

BROADCAST Dialogue

Essential Reading

Christensen Communications Ltd. • 18 Turtle Path, Lagoon City ON • L0K 1B0 • howard@broadcastdialogue.com

Thursday, October 2, 2014

Volume 22, Number 20

TELEVISION: The *CRTC* will cut the *Netflix* and *Google* submissions from the public record today (Oct. 2) of the recent two-week *Let's Talk TV* hearing. The move is retaliation for the lack of Commission access to corporate information about subscriber levels, investments in Canadian productions or video uploads from Canada... The *C.D. Howe Institute* says pick-and-pay TV is inevitable so forcing BDUs to offer channels on a pick-and-pay basis would be a waste of time. Ever changing technology, it says in its *Let the Market Decide: The Case Against Mandatory Pick-and-Pay*, will allow viewers to choose what they want one program at a time. The Institute further suggests that it would be better for the *CRTC* to determine whether or not broadcasters should continue to be required to fund the production of Canadian content. See the complete report [HERE](#)... Canadian movie theatres are not impressed with *Netflix* having *The Crouching Tiger, Hidden Dragon 2* at the same time it was scheduled to be shown at *Cineplex*, *Imax*, *Regal* and *Cinemark* auditoriums. Cineplex spokeswoman Pat Marshall says playing movies on the day and date of the release to home entertainment isn't part of their strategy... *Canal Indigo* has approval to become a bilingual pay-per-view service but must maintain a French-to-English ratio of four-to-one. Quebec consumers living in English minority communities will, despite closure of English only PPV service *Viewer's Choice*, continue to have access to their language of choice. *Viewer's Choice* went off the air Sept. 30 after 23 years of service... *Sun Media* apologized for an on-air rant by Ezra Levant about Liberal leader Justin Trudeau and his parents. It came at the beginning of Levant's *Sun News Network* show, read by a booth announcer... *CBC Television Calgary* is 50 years old this week. Up until



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then, *CFAC-TV Calgary* was the CBC affiliate... And in Newfoundland & Labrador, *CBC TV St. John's* also turned 50 this week. The station went to air Oct. 1, 1964. Before then, CBC had been broadcasting as an affiliate with *CJON-TV St. John's* and, in Western Newfoundland, as *CBYT Corner Brook*... *the fifth estate* has won a *2014 International Emmy Award* for its investigation into the Rana Plaza collapse in Bangladesh. Journalist **Mark Kelley** went to Bangladesh and tracked down garment workers who said they were still forced to make clothes in dangerous conditions for Canadian companies... The U.S. government has granted six TV and movie production companies permission to use drones for filming. And dozens of other industries are lined up to follow Hollywood's lead. The permission, though, comes with strict limits; the unmanned aircraft must be used only in a restricted area; be flown under an altitude of 400 feet and within the line of sight of an operator; and the operator must hold hold a private pilot's licence. Night flights are prohibited... The *Canada Media Fund* (CMF), for the 2013-2014 fiscal year, provided \$360.7 million in funding to Canadian TV and digital media projects. Four hundred and seventy-five (475) TV and related digital media productions were supported. Click [HERE](#) to access the online 2013-2014 CMF Annual Report... *Sling Media* says its two new retail products for the Canadian market will deliver customers the ability to watch all of their at-home programming on the most popular mobile devices, in up to HD quality, anywhere in the world.

RADIO: The *CRTC* has granted **Paul Tietolman, Nicolas Tetrault and Rajiv Pancholy** -- operating as *7954689 Canada* -- an extension to November, 2015 for the launch of their French (940) and English (600) news/talk stations in Montreal... A survey of under-18s performed by *Mark Kasso & Co* has found that radio stations don't care about teens and that the feeling is mutual. FM, the survey found, is one of many music sources but nowhere near the top choice. With just 7% naming FM as the device they listen-to most for music, that puts radio well behind smartphones (41%), iPods (25%) and PCs (16%). iPad/tablets (5%), CD players (3%) and satellite radio (1%) had lower numbers than FM... While *Spotify* has joined a number of competitors in Canada, among them *CBCMusic.ca, Deezer, Google Play Music, Rara, Rdio, Slacker* and *Songza*, the largest of all competitors for music is *YouTube*. It was the most popular source for listening to music online, with 53% of respondents saying they streamed tunes that way... *Country 100.7 (CKBW) Bridgewater* has succeeded *HANK-FM*, the change coming Monday morning. *Acadia Broadcastings* says that while the format and on-air line-up remains unchanged, Acadia can now ensure brand consistency across its radio stations... *CFCB Corner Brook* has won a power bump from the *CRTC*. *Newcap* applied to jump daytime transmitting power from 1,000 watts to 10,000 watts because its signal quality had gradually been eroded by increasing interference... *Spice Radio (CJRJ) Vancouver* has re-launched at 1200 AM. Owned by *i.t. Media Broadcast*, the new branding and format went live Monday morning. It has been self-described as a Top 40 station playing contemporary South Asian music from India, Pakistan, the

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U.K. and North America. ITMB says the new format *"will introduce a range of programming in a fun, magazine style format. It will also be the first ever-ethnic broadcast service with a dedicated two-hour live sports talk show in primetime Monday to Friday"*... *Four Senses Entertainment Inc.*, owner of *CKEE-FM Whistler*, is seeking to add a transmitter in North Vancouver to re-broadcast into the Vancouver metro area. The application points to the resort's efforts to attract regional and destination visitors to Whistler and its festivals, concerts and special performances... *Centre Wellington Community Radio* is asking the *CRTC* for permission to change *CICW-FM Fergus's* frequency from 92.9 to 101.1 as well as the authorized contours. The station, says management, has signal issues within its licence area... The *Maritime Broadcast System's Cape Breton Cares Radiothon* raised \$586,573.37 late last week, bringing the total raised in seven years to more than \$3 million. All monies raised go to the *Cape Breton Cancer Centre* where it's used for renovations, equipment and supplies, and for the cancer care fund which patients needing funds during treatment can access.

GENERAL: Canadian advertisers now spend more on digital ads than they do on radio, TV and print. A report from *IAB Canada* shows digital ad revenue jumping 14% last year to \$3.5-billion. IAB Canada president *Chris Willams* noted that the number comes as no surprise given that Canadians rank among the most active Internet users in the world. And by the end of this year, says IAB, digital ad revenues will likely jump another 13%, to \$4-billion... Four unidentified *CBC* employees earn more than \$300,000 a year, taking home on average about \$485,667 annually in total compensation. Those numbers were in a document sent to a Senate committee studying challenges facing the public broadcaster. Also in the document are the salary ranges and total compensation ranges for upper management, as well as how much they'd earn in the private sector... If you haven't already seen this bit of brilliance, take a look. A Hong Kong movie theatre asked its patrons to leave their cellphones turned on. And with that, *Volkswagen* came up with this surprising public service announcement. Click [HERE](#)... *MTM* reports that different generations and household compositions use and adopt technologies in different ways. For example, younger Boomers, reaching their earning prime, have more disposable income to spend on media technology. Traditional TV and radio still rule among younger and older Boomers. They're spending more hours a week watching TV on a set and listening to radio from a traditional receiver than Canadians in general. They are also, at 41%, embracing tablets... The *CRTC's 2014 Communications Monitoring Report* shows that the growth of smartphones and tablets in Canada continues

unabated. Just over 62% of the population owns one of these devices, and 39% use tablets -- an increase from 2012 when the percentages were 51% and 26%, respectively. In 2013, 90% of wireless service subscribers dealt with one of Canada's three major providers. Households subscribing to Internet services were up 1% in 2013 from the 79% the year before. Landlines are taking a hit, with residential phone lines down 6%, from 12 million in 2012 to 11.2 million in 2013... *Bell Media* has invested \$5 million in Toronto-based digital startup *Hubub, Inc.*, and committed millions more to market Hubub.com and the Hubub mobile app. A "hubub" is a personal interest channel where users can join existing hububs on any topic, e.g. municipal politics, entertainment, the hometown hockey team, and so on. Hububs display a mosaic of videos, articles, blogs and polls, as well as features such as one-on-one debates... Honoured during last weekend's *Central Canada Broadcast Engineers* (CCBE) conference at Horseshoe Valley were **Philippe Aubé** of *CBC/Radio Canada Transmission* who received the *Rhode & Schwarz Engineering Excellence Award*; **Tracey Walsh** of *CBC/Radio Canada Transmission* who won the *2014 Bob Norton Ambassador Award*; and **Wally Lennox** of *Bell Media Toronto* who received the *2014 Lifetime Achievement Award*. Photos are in the magazine section.

REVOLVING DOOR: *Global Toronto* News Director **Dave Trafford** has stepped back from that duty to become the city hall bureau chief in Toronto. He succeeds **Jackson Proscoe** in that role after Proscoe became Washington bureau chief. Trafford joined Global News in 2011 as managing editor from his news director position at *CFRB Toronto*. He became ND in 2013... **Anthony Phillips** has left



Dave Trafford



Anthony Phillips



Scott Farr

the *Bell Media* fold after 14 years with it and predecessor *Astral Media*. He's joined *DHX Media* as IT administrator, broadcast... **Scott Farr** is the new Canadian sales manager for *RCS*. Located in Winnipeg, Farr's background includes his consulting business for eight years and, prior to that, at *OMT Technologies* in Winnipeg for 11 years where he was VP, business development, chief technology officer and then president/CEO.

SIGN-OFF: **Lenore 'Babs' Christina Pitt**, 89, in Sault Ste. Marie. She had a lengthy and distinguished career in broadcasting as one of the first female executives at *CFCF-TV Montreal*, *CTV* and *CBC*. Pitts was described as a trailblazer when there were few women at the corporate level.

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Ontario broadcasters plan a great day

The biggest day of the year for the Ontario Association of Broadcasters (OAB) is fast approaching—our annual conference October 30 at the Marriott Toronto Airport Hotel.

The hard working board and executive of the OAB challenge themselves annually to organize a conference that will outdo that of the previous year. CONNECTION 2014 promises to do just that.

Our conventional radio and TV businesses are facing ongoing and unprecedented competition from largely unregulated new services delivered through on-line platforms. The 2014 CONNECTION conference will provide valuable sessions offering ways to build upon new opportunities available using digital platforms.

The opening session will see media analyst Scott Cuthbertson back for his third year to set the scene with a big-picture look at trends affecting our business. Cuthbertson coined the phrase “flat is the new up” when predicting revenue growth and we’ve certainly lived through this accurate prediction over the past couple of years.

Next up is Tracy Johnson, a hugely successful radio programmer whose focus is on integrating digital features and strategies (one to one) with the mass appeal of conventional media, a must for all programmers and managers.

Wrapping up the morning will see a session on audience research moderated by Jeff Vidler of Audience Insights. Taking part will be David Huszar



by Doug Kirk



Top Row (left to right):

Scott Cuthbertson
Jeff Vidler
Catherine Kelly

Below:

Matt Sunshine



of Leanstream Media, Catherine Kelly of Numeris (formerly BBM) and Steve Parsons of Newcap Radio in Toronto. The session’s focus is the use of research on conventional and on-line data to improve revenue generation from the audiences we gather.

Throughout the morning a simultaneous sales training session on selling digital products will take place led by Matt Sunshine. While year after year the questions are the same, the answers are different. Sunshine will delve into the changes and offer solutions.

Those attending the sessions and those in for the sales training will gather in the same room for a content-rich lunch. After FACTOR artist Julie C opens the luncheon, keynote speaker Erica Farber, president/CEO of the U.S. Radio Advertising Bureau (RAB), will address the crucial question: How do we retain and grow revenue?

First up in the afternoon will be John Meyer, the director of digital media at Hubbard Broadcasting and responsible for all digital, online and mobile initiatives of the top billing radio station in the U.S., WTOP AM/FM Washington DC. For insight on how WTOP does it, it’s a must-attend session.

Following Meyer will be Sean Ross of Edison Research. For those wanting the big picture concisely laid out for them, take in his presentation: “Radio in an Audio World”.





Two pertinent sessions for Ontario broadcasters will close out the afternoon. First, with the recent CRTC decision regarding emergency alerting, it is timely to recap our timelines to implement the National Alert Aggregation & Dissemination System (NAAD) and our responsibilities for emergency communications to the communities we serve.

The final session is an industry town hall featuring RAB President Erica Farber; David Murray, COO, Newcap Radio; Geoff Poulton, president, Vista Radio; CRTC Commissioner Raj Shoan; and Paul Ski, SVP and CEO radio & regional broadcast operations. It will be moderated by industry consultant and former CRTC Ontario Commissioner Rita Cugini.

CONNECTION 2014 concludes with the Awards Gala that includes a performance by FACTOR singer/songwriter Luke McMaster. In addition to Community Service and Broadcast Order of Achievement Awards, the gala will feature the induction into the Ontario Broadcast Hall of Fame of John Hinnen, former VP News at Rogers Broadcasting.

Valuable content and connection with our industry friends, packed into a single day! I'll see you October 30 at the Toronto Airport Marriott Hotel. Details and registration are available at www.oab.ca or contact Val Skivington at 905-554-2730 or memberservices@oab.ca.

Doug Kirk is president of the Ontario Association of Broadcasters.



