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Image above: K2 Dyno Replay Controller with K2 Summit Production Client and Attached VGA Screen Showing Additional Application Interfaces



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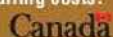
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## PUBLISHER'S NOTE



The revered and historic radio station address at 1331 Yonge Street in Toronto no longer houses *CHUM*. The world has moved on. And yet the people who toiled there and their memories of how grand it all was will still be around for a very long time. But rather than do too much looking back, **Doug Thompson** and I co-wrote this month's cover story with the overall purpose of looking forward—to the new *CHUM* address and to a new tradition for *CHUM* to create. Hope you enjoy it.



Something's missing from the *Central Canada Broadcast Engineers* photo spread in this month's edition: Captions. There are far more people included this time than we've ever used in our history and using names would have taken up way too much space. Admittedly, that's not the only reason for the omission. The truth is, the dog ate my notes.



A column last month entitled *Do you hear what I hear?* discussed the talent used in a national commercial, making reference to how "unique and easily recognizable his voice is." That unique voice, however, belongs to someone else: an icon in Canadian audio production. From a journalistic point of view, if one is going to make mention of how recognizable something or somebody is, the writer would be well-advised to double-check the point. *Broadcast Dialogue* regrets the error.

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# The digital media revolution: Chaos, or a new order?



If you're a regular reader of *Ad Age* or *Wired*, you've probably come across Bob Garfield. A very funny writer, he makes for an entertaining read. But be forewarned: you need a taste for gallows humour. His outlook for the traditional media is both blunt and bleak.

Garfield's new book, *The Chaos Scenario*, is getting a lot of attention—mainly because he strives to shake loose any lingering denial the media industry might have about where things are headed. And, as often as not, he succeeds. Chapter One, "The Death of Everything," sets the tone.

At its essence, *The Chaos Scenario* talks about what he considers the "decoupling" of mass media and mass marketing and suggests that the ensuing revolution is already underway. Garfield sees three primary reasons for this:

1. the hyper-fragmentation of both traditional and digital media,
2. ad avoidance on behalf of consumers, and
3. the nearly infinite supply of advertising inventory.

With more and more media options available to consumers on all platforms, it becomes increasingly difficult to build

the kind of mass audience that advertisers are used to buying. As audiences and revenues decline, there is less money to produce high-quality programming. We see this playing out at TV networks, as reality shows and programs such as Jay Leno represent a bigger and bigger slice of prime time TV. And in other media as well—radio stations add voice-tracking and daily newspapers struggle to maintain the size of their newsroom. The inevitable result is that audiences dip further and advertisers start looking for marketing alternatives.

Meanwhile, audiences are now able to sidestep advertising in more ways than ever. DVRs, pop-up blockers, VOD, Internet radio and iPods are only a few of the digital media options that help the audience block or reduce irrelevant or annoying advertising—much like junk mail filters keep your e-mail free of spam.

Finally, Garfield suggests that the virtually endless supply of online ad inventory is pushing down the price of advertising. It's simply a matter of supply-and-demand—the more choices available to an advertiser the less they are willing to pay. This in turn is having a particularly big impact on the ability of traditional media and others to monetize their online audience.

But, is the future really all that dark?

Even Garfield acknowledges that it's not—at least in the short run. He thinks that there may even be a modest upturn in ad revenues when we come out of the recession. Distribution advantages will keep the money flowing for a while. We can also find some solace in the fact that inertia will likely keep the system alive for a while longer: it's simply too darn convenient for advertisers, agencies and the media to keep using the current mass marketing model.

Looking farther into the future, once the broken business model for advertising has sucked much of the quality content

out of the ad-supported media, Garfield sees the opportunity to fund premium content through subscriptions (e.g., HBO) or micro payments.

Garfield also sees a future for marketing, if not the advertising model as we've come to know it. He calls it "Listenomics" and predicts that it will replace the hierarchical relationship between broadcasters and advertisers on one level and the audience on another.

In a digital world where everyone is connected and everyone is a broadcaster, the winners will be those firms that do the best job of reversing the flow and put their focus on listening to their customers. By using digital connectivity to their full advantage, organizations open the door to find and nurture brand evangelists among "the group formerly known as the audience" (as Garfield likes to call them). And that will hold whether you're selling pizzas or media content.

If you're interested in getting more of Bob Garfield's take on media and marketing, his interviews and commentaries are all over the Web. He's been particularly visible over the past couple of months while he's been marketing his book (building his own brand evangelists, I suspect.)

You may also want to go online for John Parikh's four-part interview with Garfield—Parikh probes for his specific thoughts on the present and future state of the broadcast industry (search *The Chaos Scenario* on [www.gomediafix.com](http://www.gomediafix.com)).

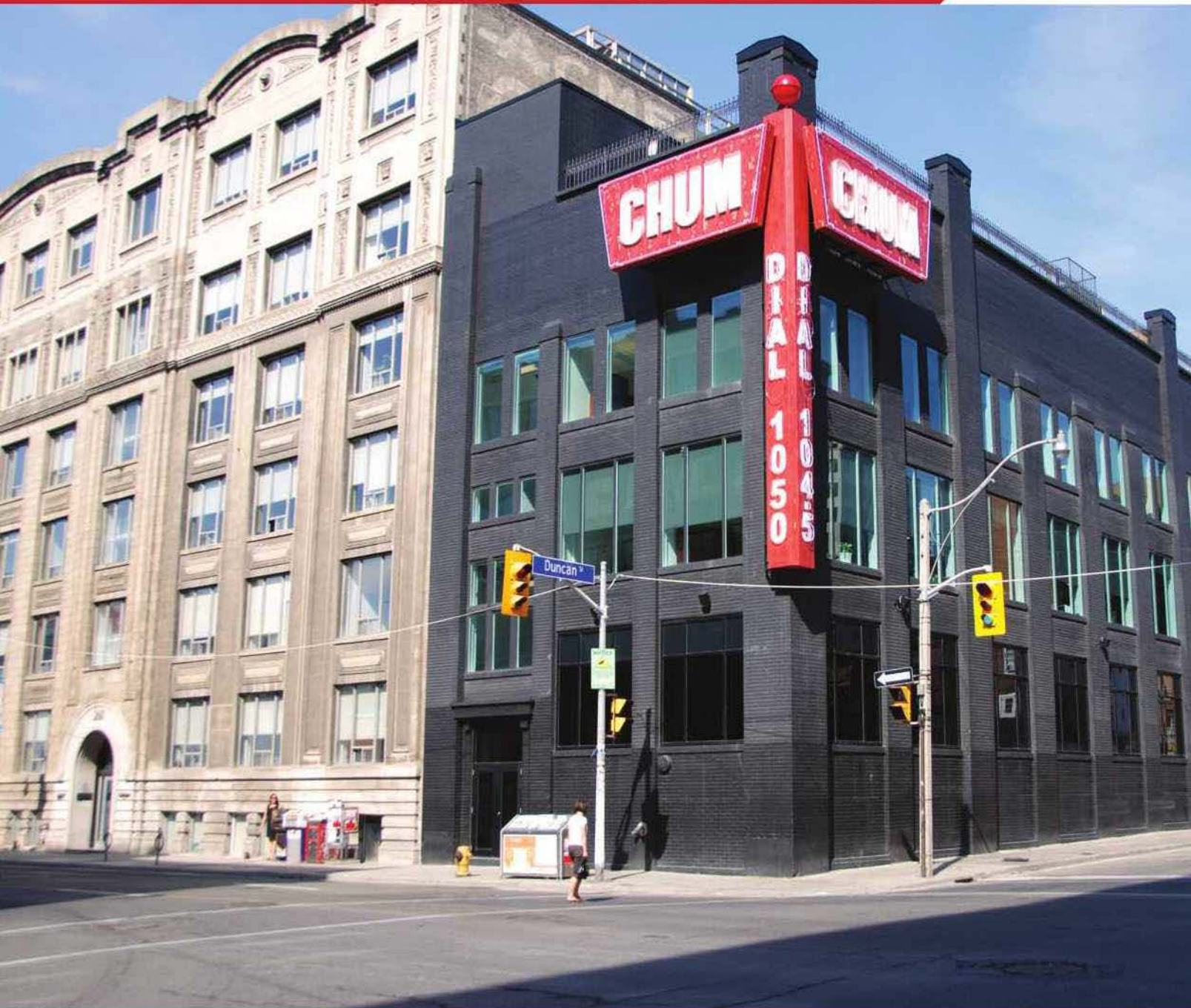
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# CHUM Toronto:



***What it was***

BY DOUG THOMPSON AND HOWARD CHRISTENSEN



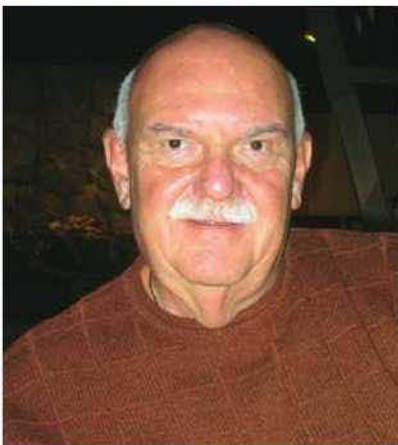
***is not what it is***



In the late afternoon on that final Friday in August, when most of the other CHUM Toronto employees had left 1331 Yonge Street for the new digs downtown, a group of four—Larry MacInnis, Mike Occomore, Benji Karch and Tom Irwin—trooped up the centre staircase to the second floor, walked down the hall to CHUM founder Allan Waters' old office, grabbed four Alexander Keith's beers that had been left in the fridge, sat down around Mr. Waters' old desk, and raised their bottles in several toasts to the man whose vision and determination built the broadcasting empire that grew from one dawn-to-dusk AM radio station in Toronto.



