sound bites and transmit it via FTP to be ingested into the line-up as needed, all over 3G or Wi-Fi.

Because we're no longer tethered to a piece of copper wire, we're free to be creative and quickly go where the action is.

This opens up some new possibilities for street teams to cover an event. There is no technical reason why a team member can't roam the venue to get some interesting comments from customers and edit them on a laptop for inclusion in the next bit. Actually, there's nothing stopping us from doing remote hits from every department in the store. A little imagination is all it takes. Play it up—make it interesting within the brand guidelines and appropriate for the target demographic.

Video podcasting offers new possibilities as well. Short items can be assembled at the venue and uploaded to the station website—live on location! Remember, it's about being seen as well as heard and the right tools are now affordable and readily available.

Imagination is what makes radio different from CDs and mp3 players.

Radio is supposed to be a live art form (no, really). It takes skill to connect with people on an emotional level and generate excitement. Consider what a difference it would make to portray the remote as a spectacular event—something that nobody will want to miss. "Everyone's having a great time here. You'd better get right down here and join in the fun!" Then follow through by making it so.

When people respond we need to welcome them and thank them for coming (Walmart figured this one out a long time ago). If we put together a small package of listener discount coupons or offer them a chance to win a prize, so much the better. We want to make them feel special for attending our event.

This is the time to convince customers to give us a try and to begin building brand loyalty. We want them to punch up our station when they get back to the

car. When they get home on their computers we want them to "friend" us on Facebook and follow us on Twitter... we want them to give us a spot on their mobile device... we want them to tell their friends to check us out.

So there's the real value of the street team—it's guerrilla marketing for the station, building new listener relationships one community member at a time. It's taking advantage of new technologies to better connect with the audience, and it's vital for our future that we do it very, very well.

*Murray Johnson's radio career spanned more than three decades both on the air and behind the scenes, most recently designing broadcast facilities for the CBC. He may be reached by e-mail at [murray.j@bell.net](mailto:murray.j@bell.net).*

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## Getting the read you want and need

**H**ow do you get the read you want from your voice talent in the limited time you have to get that promo on air?

It seems the place to start is not with your station voice or announcer, it's with yourself as the writer or producer.

Marice Tobias is the head of Tobias Entertainment Group, a leading industry consultant in L.A. who has, over time, affectionately become known as "The Voice Whisperer." She coaches voice talent and producers alike. The goal is always the same, to get the best product on the air. She says the best way to do that is to start at the end.

"If you're going to go on a trip, you start with where you are going," says Tobias. "From there you draw out your map. A script is a map. You need to know

where do we want to wind up. What is the goal, what is the destination? Often producers say it's to get people to watch the show or the channel. But that's your end game. What is the end game for the audience? The producer needs to put themselves in the position of the audience and basically say what am I going to get out of watching this show or watching this network?"

While her advice is geared toward directing voice talent, it can be taken right back to the writing phase to really make a promo sing. Write the promo from the audience's point of view. Why should they watch? What will they get out of it? Or in Tobias' words, "what's the destination?"

"The destination is an experience. (As a viewer) I'm going to have an experience, and it's going to be an adventure, humorous, informative. The actual takeaway from any experience, whether it's watching a program or anything in life, is a feeling. If you can identify the feeling then you have the destination."

Why is that so important?

"Because basically, a promo is a promise, a promise for the experience and the takeaway will be the feeling," she says.

Tobias says in a promo, the promise is the tease of the experience and the feeling the audience will get when they watch the show. The job of the promo is to create the desire to have the experience and feeling depicted in the promo.

Getting to that place is multi-faceted, from the visuals, graphics, music and voice. So when it comes to directing the voice, if the producer has a clear vision of the feelings and emotions of the spot, then it's simply a matter of directing the talent to put them into the state of mind necessary to deliver the right feeling of the spot.

"Once (the producer) has analyzed the material themselves, they can jot down a couple of adjectives that point the talent to the part of town that they want the read to live," she says. "But my recommendation is always give (the voice talent) a chance to give their own take on what they're doing and let them run it three



times. Then you get to see a perspective that may give you some ideas for taking the read in a somewhat different direction than you would have thought. So you are benefiting from someone coming at the material from a fresh perspective. In the case of your signature voice, it's fresh eyes, but with an understanding of what your manifest or mission statement of the network or the show is. You are essentially co-creating with this person."

She advises succinct direction.

"Generally, the number one concern (for promos) is to get the read into time. In the interest of time, (producers) sometimes say we need it quicker or faster. But if you tell a performer to just speed up, then you will get a sped-up read. But in a drama, the way to achieve speed is to add intensity or in comedy enthusiasm. Giving (the voice performer) something to "play" will give you a more qualitative read."

Another directing tip, she adds, is to keep chatter between takes to a minimum because "it takes everyone out of the zone". And when it's all about communicating that feeling, the zone is where everyone in the session needs to be.

*John McGrath is a voice-over actor and writer, specializing in promos, imaging, commercials and animation. He may be reached by phone by email at [info@johnsvoice.com](mailto:info@johnsvoice.com).*

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



# NOT

## for the faint of heart

**T**hinking how to better manage your media integrated business systems? Should you integrate or interface? Were you inspired by presenters such as Ray Kurtzwell, who spoke about using information technology to foster organizational innovation?

If you are in the planning stages, you'll be reassured to hear that the results are outstanding. But get ready because it's not for the faint of heart, with most initiatives taking more than five years to complete.

Sheila Calhoun, Vice President of Traffic Services at Canwest Media, spoke to Broadcast Dialogue about re-engineering broadcast business systems. As the business sponsor for Canwest's S4M (Success for Media, Integrated Business System), Sheila led the design and implementation of an integrated back office system.

### What is S4M?

"S4M was designed to re-engineer our business systems as it is a seamless content, sales and traffic system that enables Canwest to create business opportunities and achieve client service excellence."

### What was the reason for embarking on such a large undertaking?

"We saw our business world changing—broadcasters were getting bigger and there were fewer standalone stations. Operations were becoming more complex; new competitors had arrived in the form of Specialty and Internet; and the business of broadcasting itself was rapidly evolving. We had 30-second spots and now more often billboards, 10-, 15- and 60-second spots along with closed captioning. Canwest needed to administer program changes faster to be even more reactive to client needs.

"Analyzing information took weeks as we attempted to merge data from multiple systems to deliver results to clients and produce critical internal documentation. We decided to move to a large, integrated state-of-the-art system to improve

our best practices, provide superior customer service and introduce new business analytics."

### How did it affect workflow?

"Previously, and although we worked side-by-side, work would be performed in one area then handed

BY CELESE FLETCHER



off, reworked in another area with new elements added then handed off, reworked and so on. When you take four to five systems across multiple users and change to one integrated system, you in essence change the entire process—the interaction, workflow and procedures all change.

“Today, any work performed has an immediate effect in multiple areas of business. It requires people to communicate continuously. Workflow and deliverables improve as you gain efficiencies and greater understanding of how systems work.

“Challenging transitions for any organization, people intellectually appreciate the technology but don’t realize the full impact until working within the new process and experiencing the benefits. What was once an effortless process, during implementation becomes a learning experience. They must consider the actions they take within their specific job function and ensure that any effect on other areas of business is considered.”

### What were the biggest challenges?

“Implementing system changes takes many years. At the same time business keeps evolving, which requires constant adjustment to the environment. Elements arise that you didn’t even dream of when you started; the business keeps shifting and adaptation must be accommodated.”

### How did you manage through constant adaptation?

“The single most important factor is to have a committed senior management team willing to stay the course.

“Communication was critical in all areas—never making assumptions that people knew or fully understood the implementation. In frequent face-to-face meetings and written documentation we explained each step in the transition. To over-communicate is a key lesson for anyone undertaking a large integrated project as not everyone sees the big picture.

“It’s not a quick win, and certainly not a big personal win for individuals. You need to have a group of people able to keep the vision and stay the course. There is no painless way to go through a big change like this. It takes huge commitment from management and is not for the faint of heart.”

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Celese Fletcher

### What did you do to respond to business changes?

“We strategically re-assessed and re-evaluated our approaches throughout the process. A task force of various business leaders across the company collectively discussed our progress; assessed risks and educated one another on business impact. We gave people the opportunity to be heard and understood.

“Essentially, we constantly re-engaged people and kept moving forward because there was always another commitment to meet and another deadline to achieve and measure.

“We extracted key stakeholders from sales, research, programming, and IT right out of the day-to-day business to work closely with the vendor and the core implementation team to make sure we were building the best system possible. We contracted expertise outside of the business in certain areas like project management, change management and software testing.

“Canwest formed a strong working relationship with the vendor, who was very flexible and worked with us through any setback encountered.

“Key stakeholders were repatriated back into the business as the system went live. This allowed us to pay attention to small details and always think of the business and people using the system.”

### What was the greatest learning?

“Teamwork. In all my years, I never fully appreciated or understood the meaning of team until this project. Even when we disagreed, we always talked through the challenge and ALWAYS moved forward together.