Top:
Geoff Poulton

Bottom:
Paul Ski

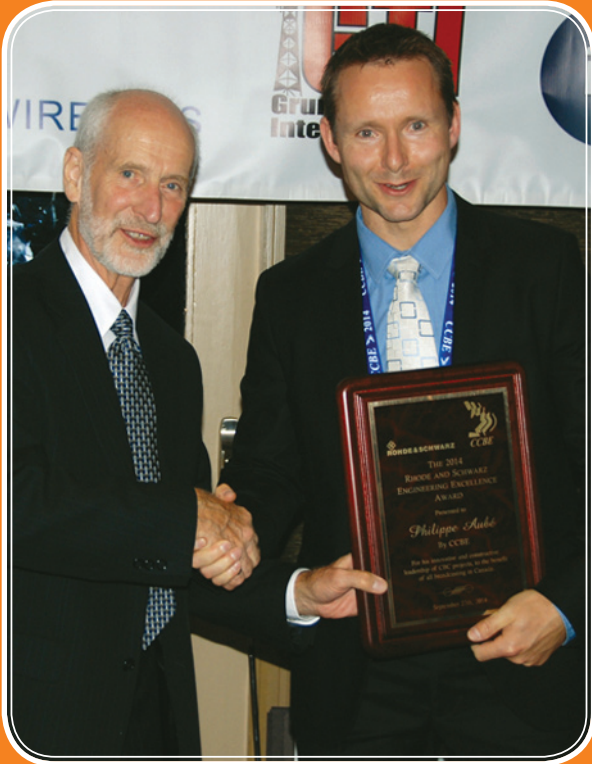
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CCBE President Peter Warth presents Philippe Aubé of CBC/Radio Canada Transmission Montreal with the Rhode & Schwarz Engineering Excellence Award



Steven Luciw, Bell TV Toronto



Andrew Barnhardt, Woodbine Entertainment, Toronto



Tracey Walsh of CBC/Radio Canada Transmission Toronto receives the 2014 Bob Norton Ambassador Award



Al Pippin, Pippin Technical, Saskatoon



Michael St. Amand, MS Technical Services, Pembroke and Roger Cole, Corus Kingston



Mark Schembri, Bell Media London

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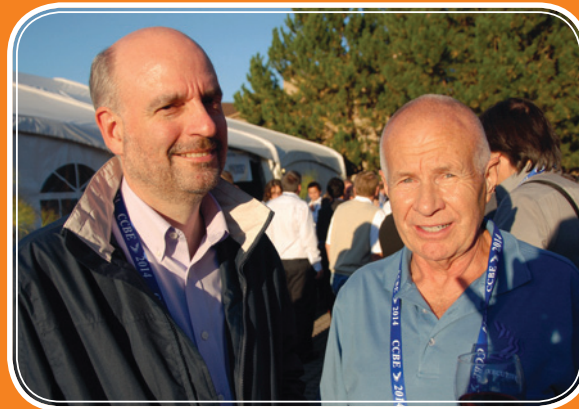
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2014 Chicks in Broadcasting (or BroadcastHers)



Ian Gunn, Burli, Burnaby



Gary Manteuffel, Nautel, Hackett's Cove and Gary Hooper, HP Services, Thornhill



Paul Stechly, Applied Electronics, Mississauga



Wayne Scrivens, Blue Ant Media, Toronto; David Cremasco, Yes TV, Burlington; and Scott Barry, Channel Zero Toronto



Marc Poulin, Patrick Yeaton, and John Casselman, House of Commons, Ottawa; and Mike Coffey, Quinte Broadcasting, Belleville

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John McKay, Grundy Telcom
Integration, Burlington



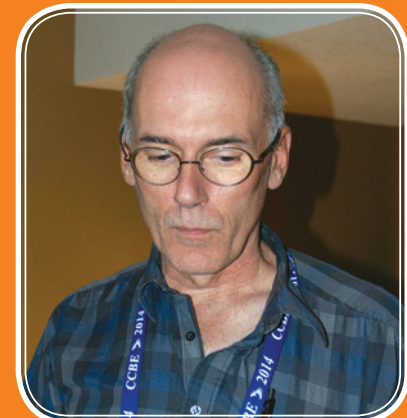
Wally Lennox of Bell Media Toronto receives
the 2014 Lifetime Achievement Award



Raj Shoan, Ontario CRTC
Commissioner, Toronto



Philippe Dunberry, Solutions
Broadcast RF, Laval



Rob Enders, CKNX Radio Wingham



Queenie Wheeler and Mike Wheeler,
CKWS-TV Kingston



Brian Hinz, Blackburn Radio Sarnia



Bruce McLeod, Ryerson University, Toronto;
Sandy and Henry Przbyszewski, CHEX Peterborough

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Ingrid Christensen, Broadcast Dialogue, Lagoon City
and Diana Stockey, RCS, White Plains



Richard Sondermeyer, G.S. Broadcast
Technical Services, Mississauga



Martin Marcotte, CBC Transmission, Toronto



Adam Little, IO Industries, Vancouver



Current and previous recipients of the CCBE Ambassador Award: Tracey Walsh, CBC/Radio Canada
Transmission; Howard Tulloch, Novanet; Sylva Fantin, Tektronix; Howard Christensen, Broadcast
Dialogue; Jane Inglis, Solutions Broadcast RF; and Ron Paley, Ron Paley Broadcast



Ted Paley,
Ron Paley Broadcast, Winnipeg

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Thursday, October 9, 2014

Volume 22, Number 21

REVOLVING DOOR: Steve Parsons has moved from *Newcap* to *Bell Media* as manager, national music programming, and begins Tuesday, Oct. 14. He had been national content manager at *Astral Media Toronto* before the stations were sold to Bell Media. Upon the sale, Parsons was group brand director (Vancouver/Toronto) and co-GM of the Toronto Bell/Astral divested stations from July 2013 through to March 2014. He became operations manager at *The Flow 93.5/boom 97.3 Toronto* earlier this year after the *CRTC* approved *Newcap's* acquisition of those stations... *Vista Radio* CFO Chris Lecomte, based in Toronto, will leave the company once a successor has been found and in place at new corporate offices to be established in Vancouver. Family matters prevent Lecomte's moving west. He will remain in broadcasting as a consultant, *Vista* being his first client... Tom Cooke, with *Bell Media London* as VP/GM of its London stations and who retired last year, is now the new business development specialist with *Corus Radio London*...

Dale Smith, the morning news anchor at *CFCW Camrose/Edmonton*, is -- after 47 and a-half years doing news at the station -- retiring Oct. 17. Smith started with *CFCW* May 1, 1967, immediately out of radio school. It's the only radio job he's ever had... Dave Carr, the VP programming at *Rock 95/KOOL FM Barrie*, has been promoted to VP/GM of the stations. Carr has been with *Rock 95 Broadcasting* since the company's first station was launched in 1994... *K-Rock Kentville* GM/GSM Will MacKay will return to Ontario as soon as a successor is found. He'll be joining *Newcap Ottawa* in a sales capacity... Mark Campbell is now director, news and programming at *1310News Ottawa* and *News95.7 Halifax*. Now Ottawa-based, Campbell had been director of news and



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Amy Kizaki from **sparknet**



Tom Cooke



Dale Smith



Will MacKay



Mark Campbell

programming for *Rogers's* three news/talk radio stations in Atlantic Canada since August 2005. He succeeded Karen Parsons who had been with Rogers since 1995 as anchor/reporter/editor at *680News Toronto*, news director at *660News Calgary* and news director at *1310News Ottawa* since Sept. 2010... Sarah Jay, ex of *Moose FM Bracebridge*, is the new afternoon host and assistant program director at sister *Vista* station, *2Day FM Stratford*... Rob Breakenridge will move from evenings at *Newstalk 770 Calgary* to mid-mornings, joining Roger Kingkade for the *Kingkade & Breakenridge Show*. He succeeds Erin Kelly in the nine to Noon spot... Dan Robertson, the senior sports producer at *Eastlink TV* in Halifax, has been hired by *TSN Radio 690 Montreal* as the play-by-play announcer for *Montreal Canadiens* games. Robertson joins game analyst and former *NHL* player Sergio Momesso in the broadcast booth... *Hockey Hall of Fame* member and *Calgary Flames* play-by-play host Peter Maher has joined *XL 103 Calgary's* morning show for commentaries on the *Don, Joanne & the Coach* segment every Monday, Wednesday & Friday... Tim Martin is the new promotions director at *92.9 JACKfm Halifax*. He succeeds Penny Thast. Martin had been promotions director at *LIVE 105/Energy 103.5 Halifax*.

SIGN-OFFS: Ross McCreath, 90, in Toronto. In 1949 he became a sales rep for *All-Canada Radio Facilities Ltd.* By 1955, when TV came along, he helped All-Canada establish its television division and was appointed its national sales manager. In 1966, McCreath was appointed VP/GM of *All-Canada Radio & Television Ltd.* In 1972, he became president. After his retirement in 1989 after 40 years with All-Canada/Selkirk, he continued his interest in broadcasting, and the work of the *Canadian Communications Foundation* of which he became president in 1994... Bill (William Graham) Hutchinson, 60, at home in Newport Corner, NS. He began his radio career while in his mid-teens at Fred Arenburg's *CKDH-AM Amherst*. That later turned into a full-time position. In 1977, Hutchinson moved to *CJCH Halifax*, working an on-air shift and as music director. He later did a side slip into radio sales and spent 32 years doing what he loved most, talking about radio... Diane Nyland Proctor, 70, in Toronto of chronic obstructive pulmonary disease and congestive heart failure. She was best known for having played the title role in the 1970s Canadian sitcom *The Trouble With Tracy*.



Ross McCreath



Bill Hutchinson

RADIO: *News1130 Vancouver* traffic reporter **Chad Dey** was struck in the eye by a laser beam pointed into the cockpit of the station's plane while it was over suburban Surrey. Dey was checked out by doctors and is okay. The penalty for lasering cockpits can be as much as five years in prison... *CFCB Corner Brook* raised a record \$330,545.55 in its *Western Regional Hospital Foundation's* annual radiothon. The money raised will go toward patient and vital sign monitors, a portable ultrasound, colonoscope, infant isolette, a portable ventilator and portable ventilator... **Chris McLeod** and **Sam East** from *94.3 CKSY Chatham* mornings, after spending five hours up in the bucket of a truck, raised \$3,300 for breast cancer research. Chris is a guy, Sam isn't. But both were dubbed, *Two Boobs in a Bucket*. The next big campaign for the *Canadian Cancer Society* in Chatham-Kent began Monday with the port-a-john *Flush Out Cancer* campaign... A burger battle between *95.7 CRUZ-FM Edmonton* personalities formed the basis for a fundraiser to support *Homeward Bound Support Services* for the homeless. The **Scott McCord Burger** vs. the **Ryann Bradley Burger** saw \$927 raised, with 52% of sales favouring the Bradley burger. Throughout September, every time one of the Delux Burger Bar's creations was sold, \$1 was donated to the charity. CRUZ FM matched each donation.



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GENERAL: *Postmedia* has purchased *Sun Media's* chain of 175 English language newspapers and associated websites. The \$316 million deal includes the *Ottawa Sun*, *Toronto Sun*, *Winnipeg Sun*, *Calgary Sun* and *Edmonton Sun* as well as a chain of newspapers serving secondary markets. The deal does not include *Sun News Network*... The *British Columbia Institute of Technology* (BCIT) in Burnaby turned 50 with a large celebration Saturday celebrating everything 1964. The "Fab 50" event featured vintage cars to an X-ray machine and broadcasting equipment used at the school a half-century ago.

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TELEVISION: The *Television Bureau of Canada* (TVB) and the *Canadian Media Directors Council* say commercial TV programming on the VOD platform generates incremental viewing, according to a test conducted by *Numeris* (formerly BBM). Viewing VOD content isn't included in reported TV audiences. Numeris found, among other things, that the VOD platform generated a 9% increase to the average linear audience. The full report of the VOD test results can be found [HERE](#)... *Shaw Media* will add *Crime + Investigation* to its line-up of specialty stations Nov. 3. The new brand succeeds *Mystery TV* and extends the partnership between Shaw Media and *A+E Networks*... *Viacom*, the U.S. media giant which owns specialty services *MTV*, *Comedy Central* and *Spike TV*, says it might move those channels to online streaming from cable and satellite if the *CRTC* forces BDUs to offer channels on a pick-and-pay basis. The possibility of such a regulatory move was a focal point of the recent *Let's Talk TV* hearings. A decision is not likely anytime soon. *AMC* and *A+E* networks are weighing OTT options as well... Meanwhile, a new Vancouver-based *Fraser Institute* paper on the *CRTC-Netflix* brouhaha over the release of certain information may be a door opening on government taking down the legal and regulatory barriers preventing open competition in Canadian television. Were those barriers dismantled, says the paper, BDUs and conventional broadcasters would be relieved of their *Cancon* obligations. Canadian cultural programming could then be left to *CBC/Radio Canada*... *100 Huntley Street*, the longest-running daily TV show in Canada (at 37 years), began airing in the U.S. this week, adding – according to the bumpf – 30 million American homes. It's the flagship program of *YES TV* (formerly *CTS*). The shows, produced in Canada, are being carried on *GEB America*... *Pierre Karl Peladeau*, considered to be the front-runner to succeed *Parti Quebecois* leader *Pauline Marois*, says he will put his *Quebecor* shares in a blind trust if that were to happen. He is the company's controlling shareholder and insists he will not sell his stake in it. *Quebecor's* holdings include the *TVA* television network, *Sun News Network* and *Le Journal de Montreal*... *Asian Television Network International* has launched *ATN Channel V*, geared to Indian youth... What is now *Global Calgary* had its roots in an application made back in 1953. The following year, after approval, construction began on the 600-foot transmission tower. On Oct. 8, 1954, *CHCT-TV Calgary* began regular programming on Channel 2. In 1971, after an ownership change, the call letters became *CFAC-TV*. Another ownership change 17 years later, in October, 1988, saw *MacLean-Hunter* buy the station only to sell it again two months later to *Western International Communications*. The call letters changed again, this time to *CKKX-TV*. And again in 1993 to *CICT-TV*. In 2000, *CICT-TV* joined the *Global Television Network*. In 2010, *Shaw Communications* bought *Global Television* and specialty assets from *Canwest*. This week marks the station's 60th anniversary.