*From top to bottom:*  
**CHUM Limited founder Allan Waters;**  
**Jim Waters, former Chairman of the Board, CHUM Limited;**  
**Bob Laine, former Vice President, CHUM Limited**



"Was it time to move?" asks Copy Director Larry MacInnis. "I think it was. As much as I loved the historic building at 1331 Yonge, for me it has always been about the exceptional people and the freedom we were all given to create great radio there; it was never just about the bricks and mortar."

Former Vice President and 45-year employee Bob Laine says: "1331 Yonge Street was CHUM. It was as much where we were as what we were."

"When I made that last walk down the halls before the building was emptied after the move, I walked past J. Robert Wood's office where he holed me up one morning as we prepared to launch the Drake format ahead of competitor CKFH. It became Brad Jones' office where the CHUM Charts were stored. I walked into Allan Waters' office and thought about our many meetings about various subjects and saw him sitting behind his desk asking me what CHUM-FM was really all about (1970).

"I walked past Fred Sherratt's office, which was across the hall from one of mine which was also one of Duff Roman's. I heard a meeting where we gathered to over-prepare for CRTC hearings. I walked into Jim Waters' office and felt that twinge when I stood and realized how different things would be if Jimmy still owned it.

"I walked into the production control room that used to be master control for 1050 CHUM. I spent many, many incredible nights in there. The CHUM-FM studio/control room was where I learned what a program director does and what wonderfully talented people mean to success.

"I walked into all my old offices and remembered the comings and the goings, the hirings and the firings, the laughter and the tears. I also realized that 1331 Yonge Street, as the home of CHUM-FM, 1050 CHUM and CHUM Limited, had a personality all its own. It even had what we called The CHUM Smell. Maybe it was just a dead mouse. Now, it is empty but, until they tear it down, it holds a myriad of memories for everyone who lived there."

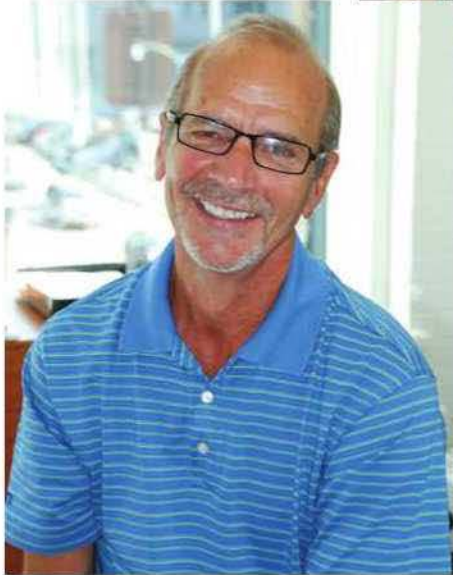
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Far left:  
CHUM Toronto  
VP/GM Bill  
Bodnarchuk

Left:  
CHUM main  
control board

### The New Location

Bill Bodnarchuk, the Vice President and General Manager of CHUM, loves the new downtown location, smack dab in the middle of what's described as Toronto's Entertainment District. The CHUM-FM announcers now have windows, something they've never had—eight to 10 feet above street level so that passers-by can't be banging on them or do other rude things.

"Still," says Bodnarchuk, "the jocks now have a feel of the city, the neighbourhood and, they KNOW when it's gorgeous, raining or snowing."

The media campus—a square city block—includes MuchMusic, CHUM-FM, CP24/CHUM-AM, E-Talk, all of which are pretty much under one roof.

Long-time CHUM-FM morning co-host Roger Ashby loves the new building. The renovations to the old structure—the last use of it was as a bar called Joe—were done, he says, with great care. Ashby says the studios are state-of-the-art; he's got windows in the control room (for the first time in his career) and 250 Richmond Street even has a roof-top deck.

"It only took me about an hour to feel completely at home in our new surroundings," he said.

David Corey, VP of Programming,

"I'm not sure I'm going to be able to get used to having windows in our studio." But, says Corey, an hour into show number one and he completely changed his mind.

The new location has plenty of modern design elements married to some of the remaining original architecture that, working together, almost give a sense of loft-style living. Original wood support columns line the first floor outside the new studios while rows of eight-foot high windows add an open air feel to the second and third floors. Original brick walls, glass-fronted offices and high ceilings with exposed pipes, beams and ductwork blend with the urban cool of being downtown.

And, says Breydon MacDonald, the general manager of CHUM Radio Sales, "There's more energy in the air and a greater presence of people and faces as opposed to offices and doors. You also have a new sense of the greater CTV family that we are a part of as you walk through the different parts that now make up our whole. It's a vibrant building throughout."

### That CHUM Feeling

Adam Karch, the production manager and son of longtime CHUM'er Benji Karch, said nothing can ever replace the feeling of walking into and working at 1331 Yonge Street: The building, the history, the memories. The pace at the old midtown location was a good blend between working in the city but still being recognized by local merchants and being able to say "the usual" at the coffee shop next door.

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Gord Neilson brings to the organization over 20 years of experience in the wireless communications industry and a passion for new challenges. The purchase of DEMA represents an opportunity for him to bring new vision to a company that enjoys a strong reputation backed by decades of experience.

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But while he has fond memories, Karch says it was time to move. The old CHUM building wasn't the same when Mr. and Mrs. Waters weren't roaming the halls anymore. He says, though, the ghost of Allan Waters still wanders about: "I heard many a bump in the night on my overnight stints."

If that's true, it's no wonder. Through its 50-year history as the CHUM building, 1331 Yonge Street, with its flashing neon sign, now at 250 Richmond Street, became an integral part of the mid-town landscape. Many future CHUM employees made the trek just to stand outside and peer through the glass of the newsroom that fronted onto Yonge Street.

One of those CHUM employees was former production manager and CHUM-FM Program Director Warren Cosford. When he first got there, he says, the CHUM building was Small, Ugly, Old, Dusty, Dingy, Cramped and Hot—all with capital letters. But then, gradually, he says, it became Inspiring, Intimate, Comforting, Magical, Venerable and Mystical—ditto the capital letters.

Mike Cleaver, now in Vancouver, recalls the summer of 1972 during his first visit. "I'd been brought in by News Director Dick Smyth for an audition, having arrived from Calgary the night before. We went in the back door, through that warren of hallways, to the newsroom in the front of the building. There were four people working, even though it was the weekend. Dick had me bang out a one minute news capsule on one of the old Olympia typewriters and then go into "that" news booth, the original one just inside the door with the control room in front and the jock booth to the left. I did my audition and came out the door to applause! Pretty thrilling for a kid from the west. So sad that this wonderful piece of history is disappearing. I just hope the new building has an appropriate plaque for the birthplace of rock radio in Toronto."

As it turns out, probably the appropriate plaque is the marquee Allan Waters loved so much, the red and white sign hugging the corner of the new building.

Roger Ashby doesn't remember the first time he walked into the building but he does remember how friendly everyone was, in particular Chuck McCoy. McCoy, now a VP at Rogers Communications in Toronto, preceded Ashby on the air. The first 45 rpm Ashby cued up, he recalls, was *Put A Little Love In Your Heart* by Jackie DeShannon.

McCoy's friendliness may have been a reflection of top down management. That's best exemplified by a then-20-year-old Larry MacInnis who recalls: "One morning during my first week at the station I was walking down the hallway from the FM control room to the copy department and noticed, coming toward me, a smallish shy-looking man who actually deferred to me, moved to one side, and let me pass.

"I hadn't yet met everyone so I went into my boss's office and said, 'Who was the guy I just passed in the hallway. Shirt, tie, glasses, brush cut.' My boss said, "That's Mr. Waters. He owns the place."

#### As Much as Things Change, They Stay the Same

The year was 1959. That rock 'n roll radio upstart, CHUM, had outgrown its facilities on Adelaide Street and had moved into the former Ginn & Company book warehouse at 1331 Yonge Street. CHUM owner Allan Waters, an astute businessman and

broadcaster, subleased the building until the mid 1960s when he purchased the property outright. The original building had been built on what once was the edge of a massive pre-historic lake. Believe it or not, there's actual beach sand beneath the building. During additions to the structure, contractors had to dig down 85 feet to reach bedrock.

By 1973, Waters had expanded again, purchasing the Pilot Insurance building next door thus turning CHUM into a massive complex.

The last few weeks in the old building were surreal as employees began their move downtown and 1331 started to empty. But, as odd as it was for the long-timers, Bill Bodnarchuk says the transition was amazingly smooth. Once everyone got their heads around moving, he says, they accepted that the building wasn't going to be around much longer. It's destined to be torn down and replaced by a condominium.

As for these first few weeks at the new location, in a building that used to be a nightclub called Whisky Saigon and, in its last iteration, a bar called Joe, and everything that goes along with that kind of environment?

The CHUM staffers say it best:

"I love it. This is a very buzzy neighbourhood with an unbelievable number of great restaurants, the Rogers Centre, the ACC and the theatre district all within a short walking distance. Being part of the MuchMusic/CP24 complex is very exciting and invigorating. (The old bar) has been transformed into a fresh, exciting radio station."—Larry MacInnis

"I am looking forward to a new chapter in a great new building that will no doubt become a landmark of its own in the coming years."—Breydon MacDonald

The collective and underlying tone, though, is: "We're not sure it matters which building we're in. 1050 CHUM wasn't, and CHUM-FM isn't, just a building. The success, the strength of the radio stations has always been the people who work here, and the people who listen. We could do the morning show from Union Station... do it from Roger's house, or your house. and it wouldn't change."

"I think our new location is perfect! To be in the very heart of the city makes complete sense to me. The biggest station

in the city should be in the biggest and best part of the city. 1331 was very, very good to us but now it is time to create new memories at 250 Richmond. Everyone seems to have a new step in their stride."—David Corey

The CHUM culture lives on!

Doug Thompson spent close to 15 years at 1331 Yonge. He can be reached at [doug.t@rogers.com](mailto:doug.t@rogers.com). Howard Christensen, the publisher of Broadcast Dialogue and a former CHUM employee at 1331 Yonge St., may be reached at [howard@broadcastdialogue.com](mailto:howard@broadcastdialogue.com).