“The beautiful thing about a team is going forward together and achieving collaborative solutions for our business and our clients.”

*Celese Fletcher is Principal of The Fletcher Consultancy in Toronto. She may be contacted at [celesefletcher@rogers.com](mailto:celesefletcher@rogers.com).*

## TV is still the one!



From reports of dwindling viewership and ad avoidance to increased competition from the Internet, much has been written about television's apparent demise. However, two recent surveys speak to television's ongoing strengths as an advertising medium, even among younger demographics who are often purported to be disappearing.

When personal video recorders (PVRs) were first introduced, many said that this technology would lead to television ad avoidance (and ultimately ineffectiveness) among the majority of Canadians. Years later, only 20% of households in Canada own a PVR. Furthermore, television continues to be upheld as the most influential, persuasive, effective and powerful advertising medium, outperforming radio, Internet, print and out-of-home, according to Television Bureau of Canada's (TVB) Attitudes Survey conducted by BBM Analytics in May 2010.

According to this telephone survey, which polled 1,001 people, 59.6% of adults 18+ said that television advertising was the most influential, well ahead of newspapers (13.1%), Internet (11.9%), radio (5.7%), magazines (3.8%) and out-of-home (0.8%). Television was also found to be the most persuasive form of advertising (59.8%), outdistancing newspaper (13.1%), Internet (7.4%), radio (7.0%), magazines (5.5%) and out-of-home (1.8%).

With regards to efficacy, television was reported to be the most effective advertising medium (56.2%), followed at a distance by newspaper (13.5%), Internet (13%), radio (7.4%), magazines (3.2%) and out-of-home (2.1%). Similar responses were recorded for advertising power and authority.

And while it is often reported that people aren't watching TV anymore, the

survey revealed that among adults 18+, television had the highest reach of all media (85.7%), and people spent the most time with it, 23.9 hours per capita weekly, compared to 18.3 hours for radio, 15.9 hours for Internet, 2.5 hours for newspaper and 0.8 hours for magazine.

Television was also cited by respondents as their "main source" for news, local weather, traffic and sports.

The results of this survey corroborate TVB's new Ad Receptivity Survey conducted by BBM Analytics in June 2010, which found that people are most receptive and attentive to television advertising and they notice it more. This is even true for the 18-34 demographic—often cited as elusive television viewers.

According to the telephone survey, 46.9% of adults 18-34 said they are most receptive to advertising messages on television, well ahead of out-of-home (14%), Internet (10.4%), radio (8.2%), newspaper (8.2%) and magazine (4.9%).

For adults 18-49, television (45.0%) was also cited as the medium that they were the most receptive to for advertising messages. Radio and out-of-home rounded out the top three, far behind with 12.7% and 11.2%, respectively.

The survey further found that adults 18-34 paid the most attention to advertising on television (46.9%), outperforming out-of-home (17.5%), newspaper (9.1%), Internet (8.5%), radio (7.5%)

and magazine (5.1%). Adults 18-49 also said that they paid the most attention to advertising messages on television (43.5%), well ahead of out-of-home (13.4%) and newspaper (11.6%).

In terms of where people are most likely to notice ads, 45% of adults 18-34 cited television, much higher than Internet (29.2%), radio (9.1%), newspaper (6.4%), out-of-home (3.8%) and magazine (3.2%). For adults 18-49, television ranked highest with 52%, followed by Internet well behind with 22.5% and radio with 11.6%.

Survey participants also named TV commercials as their favourite form of advertising.

So despite the emergence of new technology and competing media options, television remains the most effective advertising medium across all demographics. Television not only has the ability to influence and persuade, but Canadians are also more attentive and receptive to this medium.

And with its ability to deliver high reach and usage, marketers should consider television as the best foundation upon which to build their communication and business growth plans.

*Theresa Treutler is President & CEO of the Television Bureau of Canada in Toronto. She may be reached at (416) 413-3886 or at [ttreutler@tvb.ca](mailto:ttreutler@tvb.ca).*

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*Bill Hanson, CTV Winnipeg and Al Thorgeirson, Edmonton*



*Sandi Leonard and Tom Peacock, Astral Radio, Calgary*



*Bill Hanson, CTV Winnipeg and Michael Olstrom, Harvard Broadcasting, Regina*



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*Joe Uyede, Novanet Communications, Ajax; Bill Hanson, CTV Winnipeg; and Joanne Uyede, Novanet Communications*



*Sophy Schiller, Melina Nathanail, Rena Nathanail of Nathanail Captioning, Calgary, and Cathy Hanson, Red River College, Winnipeg*

## Images from the Western Association of Broadcasters Convention



*Tami Moffatt, CTV Saskatoon and Shawna Kroeker, Golden West Broadcasting, Steinbach*



*Lloyd Lewis, CTV Edmonton*



*Pam Leyland, Rawlco Radio, Saskatoon*



*Stephen Sienko, Target Broadcast Sales, Toronto and Lyle Walsh, GX Radio, Yorkton*



*Mitch Bozak, Global Regina*



*Bill Hanson, CTV Winnipeg and Wade Moffat, CTV Saskatchewan*

# Important boost for campus radio

One of the highlights in the CRTC's new policy for campus and community radio—\$775,000 for this segment of the radio business—must have been like a Christmas gift in the middle of summer.

Almost a decade after the last review, this policy accepted the argument that the poor sisters of the industry should get a little slice of talent development money courtesy of private radio.

Often lost in the debate is the role that these stations play in advancing broadcasting in Canada. Perhaps the two most important aspects are that they are a training ground for workers for the big guys—private and public radio—and they provide an important platform for alternate and new music... writ large.

When campus radio began it was

generally very low power—so low that you could only hear it on the designated campus, and sometimes only over speakers set up around the campus. Hardly radio and not really broadcasting. Campus stations had a bit of educational content, but they were really alternate and had plenty of spoken word.

That distinctiveness has remained the core of campus radio today and will be so in the new policy with a 15% minimum requirement of spoken word and specialty music and a maximum of 15% of the famed "sub-category 21", a.k.a. pop, rock and dance—the stuff that you hear on most commercial stations.

There isn't a lot of community radio in English-speaking Canada but there is a lot in Quebec, where the provincial government for years has been pumping small amounts of money to these stations, often based in small towns and rural areas of the province.

Many campus radio stations are tied to educational programs in broadcasting and journalism, whereby students have to put in a certain amount of time as part of their course work. They get real hands-on experience and are ripe for hiring once they graduate. Along with them are an endless stream of volunteers, who never really want to work in radio full-time but love the opportunity to broadcast to some kind of niche audience, sometimes for years on end. These folks also get a following and everyone's happy.

When it comes to airing alternate music, it's not just an esoteric thing of providing airtime to the weirdoes. A lot of what begins as alternate becomes mainstream—its newer sounds, different kinds of music or just decent stuff which the big guys don't pick up because it is unknown in the market. Campus radio acts as a safety net to get us, the listeners, all kinds of music, complementing the commercial stations who are driven largely by the charts—although many of them do pay some attention to emerging artists.

In short, campus radio does vital service to the development of Cancon, and in so doing does take a little pressure off



the commercial guys. It has also generally done well in portraying, and giving airtime to, the cultural and racial diversity of Canadians—on campuses and in the wider community.

That the CRTC has developed a new mechanism to help non-profit radio is good for honouring its obligation to help the public good. It's called the Community Radio Fund of Canada, the CRFC, something like the CRTC.

The next one the Commission would do well to look at favourably is native radio. There are native radio stations in numerous tiny communities in the north, and the Native Broadcasting Assistance Program located in the Department of Canadian Heritage has been reducing and not keeping up with demand. In the south is Aboriginal Voices Radio Network (AVRN) with its flagship in Toronto and licensed in several large cities.

Both need help and the CRFC provides a good model for the Commission to help these stations the way it was able to assist APTN through subscriber fees.

The CRFC is a good mechanism which should be used in other settings for other sectors of Canadian broadcasting. There is a small drop in funds for FACTOR/MusicAction in the range of three per cent. The Commission nevertheless did well by using the powers under Section 3 of the Broadcasting Act to ensure the viability of the diversity of the system overall.

*Andrew Cardozo, a CRTC Commissioner from 1997 through 2003, chairs the New Canada Institute. He may be reached at [andrew.cardozo@sympatico.ca](mailto:andrew.cardozo@sympatico.ca).*

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*Thank you for your letter and for dedicating a poem to me this morning on **The Road Home**. I am originally from Calgary but have been living in Buenos Aires for almost two years—where I listen regularly... I was traveling through Patagonia ... and of course there is Internet globally and I was able to listen to CKUA.*

**Maraya**—  
Buenos Aires, Argentina

*I just recently retired to Thailand ... no more Alberta winters—smile ... but it is wonderful to listen to the best radio station on line and remind me of the beautiful long summer nights in Alberta.*

**Bob**—Karat, Thailand

Over 80 years ago, in 1927, public radio station CKUA was launched in Alberta as the first educational broadcaster in Canada. In 1995, the station's website went live, and shortly afterward CKUA marked another milestone by becoming the first Canadian radio station to stream its signal.