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Thursday, October 16, 2014

Volume 22, Number 22

TELEVISION: *HBO* says it will launch a standalone, web-based OTT service in the U.S. next year that will allow consumers to get the channel without requiring a cable or satellite subscription. CEO Richard Plepler says the time has come to capitalize on the growth of video viewing over the web. Other U.S. cable channels are said to be considering a similar approach. *CBS* has hinted that it may consider selling *Showtime* directly to consumers, bypassing pay-TV providers. And *ESPN* recently set the wheels in motion for a web-based service that would stream live *NBA* games to non-cable, non-satellite subscribers. The move by *HBO* to let viewers sidestep their BDUs to watch popular shows may eventually signal a setback for Canadian distributors that carry the programs. But, for the moment, making inroads here likely won't happen until at least 2018. New *HBO* programming is under an exclusive licence in Canada to *Corus Entertainment* and *Bell Media*... While *Netflix* reported earnings that were in line with *Wall Street* estimates, shares plunged more than 26% due to subscriber growth figures coming in lower than expected. *Netflix* had third-quarter earnings of 96 cents a share on revenue of \$1.41 billion but net new U.S. subscribers were 980,000 in the quarter, far

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"We had been working in a semi-centralized manner before, but each station functioned in its own database which made it very difficult to work efficiently. Redundancy of data entry and effort was commonplace, so we needed a better way."

—Ian Koturbash, Senior Vice President of Rawlco Radio



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from the 1.37 million analysts had expected... *CNN*, a division of *Turner Broadcasting System*, which is a *Time Warner* company, is said to be in the process of laying off as many as 300 employees, or 8% of its workforce, across several of its divisions. Positions are being slashed in the Atlanta, Washington, D.C., New York and Los Angeles bureaus. About 130 staff members have taken voluntary buyouts... *Bell Media* is teaming with the *United Artists Media Group* – a newly formed joint venture among Mark Burnett (*Survivor*), his production partner Roma Downey, *MGM* and *Hearst Entertainment* – and *Omnicom Canada's Highway Entertainment* to develop new TV formats (the concept, branding and premise of a program) for worldwide audiences, e.g. *CTV's The Amazing Race Canada, Masterchef Canada* and *Canadian Idol*. Bell Media says it now has pilots for



Craig Oliver

new formats in development and pre-production... Craig Oliver, the *CTV News* chief political correspondent, was honoured last night (Wednesday) at a Toronto banquet upon his induction into the *Canadian News Hall of Fame*. The B.C. native has been with CTV since 1972, covering news overseas and at home, particularly Ottawa. During his nearly 60-year career, Oliver has reported on 10 different Canadian prime ministers. He has been director of news and current affairs, a Washington correspondent and the Ottawa bureau chief... Those national ads which began last month promoting Canada's 150th birthday in 2017 is a \$4 million buy and part of the \$7.2 million budget allotted to the *Heritage* department this year to promote the government's 'Canada 150' campaign... The *Banff*

World Media Festival will honour *A+E Networks* as its *Company of Distinction* at the annual event June 7-10 at the Fairmont Banff Springs Hotel... The *Advanced Television Systems Committee* (ATSC) is winning recognition with a *Primetime Emmy Engineering Award* from the *National Academy of Television Arts & Sciences* for its collaborative effort to address wide variations in TV audio. The ATSC will pick up its Emmy

statue at the Academy's Engineering Awards ceremony to be held Jan. 8 at the *Bellagio Hotel* during the Las Vegas *Consumer Electronics Show* (CES)... That same evening, the *Society of Motion Picture and Television Engineers* (SMPTE) will receive the *Philo T. Farnsworth Award*. The award honours an agency, company or institution that has made contributions over time seen to have made a significant impact on television technology and engineering... *CHEK-TV Victoria* reporter Stephen Andrew has entered the Victoria mayoral contest, bringing the number of candidates to eight... *CTV Edmonton (CFRN-TV)*, which launched Oct. 17, 1954, is celebrating 60 years of service to Northern Alberta. It was owned by Dr. G.R.A "Dick" Rice, was the first television

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Amy Kizaki from **sparknet**

station in the city and operated with just one live camera. In 1988, CFRN was sold to *Electrohome Ltd.* of Kitchener (owner of *CKCO-TV*), which later merged with *Baton Broadcasting* of Toronto (owner of *CFTO-TV*) in 1997. The station was acquired by *CTV Inc.* in 1999 and is now owned by *Bell Media*.

GENERAL: Back in May most of Canada's TV networks combined to tell the political parties that they would refuse to carry any ads that used their news content without permission. But now, a cabinet document presented by Heritage Minister **Shelly Glover** would change the *Copyright Act* to give a politician, party or the people who work for them the power to use video, audio and photographs from news outlets without permission or compensation. The proposal is to create an exception for politicians inside the Copyright Act, and pass the changes as part of an upcoming budget bill... In a speech to the *RTNDA* convention Oct. 15, 1958, in Chicago, **Edward R. Murrow** — the *CBS News* correspondent often described as the father of broadcast journalism — challenged the broadcast industry to live up to its potential and responsibilities. His words still echo in North American broadcast newsrooms: *"This instrument can teach, it can illuminate; yes, and it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise it's nothing but wires and lights in a box..."* To hear the speech as Murrow delivered it, click [HERE](#).



Jacob Glick



Phil Lind



Siim Vanaselja



Glen LeBlanc

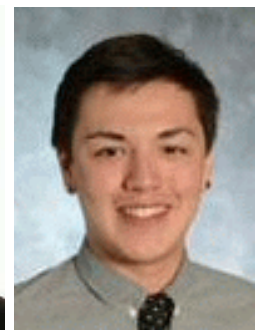


Gerard Doyle

REVOLVING DOOR: Jacob Glick has been appointed chief corporate affairs officer at *Rogers*, a newly created position. Glick moves from *Google Canada* where he was head of the global central public policy and government relations team. He begins Nov. 3 and will work with EVP Phil Lind, who retires Dec. 1 after 45 years with Rogers, to transition the regulatory and government affairs responsibilities... **Siim Vanaselja**, the CFO of *BCE* and *Bell Canada*, will retire in the second quarter of 2015. His successor will be **Glen LeBlanc**, now CFO of *Bell Aliant* in Halifax. Vanaselja will continue to serve on the Board of Directors of *Maple Leaf Sports and Entertainment* (MLSE)... **Gerard**



Randy Seabrook



David Chung

Doyle joins *TVO* Nov. 3 as the new VP, revenue and product development. He moves from the *Toronto Star* where he had been director, digital audiences and revenue... **Troy McCallum** has been promoted to program director of *boom973 Toronto*. He's been working at the same location (Yonge & St. Clair) since 1999 when the station, then *Mix 99.9*, was owned by *Standard Broadcasting* (Slaight). *boom973* is now a *Newcap* property... **Randy Seabrook** will retire from the *Jim Pattison Broadcast Group's* Prince George operation at the end of this year. He worked at *CKPG Prince George* on three separate occasions; the first in 1968, second in the mid '70s and the third time when he returned yet again on Oct. 20, 1980. On his first departure, Seabrook moved to Kamloops and then Regina as a DJ. On his second departure it got a little more interesting. He moved to

RAVING FAN



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Calgary and worked in radio and television news. Later, along with his two brothers Seabrook won *CRTC* approval for a new Vernon station, *CKAL* (now *Sun FM*). At JPBG, he's been an announcer, PD, GSM and the senior radio account manager... **David Chung** is the new morning host at *Sunfm Fort St. John*. Chung moved from Toronto after announcing at *96.9 FM Radio Humber* in Toronto, part of *Humber College*.

RADIO: *99.3 County FM (CJPE) Picton* launched last night (Wednesday) with a free concert at the Regent Theatre in Picton and then a countdown to 9:33 p.m. (the time being approximate!). The not-for-profit station is volunteer driven and is lead, for the moment, by **JJ Johnston**. He'll be GM for the first six months so as to smooth out any operational wrinkles, then he's going back to his consultancy... One of three lower mainland Punjabi-language broadcasters appeared before the *CRTC* yesterday to determine if they're violating Canada's Broadcasting Act by transmitting from Washington state facilities from their Surrey studios and targeting a Metro Vancouver audience. *Radio India (2003) Ltd.*, which has operated for more than a decade without Ottawa's permission, was told by the Commission to show cause why they shouldn't be subjected to orders to cease and resist their operations. The other two broadcasters — *Radio Punjab Ltd.* and Richmond-based *Sher-E-Punjab Radio Broadcasting Inc.* — reached a consent agreement and didn't have to



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appear... *CJBK London* signed with *Raceline Radio* for weekly shows airing Monday nights. The first one was this past Monday... *CFRA Ottawa* collected 46,875 pounds of food and \$46,965 in cash during a live food drive to support the *Ottawa Food Bank*. Every dollar donated is magnified by the bank into food worth five dollars. As many as 48,000 people are fed in Ottawa each month, with 37% of them being children... The *103.7 BOB-FM/104.9 JRfm Brockville* morning shows teamed to host the second annual *12-Hour Food Bank Fill-Up* in support of the *Brockville and Area Food Bank*. The bank, as a result, received 24,000 lbs. of food... *News 92.1 FM (KROI)Houston* became *B92* all-Beyoncé FM last week after management dumped the three-year old all news format and 47 staffers in favour of what's described as "stunting" programming. As expected, that stunt period has come to an end and the station is now branded *The Boom* and is Hip Hop-formatted.

SIGN-OFF: Mike Winlaw, 76, in Vancouver. He spent 13 years with *CBC Vancouver* as a news anchor and then a regular on the CBC-TV show *Hourglass*. When he left CBC he moved to *CKVU-TV* (now *City-TV Vancouver*) as one of three hosts on the experimental *Vancouver Show* with Pia Shandel and Laurier LaPierre.

SUPPLYLINES: *NetScout Systems* has agreed to merge with the communications unit of *Danaher Corp.* in a \$2.6 billion deal. Danaher businesses sold to NetScout include *Tektronix Communications*.

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Let's Talk

TV: An academic perspective

Amidst the presentations

by media companies at the recent Let's Talk TV hearings were what many regarded as refreshing comments from those people associated with broadcasting but not employed in the craft, e.g. educators.

One such presenter was **Irene Berkowitz**, a Ryerson University instructor at the Ted Rogers School of Management MBA program. The self-styled media policy provocateur had just completed her doctoral research on how to future-proof Canada's broadcast system.

She suggested pivoting the goal from domestic supply to global demand, getting in it to win the global competition for audience attention by providing the compelling TV demanded by large audiences. Content is not king, she said. Hit content is king. And TV drama is so costly that popularity is its sole business model.

Which opportunities are being missed to become globally competitive? she asked rhetorically. To find the answer, Berkowitz graphed the "TV manufacture drama value chain" as three phases: development, production and distribution.

The weak link, she found, was development.

Distribution is where content connects with consumers, regardless of how it gets to a screen, but distribution depends on development; it must have that hit content to monetize.

Production is the centre of the manufacture chain. Canada, she said, has built world-class production with a framework of remarkable incentives and subsidies. Production has been strengthened by leveraging Canada's unique connection to the U.S., using the proximity and the portability of people and skills.

As in many industries like pharma and auto, she said, R&D (research and development) is “the value driver. TV hits are made in development” “The value chain analysis shows that both distribution and production were built by leveraging Canada’s unique connection with our closest neighbour and that we have not yet deployed this potential to upgrade development, and that is the pivot which could deliver the championship content which has largely eluded our system. We know how to manufacture shows. Our challenge is to make hits. It’s well known that upgrading value chains from production to design is hard. It’s the last thing and it’s known to require concerted effort by industry and government.”

Berkowitz said her research kick-started with interviews to uncover development dynamics in which two arenas of weakness were revealed: internal structure and external linkages. While the system architecture has been brilliant at building production and jobs, she said, “not so much for the merciless meritocracy needed for development”. “Good enough” can filter back to each decision, like green-lighting too soon, to access production subsidies.

A study conducted by Berkowitz found a disconnect between our system and Hollywood, which can make for awkward co-venturing because interests are not that well aligned. The Canadian network needs a show; the studio needs a hit. A U.S. executive said he passed on Canadian partnership because of the need in development for “limitless focus on creative”.

A Canadian with Hollywood success who came home to create a show observed: No one can afford TV drama that fails except Canada where it’s taxpayer money. Everyone says “Who cares? We’ll get our money anyway.” We Canadians live in Los Angeles not because we love roads and traffic but because people are willing to take big risks on us. There’s no sense of the Canadian networks trying to bring the talent home.

While Canada is not yet branded an exporter of global hits it has, for decades, exported world-class creators. Unlike in many countries where global local linkages are in the forefront of thinking, there has been little systematic thinking in our country on how to transform our “brain drain” to “brain gain.”