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# How punching an old lady in the face can reinforce brand

When could a video of a bunch of old ladies getting punched in the face be funny? More so, when could that same clip actually reinforce some of the best qualities of your brand?

When you are Comedy Central.

The U.S. comedy net recently ran a promo for an upcoming *Joan Rivers Roast* with what would normally be the unthinkable—by having a young person go around punching old ladies in the face. Beyond the obvious outrageous shock value, what made this particular promo so memorable was the tag about “nobody wanting to see an old lady get taken down—until now,” and the subsequent call to action to watch the *Joan Rivers Roast*.

“We strive to communicate in a way so that there is a comedic message that has a strong call to action,” says Peter Risafi, SVP Brand Marketing/Executive Creative Director, Comedy Central. “We try to make it as funny as we can, but remind (the viewer) that there’s more of that when they show up for the program itself.”

The “more of where this came from” aspect of the spot is what makes it such a great promo. Not that there was going to be more actual punching in the face—and Risafi is quick to point out that no old people were hurt during the making of the spot—but in a Comedy Central roast there are going to be many put downs.

“Roast is our biggest event franchise,” Risafi explains. “We always try to tailor (roast promotions) to the personality of

whoever we are roasting, but Joan sort of posed a different kind of creative challenge for us. We knew that Joan would have a big resonance with the upper edge of our demo, but we weren’t quite sure how, say, young men 18-34 would respond to her. They would probably recognize her as an icon, but they may not have known much about her stand-up background. With the exception of Hugh Hefner, she’s probably the oldest person we’ve ever roasted.”

“So we wanted to put her out there and tackle the big issue—that she’s an old lady. We wanted to let people know that just because she was a woman and she was older, that it was not going to be a safe roast. Our roasts can get pretty out of hand.”

Risafi knows his audience and they do not want a safe roast. The spot clearly sent the message that this roast, like all others in the series, was not going to be safe. In fact, the message was more that this roast was going to be outrageous.

“That’s what I loved about that spot,” says Risafi. “It was funny, but ultimately it got you to know that there was this roast of Joan Rivers coming.”

But if you’re not Comedy Central could you still get away with such a spot? Probably not—at least not to that degree.

Unless, like Comedy Central, it perfectly matches the content. Comedy is a great tool in promos, but for comedy to work well it has to support your brand and the program being promoted.



“We try to make sure that we aren’t doing anything gratuitous,” says Risafi. “We try to make sure that the humour, however far out it is, is anchored in a place that is relevant for our viewers. Our mantra is that we have to be funny first. Everything we do has to be funny, but it has to tie in to the message that we need to communicate. You can’t just be funny for funny sake. We have to excite viewers.”

Viewers were apparently excited. The network received tonnes of positive feedback on the spot and the overall campaign helped drive viewers to the roasting of Joan Rivers, who, for the record, is said to be 76 years old.

For producers looking at injecting some humour into their campaigns, Risafi advises: “In the world of promo, (the message) has to be the combination of art and commerce. The messaging has to be as important as the comedy (you) put into the spot. You have to tie the funny to a call to action.”

*John McGrath is a voice-over actor and writer, specializing in promos, imaging, commercials and animation. He may be reached by phone at 416-876-3945 or by e-mail at info@johnsvoice.com.*

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# Let the FUN begin



BY MARK LA POINTE

Remember when we used to have it. You know, before downsizing and recession mongering.

Way before political correctness and pepper sprayings.

And before carpal tunnel had set in to both our wrists and our brains.

I don't mean the fun we had on the air, I mean the fun we had with each other.

The REAL fun.

The stuff of legend.

I sat in a "state of the union" sort of meeting the other day, and my op manager asked that question. And besides all the other stuff he filled us in on... it was that little question that stuck with me. That, and the fact that the sales department had scored all the good muffins first.

Sadly, the room was full of blank stares and fearful sideways glances. Nervous eyes bounced like crazed windshield wipers, desperate to catch a hint of what the right answer might be. No one wanted to be the odd man out. It was obvious that they didn't remember the fun, or maybe the meeting coffee and muffin were just kicking in.

All he asked was, "Remember when radio used to be fun?"

I in turn asked the question to my brain. The few synapses I have left sizzled a bit... and then the memories came, followed by a more obvious question: "Why am I not in jail?"

But we'll get back to that.

Many of us have been so busy worrying about the

economy, our futures, the ridiculous amount of multi-tasking we do, the changing technology and Paula Abdul's next career move... that we have forgotten the spirit of our "what we do".

Well, not forgotten just not really thought of in a while.

We have set aside our very essence. (And by "essence", I don't mean that big bottle of Brut that one of our ex news guys used to gargle with.)

Fun. Damn it. Silly. Immature. Goofy. A thousand paper balls waiting in the overhead cupboard stuff.

One of my first radio gigs (while still in college), was to stand ass deep in snow at the base of a looming AM tower at 3 a.m., and scrape micro-waved raccoon bits from the inside of the tower shack with a spatula.

That has nothing to do with the fun thing, I just wanted to get that off my chest.

If you've been in the radio biz for at least 15 years... you remember some fun. Twenty years... THE fun. Twenty-five or more years... you are no longer capable of remembering the fun you had, that's how much fun you had.

Remember the time you wore the cow suit to the BMG after-awards party and got milked; or the time you assembled a 50-foot long, 20-foot high plywood radio dial on your GM's front lawn at two in the morning; or when you went through the entire station and covered every single photo on every single desk with a shot of your own face?

I CAN'T BE THE ONLY ONE WHO PULLS THIS CRAP!



The Moffat guys were the kings. They would use helicopters, chainsaws, TV cameras rigged with high-powered hoses. They would move people's houses while they were away on vacation.

They weren't pranksters... they were artists. Gods. And there were so many more... at CHUM, Standard, Blackburn. THEY KNEW FUN.

Before you start, I know times are different... blahblahblah.

But fun isn't.

I would love to see two things happen.

1. I want to hear from you with your legendary prank story. Maybe you pulled it, maybe you wore it, or maybe you just love telling the tale. We'll put together a bunch of the best (anonymously if necessary) and print them ASAP. No need to start your story with "I was drunk when..." as that will just be assumed.
2. Have some freakin' fun again. Teach those young serious professionals what all this noise and heart and soul is really about. Don't get fired, don't destroy anything, don't hurt anyone... and, most important, don't get caught. But for God's sake go have some fun. Please be careful not to harm any animals or engineers in the making of your fun. (You can rent the cow suit from me.)
3. I know I said "two things", but I'm on a roll here. Lastly, I would like to see more muffins at our next meeting, because I swear each sales person took two.

Let the fun begin... again.

And send your fun to [mark@killervoiceovers.ca](mailto:mark@killervoiceovers.ca).

*Mark La Pointe's freelance voice-over and radio careers have spanned over 25 years, and he continues to do a daily radio show in London, ON. He can be found at [KillerVoiceOvers.ca](http://KillerVoiceOvers.ca) or reached by e-mail at [mark@killervoiceovers.ca](mailto:mark@killervoiceovers.ca).*

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# Women and the psychology of leadership



Comparisons, generalizations and speaking on behalf of others are considered odious, or even arrogant on occasion. Even so, a lifetime of encounters with remarkable women in the so-called developed and developing worlds who seem largely unaware of their innate leadership excellence, prompts me to distil the distinct contribution that women bring to leadership roles.

My subjective conviction is further fuelled by ongoing work with women in diverse professional development scenarios that consistently attests to the significant return on an investment in their leadership potential.

If leadership is defined as the desire to serve, then the components of that service are perhaps a general awareness of any given environment or community with a clear ability to identify pressing requirements, the desire and decision-making capacity to meet the same, as well as the ability to put a workable solution in place. To my mind, this immediately gives extreme significance to the clichéd term *women's intuition*. It requires a special individual to see what others don't, and great courage to tackle what others prefer to leave alone.

While this might sound obvious, it is my impression that during the long struggle of women to achieve parity with men in business, political and social arenas this awareness has become somewhat dulled. Instead, the leadership objective for many has perhaps become the desire to suppress innate femininity to meet men equally in a male-oriented world.

One incessantly hears leadership referred to as "the ability to take control". This then seems to play out as a quest for power and influence. Small wonder then that so many women feel that they have to harden their hearts and present a masculine mask to the world.

I hear women so often expressing the feeling that they have somehow *let the side down* by behaving as women. This was powerfully illustrated by Indy racing-driver Danica Patrick who, after her 2008 win, expressed regret for crying when she saw her mother (at the trophy ceremony), saying she somehow felt she had let women down.

What on earth is wrong with showing emotion? Surely it takes great strength to be able to express emotion publicly. We all remember the ridiculous brouhaha about whether or not Hilary Clinton cried during the 2008 election campaign. Jon Stewart of *The Daily Show* cleverly juxtaposed the incident with media clips of prominent males who had wept in preceding months.

Personally I value the ability of a leader to feel deeply, to express feeling and to accept the same in others. Also, I believe that women generally have remarkable innate ability to accept imperfection and vulnerability in others. This surely allows for calm in crisis and readiness to bring order to chaos.

The undeniable strength of a good mother and wife reflects just this—coping with mess when no one else will! In the business world this is a priceless commodity. Such a leader plays to

individual and team strengths without insistence on the more usual approach of willy-nilly imposing template-driven solutions.

In my own life, a series of spectacular women have seen what I could become. They recognized my idiosyncrasies and insecurities while encouraging me to follow my dreams. Importantly, they anticipate what I need and provide without being asked. Without them would I have survived as well? Would I take as many risks? Without their support in moments of doubt, would I be able to take realistic stock of my position?

How many great male figures have had the benefit of an insightful woman as a sounding board and source of inspiration? Is this not what mentorship, a critical leadership function, is all about? For me, the true emancipation of women is to bring these powerful visionary, trail-blazing and inspirational qualities to bear for their own account in the business world.