"The Internet was in its infancy, relatively speaking, back then," notes current General Manager Ken Regan.

When first launched, www.ckua.com was focused on accredited online teaching. It was closely associated with Athabasca University, and IT talent from the school was involved in the site's creation.

Like many listeners, Dan Webb was passionate about CKUA and believed it needed a strong web presence. The Athabasca University

BY BARBARA JONES

Another first  
for CKUA radio

employee volunteered his time and provided the technical expertise to keep the station on the leading edge nationally.

That degree of passion reflects from the station's on-air talent to its listeners and back again. CKUA.org extends the Edmonton station's reach to additional loyal listeners far beyond Alberta's broadcasting borders. The site averages between 120,000 and 150,000 unique visitors each month.

The last time the on-air station was measured by BBM it achieved a weekly cume of approximately 170,000, with most of that audience found in Alberta.

CKUA has uncovered an international audience for its "music expert" format, an audience ready to donate funds to support the station's mandate.

Celtic—jazz—poetry—fusion—obscure instrumental... the CKUA staff is known globally for presenting well-informed programming about all types of music, beyond the confines of mainstream radio.

Over two-thirds of the station's annual budget, about \$3 million, is raised through voluntary listener donations. The station runs two on-air fund raising campaigns each year, each lasting 10 days. Listeners can donate online 24/7, a convenient and successful website function. Online contributions represent about 50% of total voluntary listener donations each year.

Regan notes that much of what CKUA is doing online is not unique but reflective of the way the world, and audiences, are changing. "Even though we work in a so-called radio station, it is not about radio or television anymore," he said. "We have to stop thinking of ourselves as radio broadcasters. We are content producers and distributors.

"The internet has changed the rules of the game. Now we have to genuinely think about graphical interfaces and design and video and audio... all of these other elements the public just expects."



Strategically keeping on top of listener expectations, the station plans to overhaul the design and technical structure of CKUA.org before year end.

"If all we do is continue to stream audio and not think or do something about the other elements, people are just not going to bother." Regan adds, "We want to try our best to keep pace with public expectations."

The station's passionate listeners ask regularly about the music they hear broadcast or streamed online. Today they can review online playlists but are unable to purchase the music through the site. To address this demand, CKUA is setting up an affiliate agreement with an online music company.

"The principle is to allow users, to the greatest extent possible, to be able to use the CKUA website as a portal by which they can access great music," Regan said.

The revamped site will likely include a robust content archive, and videos of musician interviews from each of CKUA's programming genres.

The station would like to do more podcasting of its music programming (it currently podcasts news and information shows), but copyright legislation and regulations make that type of service difficult.

Taking a page from Webby-award winning NPR.org, the future CKUA.org may feature original online programming, web-only articles, expanded stories, video slide shows, artist micro-sites, and social networking tools.

It all costs money and requires expertise, much of which, Regan admits, the station doesn't have in-house. However, he's quick to point out that the station enjoys the luxury of a unique global listenership that's supportive, passionate and poised to help them achieve CKUA's online product and programming objectives.

"As long as we articulate to our audience we need to do this, and here is what it will mean to you, they will pull out their credit cards," he predicts.

Hello, Thailand? Argentina?

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## Stan Klees: The Original Canadian Music Man (Part 2)



When we last left Stan Klees he'd been in Toronto radio for several years, but when his father became ill he gave up his radio career and got a job at the post office to help pay medical expenses. But fate soon stepped in.

Stan fell in love with a dancer in the Broadway touring company of *Kiss Me Kate* and because of her ended up spending a lot of time in New York. The frequency of his trips led to a reservations job at TCA (later Air Canada), which came in handy a few years later when CBC TV producer Stan Jacobson was flying Bobby Darin into Toronto for an appearance on *Cross Canada Hit Parade*.

"By this time," Klees remembered, "I was working for ATCO Records and I was at CBC waiting for Bobby Darin to fly in. It was my job to look after him once he got there. Stan (Jacobson) came over to me and said, 'New York's fogged in. Darin's not coming'. I said, 'Give me a minute'. I made a phone call to Air Canada and got my old manager. I told him the problem and he said he'd call me back, which he did. He'd got Darin on the next American Airlines flight into Toronto. I went to the airport to pick him up, got him to CBC and we became good friends. In fact, he stayed in the guest room at my house that night because he couldn't get back to New York. We traveled a lot together over the years, had a lot of fun and I always say that I owe my career to

Bobby Darin, because of all the people he put me in contact with."

Klees and Darin remained friends until Darin's death in 1973.

Another friendship that turned into a successful long-time working relationship was with Walt Grealis.

In 1964, Grealis, a former Toronto police officer, and Klees launched *RPM Weekly* and ran it for the duration of its existence... with a little help from Stan's mother. Klees smiles as he remembers, "My mother was the patron saint of RPM. Whenever we didn't have enough money to pay the post office or the printer, she'd loan us whatever we needed."

Stan and Walt also co-founded the JUNO Awards, which began as the RPM Awards.

"At first," Klees recalls, "we thought we'd just do a poll so we put a ballot in RPM, people filled it out and mailed or faxed it back. As I recall we got about 150 responses, but the winners didn't receive anything.

"Somebody came into the office one day and said, 'It'd be nice if you sent the winners a scroll or something that they could hang on the wall', so I designed one and we sent them out. The following year we decided to throw a party and invited 75 people—and 150 showed up. Within 20 minutes there were no sandwiches left and the bar was finished. Walt read off the winners' names, they came up to pick up their awards and it was over."

At the next year's ceremony, Stan's mother came to the rescue once again and made enough sandwiches to last through the evening's festivities.

The RPM Awards eventually became the JUNO Awards and a few years later the Canadian Academy of Recording Arts & Sciences, an organization set up specifically to handle the Awards, took over control. Stan and Walt stopped going to the JUNOs in 1996 as they were both disappointed at how they were treated.

Stan Klees was a very early supporter of Canadian talent. Long before the CRTC brought in the CanCon regulations, which

Stan fought long and hard for, he was creating Canadian hit records with artists like *Shirley Matthews and Little Caesar and the Consuls* on labels such as Tamarac and Red Leaf. Stan's design of the MAPL logo is still in use today.

At the 2001 SOCAN dinner, where Klees was given a Special Achievement Award, the audience of Canadian musicians, songwriters and publishers gave him a seven-minute standing ovation.

Although Walt Grealis, who died of cancer in 2004, received the Order of Canada in 1994 for his contributions to the Canadian music industry, Stan Klees has not yet been so honoured.

It's time we change that.

Doug Thompson can be reached by e-mail at [doug.t@rogers.com](mailto:doug.t@rogers.com).

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## Ants don't sleep

Do you believe that ants don't sleep? Do you believe that a giraffe can go without water longer than a camel? Whether or not you believe these statements depends on who says them.

Apparently, if a person with a foreign accent told you these things you wouldn't believe them.

Why? According to research at the University of Chicago a foreign accent reduces credibility in ways that the speaker and the listener don't consciously realize. Because an accent makes a person harder to understand, listeners are less likely to treat what they say as truthful. The credibility decreases even more as the accent thickens.

*ScienceDaily* summarized the study as a way "to test the impact of accent on credibility. American participants were asked to judge the truthfulness of trivia statements by native or non-native speakers of the English language", and provided top line findings from the research.

Boaz Keysar is a Professor of Psychology at the University of Chicago and an expert on communication. Keysar says: "The results have important implications for how people perceive non-native speakers of a language, particularly as mobility increases in the modern world leading millions of people to be non-native speakers of the language they use daily. The accent makes it harder for people to

understand what the non-native speaker is saying. They misattribute the difficulty of understanding the speech to the truthfulness of the statements".

This is perhaps the most relevant outcome of the study for commercial writers and producers. If people cannot be clearly understood they cannot be believed. We don't disbelieve consciously—the accent tricks us into thinking we don't believe it simply because we don't understand it. Now what?

There are many great commercials with so-called foreign accents in them. Clever writing and a unique sound makes these commercials really pop. Such commercials have been running for years—we can only assume they work or the creative would have changed ages ago.

The unmistakable voice of Hugh Heron of Heathwood Homes is just that—unmistakable. His voice oozes credibility due in large part to the fact that he always speaks with sincerity. While the occasional word or phrase in his thick Scottish accent may be difficult to wrap your ear around, the overall tone of his voice makes Hugh's commercials stand out. He told me recently that people he meets on the street treat him like a friend because they feel like they've met him before. His voice is unique and memorable. That's why his commercials work.

One of my favourite commercials makes fun of the stereotypical human



response to people who don't speak your language. "Good Morning, is this the information desk?"... the opening line in this classic spot for SAS Airlines features an American speaking to a European he believes doesn't understand him. So, the American speaks English, but does so extremely loudly and extremely slowly. As it happens he is speaking to a British man who speaks English very well, thank you very much! Ironically, the American is overseas and the tables are turned—now he is the man with the supposed accent.