Berkowitz is also of the opinion that prohibiting simultaneous substitution now could have severe drawbacks to the entire system. By contrast, she said, its benefits may enable a development policy opportunity, which is rare, requiring broadcasters to invest some profits—private monies—from the distribution of hits to the development of original hits.

How do we insulate against digital shift? Upgrading content development is future-proof, she said, because this phase is not shifting very much. Moreover, it doesn’t matter how the content gets to the screen. We cannot stop digital shift but we can shift focus from CanCon to three Cs: Canadian-Created Content.

Before concluding her presentation, Berkowitz had something to say about CBC and OTTs. CBC, she said, should be a commercial-free portal for Canadian stories and information. “We must strengthen two clearly purposed branded content streams: public and private. Perhaps CBC should be our priority.”

On OTTs: Their unregulated, market-driven presence in Canada seems all upside. An OTT develops a drama because it could be a global hit: popular and therefore profitable. “It’s a great customer for our producers. It seems to me, perhaps more than most other countries on earth, Canada should race to embrace opportunity to touch the world. We are brimming with creator talent, and along has come this kind of cosmic 21st century fix to our main media challenge: market size.”

Dr. Gregory Taylor, also of Ryerson University and the author of *Shut Off: the Canadian Digital Television Transition*, noted the justifiable nervousness of conventional broadcasters because of the multi-year drop in revenues. Further, he said, there’s no doubt the Internet and OTT services will continue to cut into their traditional market share. But the research numbers from various sources are clear; there’s still life on the TV sets in Canadian living rooms despite the proliferation of options. Over the air television is far from dead, said Taylor, and he expressed disappointment over government members’ apparent readiness to abandon conventional television altogether. Before pulling the plug on it he wants conventional TV given a proper chance to make a contribution. Canadians, he said, have never seen the true capabilities of digital over-the-air television. Canada has continued to approach the OTA sector from a 20th century perspective, when 21st century digital over-the-air can be so much more.

The ATSC standard now in place was developed in the U.S. because of its strong over-the-air signal and the potential to broadcast multiple stations on one 6 MHz channel. He invited Canadian broadcasters to find an American city of similar size to theirs and search that city’s name and “over-the-air TV” on the Internet. The result is shocking, he said. The inexpensive and accessible nature of over-the-air sub-channels can open the door to new ownership regimes in Canada, something Taylor proposed to the Commission. An OTA resurgence is happening south of the border, particularly for marginalized communities, he said, cost saving being the primary motivating factor.

Canadian broadcasting has traditionally compared itself to the American and U.K. models. In the U.K. recent data indicates that living room television viewership is going up, not down, despite the proliferation of wireless services. Further, the U.K.’s

Digital Communication Infrastructure Strategy does not anticipate any shut-off of over-the-air signals before 2030.

Such calls for over-the-air shutdown in Canada, he said, are premature. Under correct policy guidance, Canada can create a more vibrant OTA sector via multicasting which could assist in maximizing choice instead of trapping the public into BDU contracts with few viable alternatives.

Most urban centres in Canada have access to OTA channels and new ones have been added even outside of the mandatory markets in communities such as Kingston. There is a generation of urban cord-nevers who are about to hit adulthood and they will not buy a cable package no matter how skinny the basic.

While ad revenues are going to be far lower than historic levels, so too are operational costs. We live in an era when on-site satellite trucks can be replaced by a reporter with a smartphone and a solid data plan. But Taylor also allowed for the fact that the BDUs, many of which also own conventional stations, are likely to resist; that no positive change is likely to happen without a regulatory push.

Zachary Kornblum, a university student in a combined law and MBA program with a focus on media and entertainment, suggested re-evaluating the New Media Exemption Order (NMEO) and extending the Vertical Integration Code.

The Commission must re-evaluate the NMEO and begin to regulate OTT services that are analogous to traditional broadcasting, he said. While there isn't an immediate crisis, there are several trends occurring that could endanger the future of Canadian broadcasting if new regulations aren't put in place. Quoting a 2013 Royal Bank Industry Analysis, Kornblum said the tipping point will arrive between 2017 and 2019 when the Canadian broadcasting ecosystem shifts.

Four trends will intersect: a majority of users will have access to very high Internet speeds; Internet-enabled TVs will become common in Canadian households; OTT services will have reached 20% penetration; and these services will command purchasing power at least equal to that of Canadian broadcasters. At that moment, he said, OTT services will become viable substitutes for traditional BDUs and will begin to directly affect margins.

We are already seeing the emergence of economically viable OTT services. Rogers and Shaw have developed their own called shomi, which has the additional capability of playing through users' set-top boxes. These services are large commercial ventures, he said, that are analogous to VOD offerings but are not subject to the same regulations.

We are entering an age when new media and traditional platforms stream the same content through the same fibre networks and are played on the same television sets. BDUs and

“I worry that we’re developing a two-tier system where domestic players who contribute the most, ... are having far greater burdens put on them when compared to those who contribute very little to our country.”

broadcasters, both domestic and foreign, should not be able to bypass regulation based on a mere semantic difference.

While it may be impossible to regulate the Internet as a whole, if one narrows the focus the task becomes more reasonable. The CRTC, he said, should regulate online commercial video services that distribute long form content with the intention of profiting within the Canadian system. We can target services that either sell to Canadian subscribers directly with subscription fees or intend to profit from Canadian consumers by selling to Canadian advertisers. If a person or corporation is participant in commercial activity in Canada and wants to continue to do so legally, it should have to adhere to the local laws.

“I worry that we’re developing a two-tier system where domestic players who contribute the most, in terms of jobs, infrastructure, and cultural production, are having far greater burdens put on them when compared to those who contribute very little to our country.”

On the matter of the Vertical Integration Code (VIC), Kornblum said that in order to maintain the integrity and diversity of the Canadian broadcasting system in the face of systematic changes such as moving to a pick-and-pay packaging system and eliminating genre exclusivity, the VIC will need to be extended to prevent activities such as anti-competitive behaviour, price-based discrimination and showing undue preference towards American programming services and vertically-integrated programming services.

BDUs, he said, are in a position of power and since many are now invested in the programming side, they have the means and the motivation to act in an anti-competitive manner since they are the ones who control the system. In a pick-and-pay environment, they would have even more power. The VIC can be used to prevent BDUs from abusing their power over bundling, subscription mechanisms and pricing.

When the Broadcasting Act was first created, said Kornblum, one of the goals was to create a space where Canadians would be represented to themselves: “I am here because I think that is still an important goal in these proceedings today.”

—BD

BROADCAST Dialogue

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Thursday, October 23, 2014

Volume 22, Number 23



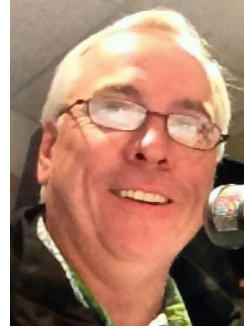
Jack Tomik



Alan Dark



Heather Anderson



Bryn Griffiths



Steve Kennedy

REVOLVING DOOR: Jack Tomik, the senior VP of media sales at *Rogers Media* will leave the company at month's end. Succeeding him in that position Nov. 3 is Alan Dark. Tomik's departure was not a surprise. He'd been brought in to complete the launch and implementation of *One Call*, Rogers's integrated multiplatform sales service model. Dark joined Rogers Media in April 2014 as VP of national sales... Heather Anderson has become the *CTV Regina* co-anchor for its *CTV NEWS AT SIX*. She moved across the street from *Global Regina* where her previous duties were as anchor and host of Global's morning news... Bryn Griffiths, who's been with *Newcap Edmonton* in a sales capacity since late 2012, is moving back on-air Nov. 3 as a morning news and sports anchor on the three Newcap stations; *CFCW, K97* and *CAPITAL FM Edmonton*. Griffiths, a 25-year veteran, had been with *Sportsnet The FAN Calgary* when, in early December of 2012, he decided to move on... After 30 years with the *CBC*, Mark Forsythe is retiring. For the last 18 years, he's been the host of *B.C. Almanac*, airing from Vancouver. Forsythe's final show will be Dec. 24. His successor is Gloria Macarenko, who will continue to host *Our Vancouver* and *The Story from Here* in addition to B.C. Almanac... Laura Pearce joined *Blue Ant Media* in Toronto Monday as VP, brand strategy and fan engagement. She moved from *AOL Canada* where she oversaw marketing and communications for their consumer and trade brands... Nitin Kawale has been appointed president, enterprise business unit at *Rogers* in Toronto, effective Dec 1. He moves from *Cisco Systems Canada* where he has been president since 2008... Steve Kennedy is the new PD at *AMP Calgary*. He moves from on-air at *KISS FM Ottawa*. Before that, Kennedy was PD at *JACK FM Toronto* and, before that, was PD at *KISS 969 Calgary* (now JACK FM). He also helped in the launch of *HOT 107 Winnipeg* during the late '90s... Shaun Tomko is the new director, promotions and new media at *Corus Radio Edmonton*, effective Nov. 17. He moves from his senior promotions coordinator position at *Corus Radio Vancouver*... Don Lehn, most recently the ND at *Fabmar Communications' 89.5 The Drive Chilliwack*, has been appointed editor-in-chief of www.mychilliwacknews.com. The news site is owned by Fabmar and operated by *Cubicle Media*...



Bob Duck

Bob Duck, ND at *Mix 103.7 (CFVR) Fort McMurray*, retires on Monday. Duck began in radio in 1964, took five years off to have a look around, then worked the rest of his career in broadcasting. His most recent broadcast stops were at *91.7 The Bounce (CHBN) Edmonton* where he was ND/morning co host and, before that, *CKNW Vancouver* where Duck was a news anchor/business editor... A new era for non-profit *CFMQ-FM Hudson Bay, SK*, begins Nov. 10 when Sherry and Dan Brann retire after 20 years of doing their morning show (*Brann flakes*) and administering/managing the community station. The new manager, beginning in early November, is Chris Brinklow.

GENERAL: The *CRTC* says, on average, Canadian families spent \$191 a month for cable, cellphone, Internet and home telephone plans, up 3.2% or \$6 a month from 2012. BDU service climbed \$1.54 to \$53.56 per month; wireless cellphone charges increased \$1.91 to \$69.33 a month and Internet services were up \$4.42 to \$35.37 a month year over year... Montreal-based *Stingray* has acquired *onthespot Pay TV Music's* portfolio of subscribers and continues its expansion in Latin America and Europe. The latest territories in the Stingray fold; Brazil, Chile, Colombia, Peru, Ecuador, Venezuela, Portugal and Germany (*Deutsche Glasfaser*)... St. John's resident Mack Furlong, an actor, writer and frequent host on *CBC Radio*, received the *John Drainie Award* presented by *ACTRA*, the Alliance of Canadian Cinema, Television and Radio Artists, at a ceremony in the Newfoundland & Labrador capital... The broadcast news directors' association, *RTDNA Canada*, is seeking nominations for its *Lifetime Achievement Award*. As its name implies, the award is not geared toward recognizing any one contribution. Rather, a nominee should have a minimum of 30-years of distinguished service to broadcast journalism. For more info, click [HERE](#)... *G98.7FM Toronto* founder/president Fitzroy Gordon says

the *CRTC* has approved his application for a national specialty service geared toward the Black and Caribbean population in Canada. He expects the service to launch in the fall of 2015... Jean-Marc Fournier, the minister responsible for Canadian intergovernmental affairs and the Canadian Francophonie, and Madeleine Meilleur, the Ontario Attorney-General and minister responsible for Francophone affairs, met in Toronto to discuss, among other issues, the cuts at *Radio-Canada* and the impact on Francophone communities. They intend to meet with stakeholders affected by the cuts and will then report to the *Ministerial Conference on the Canadian Francophonie*.

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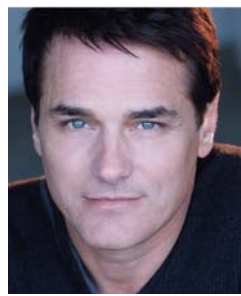
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Canada NHL NCAA AMERICAN HOCKEY LEAGUE

Hillary Hommy from **sparknet**



George Anthony

Jeffrey Elliott

Paul Gross

Esther Bienstock

Michael Landsberg

Tassie Cameron

TELEVISION: The *Academy of Canadian Cinema & Television* has announced six Academy Special Award winners for the *2015 Canadian Screen Awards*. They are **George Anthony** (Academy Board of Directors' Tribute), **Jeffrey Elliott** (Digital Media Trailblazing Award), **Paul Gross** (Earle Grey Award), **Ric Esther Bienstock** (Gordon Sinclair Award for Broadcast Journalism), **Michael Landsberg** (Humanitarian Award) and **Tassie Cameron** (Margaret Collier Award)... *TiVo Inc.*'s second annual *Multitasking and Social TV Survey* found a significant increase in multitasking during TV viewing. The multitasking, however, is rarely related to the shows being watched. Just 5% of survey respondents reported TV-related multitasking every time or almost every time they watch television while 50% report never or almost never engaging in TV-related multitasking... *Netflix* and the *City* stations have a deal to produce six episodes of the survivalist thriller series *Between*. *City* will then air the series first in Canada, with *Rogers* making it available on its new VOD service, *shomi*, which launches next fall. *Netflix* gets streaming rights outside of Canada for the first year. After that, it will have the rights to stream the series on its Canadian service... *CBC* and the *Canadian Film Centre* are partnering for the *Jumping Screens Comedy Workshop*, an incubator program that intends bringing online video content creators to television. The workshop is similar to others that have given *YouTube* exhibitors the opportunity to expand their horizons... Who gets free access to exclusive *NHL* content is the crux of a matter between *Bell TV* and *Rogers*. *Bell* says the *GamePlus* mobile app should be available at no charge to all *NHL GameCentre Live* subscribers, not just to *Rogers* customers. *Bell* told the *CRTC* that the situation contravenes a ruling that prohibits preferential access. *Rogers* has until Nov. 20 to formally respond... Canadian astronaut **Chris Hadfield** says work has begun on the pilot for a TV sitcom based on his book, *An Astronaut's Guide to Life on Earth*, also the comedy's projected title. *ABC* has approved the pilot and it is expected to be aired next fall... The *Innoversity Creative Summit* is on in Toronto next week, Oct. 28-29, celebrating innovation, creativity and diversity. Speakers include **Suroosh Alvi** of *VICE MEDIA*, **Madeleine Ziniak**, former VP at *Rogers/OMNI*, astronaut **Chris Hadfield** and the creators of such TV shows as *Rookie Blue* and *Flashpoint*. To register, www.innoversitysummit.com... *CKWS-TV Kingston* is among those stations turning 60 this year. There's a gala-style event later today (Thursday) welcoming back the alumni... **Barbara Walters**, now 85, hasn't retired completely after all. She'll be back Dec. 14 for another special on *ABC* about the year's *10 Most Fascinating People*.