In a world of equity statistics that has *gender neutrality* as the ultimate goal, I am often upbraided by supposedly politically-correct men and women for identifying differences between the sexes. However, I feel appointing women to leadership positions just because they are women is insulting.

All women, just as all men, are not good leaders. Rather, I think the rationale should be to identify and accommodate what women leaders, as women, bring to the table. We would all benefit!

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

## Eight lessons from south of the border

It has been said that a smart person makes a mistake and learns from it, while a wise person hires a smart person and avoids that mistake altogether.

I have had the privilege of seeing the mistakes, and the successes, of virtually hundreds of TV, cable and radio stations that I consult across North America and the Caribbean. I make my living sharing those mistakes and successes with my clients.

I must admit I have learned the most from broadcasters south of the Canadian border, in part because there are far more stations per capita in the U.S., forcing them to be more competitive.

Economic conditions in many U.S. markets are far more severe than we're experiencing in Canada, yet many continue to earn healthy profits in the face of that adversity. Here are some of the lessons we can learn from their success:

1.) **Get out of the broadcasting business:**

The stations I see that trump their competitors are in the marketing business, helping their clients understand where traditional media fit in the new media landscape and guiding their clients to create campaigns that work. They rely less on national agency business and focus on creating results for local businesses.

2.) **Have integrity:** With more competition and more aggressive sales teams, it's almost surprising to learn that the operations that operate with ethics, morals and integrity consistently win over their more cut-throat or less-scrupulous competitors. Integrity in the community, with staff, with clients and within the industry and your competition seems to build a brand that works.

3.) **Understand the profit equation:** The successful American broadcasters seem to realize there are two sides to the profit equation; revenue and expenses. They are cutting expenses, but investing in revenue generation. Broadcasters who focus on increasing revenues thrive while those focusing solely on cost cutting struggle.

4.) **Have a high community profile:**

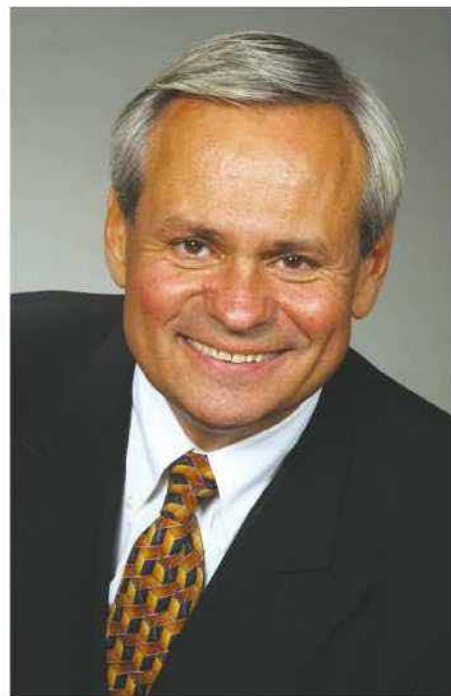
Stations that are visible and involved in their communities benefit on the revenue side of the profit equation. While many do this to bolster ratings or audience, it's increasingly apparent that local business decision-makers are people too and they invest more with the highest-profile media outlets.

5.) **Measure what matters:** Stations focused on results, sales reports, forecasts and quotas, never do as well as stations that focus on the activities which create those results. Making sales people accountable for the activities they have control over is proving to be less stressful and more successful than focusing on end-of-month results. Those activities which create results include customer needs analysis, customer-focused presentations and creative ideas. Doing more of each of these activities increases sales.

6.) **Take more risks:** Many of my Canadian friends fear failure. The most successful American broadcasters seem to subscribe to the theory that if you're not failing, you're not trying hard enough. Those stations I see that try innovative new marketing strategies, hire more sales people or take other risky steps that inevitably result in more failures, also experience more successes. The number of successful stations experience are in direct proportion to the number of failures.

7.) **Get out of management:** Administrative desk-bound managers do not succeed where leaders do. Leaders are in front of their troops, they know their communities and they know their clients. They're less concerned about details and perfection than they are about productivity and action. Leaders are able to inspire their people to go where those who work for micro-managers would never go.

8.) **Focus on profits:** Companies focused on share of historic marketing budgets invariably find themselves



reduced to making low-ball submissions rather than progressive presentations. The dictionary defines submission as "giving in to the will, thoughts or ideas of another". Successful broadcasters are not submissive. Failing broadcasters continue to bid for shares from the same old wells while the more progressive missionary broadcasters tap new categories with huge success for both the advertisers and the stations.

There is no doubt that there are more failing broadcasters in the U.S. than in Canada. But before we get too smug and dismiss these lessons let's admit our economy is much stronger than theirs, and our media markets are much less fragmented and less competitive than theirs.

Hopefully, sharing eight of the many lessons I've learned watching stations succeed under the harshest conditions will help my Canadian friends be more successful in 2010.

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



# A radio ad can make an impression for a long, long time

Regardless of how old you are, radio has played a role in your life one way or another. There has been a moment, at some point in your existence, when you've actively tuned into a radio station to hear something. It may have been to hear the new number one song, breaking news, or an updated weather or traffic report.

My father, Dick Williams, is a disc jockey who became famous in the 1960s not only in my hometown of London, Ontario but also in music history for being one of the first disc jockeys to play the Beatles in North America. What's even funnier is that supposedly my mother, Debbie, who was the music librarian at CFPL Radio, was the one who actually handed my dad the record. I recently listened to one of his air checks from 1963. It is amazing to be reminded of how exciting and engaging radio was back then.

When I spent time with my father as a child it was not always at the hockey rink, fishing or sailing, but at the radio station hanging out in dimly-lit control rooms watching him perform his craft with a pair of massive headphones on, in front of a huge soundboard with all kinds of what my friend Forrest Martin calls "bright lights and blinky buttons."



by  
**DJ Williams**

It was pretty exciting stuff for a seven-year-old.

In 1999, my radio sales career started when I accepted a position at CFPL Radio and embarked on a journey that continues to this day. I was very excited to walk into the same building where so much history had gone down and to actually be a part of the legacy myself.

The only problem was that between my dad's glory days and the day that I started, quite a bit had changed in the radio business.

To this day, my father is still the most passionate radio man on the planet. He taught me to "Say what you need to say. Say it with passion. Say it with energy. Make it believable. Make it entertaining. Show emotion. Be yourself."

And although my dad is a very private person, he did and still does his job very well. He made everyone he met on the street feel special. In turn, it made his radio program and radio station special. It was local. It was personable. It was a big part of how folks lived their lives and how they went about their day.

Back then, if you were a disc jockey on the number-one station in your city you were as much of a celebrity as a movie or rock star. You had a power to draw people's attention. If you said that your favourite hamburger in town was at Joe's Hamburger Stand, people would line up there just because you were an authority on the subject, and anything that you said was considered gospel.

Radio taught me that the power of media can really have an impact on people's lives. It can introduce them to new things, new ideas, new concepts and new promotions. It's played out well in my life because I wasn't born with a natural radio voice. I hate the sound of my voice. I hate being put on the spot in front of large crowds of people. I don't have the slickness and the smooth style of my father—but I do have his passion.

Because of my name being *D.J.*, people assume that I had aspirations of being on air, which couldn't be further from the truth. It's so unnatural for me that it's almost driven me to anxiety attacks at times. I pull it off pretty well, because I learned from my dad that this is show business and that you are "on" all the time.

When you go to a radio station and see that light outside the studio that says, "On Air," it means that it's game on. You have the captive interest of thousands of listeners who may not know you personally—but they know you and have tuned in to hear what you have to say.

### Industry Glue

Radio commercials should be considered the glue that holds a format together and keeps it flowing. This idea comes from a time when radio stations used to be much more creative with their advertisements than they are now, though radio still continues to have the potential to make an impact this way. Back in the day, people might not have even been in the market to buy a certain product or service but, because that radio personality was connected to that company or service, it added credibility.



In this modern day there are still radio personalities that can generate that type of buzz. Unfortunately, this is the exception now when it should be the rule.

Radio stations must make it a priority to groom and foster on-air personalities. An exceptional disc jockey makes all the difference. If a radio station doesn't have a bold personality that listeners can relate to and believe, it better find some other ways to make the advertising messages that run on their station over the top exciting and able to pique consumers' curiosity.

You don't have to be a clever copywriter to come up with a successful radio campaign. In fact, one of the best campaigns that I've seen in the last couple of years is for *Head On*, the headache relief topical stick. They told the consumer what the product is, what to do with it and what will happen if they follow those simple instructions. More often than not, a simple and straightforward approach leads to the punchiest and most compelling advertising campaign.

Some of the things that we laugh about are things that we're picturing in our mind, not something we actually saw. A radio ad can make an impression for a long, long time.

Radio still reaches millions of people everywhere, every day of their lives. The best thing radio can do is continue to find ways to be relevant in our own industry, and in other ones as well.

*D.J. Williams is the author of "soundBAIT: Creative Weapons of MASS Distraction" and President of The Jetset Media Workshop in London, ON. He may be reached by e-mail at [info@soundbait.com](mailto:info@soundbait.com) or visit [www.soundbait.com](http://www.soundbait.com).*

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# Launches & Makeovers

**CKX Television Brandon** aired its final newscast Friday evening October 2. The 54-year-old station, owned by CTVglobemedia, went off the air at 7 p.m. after failing to secure a buyer. The shutdown was a blow to the city's audience whose closest "local" television now comes from Winnipeg. CKX's fate was sealed when Bluepoint Investments backed out of a \$1 deal to buy it, citing concerns that satellite companies would not guarantee distribution. Bluepoint Chairman Bruce Claassen estimated that 54% of households in the Brandon area already use satellite signals, a number that's growing. CKX GM Alan Cruise said that while satellite carriage was important, even more so was the cutting off of CBC programming in three years' time. That was the straw that broke the camel's back, he says. CTV President/CEO Ivan Fecan said he and Cruise agreed that it was in the best interests of everyone, including employees, to get on with life, close immediately and pay out severances.