So is there a place for foreign accents in radio advertising?

I'm not entirely sure, but what I do know is that participants in the Radio Power Tools research gave low scores to commercials that contained a foreign accent if it was "a voice that drips with a non-mainstream accent spoken only by a small group within the population, and used for no apparent reason".

Clearly the operative here is "no apparent reason". So, if it makes sense to include a voice with an accent do so with purpose. I would also suggest using a voice with a genuine accent instead of trying to replicate one. You'll be disappointed with the finished sound of the piece and your client will be disappointed with the results of their advertising unless your voice talent can truly nail that accent they don't naturally possess.

So, do ants sleep or not? According to *BBC Earth*, on average a single worker ant in Britain takes 250 naps a day, but they're only a minute long. The Queen falls asleep at far more regular intervals than her royal subjects. Guess they can't understand a word she says.

Maureen Bulley is president of THE RADIO STORE. She may be reached at 1-888-DO RADIO or at [dorado@total.net](mailto:dorado@total.net).

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# Poke-poke



## status update

*Congratulations Facebook, you rock.*

According to Hitwise, Facebook has become the most visited website in the United States. Its market share of visits was up 185% over the same time last year. Just to compare, Google was up around nine percent.

I was going to Google what that meant, but it just seemed cruel.

I believe it means that we are spending more time poking people we wouldn't waste the time of day to chat with than we are looking up important stuff like sports stats or interesting uses for peanut butter (which, incidentally, include lubricant, pet pill disguiser and paper label remover. Really. I Googled it).

We've all Googled ourselves from time to time, many of us using a computer.

But facebook it, Facebook is taking over the world.

As you read this, I am on Facebook. Go ahead... go friend me... I'll be there. It's where I live now.

Facebook tempts us with the egotistical promise that someone somewhere on the planet, really, really wants to know every single errant thought that crosses our

minds. AND they want to see photos. AND they want to know what we think about their thoughts. AND photos.

Capitalized conjunctions aside, Facebook is the perfect place to cut and paste the creative work of others into our electronic personas instead of actually doing something creative or original ourselves, thus saving time that we can then use to do more poking and less talking. How am I today? Just check out the stolen lyric from someone else's song I have posted as my "status update." Apparently today I am a little Olivia Newton John (pre-Grease).

It's a disease.

I must comment on your new cat photo, or I will die.

Oops, hang on a sec... gotta return a poke. Back now. LMAO. Freakin' funny cats.

Like you, I joined initially to see what all the fuss was about. In its original days, Facebookers were less concerned about security so you could scan a stranger's profile, check out their friends, and even their friends' friends. It was a voyeuristic orgy of peekage. Not that any of us did that sort of thing, of course.

Once the lurking was curtailed, the search was on for co-workers and family members as we embarked on a wildly competitive jag to snag as many friends as possible.

In those early days, getting a Friends request was a giddy high.

Oooooh... someone wants to be my friend!!! INSTANT ADD.



BY MARK LA POINTE

Now, of course, we are more discerning of the company we keep. Do I know them? Will they clutter my page with application drivels and invites to lame events? Or worse, will they not be interested in *my* brilliant application newsfeed and *my* "oh so important" event?

After the friends came the games... sorry "applications". Now when I'm too tired to poke, I can find out what kind of dog I am, or what country song tells my story... or, God help me, play Farmville (along with over 83 million other monthly users).

(By the way, my answers are dachshund and Goodbye Earl. Also, I have never been too tired to poke. I know it happens to men my age but, knock on wood, I still can.)

And let's not forget the frustration of the endless program updates. I just figure out where everything is so I can steer the U.S.S Facebook without having to rely on Mr. Sulu, when BAM... my life is chaos again, and instead of checking my notifications I am driving straight into the sun while Yeoman Rand looks intensely into the soft focus camera. In its present incarnation, I still can't find the damn "Sign out" tab.

It has only taken a few years for a simple social networking tool to become the world's biggest scrapbook. Our need to share has even pushed into the formerly sacred. Have you seen the video of the couple that interrupted their "I dos" to update their Facebook status from "single" to "married? I think I actually threw up a little that time.

Remember first, second and third base? (No, not baseball.) It has been re-faced.

Now there's "Face-base": that magical part of love when you change your status from "Single" to "In a relationship". I assume it happens after you've rounded the bases a few times.

It's soooooo cute. In the same way it's cute when your neighbours' kids spray-paint "BUTT FACE" on your garage door.

FB is a giant black hole of time and effort, sucking in everything around it without mercy, while only giving back invitations to play Mafia Wars.

Fan Pages are big business now, as entertainers and retailers and people with causes can use FB to continue to shamelessly hump their agendas and doo-dads.

Sadly, I am now turning into the Facebook equivalent of a cranky old man. I hate it when my friends don't use actual photos of themselves as their profile pics. Since I never actually see them face-to-face anymore, without those photos I have no idea what they look like. During the Winter Olympics I assumed all my friends had become hockey sweaters or red Leafs.

Also, I am protective of my Wall. Lame status updates now equal instant "Hide" for you. "I love my dog", while accurate, is your one-way ticket to GONE-ville. I may even un-friend you for that juicy contribution.

I would moan on a little longer, but in the time it has taken me to write this I have missed 16 crucial status updates (Trevor and Aaron are now friends), three pokes (which still make me giggle like a nine-year-old who thinks "pianist" is dirty), and two page suggestions (Join if you think RUSH deserves induction into the R and R hall of fame... which I do). So, I am hitting the "sign out" tab (which I just found, thank you very much).

*Mark La Pointe is a freelance writer and voice actor for www.Killervoices.ca, or at least he would be if he would stop fooling around on Facebook. He may be reached by e-mail at markannouncer@yahoo.ca.*



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## Gord James comes home

When I was 14 my buddies all wanted to be famous sports heroes or rock stars. I wanted to be Gord James.

My obsession with radio came to me, like most of us, at an early age—eight to be exact. By the time I was 10 and living in Southern Ontario I knew exactly which jocks sounded great, and by 14 there was no one better to my ears than Gord James.

Gord James is one of the few yeoman of an era in Top 40 and rock radio that many view as the halcyon days of radio's sound. He's still doing it—and doing it every bit as well as he ever has.

The latest incarnation of the Gord James Experience is at Hamilton's new Vinyl 95.3, a place that feels right to him because the geography that surrounds the broadcast studios is literally home.

Gord went to high school at Saltfleet in Stoney Creek (now part of Hamilton) and did the WKRP town-to-town, up-and-down the dial thing in his first few years, including stops in Cambridge, London, Cornwall and Kitchener before landing at CKOC, Hamilton's home of the BIG 500 Countdown in the early '70s.

In 1974, the now legendary J. Robert Wood interviewed Gord for an opening at CHUM-FM, free form at the time. But it was the "cool" station, 1050 CHUM, where Gord wanted to be.

"Thank you for coming in and goodbye" was the response he remembers.

"I realized how much I had to pull up my boot straps to hang with those guys," he recalls. James was talking about the big voices such as John Majhor, Terry Steele, Jim Van Horne, Mike Holland, Roger Ashby and Bob Magee. (Magee now holds down the morning drive slot at Vinyl 95.3, helping give that station a definite CHUM flavour that works perfectly.)

But it wasn't long before James landed a gig at CHUM-AM doing all-nights and filling in on day shifts now and then. By 1978 CHUM-FM was being programmed by a young upstart named Ross Davies and he wanted Gord to come over to the FM side of the building. That eventually happened, too, with weekends, afternoons and, in 1983, as morning host along with Rick Hodge.

"There are so many memories" said James.

"One really stands out. I was filling in for Roger Ashby. As we were doing our birthday feature on air, it was mentioned that it was my birthday and all of sudden a lot of people gathered by the door and started singing Happy Birthday. I heard two younger singing voices through my headset and realized that Tom Jokic, our producer, had patched in two of my three children, Rachel and Kevin, from a cell phone and they were singing their hearts out, out of tempo and out of tune with the rest of the group and I thought that sounded even better because of it."

The sound is what matters to Gord James. And he says the fun has not gone out of it. And sitting chatting with him is

like pulling into a filling station for positive energy.

Vinyl PD Derm Carnduff says that getting Gord on board at Vinyl was a no brainer.

"Gord's name came to mind pretty quickly. His heritage as a Toronto radio personality would give us instant credibility, but ultimately his talent made Gord one of our top candidates," said Carnduff.

"His knowledge of the music, his wit and dedication serve his audience extremely well and the radio station as whole," Carnduff said. "And, oh yeah, he's got an okay set of pipes too."

"The saying at CHUM used to be 'let's have some fun'," remembers Gord.

I ask him if he's still having fun?

"There's no question that I'd do it all over again," Gord responded, "only this time I'd be tempted to break a few more rules."


Now that's the spirit of a true rock jock shining on after nearly 40 years of connecting with all of us!



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](mailto:www.westpromedia.com) or at 905-541-0127.