The Western Association of Broadcast Engineers

2014 Convention **WABE**

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RADIO: Broadcast winners at the 2014 British Columbia Country Music Association are: **Country On Air Personality Area Code 250** - Roo Phelps/Casey Clarke of *Country 100.7 Penticton (Newcap)*, **Country On Air Personality Area Code 604** - Curtis Pope of *Country 107.1 Abbotsford (Rogers)*. Country 107.1 Abbotsford also won **Radio Station of the Year**... It's a good bet that Meghan Trainor's *All About That Bass*, her debut single that hit #1 on the *Billboard Hot 100* and topped the charts in Canada, Australia, New Zealand, Germany and the UK earlier this year, didn't have bus safety on her mind. But *MIX 96.7 FM Steinbach* morning host Cory Rempel and producer Allen Penner put together a brilliant video on that very topic. [CHECK IT OUT](#)... *Corus Entertainment* and Los Angeles-based *Flink*, a crowd-sourced publishing platform, have a partnership agreement covering global content and promotions. It will see a selection of Alan Cross's past and new episodes of *The Ongoing History of New Music* featured on Flink's storytelling platform... *Corus Entertainment's 99.3 The Fox Vancouver* has rebranded, shifting only to its call letters: **CFOX**. Senior Brand Director **Ronnie Stanton** said CFOX has been undergoing tweaks and changes over the last year, e.g. musical adjustments to make the station more familiar and wider in its appeal, and line-up changes. CFOX (pron: 'see-fox') originated with the late *Gord Sinclair Jr.* when he and partners bought a struggling AM station on Montreal's West Island and changed it to a rock format. It later transitioned and became part of the now-defunct *CKO* radio network... Music-discovery features from *Songza*, the startup *Google* acquired this summer, will be folded into the *Google Play Music* subscription service. Users will be prompted to pick a radio station based on their mood, activity or time of day. It's described as a "concierge feature that anticipates what listeners want at any given time". *Google Play Music* takes aim at *Spotify*, *Pandora* and *Apple's iTunes Radio*. At \$9.99 a month, it will provide on-demand access to more than 30 million songs... A *CRTC* hearing Jan. 8 in Gatineau will hear, among other submissions, an application from *Vista Radio* to increase the reach of *CJFB-FM Bolton* into Caledon if the Commission approves an earlier request from Vista for revocation of its *CFGM-FM Caledon* licence. Should *CFGM's* licence be revoked, Vista wants to increase the reach of *CJFB-FM Bolton* into

Caledon with power bumped from 50 to 1,565 watts and the frequency changed from 105.5 to 102.7. Vista says neither *CJFB* nor sister *CFGM-FM* have been profitable since being licensed, primarily because of out-of-market competition (Toronto), limited coverage because of hilly terrain and low transmission power. At that same hearing, *My Broadcasting's* application will be heard to establish an FM station in Milton, ON, at 101.3 with power of 264 watts and programming *AC/Gold*... *98.1 The Tide St. Stephen*, in its first radiothon, raised \$70,792 to

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support the *Mammography Campaign* at the *Charlotte County Hospital*. The financial result of the 12-hour broadcast was more than enough to pay the balance of \$40,000 needed to purchase a mammography machine... *C95 Saskatoon* brought in \$257,560 during its radio marathon for breast cancer research. This was the 15th year for the event, which saw all proceeds go to the *Saskatchewan Cancer Agency* at the *University of Saskatchewan*.

SIGN-OFFS: Nicola Jones, 41, of cancer in Mexico. She had been *CHCH-TV Hamilton's Morning Live* weather forecaster and reporter. Jones joined the station in 2001 as an original member of the Morning Live news team. This past April she made it known that she had an aggressive cancer and would be stepping away from the job to deal with it. When Canadian doctors could do no more for her she flew to Mexico for a high risk surgery but passed before doctors could operate... David Candow, 74, in Toronto of a heart attack. Candow trained thousands of radio reporters and announcers in eight countries on how to sound more natural on the air by speaking the same way they would in a conversation and by keeping sentences short and to the point. He began, however, working with announcers and program hosts at the *CBC*. For many years, attending one of his courses was often the first thing a new hire would do. After retiring from *CBC* in 1995, he got a training assignment at *National Public Radio* in the U.S.

Broadcast Dialogue will be at the
Western Association of Broadcast Engineers (WABE)
convention in Edmonton next Sunday, Monday & Tuesday
and at the Ontario Association of Broadcasters (OAB)
conference in Toronto next Thursday.

See You There!

BROADCAST Dialogue

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Thursday, October 30, 2014

Volume 22, Number 24

RADIO: Don Shafer is the 2015 inductee to the *Canadian Broadcast Industry Hall of Fame*. The induction ceremony takes place during the *Canadian Radio Music Awards* luncheon on Friday, May 8, at the Sheraton Centre Toronto Hotel. The *Allan Waters Broadcast Lifetime Achievement Award* recognizes Shafer's five decades of innovation and achievement in the Canadian broadcasting industry... The *CRTC* has made changes in the commercial radio policy that, it says, will ensure a simple approach that is effective and measurable. The radio policy updates can be found [HERE](#)... At a moment in radio's history when the critical message is "there's no time to waste adapting to the new digital age", *Borrell Associates* in the U.S. is predicting that fully half of the 15,000+ American radio stations will disappear by 2024. And company President *Gordon Borrell* also predicts that by 2024, 95% of advertising will be bought and sold programmatically with only "a few" sales reps still in place.



Don Shafer

While new dashboard technology will likely cause long-term listening erosion for FM/AM, radio-enabled smartphones are inevitable. Radio operators, he said, should develop more original content and strengthen their community relations to remain relevant... *CHRF 980 AM, Radio Fierté Montreal*, operated by *Evanov Radio*, is on-air and testing its 50kW day and 10kW night signals. The French-language station, which will serve Montreal's diverse LGBT community, is modeled after Canada's first English-language LGBT station, *Evanov's Proud-FM Toronto*. The new station will program a mix of today's hits along with Techno, Disco and House music, and distinct spoken word... *98.9 myFM (CHCD-FM)* *Simcoe's* 12th annual radiothon for the *The Norfolk General Hospital*

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Hillary Hommy from **sparknet**

Foundation raised \$92,135.00. The funds will go toward the purchase of new automated drug dispensing cabinets... For the second year, *Indie88 Toronto* teamed with *Canadian Blood Services* to suck your blood and put it to good use. A five-hour clinic set up in the "bloodmobile" at *Ripley's Aquarium of Canada* saw 50 available slots filled immediately and a further eight squeezed in. Where a typical clinic with 58 donors would usually see less than eight first-timers, there were 35 at the Indie88 event... *ENERGY 99.7 FM (CKPT-FM)/Country 105 (CKQM-FM) Peterborough* had their downtown building surrounded by brassieres late last week as part of the annual Bell Media Peterborough *Bras Around the Building* fundraiser for the *Canadian Cancer Society*. Money was pledged for each bra donated. When they all came down on Monday, they were dry-cleaned and given to local women's shelters... Rest easy, central Alberta fans, the buzz about *Buzz Bishop* moving to sister *Newcap* station *Z95.3 Vancouver* from middays at *XL 103 Calgary* are wrong. He will, however, host a new weekend show on *Z95.3* every Sunday evening... *CFCW Camrose* signed-on for the first time Nov. 1, 1954 -- 60 years ago this weekend -- with 250 watts at 1230 and aiming to serve listeners in Camrose, Wetaskiwin and the East Central Alberta district. Addressing listeners on that first day were Station Manager *Tom Shandro* and Sales/Promotions Manager *Hal Yerxa*. *CFCW* became Canada's first full-time Country station in October, 1960, with the added punch of 1,000 watts. Later, power was jumped again to 10,000 watts and a move to 790. In late 1973, *CKCW* became a 50,000-watt station... And, 45 years ago (Oct. 29), underground radio arrived in Montreal when *Doug Pringle* began playing the first rock records on *CKGM-FM* (later renamed *CHOM-FM*).

GENERAL: *Jian Ghomeshi* is gone from *CBC* in a controversy over allegations of inappropriate sexual behaviour. His lawyers filed a \$55-million lawsuit Monday alleging breach of confidence, bad faith and defamation by the *CBC*... In a meeting with union leaders, *CBC* President *Hubert Lacroix* said 400 jobs will be cut by the end of March, and another 400 by March, 2016. Further, he said, another 400 jobs and possibly more will be cut by 2020. Faced with less government funding and no *NHL* game revenue this season, the *CBC* has been cutting jobs and programming to balance its books... *Stingray Digital Group* of Montreal, which offers continuous streaming music, video, concert and karaoke channels to more than 110 million cable-TV viewers in 113 countries, has struck a deal with *AT&T* that will offer more than 100 of its specialized music and video channels to *AT&T*'s six-million Internet-TV customers in the U.S... *Rogers* CEO *Guy Laurence* dismissed *BCE* as being a crybaby for complaining to the *CRTC* about *NHL* content available only to *Rogers* customers on its *GamePlus* mobile app (see last week's BD). Further, he said *BCE* is a sore loser that's complaining and trying to stifle innovation in hockey. *Laurence* made the comments during a conference call with analysts to discuss the company's third quarter results. *Rogers* saw overall sales grow by 1% while profit fell 28% to \$332-million. That compares to last year's net income of \$464-million. Revenue was up slightly to \$3.25-billion from \$3.22-billion... *Corus Entertainment* had improvements in television and a decline in radio at the end of its 2014 fourth quarter Aug. 31, and reduced profit expectations for the 2015 fiscal. *Corus* had \$23.7 million of net income and an adjusted profit of \$26.8 million. Total revenue for the three months ended Aug. 31 was \$201.6 million, up from \$181.9 million a year earlier, including the impact of several acquisitions. TV had higher revenue and operating profit in the summer quarter but radio saw declines. CEO *John Cassaday* says advertisers are showing a new level of caution before spending millions of dollars on TV commercials, and he doesn't see them going back to their old ways of buying any time soon. Gaining more prominence, he said, are the less traditional ad platforms such as online video... Meanwhile, *Shaw Communications* had a 64% boost in fourth-quarter profits. It earned \$192 million or 40 cents a share, up from \$117 million or 24 cents per share a year earlier. Revenue rose by 1.4% to \$1.26 billion, slightly below estimates of \$1.27 billion. Cable provided \$837 million in the quarter, satellite generated \$220 million and the media division provided \$231 million in the

summer quarter... *Rogers* will buy *Source Cable*, Hamilton's last remaining independent cable company. Purchase price is \$160 million. *Source Cable* was founded by the *Campbell* family in 1974 under the name *Southmount Cable*... In their quarterly earnings reports last week, *Rogers* and *Shaw* reported that between them they lost 193,000 cable subscribers in the last year, *Rogers* at 111,000 and *Shaw* at 82,000. *Shaw* also lost 6,600 satellite subs. Both companies, however, offset their losses with a rise in Internet subscribers (51,000 for *Rogers* and 71,000 for *Shaw*)... This evening (Thursday) at this year's *Ontario Association of Broadcasters* conference in Toronto, *John Hinnen* will be honoured during a special presentation of the *Ontario Hall of Fame* at the gala awards dinner. *Hinnen* recently retired after four decades with *Rogers*, including more than 20 years at the helm of *680News Toronto*, and served as VP of news for *Rogers Media* Television and Radio.