Canwest Broadcasting launched **History Television HD** on Shaw Cable October 8 and is in discussions with other BDUs to pick up the service across Canada. History Television joins Showcase and National Geographic Channel as Canwest's third Specialty channel to launch in high definition. History Television HD airs movies, documentaries and living history series.



John Yerxa's **HOT 107 (CJNW-FM) Edmonton** launched Tuesday, October 6 at 5:00 p.m. with the song, *Run This Town*. Located at the West Edmonton Mall (with Newcap Radio Edmonton), HOT 107's format is current Pop and dance-based music, targeting females 15-34. At the beginning, ahead of an announce staff, 10,000 songs in a row were being aired. The Program Director is Russell James, General Sales Manager is Bill Shepansky and Promotions & Marketing Director is Faaiza Ramji. Ramji said HOT 107 would use a limited inventory to ensure that advertisers' ads are heard. The national sales rep is Astral Media Radio Sales.



CFRB Toronto has dropped the call letters from its on-air identification. The change in ID to **NEWSTALK 1010** on October 5 coincided with extensive on-air shift changes. John Moore moved from afternoon drive to mornings, Bill Carroll moved from mornings to mid-days, Jim Richards moved to 1-3 and John Tory, the former Ontario PC leader, took over the 4-7 p.m. slot.



GlassBOX Television-owned **AUX** premiered as a new digital specialty channel on Rogers Cable channel 107 October 1. The music and culture specialty channel is the first Internet broadcaster in Canada to expand into television even though its programming remains accessible at [www.aux.tv](http://www.aux.tv) and on mobile. Former Toronto DJ Barry Taylor is among the additions to AUX's stable of on-air hosts and music authorities, such as Alan Cross, Alexisonfire's George Pettit, Philman George (a.k.a. I.E.), Ingrid Johansson, Laurence Currie, Moe Berg, and Sam Sutherland.



Corus Entertainment was to have added **Nickelodeon** to its portfolio of kid-focused services on November 2. The MTV Networks International 24-hour service is exclusively dedicated to Canadian children and features current live-action comedies, animated favourites and classic hits. In addition, the schedule includes Canadian premieres of the new animated series *Fanboy* and *Chum Chum* and the live-action series, *The Troop*, while also giving access to special events such as the Kids' Choice Awards.



The Christian Channel was renamed **Grace Television Network (Grace TV)** at mid-September. The channel was purchased from S-VOX by World Impact Ministries (WIM). Grace Television Network is Canada's largest 24/7 provider of Christian programming and reaches more than 30% of Canadian households.



**Got a launch or makeover coming?  
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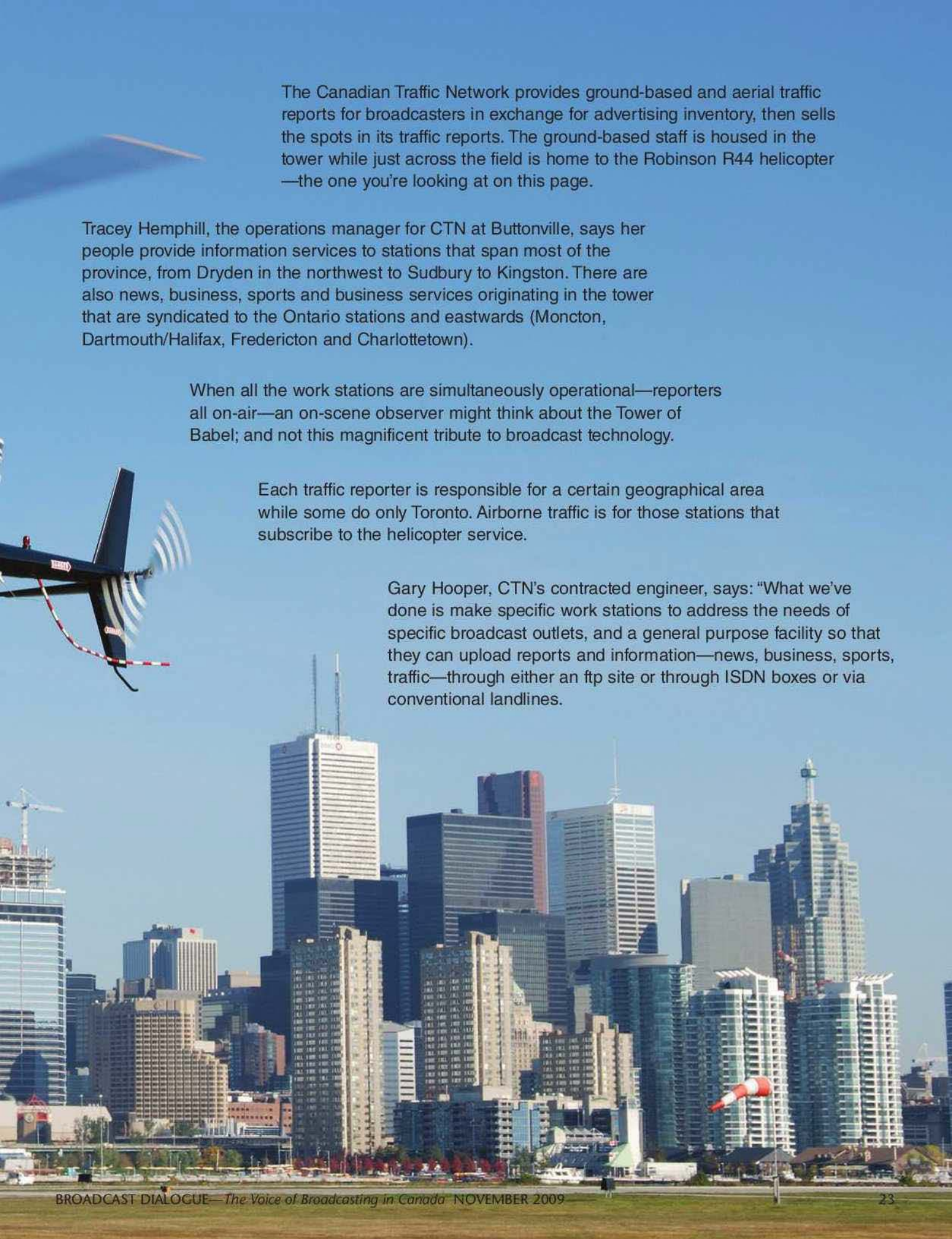
# Canadian Traffic Network

Imagine a series of on-air booths—side by side, with minimal separation—and all of them broadcasting simultaneous but different traffic reports to subscriber stations across Ontario.

Even better, put this conglomeration of people, microphones, mini-boards and all other manner of technical necessity into an old Air Traffic Control tower at the suburban Toronto-Buttonville airport and you've got the makings of a great action movie.

***EXCEPT, this ain't no movie!***





The Canadian Traffic Network provides ground-based and aerial traffic reports for broadcasters in exchange for advertising inventory, then sells the spots in its traffic reports. The ground-based staff is housed in the tower while just across the field is home to the Robinson R44 helicopter—the one you're looking at on this page.

Tracey Hemphill, the operations manager for CTN at Buttonville, says her people provide information services to stations that span most of the province, from Dryden in the northwest to Sudbury to Kingston. There are also news, business, sports and business services originating in the tower that are syndicated to the Ontario stations and eastwards (Moncton, Dartmouth/Halifax, Fredericton and Charlottetown).

When all the work stations are simultaneously operational—reporters all on-air—an on-scene observer might think about the Tower of Babel; and not this magnificent tribute to broadcast technology.

Each traffic reporter is responsible for a certain geographical area while some do only Toronto. Airborne traffic is for those stations that subscribe to the helicopter service.

Gary Hooper, CTN's contracted engineer, says: "What we've done is make specific work stations to address the needs of specific broadcast outlets, and a general purpose facility so that they can upload reports and information—news, business, sports, traffic—through either an ftp site or through ISDN boxes or via conventional landlines.



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### Canadian Traffic Network facts:

- ▶ Launched nationally in 2006
- ▶ CTN is the sister company of the Australia Traffic Network, now 11 years old
- ▶ CTN was modeled after Metro Networks in the U.S., now over 30 years old and the parent of both these companies
- ▶ CTN's traffic reporting reaches over eight-million consumers in major, medium and small markets
- ▶ Global Traffic Network owns Canadian Traffic Network, Australian Traffic Network, Global Traffic Network UK and Global Traffic Network Europe
- ▶ Although Global Traffic Network was originally established to serve only Canada, Australia and Europe, the company signed advertising and broadcast management agreements with Westwood One and Metro Networks in November of 2005, essentially making Global Traffic Network the aviation arm of Westwood and Metro
- ▶ Global Traffic Network now owns dozens of the Robinson R44 helicopters
- ▶ Mobile Traffic Network, a wholly-owned subsidiary of Global Traffic Network, has partnered with Apisphere of Berkeley, Ca. to develop a traffic and news reporting service that uses location-smart messaging. The MTN service will automatically send custom audio and text alerts regarding upcoming traffic problems to a subscriber's mobile phone based on their location. The ad-supported application is free to mobile users.



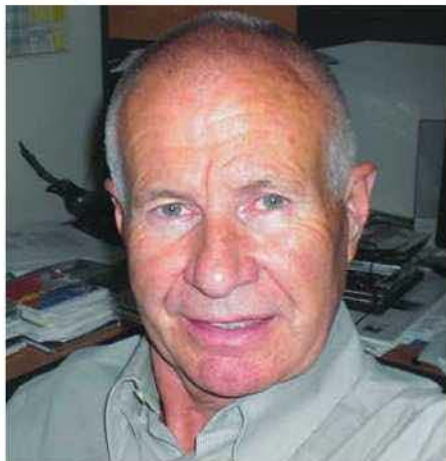
"And with these seven work stations up in the tower what we've done also is to design a unique and complex switcher system that allows any one of the positions to assume the duties of any other, even though you may have specific destinations. For example, seat number one that serves one station can easily serve position number three by the push of a button."