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# Fact is, facts don't matter much anymore...

One of the things I enjoy most is a lively debate with friends who have differing points of view. I like the way people get charged up about things they really care about, how they shape their thoughts to support their arguments.

I particularly enjoy it when the debate is over and, in the best instances, we've all learned something from each other. And maybe if our minds are not only engaged but "open" we might find our position moving, begin questioning the place where opinion started and reality or facts kick in. Unfortunately, it seems that fact-based debate is a dying art.

A new study from University of Michigan researcher Brendan Nyhan entitled *When Corrections Fail: The Persistence of Political Misperceptions* shows that people who have based their beliefs on misinformation rarely change their minds, even when presented with the facts. Even more disturbing they often cling even more strongly to their beliefs when they are proven to be inaccurate, a phenomenon Nyhan has dubbed "backfire". Not surprisingly this reaction is most common when it comes to partisan issues around politics and social issues.

Nyhan's recent study is a follow-up to research he completed with associates at the University of Michigan in 2005 and 2006. Those studies showed a basic human tendency to continue to believe

in facts we carry in our heads, even when they've been proven false. Nyhan says this is worse than merely being misinformed, it means our views are entrenched and not subject to sway by any information source. It isn't information that's missing here but rather a basic emotional response that makes smart people hang on to false facts for reasons it is hard to define.

Nyhan's study, as well as previous studies conducted in 2005 and 2006 around facts vs. perception, attempts to understand why intelligent people continue to accept misinformation as fact in the face of contrary proof. This may not be a new practice—people have always shaped facts to fit the outcome they want—but Nyhan and others believe there is more reason for concern now than at any other time.

Nyhan's study suggests the underpinnings on which governments are chosen are becoming more fractured. He says we're filtering the information we receive through a prism, and end up getting a real divergence on all sorts of issues. And that makes it really hard to have intelligent debate. He equates the electorate's view on politics to sport and says people support a team because they are emotionally committed to them; they absorb the misinformation they need to continue their support—for better or for worse.

Nyhan says we need a "supply-side approach" where we try to enforce and



increase the "reputational costs" on people and institutions who promote bad information. Given the numbers it seems unlikely that this is a viable solution. Partisan news hosts and their networks are making millions while more moderate media languishes. The cycle continues because audiences are attracted to news outlets that reflect their beliefs, however inaccurate they may be.

In fairness to media consumers it is often difficult to separate what's accurate and what isn't, particularly within an environment where we get our news in bite-size pieces with little context. But Nyhan says the really frightening pattern isn't just where we get our news but how we use it. If we refuse to change beliefs that are built on inaccuracies the consequences can be devastating.

I read a quote attributed to Kant that seemed appropriate to Nyhan's study: "Mankind may be crooked timber, uniquely susceptible to ignorance and misinformation, but it's an article of faith that knowledge is the best remedy. If people are furnished with the facts, they will be clearer thinkers and better citizens. If they are ignorant, facts will enlighten them. If they are mistaken, facts will set them straight."

Even Kant didn't anticipate the societal impact of spin doctors and media in the 21st century.

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](mailto:nsmith@nextmediacompany.com).

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VISION BACKED BY EXPERIENCE



**C**TV's **Lloyd Robertson** has announced his retirement, set for next summer. By putting it off until then, he'll round off his CTV career at 35 years from the day he joined then-anchor **Harvey Kirck** in



Lloyd Robertson

1976 as co-anchor of CTV News. He's been Chief Anchor and Senior Editor since 1983. **Lisa LaFlamme**, 45, is his successor. She began her broadcast career at hometown CKCO-TV Kitchener in 1988. Reporting stints include Iraq, Afghanistan, Sri Lanka, Haiti and as a political correspondent in Ottawa...



Lisa LaFlamme

Former NBC News Foreign Correspondent **Dawna Friesen** is the next Anchor of Canwest's Global National, succeeding **Kevin Newman**. Friesen, a native of Winnipeg, began her career at CKX-TV Brandon, then worked at CBC and CTV before being hired by NBC in 1999. Friesen's reporting duties took her throughout Europe and the Middle East from her base in London... CKY/CITI-FM Winnipeg GM **Tom Scott** returns to Citytv Winnipeg this fall, again as GM. Scott, who joined Citytv in 2008 moved to the radio side to be GM at the Rogers-owned radio stations after the previous manager was transferred to Vancouver. A new GM for the radio cluster is being sought... CTVglobemedia Sr. VP, Corporate Communications **Bonnie Brownlee** is no longer in place. Her successor is **Scott Henderson**, VP Communications. Brownlee, who joined CTV in 2007, succeeded **Mary Powers** in the position... **Douglas Elphick** joined Joytv 10 Vancouver (ZoomerMedia) as GSM. Elphick had been Director, National Sales, Western Region for CTVglobemedia and was most recently with the CTV Olympic Broadcast Consortium... **Brian Blackburn** is no longer GSM at the **Jim Pattison Broadcast Group** (JPBG) radio stations in Victoria. A successor had yet to be named at press time. In the interim, **Bruce Davis**, VP of Sales for JPBG and GM of the Kelowna radio properties, is filling in. He's in



Dawna Friesen

Victoria a few days each week... **George Gordon**, who had been morning Anchor at News1130 Vancouver, has moved to CFRA Ottawa as morning News Anchor. He's also tasked with coaching and mentoring other on-air personalities.

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



Bonnie Brownlee



Scott Henderson



Douglas Elphick



Chris Sisam



David Huszar



Garry McKenzie



Doug Rutherford

There were a number of changes at Corus Entertainment related to Corus' most recent organizational review to streamline decision-making and clarify roles and mandates. Among

the changes: **Corus Television**—Reporting to **Doug Murphy**, Exec VP and President of Corus Television, are: **Colin Bohm**, VP, International; **Andrew Eddy**, VP, Affiliate Sales; **Bill Knight**,

VP, Business Development and Planning; **Gerry Mackrell**, VP, Airtime Sales; **Susan Ross**, VP, Strategic Planning; **Susan Schaefer**, VP, Head of Networks and Marketing; and **Joanna Webb**, VP, Head of Programming and Production. **Corus Radio**—Reporting to **Hal Blackadar**, Exec VP and interim President of Radio, are: **Dave Farough**, VP, Brands and Programming in Toronto (was GM at CFPL/CFPL-FM/CFHKFM/CKDK-FM London). **Chris Sisam** moves in [see below]; **David Huszar**, VP/GM, Interactive and Emerging Platforms (was VP/GM, Corus Interactive & Integrated Solutions); **Neil Cunningham**, Director of Sales, Western Canada; **Garry McKenzie**, GM, Corus Radio Vancouver (was GM at Corus Radio Calgary); **Doug Rutherford**, VP/GM, Corus Radio Alberta (now also GM at Calgary); **Suzanne Carpenter**, VP/GM,



George Gordon



Andrew Eddy



Susan Ross



Susan Schaefer



Joanna Webb



Dave Farough



Suzanne Carpenter



Suzanne Carpenter



Michael Harris

Corus Radio, Eastern Ontario and VP/GM, *CHEX TV Peterborough* and *CKWS-TV Kingston*; **Michael Harris**, GM, *CKWS-TV* and *CHEX TV* (was GM of *CHEX TV* only); **JJ Johnston**, GM, *Corus Radio Cornwall*, Kingston and Peterborough (was GM at *Corus Radio Vancouver*). No longer with the company are Cornwall GM **Scott Armstrong** and Corus Kingston [radio & TV] GM **Mike Ferguson**, who retired end of August. Former Corus Radio Peterborough GM **Brian Armstrong** moves to GSM); **Chris Pandoff**, VP/GM, *Corus Radio Toronto* and Hamilton (was VP/GM for Corus Radio Toronto only but now adds Hamilton duties held by **Suzanne Carpenter**); **Chris Sisam**, VP/GM, Corus Radio, Southwestern Ontario (based in London, Sisam will be responsible for *Corus Guelph*, *Corus Kitchener/Cambridge* and London. **Guus Hazelaar** of Corus Guelph has retired; **Lars Wunsche**, GSM, Corus Radio Toronto (was GM at *Dave FM (CJDV-FM)/The BEAT (CKBT-FM) Kitchener*).