TELEVISION: The *CBC/Radio-Canada* has renewed the commitment to *Olympic* coverage. It now has the broadcast rights to the *2018 Winter Games* in South Korea and *2020 Summer Games* in Tokyo. Further, *CBC* will partner with *Bell Media* and *Rogers Media* to deliver the Games... The *Super Bowl* and simultaneous substitution of the TV ads have been a thorn in the side of Canadian viewers almost since the big football game's inception Jan. 15, 1967, when *Super Bowl I* was played. *CTV* and the *Canadian Marketing Association* have teamed in an attempt to encourage advertisers to air their best-in-class, original creative specifically targeted to the game... *shomi*, the new subscription video-on-demand service, has inked deals with *Warner Bros.* for both new and library series, as well as feature films. *shomi* is expected to launch next week beginning in beta first to *Rogers* and *Shaw* Internet or TV customers... A new television show produced by students at *Ryerson University* in Toronto has made its debut. Beginning this week, *Rogers TV* began airing *The Naked Entrepreneur* and, in January, it will be carried on the *Oprah Winfrey Network*. The program showcases some of Canada's most successful entrepreneurs... A New York federal judge has barred video streaming company *Aereo* from transmitting broadcasters' shows as they're being shown thus blocking the company's bid to operate as a legitimate cable system. But *Aereo* was given some consolation by the court when it allowed *Aereo* to carry delayed programs... Winners of the *2014 Women in Film & Television - Toronto* (WIFT-T) awards, to be presented Dec. 2, are:

- for Outstanding Achievement in Business, *Barbara Bowlby*, president/CEO/exec producer, *Insight Productions*
 - for *Creative Excellence*, *Sally Catto*, GM, programming for English Television, *CBC*
 - for *Mentorship*, *Corrie Coe*, senior VP, independent production, *Bell Media*
- Special Jury Award of Distinction*, *Trina McQueen*, O.C., adjunct professor, MBA program in arts and media administration, *Schulich School Of Business, York University*...
- TSN* has launched *TSNShop.ca*, a new destination for licensed merchandise from major sports leagues and associations.

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Mike Lavalee

REVOLVING DOOR: Beginning Monday, Andrew Persaud becomes director, local sales for all *Vista Radio* stations and will be based in Surrey. Persaud had been with *Rogers Radio Calgary* (most recently) and *Rogers Radio Kitchener* for a total of 14 years as an account executive, retail sales manager, sales manager and general sales manager... Bill Halman, the co-host of *boom101.9 Cornwall* mornings, is the new brand director at *Corus Radio Cornwall*. He continues in mornings. Halman succeeds Darryl Adams who resigned for personal reasons in September though he continues as afternoon drive host on boom 101.9 and has added MD duties... Holly Wilson starts as *Corus Ottawa's* director of promotions and new media early next week. She retains that same title and responsibilities at *Corus Cornwall*, a position she's held for close to four years, though will physically be located in Ottawa... In that same situation is *Fresh FM Cornwall* MD Mike Lavallee. He, too, retains his MD gig at Fresh FM but performs both from Ottawa. Lavallee has been with *Corus* full-time for five years but started as a part-timer in Cornwall in 2005 at age 16... Managers at *Evanov Radio's* new *CHRF 980 AM, Radio Fierté Montreal* (see **RADIO**) include PD/MD Marie-Noëlle Gagnon, most recently with *CKOI Montreal*; GSM Alain Tanguay, most recently GM for *Radiodiffusion Sore-Tracy* stations; and Project Coordinator Yvan Ruel, ex of the *Corus Montreal* division... Deepak Khandelwal will move from *Google Inc.* where he is VP, global customer experience, to *Rogers* Nov. 10 as chief customer officer... New *98.3 Roundhouse Radio Vancouver* PD is Tracey Friesen, formerly the executive producer of the *National Film Board's* Vancouver studio. The station, a low power, specialty FM'er seeks to create documentaries, lifestyle reporting, drama, poetry, music, public debate, local news and edgy content. It is expected to be on air next Spring...

SIGN-OFFS: Bob Carty, 64, of esophageal cancer in an Ottawa hospital. Carty became one of Canada's most honoured radio documentary producers during his three decades at *CBC*... Late word just as we were closing this week's BD was the passing of Bob Alexander, the president of rep house *Alexander Pierson and Dawson*, one of the top TV rep firms in its day. Alexander formed that shop after leaving *All Canada*.

Features this week take a look at the *Jim Pattison Broadcast Group*,
Change is in the air, from Michael McEwen, the director general of the
North American Broadcasters Association,

The only place to get news in communities across Canada is
by radio. Read *Radio news is sometimes under-appreciated* by Ian Gunn,
And Dan Roach discusses *Shields up! Protecting your signals from interference*.

BROADCAST Dialogue

Essential Reading

OCTOBER 30, 2014

**The Jim Pattison
Broadcast Group**

Change is in the air

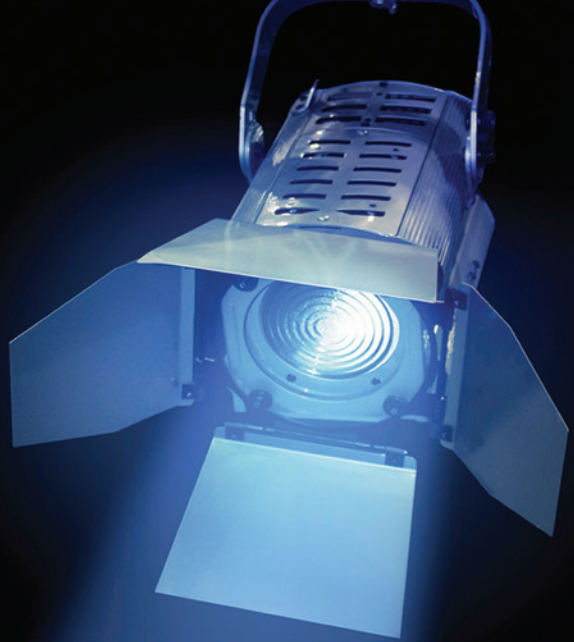


**Radio news is sometimes
under-appreciated**

**Shields up! Protecting your
signals from interference**



The Jim Pattison Broadcast Group

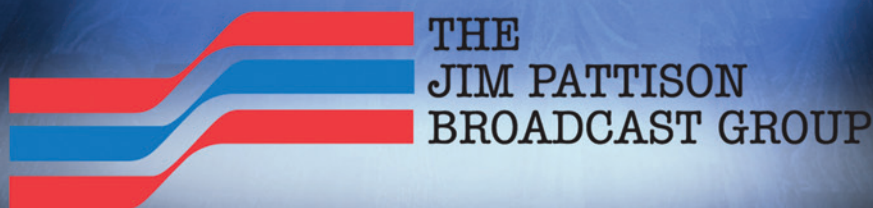


The country's largest private western-based radio and television company, now operating 33 FM radio stations and three television stations, will likely grow again this month. CRTC approval of the Jim Pattison Broadcast Group's (JPBG) application to purchase seven Saskatchewan and two Alberta radio stations from Rawlco Radio was said to be imminent.

With its head office in Kamloops, B.C., Chairman Rick Arnish and President Rod Schween oversee small and large radio markets, from Drayton Valley and Rocky Mountain House to Vancouver, Calgary and Winnipeg. The singular commonality for the radio properties is the corporate fixation on community. Rick Arnish believes that it is station management which lives, eats and breathes what's going on in their communities who know best what their individual markets are all about.

"They know what's best for their stations and we've allowed all of our stations to manage the assets in the best interests of the group in the markets they're in. If you're live, local and you're serving the community the way you should be then radio's got a very, very bright future," he said, and that's despite the challenges of streaming audio, the connected car, satellite radio and iPods.

JPBG President Rod Schween says, "We're fortunate in the fact that we're privately-owned and we tend to have more of a long-term focus. Like any company we're results driven but I think we've got a culture where we don't have to look at the immediate short-term. We can work with a longer-term view of things. That makes it great for us in the management level and for the folks working at all our different plants."



One of the keys to success is a JPBG commitment to practice Total Team Involvement (TTI). Stations are given responsibility to create, develop and implement best practices in programming. TTI is the mantra across the Pattison Group, empowering each team to ensure that they are meeting the needs of the communities they serve.

Schween, who was appointed president of the company two years ago, talked about TTI and its importance to him. TTI, he said, “follows the old adage about two heads being better than one, five being better than two and ten being better than five. We’ve got a good, solid team of people, and I’ve always had a collaborative style. It was how I wanted to be managed and it’s something I’ve tried to remember as I’ve grown in management roles. In the end, though, you’ve got to realize that the buck stops at somebody’s desk and, ultimately, you’ve got to take the input that’s given and make the best decision. That comes with the territory.”



**JPBG Chairman
Rick Arnish**

An advertisement for the Selector2GO mobile app. The background shows a group of people dancing at a party. The text "Selector2GO" is prominently displayed in orange and white. Below it, a blue speech bubble contains the text "LOL... your music scheduler isn't mobile yet?..." The RCS Sound Software logo is in the bottom left. The text "We are mobile." is in the center, with "powered by gSelector" to its right. On the right side, a hand holds a smartphone displaying the app's interface, which includes a station selector (RCS TOP 40) and a list of five menu items: 1. Library, 2. Scheduler, 3. Editor, 4. Analysis, and 5. Tools. A copyright notice at the bottom reads: "© Copyright 2014 RCS. All Rights Reserved. RCS Sound Software and its products and their marks and logos are registered trademarks of RCS."



**JPBG President
Rod Schween**

Arnish began his broadcasting career in January of 1969 as a trainee announcer at CFJC-AM Kamloops shortly after graduating high school. As a kid he was into radio in a big way, listening all the time, loving the Beatles, the Rolling Stones, the Animals and all the other bands and singers that comprised the British invasion. When he was in high school, Arnish did all the public address announcing, loving the communications end of things. That school also was home to the first educational television network in Western Canada, called KEN TV (Kamloops Educational Network). It had its own studios, production centre, control rooms, cameras and so on. Arnish took a two-year television course as an elective.

It seemed a natural for him to approach the local TV station for a job, but he was turned down. The guy who interviewed him, though, General Manager Jack Pollard, said there was a trainee announcer position open at the radio station and would



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he be interested in that. While Arnish didn't flat out say it, he no doubt was thinking "Is the Pope Catholic?"

Of course, he was interested. (The company was Twin Cities Radio Ltd., owned by Ian G. Clark. Pollard later became an ownership partner in the radio and TV stations with Clark's son.)

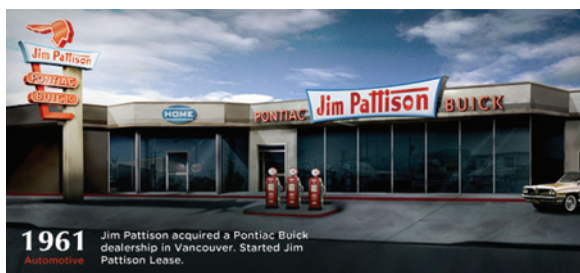
Arnish worked in various capacities, from announcing to radio and TV news and sales to administration, as music director, as program director and hosting game shows on TV over a period of 18 years.



In 1987, JPBG took control of the stations. It was the second broadcast purchase for Pattison. The first was CJOR-AM/CJRR-FM Vancouver. "We were a very small company back when Jimmy bought the company," said Arnish. Even the Group (Pattison's other holdings) was very small. Arnish says the broadcast group began growing in the '90s.

In 1998, Pattison asked Arnish to become president.

Does Pattison take a hands-on approach with the broadcast group? "When Pattison was a lot smaller, when he had the time and ability to have more hands on, he did," said Arnish. "But as the Pattison group as a whole grew, he wasn't able to do that. A lot of people ask how come he's become so successful. And I say, first, that he's a brilliant person who, when he acquires companies he, for the most part, takes the same management team that's in place there and keeps them in place, or he hires a management team. After that, he gets out of the way and lets them do their job."



In 1961, the Jim Pattison Group's dynamic growth began with a Pontiac-Buick dealership in Vancouver. Now, with roughly 36,000 employees at 505 locations worldwide, the Group's 2013 sales were above \$8.1-billion.

As for how broadcasting fits into the suite of companies under the Jim Pattison Group's ownership, Arnish said, "I'm glad that we're not just a pure play broadcast company. I'm glad that we're owned by a multi-international diverse corporation like the Pattison Group because there are so many other sources to be able to draw on. Great people with great minds who've been through the wars as we in broadcasting have."