*From top to bottom:*

*Tracey Hemphill, CTN Toronto operations manager*

*CTN engineering office*

*Gary Hooper, CTN's contracted engineer*




Hooper says it took about nine months to evolve the old Buttonville control tower into what it is now.

"As for the helicopter," said Hooper, "we use RPU-type equipment (Radio/Remote Pick-up Units) which are microwave—455 mhz stuff—that broadcasts directly to the stations. We also have a receiver at CTN to retrieve that same information for use in emergency situations. The 'copter is completely ENG equipped, with the swivel-mounted camera, the microwave video link and the 'lipstick' cameras inside the cabin to put the talent on-screen (the chopper also serves Global Toronto)."

The people, the technical achievement, the equipment and the location work brilliantly. But it's the vantage point that everyone agrees is "kinda neat". The talent can watch the helicopters, they can watch the planes come and go and they can see a major artery, the north-south Highway 404.

— BD



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## Preaching to the choir

"It's not creative unless it sells". I clipped that out of an advertising magazine and posted it over my desk at my first radio job. The sales people loved it. The more artsy among us, not so much.

I suppose it should have read "It's not advertising unless it sells". This is what Bob Hoffman believes. Bob is *The Ad Contrarian*, author of a book by the same name.

Directed at people in the industry and anyone in business that has to make advertising decisions, *The Ad Contrarian* states that "advertising has one simple purpose: to find something interesting to say that will make someone buy your stuff". This brief but entertaining book simplifies a complex task by being specific about what advertising should do,

what it should say, and who it should be said to.

At the heart of the matter is what advertising should do versus what a lot of it is trying to do. Advertising should encourage a change in behaviour, not a change in attitude. Just give a consumer a solid reason to give you a try. The only way to change an attitude about a product is to experience a product. When a customer experiences your product, sales are created. Mission accomplished.

Advertising should not be tasked with the responsibility of building a brand. Rather, that a strong brand is an outcome or a by-product of numerous activities—great products, great customer service, and advertising that demonstrates how you are different from, and better than, your competitors. Hoffman thinks Apple is a company that has become great by making really good products and really good ads about those products.

What should be said in advertising to make it effective? What advertising needs to do is make a differentiating point about the product. Give consumers a reason to try it by speaking in a language that the best potential customer can understand.

Who is the best potential customer?

*The Ad Contrarian* is of the opinion that we have the target group all wrong and, based on the examples he provides, I would tend to agree. Hoffman argues that most marketers target young people even though older people have more buying power. There are certainly exceptions to this, but for many products it makes sense to reach out to the people with the most money. In fact, the author quotes a study in which half of older people said they tuned out of a spot targeting young people, and one-third actively avoid products directed at young people. This lends new meaning to shooting yourself in the foot.

The best potential customer is the one most likely to respond: sort of like shooting fish in a barrel. You can target the person who might go once every couple of weeks to eat fast food, but the paydirt lies with the person who uses a fast-food



restaurant as a refrigerator. It's where they eat most of their meals.

What's an advertiser to do? First, identify the principles that guide your advertising decisions and write them down. Next, understand that the key to impact is concentrating your resources. Decide what you want to be, and then be a good one. For example, if you're going to be a good broadcast advertiser, buy lots of weight. If being interactive makes more sense, spend your money there.

Bottom line? Concentrate your efforts, don't dilute them. Then determine who you're going to speak to, and what you need to say.

If as an advertiser you find yourself overwhelmed by reams of data and agency-speak, it would be prudent to identify people in your company who are good at solving the mysteries buried in all that information. (Hoffman includes a must-read chapter about the difference between puzzles and mysteries borrowed from a New Yorker article by Malcolm Gladwell.) Look for people in your company with a high IQ, then expose them to all information you already have about your customers to figure out the hidden meaning.

At the creative level, look for people who Hoffman calls "simplifiers": people good at simplifying vast amounts of information to distil it down to a unique line of thinking. They can help you to preach to the choir that is made up of your best potential customers using a message that will change their behaviour.

Only when behaviour changes will beliefs change, so put first things first.

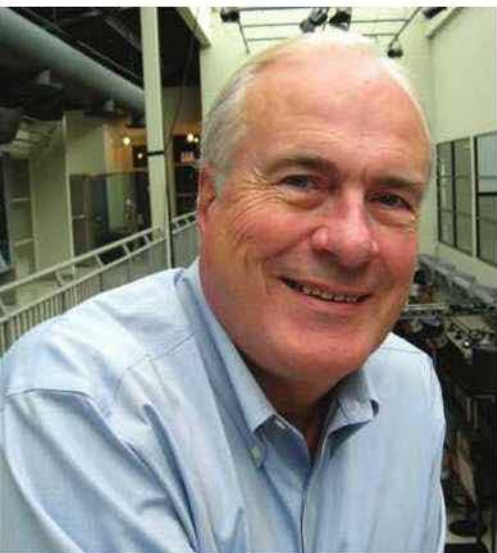
Maureen Bulley is president of THE RADIO STORE. She may be reached at 1-888-DO RADIO or by e-mail at doradio@total.net.

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# Do you have what a "must have" account manager must have?

Most markets have one newspaper or one radio station or TV outlet that advertisers feel strongly positive about using. The reasons are varied but can include ratings, readership, format, past results, long-standing relationships, superior service, etc.

Whatever the reason these outlets and account managers, who are considered by the market's advertisers as the "must haves" in any advertising, promotion or marketing campaign, win not by chance but by design.



BY JACK DEROUIN

As account managers we have little control over many of the measurement tools mentioned above such as ratings and format, but we have total control over how we, as individuals are perceived by the advertising community.

Given the fact that members of the sales department of station CABC all have the same products to sell, why are some much more successful than others? Is it "the list"? Is that why there are such varying levels of success among account managers?

If we are honest with the person in the mirror we know that great lists are created. The question goes begging...for the price of a 30-second commercial on my station what can the customer get that's different.

Of course the answer is YOU. YOUR IDEA, YOUR PLAN, YOUR EXECUTION, YOUR SERVICE, YOUR PASSION, YOUR COMMITMENT, YOUR INTEGRITY. The point of differentiation is YOU and you alone.

The "Must Have" account manager each day asks and analyses:

- What sets me apart?
- What do I offer that is unique?
- What must I do today to get that customer to where s/he wants to go?

- What attitude must I have to ensure my behaviour enables me to exceed the expected standards?
- And the most critical question of all... IF I WAS THE CUSTOMER, WOULD I WANT ME CALLING ON ME?

The "Must Have" account manager knows, it is all about attitude.

A significant percentage of the reason one does business with you is because of you. It is the relationship.

Great customers are discovered and you grow together. Seldom are great clients inherited.

The "Must Have" account manager knows that her entire enterprise must revolve around the client.

Nobody needs another spot peddler. They need help to achieve spectacular successes in their businesses.

The "Must Have" account manager focuses on results which will always trump ratings.

"Must Have" is an attitude, a goal, it is the place you want to be, it is how your clients think of you. It is when they feel they are better served when you're working with them. It is when they would not make an advertising or branding decision without first consulting you. It is having your opinion sought and valued about all that's happening in the marketplace. It is when your clients feel they absolutely must have YOU.

"Must Have" account managers don't merely satisfy customers, they exceed expectations. Always. Clients of "Must Have" account managers seldom if ever have to ask; "did my schedule air correctly? Did I get the value promised? Did the right creative run at the correct times? Am I really a partner with the station or am I taken for granted?"

Those of you who are now in the "Must Have" category never stop looking for ways to create value for your clients. You ensure that customers are aware of and appreciate the value being offered, you proudly carry a long list of testimonials from existing clients, you believe in your products and services and therefore are able to walk, talk, present and serve with confidence.

The "Must Have" account manager accepts that individual responsibility and accountability are absolutely necessary for both personal and professional growth.

When you have a proven prospecting routine and dedicated time each day to use it and you understand the importance of pre-call preparation and you never call a customer without having something of value to propose, you can then confidently fill your days by offering your customers that which they desire and deserve but can get nowhere else—YOU.

*Jack Derouin, who recently retired following a 42-year career with CHUM Radio Ottawa, is Principal of Derouin & Associates in Ottawa. He may be contacted by e-mail at [jackd@ceoexpress.com](mailto:jackd@ceoexpress.com).*

## “Balloons are big, diamonds are small!”

For those of you who attended SAC 2009, you will surely remember Rishad Tobaccowala's inspired address on the topic of monetization of television station websites. If you haven't already done so, you are welcome to review the summary and presentation document on [tvb.ca](http://tvb.ca).

The “diamonds” that Tobaccowala referred to are the many monetization streams potentially available on any website that individually are small but aggregated can represent significant revenue.

The first step to website monetization as recommended by Tobaccowala is to “think anew about yourself”. In order to think “anew” about television station websites, we needed to better understand Canadians' current attitudes and usage of these websites. As such, in May and July 2009, we initiated research projects with Angus Reid Strategies (now rebranded to Vision Critical) to explore the role of the Internet (and other major media) as information sources for Canadians. We also delved into the role of television station websites specifically as information sources.

We asked the panel to identify the medium that is their main source of news—the question included television, radio, newspapers, magazines, the Internet and out-of-home as the media choices. Television won the highest share of the vote with 41%, and the Internet was a close second with 31%. When the question was changed to main source of traffic, weather and sports, the Internet had the highest share with 36% and television was a close second with 34%.

Turning our attention to television websites specifically, we learned that 24% of adults 18-49 had visited a television station website in the past 24 hours, and 22% in the past week. Only 12% of respondents said that they never visit a television station website.

The next question was obvious: Why do you visit a television station website? The top three reasons were: To follow a particular news story (43%); to access local events information (32%); and for

program schedule information (25%). Of note, to watch a program online—either an episode or full newscast—garnered only 12% and 6% of votes respectively.