JJ Johnston



Chris Pandoff



Lars Wunsche



Jay Terrence



Barb Higgins

**Mike Finnerty**, the former *Daybreak* Host at *CBC Radio Montreal*, returns this fall to anchor the morning show. He left last year to work as an online editor for *The Guardian* in London. **Nancy Wood** hosted *Daybreak* for six months after Finnerty's departure. She left earlier this year... *Astral Radio BC Peace Region* Brand Director **Jay Terrence**, after 10 years at that location, three as PD, moved to sister station *CJAY Calgary* to become Assistant Brand Director (Brand Director is Astral nomenclature for PD) ... After more than 21 years, *CTV Calgary* News Anchor **Barb Higgins** has left her job to become a mayoral candidate in this fall's elections. Higgins and co-anchor **Darrel Janz** anchored the *News at 6* since March 8, 1989 and are considered the longest serving anchor team in Canada... **Mark Russett** has been promoted to GSM at *Newcap Radio Ottawa*. He joined the station five years ago as Retail Sales Manager... **Kenny Jones**, Morning Show Host at *Country 93.3 Fort McMurray* for the past nine years, headed to *Rogers-owned* sister station *Country*



Mark Russett



Kenny Jones

*107.1 Abbotsford* as Morning Show Host... At new Country station *100.7 HANK-FM Bridgewater*, launched July 22, **Jonathan Crouse** moved from afternoons on sister station *CKBW Bridgewater* to be the morning show Host. **Nick Yorston**, who moved from Yellowknife, does morning news. **Andrea James** moved from sister station *CKDR 92.7 Dryden* to do middays, while **Alicia Hunter** moved from *CKBW* for *HANK's* afternoon show.



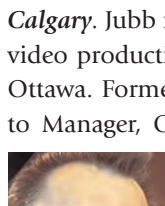
Gerry Pigeon



Shelly Datsaris



Diana Swain



Jeff Walker



Chad Thomas



**Gerry Pigeon**, who's been with *Corus Radio Calgary* the past nine years, the last six as RSM, has moved to *NL Broadcasting* in Kamloops as GSM for the company's three stations—*CHNL*, *CKRV-FM* and *CJKC-FM*... **Shelly Datsaris** has been appointed Manager, Communications at *Teletoon Toronto*. Her background includes seven years at *Rogers Communications* and at *Rogers TV*... **Diana Swain** has been appointed to Senior Correspondent of the *CBC News* investigative unit. The *CBC Toronto* Anchor will continue to be an occasional fill-in Anchor on *The National*... **Dale Jubb** is the new Manager of Operations at *CTV Calgary*. Jubb moved from his CEO position at video production facility *Empowered Media* in Ottawa. Former Ops. Mgr. **Karen Irvine** moved to Manager, On-Air Operations... **Justin Park** moved to *CTV Calgary's* engineering department from sister *CTV Regina*... **Joe McFarland**, ND at *102.1 FM The Lounge (CJCY-FM) Medicine Hat* since its launch in 2008, moved to *Corus Radio Calgary* as a Reporter... New MD at *JACK Calgary* is **Jeff Walker**, ex MD/Swing Announcer at *K-97 Edmonton*... **Chad Thomas** has returned to *Astral Radio Calgary* as Digital Accounts Manager. He left the stations to found an agency when they were owned by *Standard Radio Calgary*... **Joe McFarland** **David Lee** is the new Country Manager, Canada for *RCS Canada/Media Monitors*. He's based in Toronto. Lee succeeds **Ross Langbell** who left the company this past spring... **Jess Brady** joined *Corus Cornwall* as Morning Anchor and



Dale Jubb



Karen Irvine



Justin Park



Joe McFarland





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CBC  Radio-Canada



Jess Brady

Reporter. The *University of Western Ontario* graduate made the move from London... **Sheldon MacLeod**, the former ND/Morning Editor at *CKBW Bridgewater*, is now a Weekend News Anchor and afternoon Reporter at *News 95.7 Halifax*.



Earle Mader



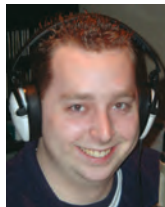
Sheldon MacLeod

**Earle Mader**, PD at *C100 Halifax*, has retired. Mader spent his 30-year broadcast career with the *CHUM* station, the last two and a-half years as PD. *The BOUNCE* PD **Chris Duggan** has



Jennifer Yascheshyn

taken over as PD for both stations. Mader won Music Director of the Year honours (secondary market) at the *2002 Canadian Music Week*... **Jennifer Yascheshyn** has been promoted to PD at *CHUM Kingston* from Promotions and Marketing Director. She succeeds **Dan Melon** who is moving to the faculty at Ottawa's *Algonquin College*. New Marketing and Promotions Director is **Shawn Whalen**, who continues with his regular *FLY-FM Kingston* on-air shift... **Matthew Waddell** moved to *TELETOON Canada* in Toronto as Creative Director. Most recently, Waddell was Associate Creative Director at *Astral Television Networks*... **Kapila (Kaps) Ratnayake** is the new Chief Engineer at *Corus Radio Cornwall*. He



Shawn Whalen



Jim McTighe

had been with *Rogers Radio Calgary*. Succeeding him is **Jim McTighe** from *CFJC TV7 Kamloops*... Mid-summer **John Waterman** became the ND at *98.1 FM CKBW/HANK (CJHK-FM) Bridgewater*. Waterman had been with *ATV/CTV Halifax* and, most recently, *91.7 The Coast Sechart*.



Matthew Waddell



Mark Lade

**Mark Lade**, after 50 years behind the microphone, has called it quits. During his career, Lade worked at such venues as Owen Sound, Woodstock, Hamilton, Chatham, Niagara Falls, Welland and London, his last stop being *Oldies 1410 CKSL London*... **Jennifer Stewart** has been promoted to Exec Director of Acquisitions, Development and Feature Film Network Programming at *CBC's English Television Services*... **Ceara Kavanagh** has moved from her



Kapila Ratnayake



Jennifer Stewart

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Ceara  
Kavanagh



Derek Luis



Paul Sedik

Morris had been with *SUN FM Penticton* ... Edmonton market veteran **Shane Michaels** is the new Afternoon Drive Host at 96.3 *Capital FM Edmonton*, succeeding **Jason Roberts**.



Brent Brooks



Renn Davies



Ward Livingston

**Tamara Konrad** has become GM/GSM at *CKEA 95.7 Edmonton*. Konrad moves to the *Harvard Broadcasting* station from her Ops. Mgr. position

PD gig at *Vibe 98.5 Calgary* (now *Virgin Radio 98-5*) to return to *107.3 KOOL FM Victoria* where she's the afternoon drive Host... **Derek Luis** is new CEO at *National Screen Institute Canada* (NSI), succeeding **Susan Millican**. He was a *SUN TV/Quebecor Media* Executive... **Paul Sedik**, ex of *Astral Media Television*, has landed as Regional General Manager, Central Ontario at *NEWAD*, a Toronto-based agency... *FAN 590 Toronto* fired the morning drive team of **Don Landry** and **Gord Stellick**, plus morning show Host **Mike Hogan**. Also gone are Announcer **Rick Ralph** and Producer **Brian Angus**.

Taking over mornings on an interim basis was Toronto radio veteran **Jeff Lumby**. *News 95.7 Halifax* talk show Host **Andrew Krystal** has moved to mid-mornings at *The Fan*... **Mark Morris** joined *1039 The Juice Kelowna* as Afternoon Driver, succeeding **Ken Allan Joonyer**.

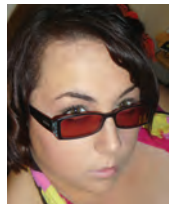


Andrew Krystal



Lochlin Cross

**Roberts** moved to *104.9 EZ Rock Edmonton* as Afternoon Drive Host, which resulted in **Lochlin Cross** to handle mid-days at *The Bear*... **Brent Brooks** is now the Morning Host at *COUNTRY 95 Lethbridge*. The 25-year veteran's stops have included Calgary, Red Deer and Lethbridge with various roles such as PD, MD and various on-air posts... Taking over the midday show at *Q99 Grande Prairie* is **Renn Davies** who moved from *Z99 Red Deer*. Former midday Host **Ward Livingston** now does drive after **Christy Farrel**, who'd held the position as well as being MD, moved to *Sun FM Penticton*. PD/morning show Host **Paul Ouellette** adds music duties. Also joining the team is **Cristy Ellen** from *CJNS Meadow Lake SK* taking over the production/creative post.



Cristy Ellen



Tamara Konrad



Gary Brasil



Chris Terpsma



Christian Hall

at *Corus Edmonton*. where she was the Ops Manager... In addition to his GSM responsibilities at *X92.9 (CFEX) Calgary*, **Gary Brasil** is now also the National Sales Manager for the Harvard group... Broadcast Engineer **Chris Terpsma**, the Chief Engineer at *Vista Broadcasting*, has moved to become responsible for tech operations at Harvard's new stations in Edmonton and Red Deer... **Angie Norton** has become the new Business Manager for Harvard's Regina and Yorkton stations... And, **Christian Hall**, in addition to his responsibilities as PD/Ops. Mgr. at *X92.9 Calgary*, is now Program Manager for the Harvard Alberta Radio cluster... After 12-years, **Bill Toffan** has returned to *104.9 The Wolf Regina* as PD/Morning Show Host. He succeeded **Chris White** who recently joined the Harvard sales department after having been on the air for 15 years and PD for the last three.

at *Corus Edmonton*. where she was the Ops Manager... In addition to his GSM responsibilities at *X92.9 (CFEX) Calgary*, **Gary Brasil** is now also the National Sales Manager for the Harvard group... Broadcast Engineer **Chris Terpsma**, the Chief Engineer at *Vista Broadcasting*, has moved to become responsible for tech operations at Harvard's new stations in Edmonton and Red Deer... **Angie Norton** has become the new Business Manager for Harvard's Regina and Yorkton stations... And, **Christian Hall**, in addition to his responsibilities as PD/Ops. Mgr. at *X92.9 Calgary*, is now Program Manager for the Harvard Alberta Radio cluster... After 12-years, **Bill Toffan** has returned to *104.9 The Wolf Regina* as PD/Morning Show Host. He succeeded **Chris White** who recently joined the Harvard sales department after having been on the air for 15 years and PD for the last three.