Adapting to the Changing Radio Environment

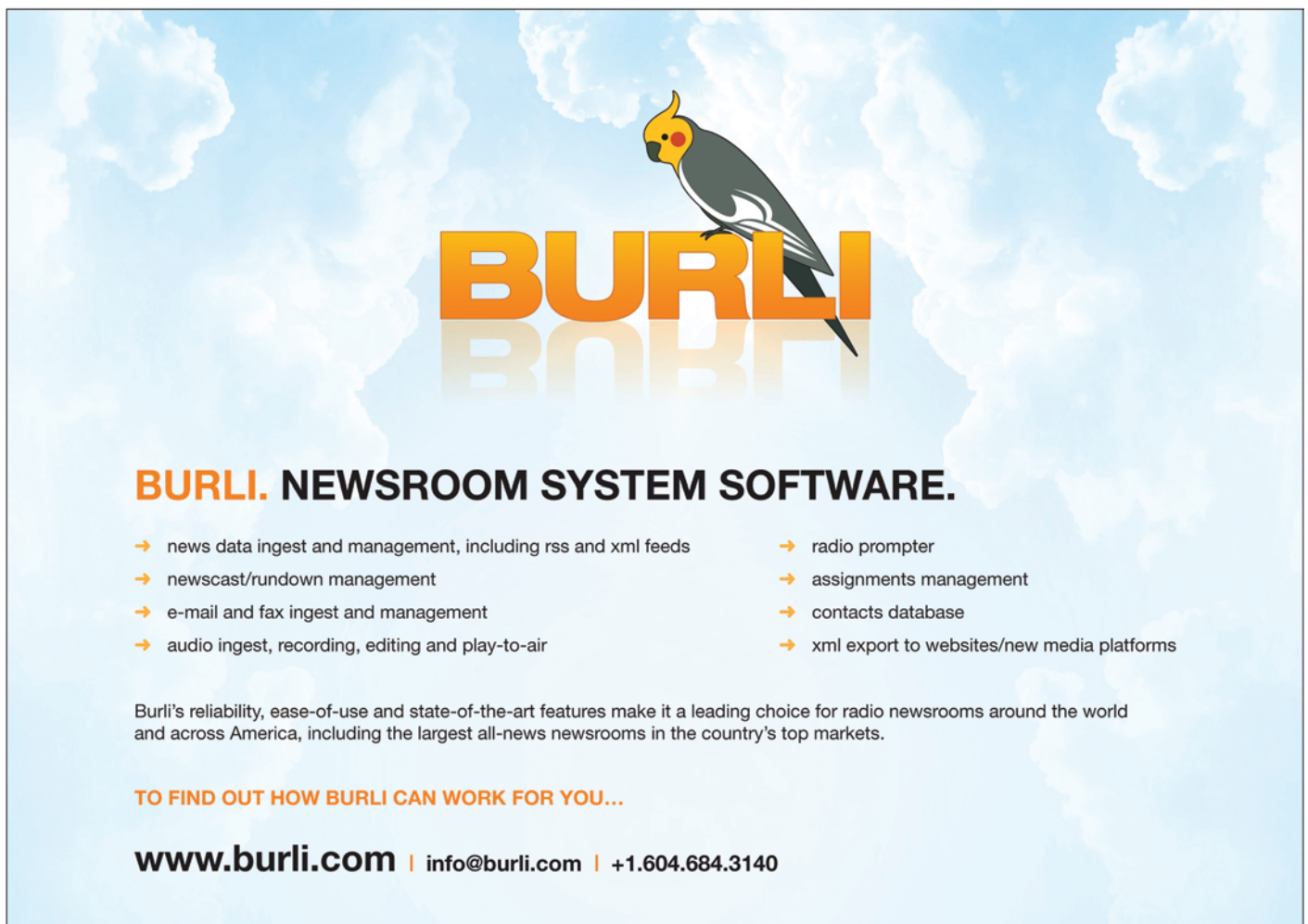
It is Arnish's belief that the industry is only scratching the surface on the digital platform; that it has to continue to be immersed in where digital technology is going. He doesn't see HD radio on the horizon anytime soon even though some U.S. markets have dabbled with it. The industry, he said, needs to be on new automobile dashboards. "We need to work with the industry as a whole, the auto industry too, to make sure that Canadian radio is on the digital dashboards of new cars coming out within the next 24 months."

Despite the challenges presented by the connected car, Arnish remains optimistic. Radio operators, he said, will face more challenges and more licences "but if you're doing the right job you're going to survive."



Further, the radio industry has to ensure that it is on every platform available to the general public, including cellphones. FM chips must be activated in these phones but providers don't want to do it because of data subscription fees. And that's an impediment, he said, that needs to be overcome.

On the regulatory front, Arnish noted that the commercial radio policy is up for review. While he doesn't expect any major changes he believes the Commission needs to open up the common ownership policy and allow companies such as JPBG, with the resources to own more than two FM stations in a market, to do so. "I know the Commission regularly speaks to its desire for a diversity of voices in each market," Arnish said, "but I don't think that works anymore. If you have larger companies that have the resources you can have a diversity of formats and still have a diversity of news opinion."



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“In some of the markets, there are three or four stations all going to the middle. Everybody makes all these promises at the hearings. They say they’re going to be diverse, going to do this, going to do that and then they get a licence and go right to the middle because they know they’ve got to make money. If you don’t have that 25-54 audience, you’re hooped,” he said.

Arnish further believes that local management agreements and/or local sales agreements can also benefit radio.

Television

The ‘Let’s Talk TV’ hearing held early last month in Gatineau was, from JPBG’s point of view, absolutely necessary. Arnish told Broadcast Dialogue that the Small Market Independent Television Stations (SMITS) coalition, which he chairs, provides excellent local programming, most of it in local news and information. Those stations, he said, are immersed in the community as a whole, supporting charitable events and promoting the communities they serve. He believes there will be a future for conventional television but there may be a need for assistance down the road. There was great concern when the LPIF (Local Program Improvement Fund) came to a conclusion at the end of August.

The CRTC put LPIF in place three years ago when the economy was struggling, it felt the industry needed some help but, after a hearing about a year and a-half ago, the Commission decided that the fund had done its job and that conventional television was back.

“But all of us who were at the hearing told them that no, it wasn’t back,” said Arnish. “The country as a whole realizes that the conventional TV industry is certainly struggling. National revenues are down, regional revenues are down.”

Local advertising, he said, is coming back up in most SMITS markets. He pointed to the Broadcasting Act which specifically addresses the need for the public interest to be served by having



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various voices of opinion in radio and television. “In some cases,” noted Arnish, “if there isn’t financial assistance some of those services are going to go away.”

Schween, up until two years ago, knew nothing about TV except how to turn it on and how to sit and watch it. “Television was a whole new game for me and I’m really lucky to have a lot of folks here who have a lot of background, a lot of history in the business... and I was fortunate in having Rick stay on in the chairman’s role. He’s a great mentor and brings a lot of that history along. With all the changes in Canadian broadcasting, sometimes something we don’t give enough attention to is that a lot of the history has gone out of the broadcasting business.”

Arnish agrees: In the not too distant future, he said, those individuals with “whiskers”, the people who have a wealth of knowledge related to history in general, a knowledge of history related to broadcasting and those executives or staffers who have a knowledge of the history of their stations, will all be gone.

“I go to meetings and I hear people making statements about situations or events from even a few years back and I know that those statements are wrong. I was at that meeting, I was involved in it. They’re making erroneous statements because they don’t know the history. Young people, without a doubt, must have the opportunity to grow but with everything changing so rapidly, with people not staying in positions very long, they’re not able to build any sense of history.”

The Jim Pattison Broadcast Group continues to seek out new broadcast properties, though with a bent for Western Canada. JPBG believes the west will see the economy continuing to grow and strengthen. But Arnish doesn’t rule out other parts of Canada east of the Manitoba border. “We’ve had opportunities to look at Ontario and while it’s not on our radar now,” he said, “we may if the right opportunity came along.”

What makes Rick Arnish get up in the morning? “I’ve always been passionate about this industry, radio and television. I’m passionate about our company and our group, and I want to see do good things in the radio and television industry, and I want to see us continue to do good things in the communities where we’ve been privileged to receive television and/or radio licenses. I think it’s very important that we, as a company, always remain relevant and are always there at the forefront as the eyes and ears of the communities that we’re licensed to serve.”

—BD



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Change is in the air

For those of us who were in Amsterdam a few weeks ago for the IBC, there seemed to be a sea change if not an outright revolution in the industry. It was all about IP; production, collection and delivery. OTT and cloud-based workflow and storage dominated both the conference and the exhibition.



by Michael McEwen

In itself, IP is not new. We've been saying for some time that IP would likely replace most linear television infrastructure. The surprise was that it wasn't five or six years out as we had thought, but it appears that in a couple of years most of us will be virtually all IP (no pun intended). Several industry trade magazines noticed the same thing. It was quite extraordinary. Almost as if someone threw a switch.

And, of course, why wouldn't we embrace IP? It's cheaper, more flexible and in many ways is the real digital dividend for digital television. For multi-platform delivery and personalized services it is simply the best and most effective solution as it works on so many levels. Even though it is yet to mature as a full service broadcast technology, its potential is arriving. For the content creators the possibilities are almost limitless.

At the same time IP is not without its challenges. Our workforces will probably have fewer broadcast engineers and technically-oriented staff and more computer and IP knowledgeable women and men who will help drive our broadcast operations to a new frontier. Training of our old workforce to be more IP-oriented and/or training the computer graduate in broadcast operations will definitely become a growth industry.

NABA has been discussing what the future broadcast workforce will look like on the operations side and how to efficiently make the transition, remembering that the schedule is still the schedule and delivery has to be on time and quality proof. Not so easy in the IP world, but getting easier.

Will we have linear TV for the foreseeable future? I think so in the sense that there will be a main channel television service scheduled and distributed, but likely most of the tools to get it there will be IP. This represents a big change in hardware like switches, pipes, storage, collection, distribution, editing and all that infrastructure that goes into what makes for an over-the-air network, local station or pay and specialty service. And while the main signal is going out, so are services on multiple platforms that will provide new opportunities for viewers and potential new revenue sources for broadcasters.

Security of content is also an issue. Apparently the Cloud can be hacked, or at least some Clouds, and this brings to mind an image of Mad Men's Don Draper opening his mouth and out comes a Donald Duck voice. Okay, not likely but you get the concern. In an IP world, cyber security of broadcast operations becomes a priority, and again this issue is on the top of NABA's agenda. Linear



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services lend themselves to security but in a world of both natural and human-made disasters, IP needs to be firewalled and protected so it can deliver the same safety and consistency for audiences who look to broadcasters for dependable information in emergency situations. For those of us who started in the business with “news at 6 and film at 11” this is another turn of the wheel in the evolution of television. It’s also pretty dramatic and amazing to watch.

The other topic at IBC was broadcast spectrum. Next year will see the World Radiocommunication Conference (WRC-15) at the International Telecommunication Union (ITU) in Geneva. They will be meeting to assign global priorities on who gets access to spectrum for services. One of the issues is the International Mobile Telephone (IMT) organizations demanding access to what is now broadcast spectrum (in Canada and the U.S. that’s in the UHF Band 498 to 698).

In many parts of the world, notably Canada, delivery of broadcast services over-the-air is becoming less relevant with cable and satellite penetration and the proliferation of high-speed Internet. But in those parts of the world that still enjoy large over-the-air audiences or see the future potential of broadcast delivery for TV linear, mobile TV and other related services, broadcast spectrum is still very important.

The question will come down to whether governments are still willing to protect over-the-air delivery of broadcast services by supplying enough spectrum that is interference-free from mobile services within the bands assigned to broadcasters. This argument/debate is huge in the United States and in some European countries. Governments are attracted to

the potential of Internet and mobile services and expanding the offering through lucrative auctions. In some countries, broadcast spectrum for over-the-air is seen as a needless waste for an old technology.

In many ways the discussion is so polarized that finding a compromise is difficult. There is no question that the mobile industry around the world has been effectively arguing for more spectrum to provide better services. Broadcasters, for the most part, have been mute or ineffective in making their case (some cynics would suggest governments aren't listening) or, in the case of Canada, tend not to see the value proposition for spectrum in the same way as others do.

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For the North American Broadcasters Association (NABA), which straddles Mexico, the U.S. and Canada, finding some common ground has been possible: a position which states that for the next 15 years broadcast spectrum should remain as it is so we can better assess the needs and the development of new technologies both for television and the mobile industry. This does not hamper individual broadcasters who may want to make their own choices about whether or not to remain an over-the-air service. This position has been adopted by broadcasters around the world in the World Broadcasting Unions: A powerful and consistent message, yet a flexible position.

Next year will be an interesting one, particularly if you're a spectrum wonk.

Finally, a few comments about our own television hearings here in Canada which have set the stage for potential fundamental changes in our broadcast ecosystem.

Pick-and-pay and simultaneous substitution seem to be on the block for a slice and dice. Some public and private broadcasters are saying they no longer can afford the local infrastructure for local programs, and without a retransmission fee they are out of local programming and likely out of local over-the-air transmission, too. There are indeed obvious strains on our broadcast system in Canada as there are in most developed broadcast environments the world over but given our geography and modest population Canada's system by definition is more fragile than most.

My take on it is the system is broken. The delivery, cost, and mandate of public and private broadcast, and pay and specialty services need to be thoroughly reviewed. I hope the CRTC will review the system as part of this process. But perhaps a new Broadcast Act (the old one is 25+ years on) to reflect the realities of the digital IP world would be a good idea. Canada has always led our industry with public policy and then followed-up with pragmatic regulation. This is now not the case and the regulator is being unfairly asked to create public policy with an out-of-date Act. Not good public policy decision-making from my point of view.

Changing basic cable and satellite packages could have the effect of destroying several Canadian pay and specialty services and at the very least a loss of jobs in the Canadian cultural and production sector. And whoever suggested that getting rid of simultaneous substitution was a good idea simply doesn't understand the economics of private broadcast television.

It is a time of change and while I would argue that the viewing of television continues much as it has before, the second screen phenomena is changing the way viewers watch TV. That second screen often becomes the primary screen for many, but they are still watching television or TV-generated content. And that's what counts for both advertisers and content makers. Although it must be acknowledged that broadcasters have been slow to monetize their digital second screen and Internet offerings.

My hope is that the CRTC has the Wisdom of Solomon in their findings, the industry is nudged towards change, and the politicians stay out of the process unless they wish to engage in the public policy that a new Broadcast Act would be.

Michael McEwen is the director general of the North American Broadcasters Association and is based in Toronto. He can be reached at mmcewen@nabanet.com.