We delved deeper into the significance of television station websites as sources of traffic, news, weather and sports information compared with other types of websites. In terms of traffic information, local TV station websites represented the largest share at 28%. However, respondent votes were scattered fairly evenly across other destination websites such as local radio stations, major portals and “other”—suggesting that traffic information is not an important online destination.

For online news sources, not surprisingly, local newspaper websites won with 28% of the panel's vote. However, the remaining votes were again fairly equally distributed across local television websites (#2 at 20%), major web portals and national news sites. Of note, local radio station websites garnered only 8% of respondents' votes.

For online weather information, Canadians' preference is crystal clear—60% of adult 18-49 respondents identified specialized weather websites—i.e. websites such as The Weather Network or Environment Canada—as the online destination of choice. The second choice was local television station websites, representing 11% of the vote. All other options (including local newspaper and radio station websites) received nominal votes of about 5%.

Similar to weather information, the pursuit of online sports information is heavily skewed to specialized sites. The clear online destination of choice are sports network websites such as [tsn.ca](http://tsn.ca), [sportsnet.ca](http://sportsnet.ca), and [thescore.ca](http://thescore.ca). Specifically, 36% of 18-49 adult respondents identified this category of website as their preferred online sports information source. Votes for remaining online sports information sources such as local television



station websites and local newspaper and radio station websites, received significantly lower vote shares—an average of only 10% of total votes.

The results are an illustration of the kind of ongoing research that will help us shape station website content. Understanding the role in peoples' lives of television station websites will lead to fine-tuning content offerings and marketing strategies.

Today, in most homes, the television and computer are two distinct objects (although many hours are spent in simultaneous usage). However, every sign points to their inevitable convergence. It was recently forecast that by 2013, 40% of television sets will be web-enabled. We must therefore continue to explore and prepare for Canadians' ever changing media consumption behaviours.

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

# Never lose a listener!

BY VALERIE GELLER

If your very life depended on keeping a listener, would you still put THAT on the radio THAT way? Think about it. How do you keep that person glued to the radio, listening to YOU?

With People Meter measurement here, and the technological shift making many choices available, it becomes more important than ever not to lose a listener.

If they're bored, you've lost the listener. So you can't be boring, not even for a minute! If we know that listeners leave when they are bored, either mentally or tuning out physically and their attention goes elsewhere, what can you do?

Why do your listeners leave? What makes them go?

Think about it. Have you ever sat in your car, stuck in traffic waiting for the traffic report to come on? You work in radio. You KNOW when that report is coming, so you wait. Or maybe you're waiting to hear a song title. You want to find out the CD or the artist, but somehow you zone out... the report came and went or the song title came and went, and you missed it?

Why? Because it was boring. The person on air did NOT make it matter.

A misconception: Pace and tempo do not equate energy. Energy does not equate making it matter. Storytelling makes it matter. A storyteller who CARES about what he or she is presenting makes it matter. This is NOT an acting job. If it matters to the person on air, it'll matter more to the audience.

Part of telling the truth is being authentic, and genuinely caring about what you are talking about on air.

At Canadian Music Week in Toronto earlier this year, we gave out the list of the Creating Powerful Radio techniques. Here are a few of the points:

1. Tell the truth
2. Make it Matter
3. Never be boring
4. Always focus on: WHAT IS IN THIS FOR THE LISTENER?
5. Speak visually
6. Use humour
7. Story tell powerfully
8. Kill radio speak—don't talk about anything on air that you wouldn't speak about off air.
9. Use YOU, talk to one person at a time on air and involve your listener at all times.

#### What Do Listeners Want?

Some DJs, talk hosts and on-air personalities get confused and think being a powerful personality means it's all about you. But, in reality, your audience cares about themselves, not necessarily about you.

In personality radio, many get confused and think if you talk all about yourself it'll work. Unless it's funny (humour is the wild card, make a listener laugh and you can break all the rules, because they stay hoping you'll do it again.)

While these are your stories and experiences and the topic may have your DNA all over it, it works best when you make it about the audience. Why? The personal is universal, but the private tends to be boring. Listeners often feel alone and isolated and need to connect and feel at home with the person they are listening to on air.

The more you let them in to who you really are, the better it works! And the audience should feel they know you. So, BE YOURSELF.

One of the hallmarks of a personality that powerfully connects with an audience

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is that even if you've never met, you feel you know this person.

Every successful on-air personality has had this experience in one form or another: A total stranger comes up to them and says: "Wow. You're John Johnson from CXYY? I feel like I know you... even though we haven't met before..."

And when that happens it's the highest praise you can get. One way to get there is to be yourself, sound like you do off air and be authentic.

This point was hammered home when I was working on a project in England not too long ago—I saw some research on popular UK personalities and was knocked out. One listener wrote about BBC Radio 2's top personality Terry Wogan: "When Terry goes on vacation, that's when my family and I book our holidays because we don't want to be in England when Terry's not on the radio..."

That was the Mount Everest of audience research comments.

Successful DJs, talk hosts and personalities are like part of the family. When you do it right, the audience should know the names of your goldfish.

### Kill Radio Speak

Don't be fake. Kill all that radio speak, all those words you only use when you're in front of a mic!

Listeners don't like it when the DJ sounds inauthentic. Be real, it works.

In focus groups, listeners tell us they HATE it when it sounds fake e.g. *And now another topic manufactured to fill a slot on my program!*

### Keep It Real

Avoid manufactured topics for air.

If you find you're digging for show prep using topics or content you'd never talk about off air, ask why? If the subject doesn't matter to you, how are you going to make it matter to the listener? This is not an acting gig.

Make it real and it will connect. People are hungry for authentic connection. They come to the radio to be informed, inspired, entertained and connected.

As mentioned earlier, with the PPM in, combined with the technological shift and with all of the choices available to your audience, who you are (the storyteller) matters almost as much as the story.



**“ Make it real and it will connect. People are hungry for authentic connection. They come to the radio to be informed, inspired, entertained and connected. ”**

For years the Frank Magid study of “health, heart, pocketbook” rules of topic selection applied. Today there is a new one. In addition to health (personal safety), heart (touching emotion of any kind) and money stories, the newest category is transformation.

How your life as a listener can be better tomorrow than it was or is today because of what you've heard on air—radio stories and topics showing a listener what is possible. You don't have to settle for the life you have. It can get better. This rivets audiences.

Listeners all want to feel good. If you can do that, you have that audience completely with you. And if you don't care, they don't care. So make it matter!

*Valerie Geller, a broadcast consultant and author of Creating Powerful Radio—Getting, Keeping & Growing Audiences, is President of Geller Media International. She may be reached by phone at (212) 580-3385 or by e-mail at [valerie@gellermedia.com](mailto:valerie@gellermedia.com).*



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# APTN a success story beyond the predictions

**A**PTN, the Aboriginal Peoples Television Network, is a huge success story for Aboriginal peoples in Canada, but also a success story for the CRTC.

First to APTN and the original visionaries, the volunteers, the producers, the artists, who have given heart and soul to its programming—the people who wanted APTN and who made it a success. The slogan when it launched was “By Aboriginal Peoples, about Aboriginal Peoples, for all Canadians”, and that was its *raison d’être*.

Since the beginning of North American film and television, this continent’s first peoples have always had a rough ride—the portrayals being limited to negative stereotypical or no portrayal at all. They never got to tell their story. What coverage

they got wasn’t by them or really about them. And what we all got was a fictionalized version of them. Hence: By, about and for all.

Today, 10 years later, the network has done well. Some critics thought they would never hang together and make it work. To begin with, this was a service that started with TVNC—Television Northern Canada. Their 1997 application was about building on TVNC and starting a new service that included northern producers, and brought in the talent from the south where over half of the Aboriginal population lives. That fault line has not totally disappeared as northerners sometimes have felt swamped by southerners, but they have found ways to accommodate both.

Then there are the three groupings: First Nations (aka Indian people), Métis and Inuit, not to mention the plethora of nations such as the Cree, Ojibwa and Dene, and the regional differences. Can you imagine one television service called White Canadians Television Network! Which language? Which province? Which origin? If you think of it, CBC, which is sometimes referred to Caucasian Broadcasting Corporation, is for all Canadians and even with four services does not accommodate half the diversity that APTN does.

APTN has included the diversity of Aboriginal people in its Board and in its programming, while still doing a huge amount of original programming, a daily national newscast, children’s programming, close to 20% in French in addition to some programming in Aboriginal languages, most notably Inuktitut.

I must give some credit to the CRTC which accepted the APTN application in early 1998. Yes—conflict of interest—I was on the Commission at the time and will forever celebrate being part of that decision. Of all the things I dealt with in six years this was probably the single most meaningful decision because it was so unprecedented and important to its viewers. It was a first in Canada and a first in the world. (New Zealand launched



Maori Television several years later.) The First Peoples finally got their own service, even if they were the last to get it. The English and French had had their networks for ages, so did the Italians and Chinese and...

What was also a first for the CRTC was that it was mandatorily on basic and had a miniscule fee.

If we were going to do it we needed to do it properly, or not do it at all.

This did drive some cable folks nuts, and I can recall on the night of the decision just about being shoved against wall, jabbed in the chest and told, “You are going to get an appeal to cabinet on this!”

The Commission took great pains to explain this decision very, very well. The return for this was excellent media coverage. Even the *Globe and Mail* wrote a glowing editorial, something it rarely ever did. It proved that when public decision-makers make the right decision and explain it well, the media and the public will be prepared to agree. Cable, the only opponent at the hearings, never did appeal and my ribs healed.

And so, 10 years later, one can only say to a lot of folks at the CRTC and APTN: this is a decision and network that has made a real difference and will continue to do so.

For more on this subject, activist and author Jennifer David, one of APTN’s original team, is publishing a riveting book on the subject this fall.