Bill Toffan



Chris White



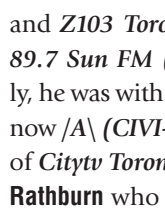
Rhonda Messieh



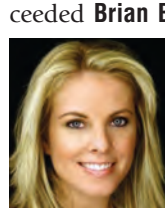
Paul Timm



Greg Guy



David Magro



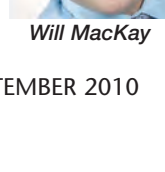
Marv Piuti



Samantha Cook



Stephen Smart



Will MacKay

**Sandra Dolynchuk** resigned citing family reasons. She returned to Winnipeg and joined *K-Rock 100.7* as PD... /A\ (*CKVR-TV*) **Barrie Lance Chilton**, after almost 12 years as evening news Anchor, has moved on, leaving the broadcast business to try his hand in real estate... **Rhonda Messieh** is the new Marketing Manager at *CHCH News Hamilton*. Prior to that she'd been Marketing Manager for *Corus Entertainment's CMT*... **Paul Timm** has been appointed Digital Accounts Manager for *Astral Radio Manitoba*... **CBC** has appointed **Greg Guy** as the Senior Communications Officer for Nova Scotia. Guy has 23+ years experience at the *Halifax Herald* and with his own company...

**David Magro** is now responsible for imaging and commercial production within the *Rogers Radio Toronto* cluster production department. His 20-year career includes stops at *Virgin Radio 999 Toronto*, *Corus Toronto*, *New Flow 93.5 Toronto* and *Z103 Toronto*... **Marvin Piuti** is now ND at *89.7 Sun FM (CJSUFM) Duncan*. Most recently, he was with *CHEK-TV Victoria*, *The New VI*—now /A\ (*CIVI-TV*)—*Victoria*, and is an alumnus of *Citytv Toronto/MuchMusic*. He succeeded **Ric Rathburn** who retired... **Samantha Cook** has succeeded **Brian Bolt** as the Program Coordinator

for the radio broadcasting program at Hamilton's *Mohawk College*. Cook brings 10 years of broadcast experience to her new position having worked at *Country 95.3 Hamilton*, *Energy FM Toronto*, *Kiss FM Toronto* and *YTV*... **Darryl Henry** moved to *98.1 CHFI Toronto* after having done mid-days at *Astral's 97.3 Toronto*... **Stephen Smart**, formerly of *CTV British Columbia* has moved to become the Legislative Correspondent in Victoria for *CBC Television*... **Mastermind** is no longer the afternoon Drive Host at *Virgin Radio 98-5 Calgary*. Holding that spot now is **Simon Mitchell**, a broadcast veteran with stops in Australia, Vancouver and Victoria... **Michael Lewis** is now Chief Engineer at *Starboard Communications* in Belleville. The former *Rogers Radio Lethbridge* employee also provides technical services to *DAWG FM Ottawa*.

**Will MacKay**, ex of *Corus Radio Kitchener*, is the

**Heather Ostertag** is no longer President/CEO of *FACTOR*, the *Foundation Assisting Canadian Talent On Recordings*. **Brian Hetherman**, *FACTOR's* VP of Industry Affairs, has assumed GM duties until a new president is appointed...



Heather Ostertag



Eldon Duchscher



Vanese Ferguson

**Brian Hetherman**, *FACTOR's* VP of Industry Affairs, has assumed GM duties until a new president is appointed... **Eldon Duchscher**, after 21 years with the *Saskatoon Media Group*—the last few years as News Director—has resigned, a move prompted by an opportunity offered to his wife at the *University of Calgary*. Duchscher's ND position at *CJWW Country 600/Magic 98.3/92.9 The Bull* was filled by **Vanese Ferguson**... **Kate Buick**, after 15 years at *CD 98.9 Simcoe*, is now PD/Midday Host at *K-Rock 105.5 Charlottetown*. Succeeding her in mornings at *Simcoe* is **Asta Syri** who joined **Gerry Hamill** and **Renee Berube**. *CD 98.9 VP/GM Blair Daggett* took over PD responsibilities on an interim basis... *Acadia Broadcasting Thunder Bay* PD



Kate Buick



Asta Syri



Sandra Dolynchuk



Tim Schutz



Herb Luft



John Grant

new GM/GSM at *Newcap's K-Rock 89.3 Kentville*. MacKay, with 15 years experience in sales and marketing, was a Senior Sales Rep with Corus... **Tim Schutz**, ex MD at *Jack FM Calgary*, is now PD/MD at *Rogers' 107.7 The River Lethbridge*... At *Quebecor*, at least three new news employees: **David Akin** from *Canwest's* Ottawa Bureau, **Brian Lilley**, the Ottawa Bureau Chief at *Astral Radio*, and **Tobias Fisher**, most recently of the *CBC*. They were hired as Quebecor anticipated winning a new specialty channel, *Sun TV News*... TV Journalists **Herb Luft** and **John Grant** retired this summer from *CTV (CFCF-TV) Montreal*. Luft, who started working at CFCF as a radio newscaster in 1971 and joined the TV station full-time in 1977, is the longest-serving reporter at CTV Montreal. Grant had been CTV Montreal's Quebec City Bureau Chief since 1996... At *Astral Toronto's* radio cluster, layoffs included *CFRB* Assignment Editor **Eileen Berardini**, evening Anchor **Bob Komsic**, weekend morning Host **John Donabie** and **Melissa Boyce** (promotions)... **Vassilios Mimis** has been appointed as the new *North American Broadcasters Association* Director of Technology. Most recently, Mimis served as Director of Broadcast Technical Policy and Planning with the *Canadian Department of Industry*... *100.7 HANK FM Winnipeg* PD **Abbey White** has become PD at sister *Newcap* stations *KG Country Red Deer* and the *Country Newcap* stations in Brooks, Drumheller, Stettler and Blairmore. Also at *Newcap's* Southern Alberta Group, **Al Tompson**, MD and Morning Show Host at *Zed 99 Red Deer* added PD for *Zed99/The Fox Brooks* to his responsibilities. Former PD **Brent Young** is no longer with the organization... **Rob Leighton** is *Astral Radio's* new Digital Accounts Manager for the BC Interior, based in Kelowna. Leighton had been with *Telus* with an Internet/interactive sales and development background. While never in radio, he grew up with it and learned vicariously through his father, **Gord Leighton**, a well-known B.C. broadcast manager... Also at *Astral Radio Kelowna*, after 38 years **Ron Wittenberg** has retired from broadcasting. He began at *CKNW New Westminster*, then migrated to the Okanagan roughly 30 years ago to raise a family. Since then, he's been with the Kelowna stations under numerous ownership changes... After five years at *Newcap* stations in Halifax and Fredericton, **Jason "JD" Desrosiers** has joined the *Evanov Radio Group* (ERG) in Halifax.



Abbey White



Rob Leighton



Jason "JD" Desrosiers



Diane Boehme

He succeeds **Angela Kelly** as Promotions and Marketing Director and will also become APD at ERG's second Halifax station, expected to launch this fall... **Diane Boehme** has been appointed Exec VP, Television for *EBTV* in Toronto. *EBTV* is the banner under which it and *Brightlight Pictures* will work jointly in the production and distribution of TV programming. Her background includes Senior Director, Independent Production at *CHUM Television* and Director, Original Production at *Astral Television*... At Canada's *Olympic Broadcast Media Consortium*, **Gavin Roth** has been promoted to Sales VP and **Christos Nikitopoulos** to the newly-created VP of Programming and Revenue Planning position. Roth had been Senior Sales Director for the consortium. Nikitopoulos was previously Senior Director of Programming and Revenue Planning... At *Clear FM Winnipeg*, **Laurie Jolicoeur** is now the Promotion Director. She moved from sister *Rogers* property *Citytv Winnipeg* where she was the Marketing Events Coordinator... **Donald Nelson**, the Senior Broadcast Technologist at *CBC Yellowknife*, transferred to *CBC Windsor* in the same capacity. Prior to joining *CBC*, he was an Engineering Supervisor in Stamford, Connecticut, and also worked in Northern Canada as an engineering freelancer... The husband and wife morning broadcast team of **Bob Wallace** and **Diana Meder** are now with *Larche Communications'* new station, *92.3 FM (CJOS-FM) Owen Sound*. Both were most recently with *Bayshore Broadcasting's Mix 106 Owen Sound*. *Meder* is also News Director. **Matt Mise**, Promotion Director, transferred from sister station *KICX 91.7 Sudbury*. GM/GSM is **Rob Brignell** and PD is **Don Vail**, both also previously employed by *Bayshore Broadcasting*... *KiSS 92.5 Toronto's* new Afternoon Drive Announcer is **JJ**, ex Morning Show Co-Host at *The New Flow 93.5 Toronto* for the past three years. *JJ* was also on-air at the previous incarnation of *KiSS*. With his arrival, **Cash Conners** moved to evenings.