Radio news is sometimes under- appreciated

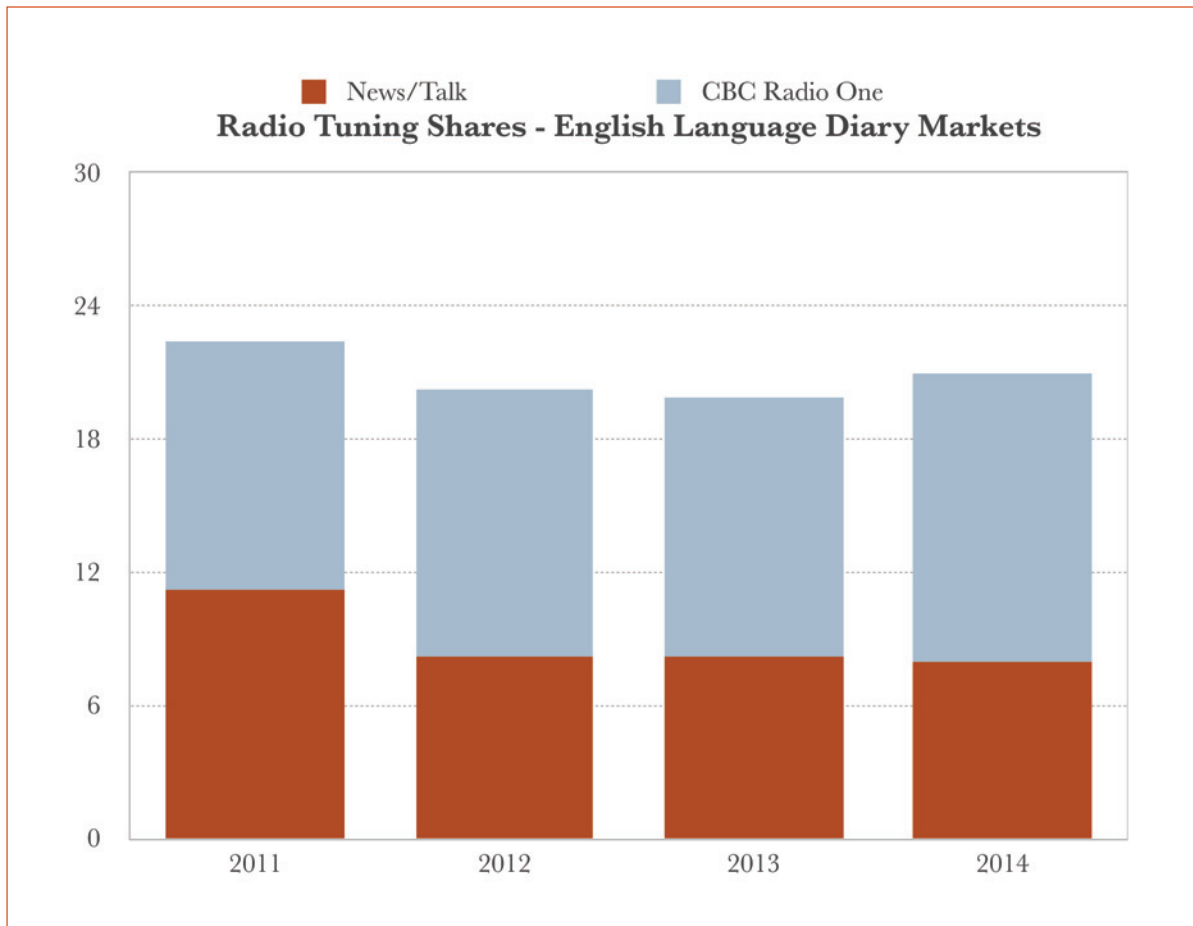
In the world of journalism radio often takes a back seat: it's been a long time since a budding investigative reporter rushed into a radio studio to change the world.

But in communities across the country, radio is increasingly the only place to get local daily news as newspapers get thinner, publish less frequently or vanish entirely, and social media is simply not a replacement for a local reporter.

State of Radio News

As a format, News/Talk enjoys about an eight percent share of private English-language radio listening in this country, according to 2014 numbers from Numeris and the CRTC. Add CBC Radio One's growing listenership to that, and radio that trades mainly in news, sports and current affairs racks up a respectable 21% share that's been fairly stable over the past five years.

by Ian Gunn



Across the pond, Ofcom—the UK’s CRTC—reports that more than a third of Brits got some news from the radio in any given week last year, about the same as the year earlier. TV provides news to 75% of people in the UK, but that number seems to be falling, down from 78% just a year earlier. Online news is, of course, exploding. But as people poke at their tablets and smartphones for news, in the UK at least, they’re leaving the radio on.

South of the line, research done by Bob Papper of Hofstra University for the RTDNA suggests the number of newscasts produced by American radio newsrooms is actually up this year and that an inspiring 18% of radio newsrooms surveyed plan to increase the amount of news they air. But, Papper notes, the overall number of minutes of radio news is actually declining, something he attributes in part to the same death-of-the-middle phenomenon seen in print: while newsrooms in the very largest and the most modest markets may be producing more lively, relevant local news,

stations in the markets in-between are getting out of the local news business.

Those stations still busy cranking out radio news are seeing some changes in the ways in which that news gets made.

Collaborative Production

Newsroom systems have been offering Virtual Newsrooms for a decade or more now: simple ways to drag-and-drop news stories and audio clips between one location and another, easing, if not yet erasing, geographical separation in news production. Web interfaces for reporters to upload new stories into the newsroom are also common, some now featuring responsive HTML5 interfaces. But while they’ve existed for years, adoption of these tools has sometimes been spotty or localized; they were initially embraced as a way to save the sports reporter a drive back to the studio after the game, say, but rarely for anything more ambitious.

But as WAN bandwidth grows wider and cheaper and company networks more reliable and better managed, flinging news stories and broadcast-quality audio between Halifax and Calgary is no longer complicated nor expensive. In a world that streams YouTube video to desktops with ease, a 25-second radio news story now zips between radio newsrooms without remark.

And so we're now seeing networks truly distribute their news production. In some cases that can mean a single business, weather or sports reporter producing news in one city and having it distributed automatically into the newsrooms of several others. When a news anchor in Vancouver, say, hands off to the sports desk, that sportscast may now be an audio file that was pushed into her newscast moments earlier from a desktop three time zones away.

One large radio group in the UK is taking that a step further. Small editorial teams in mid-sized markets produce newscasts which they push to smaller towns, either as audio files for the automation system to play or as raw newscasts for

local talent to read live. The local newsie in those small stations, in turn, sends original local news stories and audio clips up the chain to the regional centres. And the regional centres then send their best material to a national newsdesk that produces national newscasts during evenings and weekend. In other words, original news content is pushed up the chain, regional newscasts are delivered back down.

There's an obvious journalistic advantage to this model: the small stations punch well above their weight in terms of original, regional content and a given newscast may have two or more actualities or reports in it that simply can't be heard anywhere else.

But inevitably the real driver often seems to be fiscal pragmatism: collaborative news production means a network can share a business or sports reporter, or that a small news team in a mid-sized market can produce and push six or more local newscasts for minimally-staffed local newsrooms. As station and smaller groups are swallowed into national networks, a few regional newscasts or a



national business desk now replaces dozens of local ones. It's been talked about for years, but is now happening on a noticeable scale.

Mobile

If networking and consolidation are prompting shifts inside the newsroom, mobile devices have sparked a small revolution in the field. Reporting with smartphones has now become commonplace with many radio reporters now plugging their trusty XLR microphone into an iPhone as they head out the door. A variety of apps now make reporting simple and filing quicker than ever. Some, including Vericorder (www.vericorder.com) and TwistedWave (www.twistedwave.com), both from Canada, Report-IT (www.tieline.com) and Luci Live (www.luci.eu) focus on sending high-quality live audio back to the studio over mobile and connections. The apps from Tieline and Vericorder include one-button send functions that upload complete radio stories—including both text and audio—right into leading newsroom systems.

There's an active community of smartphone reporters online who blog and tweet regularly about their experiences. A couple of years ago it was a small community of bleeding-edge enthusiasts, but now runs the gamut from students to BBC correspondents as mobile devices become the norm for radio news reporting.



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There is, of course, an argument to be made that purpose-built field recorders or flash microphones are still more rugged and offer better audio quality and dramatically longer battery life than a mobile phone with consumer-grade components. But the older tools miss two things: it's very hard to beat a reporting tool that has a live data connection into the newsroom. And they're too focused on radio. Because key to the smartphone's rapid adoption for radio reporting often isn't radio at all.

Digital

The Hofstra/RTDNA news survey found that in the past couple of years, virtually every one of the U.S. radio stations that do news also send at least some of that news to a website. In other words, today's radio newsroom isn't really a radio newsroom; it's a newsroom that does radio. And photos. And perhaps the occasional video clip or PDF.

Which is where the smartphone wins: a reporter can do a live hit, record an interview, produce and file a quick wrap and take and upload a headshot of the interviewee directly into the newsroom system, all from a single device that's more or less always online.



Ian Gunn, General Manager,
Burli Software

The exploding quantities of digital news, of course, need to be managed. In some cases that's a simple matter of copy-pasting an existing radio script onto the station's website. But increasingly news websites and the Content Management Systems that run them require journalists to provide digital-only versions of story text, a photo or two, and perhaps some version of the audio that ran on the radio. Integration between the radio newsroom system and the web CMS has become a key part of workflow for staff. Where the two computer systems speak to each other and can, for example, automatically exchange formatted text, audio in the correct format or images of the correct size, more content can be shared more quickly with fewer steps and less room for error.

And it's not just the output from the newsroom that's going digital. In many Canadian broadcast newsrooms this fall, the Canadian Press's transition to Internet-delivered news and audio services is marking the end of analog news sources. The days of hourly audio feeds off satellite are numbered. Audio cuts and newscasts are now arriving as individual audio files on an RSS feed, complete with accompanying text, categories, etc; the text newswire is moving from the traditional serial wire feed onto an FTP site from where modern newsroom systems can grab and display the data.

It's part of a trend that's seen almost all the data pouring into a newsroom turn digital: audio files and high-quality codecs have replaced the telephone as a means of filing; e-mail and PDFs have superseded the faxed press release; and social media now keeps news staff in touch with everything from political announcements to local gossip.

Radio news may not yet get all the respect it deserves but it's definitely embracing the future.

Ian Gunn is the General Manager at Vancouver-based Burli Software (www.burli.com) which makes newsroom software for radio. He can be reached at ian.gunn@burli.com.



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In the broadcast environment we have access to a variety of wires and cables for audio, video and RF use, analogue and digital, and many of these include a shield of some kind or other.

As it turns out, each style of shielding has its advantages and disadvantages. Run-of-the-mill balanced audio cable might have a foil shield made of aluminum and mylar with a drain wire, mic cable one or two layers of braid with or without a foil layer, and, of course, in the RF world, our semiflexible and rigid transmission lines have a solid shield layer, usually copper or aluminum.

Let's look at flexible cables first which limits us to foil and braid combinations. Foil is easy and inexpensive, and can provide 100% shielding coverage. It turns out that it's most effective for higher frequencies (protecting against RFI) and less so for electrical noise (EMI). This is because the foil layer is very thin and so has significant resistance.

Braid tends to be much thicker hence has lower resistance which improves EMI performance, but there are always gaps in the shield coverage so higher-frequency noise above 1 MHz can tend to get through. This problem can be reduced by implementing a double layer of braid and even further by silver-plating the braid wires. Higher-end cables may utilize a layer of foil and a layer or more of braid, essentially providing the best of both worlds.

In extreme cases of EMI, the ultimate shielding is still a grounded shielded cable inside a grounded metal conduit. The

by Dan Roach

steel in the conduit provides 100% coverage and adds a measure of electromagnetic shielding to the electrostatic shield of the cable itself.

Another factor, especially for mic cables and audio wires that will be subjected to repeated flexing and handling, is that foil alone can break up from normal use effectively becoming no shield at all. This can be quite troublesome as the defect is concealed underneath the cable's PVC jacket. The result can be intermittent noise and hum problems that come and go as the cable continues to be flexed. Braided cables don't have this type of trouble to the same extent.

Life is further complicated, even within the world of braided shield wire, by the type of braid used. In addition to single and double braiding, and various proprietary braid styles, audio wires sometimes have a spiral or served braid. This type is becoming harder to find in spite of its ease of use (it unwraps easily, and doesn't have to be unbraided manually). Because its spiral nature can cause inductance in the ground path, its use is restricted to audio applications in any event. Served braid cables are extra-flexible and the shield doesn't break down with repeated flexing.

How effective is shielding? The question you really want answered is "what is my noise level going to be?" The answer will depend on the amount of noise field being generated as well as your signal level and impedance. Add to that how the cable is placed, the noise frequency and the quality of the shielding. We can take a stab at how much whatever noise is present can be attenuated by adding shielding and even make a kind of comparison between different types of shields. See [here](#) and [here](#) for graphs of shielding performance.

For RF cables at power, the resistance of foil starts to become a problem. Braiding helps but there's no substitute for solid copper shielding, either corrugated in the case of semiflexible coaxial cable or not, as with rigid transmission line. Even at lower power levels, in an RF-congested environment the use of braided cables is almost begging for intermodulation products to form and multiply in places you'd rather not have them. The introduction of superflexible solid-shielded cables has really helped keep these problems somewhat under control.

As data frequencies and signal complexity continue to increase, with attendant increases in fragility and susceptibility to interference, it may be only a matter of time until Ethernet shielded cables become more common. It will be interesting to see how the RJ45 connector adapts to carry a ground signal wire and which challenges the ensuing ground-loops will bring to the world of Ethernet.

Dan Roach works at Broadcast Technical Services in Vancouver. He can be reached at dan@broadcasttechnical.com.

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