Diana Meder & Bob Wallace



Matt Mise



JJ



Cash Conners

**Lee Cornell** has been appointed Group Program Director at *Evanov Radio Group*, based at the Toronto head office. Most recently, he acted as VP/Affiliate Relations International with U.S. based *LDR (Listener Driven Radio)* though he has experience on several continents including as Group Programmer and Manager in Australia, the UK and the U.S... New PD at *91.7 The Bounce Edmonton* is **Andy Winford**, ex of *CBS Radio*



Wendy Rose

Fresno... **Wendy Rose**, the Promotions Director at Astral Radio's CHAM & CKOC Hamilton, moved on after 11 years with the stations. She's now Promotions and Marketing Manager at Evanov Communications' FM92 The Jewel/NEWS COUNTRY AM 1380 Brantford...



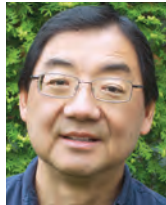
David Lindores

**David Lindores** became the Promotion Director at KiSS 92.5/ 98.1 CHFI Toronto at mid-June, moving to the Rogers stations from Astral Radio Toronto. Prior Astral, Lindores had been with Universal Music for 14 years, most of it overseeing the Marketing & Promotion Departments of the company's central region...



Kate Milton

**Kate Milton** joined 101.3 The BOUNCE Halifax as Evening Announcer. She had been doing drive at Z103 Halifax... Senior Maintenance Technician **Al Adachi**, after 38 years in broadcasting, has retired. He started his career at CKY Winnipeg and in 1976 moved to ITV, now Global Edmonton... **Jeremy Morrell** is the New Manager



Al Adachi



David Kincaid

of Broadcast Technical Services at The Weather Network Oakville. Prior to his appointment, Morrell was Assistant Product Manager and before that a Team Leader for Technical Sales at Ross Video... **David Kincaid**, after six years with CTV British Columbia and more than two decades in news broadcasting, has moved into a new career...



Manfred Fleischmann

**Paul La Frenais** has given up his position at Novanet in Ajax due to Lou Gehrig's disease, more commonly known as ALS. His successor is **Rod Ditz**... After 35 years at Rohde & Schwarz, including seven on the Executive Board and five as its Chairman, **Michael Vohrer** retired. On July 1, **Manfred Fleischmann** became President and CEO... **Eric**

**Riehl** joined Applied Electronics as a Technology Sales Representative, Broadcast & Post Production Division. Riehl's background includes an operational and systems background in post audio, as well as customer support and sales experience with editing systems, storage solutions and broadcast automation/archiving.



Eric Riehl

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Brian Spiers

**Brian Spiers**, best known as the ex *Grass Valley* Sales Manager for Canada (and based in Toronto), moved to Gainesville, FL, to become VP Sales North America for *Digital Broadcast, Inc.*

**Randy Dewell**, 62, in Halifax of a heart attack and a series of strokes. The former Halifax alderman, award-winning broadcaster—including the **Ted Rogers Sr/Velma Rogers** award—and civil servant, had such stops in his on-air career as *CFRA Ottawa, CHUM Toronto, CKGM Montreal* and *CJCH Halifax*.



**Wilbur "Wib" Arnold Westby**, 78, of cancer in Yorkton. He was a Cameraman and the first employee hired at *CKOS-TV Yorkton*. Thirty-five years later, he retired as GM. His son, **Marc Westby**, is Manager, Production & Programming at *CHAT-TV Medicine Hat*.

### SIGN-OFFS:



**Murray Chercover**, 80, in Toronto of complications following pneumonia. The former *CTV* President/CEO retired in 1990 but continued as a special consultant to *CTV* while developing his own *Chercover Communications*. In addition to an Emmy for his contributions to the broadcasting industry, Chercover collected a number of personal honours during his career including: the *CAB* Distinguished Service Gold Ribbon (1986); the *CFTA* Gold Medal for Lifetime Achievement (1988); a "Rockie" Lifetime Achievement Award from the *Banff Television Festival*; and, he was named to the *CAB* Broadcast Hall of Fame in 1994.

**John Delazzer**, suddenly of a heart attack, in Toronto. Delazzer was the voice of *TVO* for many years and, before that, an Announcer at *CKKW Kitchener*.



**Irwin Barker**, 58, at Toronto's Princess Margaret Hospital of a rare and aggressive cancer. Barker was a writer for shows such as *This Hour Has 22 Minutes* and *The Rick Mercer Report*. Born in Winnipeg, Barker worked as a public policy research consultant for *Angus Reid* and as a lecturer in sociology at the *University of Alberta* and the *University of Manitoba*.



**Myles Morton**, 85, at Belleville General Hospital. Morton, the owner of *Quinte Broadcasting Radio Group (CJBQ/Mix 97/Rock 107 Belleville)* was also the former owner of the *Belleville Intelligencer* newspaper and *Cablevue*, the local cable company. He had been in declining health for the past year.



**Jimmy Dean**, 81, suddenly at his home in Virginia. The Country music legend scored a #1 hit in 1961 with *Big Bad John*, the song that won him a *Grammy Award*.

**Gordon Allan Brady**, of cancer, in the Central Okanagan Hospice House. In 1969, he started *CKQR Castlegar*, managing it through 1990 when it was sold. The station is now an *Astral* property.



Photo courtesy of Castanet



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# Reflections on standing waves

BY DAN ROACH



One of those parameters that we all jabber about frequently in the transmission game is Standing Wave Ratio, or SWR. It's a pity that there's so much misunderstanding surrounding an essentially simple concept.

Your transmitter is connected to your antenna, or load, with a length of transmission line. Transmission line theory tells us that in an ideal, lossless world, if all three of these items are perfectly matched (at 50 ohms, or whatever), then all of the RF energy leaving the transmitter will arrive at the antenna and be radiated from there. In the real world, there will be some slight attenuation from the transmission line, and some of the energy that does make it to the antenna will be reflected back to the transmitter by slight impedance mismatch.

The phase difference between the forward-going, incident wave and the reflected wave varies along the line, but is constant at any point on the line. This is where the expression "Standing Waves" comes from—although the waves actually travel along the line, the voltage nodes appear to be stationary.

Where the voltages of the incident and reflected waves are in phase, there is a maximum, and where they are out of phase a minimum. The Voltage Standing Wave Ratio, or VSWR, is the ratio of the magnitude of the maximum voltage on the line to the minimum. There is also a Current Standing Wave Ratio, which will have the identical value, so clearly the V

in VSWR is not needed and we can simplify our expression to SWR without giving up anything. (The continued popularity of that V in VSWR is another one of the great mysteries of our age.)

A perfect load would result in an SWR of 1.00; an open circuit or a short at the end of the line will give us an SWR near infinity (there is some attenuation that keeps us from getting all the way there).

An alternate expression we don't use much in broadcasting, perhaps to our own misfortune, is Reflection Coefficient, which is simply the ratio of the reflected wave voltage to the forward wave voltage. A perfect match gives a reflection coefficient of 0; a short-circuit load has a coefficient of -1.0, and an open circuit's coefficient is +1.0. Conceptually, this is a little simpler to grasp than SWR. But it amounts to the same thing.

Next comes the very popular, but perhaps overused, expression of Return Loss. If we take 20 times the logarithm of the ratio of the magnitudes of the reflected voltage and the forward voltage, we end up with a number in decibels that represents the power "lost" in the load between the incident and reflected waves.

One of my favourite textbooks describes this whole concept as "silly". Nevertheless, it remains popular, probably because we all know how much engineers love to express things (all things,

really) in dB. But when we get right down to it, a low value of return loss means the same thing as a high value of SWR—trouble coming up ahead, fast!

Those high SWR values mean that the peak RF voltage at "nodes" on the line, where the forward and reflected voltages add in phase, will be high. As the waves bounce back and forth repeatedly between source and load, that voltage can become very high. If it exceeds the dielectric breakdown voltage of the line, arcing will ensue. That Teflon insulation will break down to carbon and now we have a short. The short gives us another point of high reflections, and so the cycle continues back towards the transmitter.

Aside from the transmission line damage, the transmitter doesn't care much for the mismatch either. Again, peak voltages and currents are suddenly much higher than planned for and will stress the amplifier's components. Even if the parts aren't overstressed to the point of failure, efficiency drops and temperatures rise. At broadcast power levels, something generally has to give pretty quickly. Which is why so much attention has gone into SWR detection and power foldback from manufacturers!

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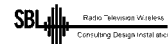
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