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

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**D**anny Kingsbury is the new GM, Atlantic Canada for *Rogers Radio*. He took over responsibilities for the four Atlantic stations, two in Halifax (*Lite 92.9/News 95.7*), *News 88.9 Saint John* and *News 91.9 Moncton*. Kingsbury had been with *Rogers Ottawa*... Some changes are coming up soon at English-language *Astral Media Radio* stations in Montreal, Hamilton and St. Catharines. At *CJAD/CHOM-FM/Virgin Montreal*, **Martin Spalding** became VP/GM Nov. 2. He succeeded **Luc Tremblay** who moved back to full-time attention to *AMRQ* as the French arm's VP, Operations. Spalding was the Ass't VP, Sales and Marketing for *Astral Media Radio Quebec*. At *K-Lite/Talk 820/Oldies 1150 Hamilton*, the new VP/GM effective in January will be **Bob Harris**, now the VP, Programming/Operations Manager at *CJAD/Virgin/CHOM*. He will succeed **Tom Cooke** who's been handling management responsibilities for the *Astral* stations in London, Hamilton and St. Catharines. Cooke, whose home town is London, has opted for the station responsibilities there. *CHOM-FM Montreal* morning co-Host **Kim Rossi** (and wife of Bob Harris) will move to *HTZ FM St. Catharines* in January to co-host the morning show with **Iron Mike**... *Corus Radio's Chris Sisam*, GM of the Toronto cluster, has been promoted to VP, Sales & Regional VP. **Chris Pandoff**, the VP, *Corus Radio Ontario*, adds GM duties for the Toronto cluster... **Mike Finucan**, ex GSM at *Q107 Toronto*, is now GSM at *Evanov Communications' Z103 (CIDC-FM) Toronto/Orangeville* and *The Jewel 88.5 (CKDXFM) Toronto/Newmarket*... **Edward S. Rogers** has been appointed Deputy Chairman of *Rogers Communications*. **Alan D. Horn** was the



Danny Kingsbury



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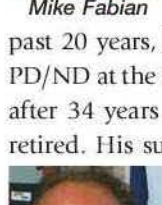
Mike Finucan



Julie Adam



Mike Fabian



Shawn Basha



Terry Mahoney

former sole Chairman of the Board. Rogers will also oversee mergers and acquisitions as Exec VP of the new Emerging Business and Corporate Development group.



Edward S. Rogers

At the *Rogers Toronto* cluster of radio stations, the departed **Sandy Sanderson's** duties have been divided between **Chuck McCoy** and **Derek Berghuis**. Berghuis is the Toronto AM Market Manager (*680News/The Fan 590*) and McCoy oversees the FM properties (*98.1 CHFI/KiSS 92.5*) as the Toronto FM Market Manager. **Julie Adam**, meanwhile, has assumed the role of PD at *KiSS 92.5* along with her responsibilities to *98.1 CHFI* as VP/GM/PD. In addition, she's Ass't National PD for Rogers radio stations... New GSM at *NCI-FM Winnipeg* is **Mike Fabian**. He moved from *CHUM Winnipeg* where he was the Agency Liaison/Retail Sales Manager the past two years. Before that, Fabian spent 10 years at *Rogers Winnipeg* as Sales Manager... **Vic Grant**, with *CJOB Winnipeg* the past 20 years, has retired. He spent his most recent 11 years as PD/ND at the *Corus Winnipeg* AM powerhouse... **Walter Labucki**, after 34 years as *CHUM Halifax* Director of Engineering, has retired. His successor is **Shawn Basha**, ex of *Newcap Radio St.*



Chuck McCoy



Derek Berghuis



Vic Grant

*John's... Joytv 10 Vancouver* GM **Terry Mahoney** and GSM **Gary Milne** are no longer with the *S-VOX* operation. Their jobs were cut in a "financial sustainability" move. Joytv managers will now report to senior staff in Toronto.



Gary Milne

**Kim Hesketh**, VP/GM at *Rogers Radio Victoria (The Ocean/Jack FM)*, is retiring effective Dec. 31. Hesketh, 56, says he's pulling the plug so that he can join his



Kim Hesketh



Dave Charles

recently retired wife on the golf course. (*Publisher's Note: Hesketh and I worked together at CHYM Kitchener back when \$135 a week—even then—was regarded as a pittance.*)... **Dave Charles** has joined *ByrnesMedia* as its New Media and Business Consultant. Charles became well-known across Canada as a program consultant, business owner and music consultant for *Joint Communications* in Canada and the U.S. Later, he was head hunted by an Australian concern and spent several years down under where he developed two radio networks... **John Shannon**, the former *NHL* Executive VP of programming and production, is joining the *Hockeycentral* panel at *Rogers Sportsnet*. Shannon, prior to his NHL head office experience, worked for *CBC* and *Maple Leafs Sports and Entertainment*...



John Shannon



Gisele Sowa

**Gisele Sowa** has been appointed GM of *CHUM's 91.7 The Bounce (CHBN-FM) Edmonton*. She was promoted from GSM/AGM. The move is a result of the promotion of *CHUM Alberta* GM **James Stuart**, who oversaw both Edmonton and *CKCE-FM Calgary* operations, to *CHUM Vancouver's* three stations. Former Senior Sales Rep **Shannon Neighbour** was promoted to GSM at *The Bounce*... Upwards of 10 positions have been eliminated at *CKPC/CKPC-FM Brantford*, including **Rick Buchanan**, the late owner's son, since *Evanov Communications* took ownership in September. **Dick Buchanan**, who died last summer, had carried on the 80-year family ownership of *Telephone City Broadcasting*. His estate was in charge of selling the stations... New GSM at *BOB FM London* is **Ann LaRocque**, a promotion from local Sales Manager...



Ann LaRocque



Boyd Leader

**Boyd Leader** (aka **Rhubarb Jones**) is now PD and afternoon drive Host at *JOE FM Edmonton*. He succeeds the recently departed **Julie James** who moved to *CHFI Toronto*... *Free FM Grande Prairie* interim PD **Kiel Kelly** has won the job full-time. He succeeds **Pete Montana** who remains with the company... **Jay Campbell**, after 28 years as A (*CFPL-TV*) *London's* meteorologist, has



Jay Campbell



Julie Atchison



Kiel Kelly

announced his retirement. Succeeding him is 11:00 p.m. weather Anchor **Julie Atchison**.

**Scott Clements** is new PD at *Country 94/97.3 The Wave Saint John*. Clements is the former *MBS* Director of Programming. Former PD **Bruce Weaver** does mid-days on *Country 94* and takes on a programming consulting role at head office... Longtime *104.9 EZ Rock Edmonton* afternoon drive Host **Ron Clark** has joined **Seanna Collins** on the morning show... After 14 years as Co-host of the *MIX 97 Belleville* morning show, **Ingrid Moore** left the station for a job across the road at *Classic Hits 95.5 Belleville*. Succeeding Moore at *MIX 97* is **Orlena Cain** of the *Shopping Channel*, *Sugarcain.com* and *E! Canada*. Also at *Classic Hits Belleville*, **Kathleen Rankine**—after more than six years as co-Host of the morning show—moved back into the newsroom to be the new morning news Anchor at sister station *Cool 100 Belleville*...



Scott Clements



Bruce Weaver



Ingrid Moore



Orlena Cain



Kathleen Rankine



Teresa Roncon



Jerhett Schafer

**Teresa Roncon** is the new Corporate PR Manager at *TVO* in Toronto. Roncon's career includes being a Reporter at *Citytv Toronto*, a VJ at *MuchMusic*, a Reporter at *CFTO Toronto* and, most recently, as Senior Manager of Public Relations for *Ontario Lottery and Gaming*... **Jerhett Schafer** is the new MD/PM Driver Announcer at *Rock 106 Lethbridge*. Most recently, Schafer was with *Fuel 90.3 Calgary*... **Sarah Haasz** has become Production

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Sarah Haasz

Executive, Original Programming, *Family Channel* and *Playhouse Disney Canada*. Most recently, she was Executive in Charge of Production for *CBC Children's and Youth*...

Former *NHL* goalie **Kevin Weekes** will work as a colour analyst on *Hockey Night in Canada* this season. Weekes, 34, capped his on-ice career by playing 16 games with the *New Jersey Devils* last season. Weekes, a Toronto native, also played for the *Florida Panthers*, *Vancouver Canucks*, *New York Islanders*, *Tampa Bay Lightning*, *Carolina Hurricanes* and the *New York Rangers* over 11 *NHL* seasons...

**Paul Graham** joined *TSN* as Executive Producer, Live Productions. It's a return to *TSN* for Graham who had worked the last 10 years as an independent producer... *The National Association of Broadcasters* has chosen former U.S. Senator **Gordon Smith**, a Republican from Oregon, to be its new CEO... New U.S. *Television Bureau of Advertising (TVB)* president, effective Jan. 1, is **Steve Lanzano**. He succeeds **Chris Rohrs** who'd held the job for 10 years. Lanzano is COO of ad agency *MPG US*...

**Tristan Brake** became the new Senior Engineer at *Corus Radio Kitchener* Oct. 5. He moved from *Rogers Radio Sudbury*... Some on-air shift changes at *CFRB Toronto* saw **John Moore** move from afternoon drive to mornings, **Bill Carroll** move from mornings to 9-1 (the move sets up *Astral's* syndication arm to sell Carroll's show), **Jim Richards** to 1-3 and **John Tory**, the former Ontario PC leader to the 4-7 pm slot.

**Emily Morgan**, VP Content at *Food Network* and *Fine Living*, has added *HGTV Canada* to her duties. She succeeds **Anna Gecan** who joined *Scripps Networks Interactive* as VP Original Programming for *HGTV US*... **Crosby McWilliam** has become the Promotions Director at *Astral Media's CISL/CKZZ-FM Vancouver*. In his 15-year tenure at *Corus Radio Vancouver*, he was a copywriter, APD at *MOJO* radio and then moved to his last position, that of Promotions Director at *Rock 101 Vancouver*... *CISN Country Edmonton* Sales Manager **Devin Gray** adds 92.5 *JOE FM Edmonton* to his responsibilities... *Cineflix International* has appointed **Stephen Tapp** as CEO of *Cineflix Rights*. Tapp is best remembered as being President/COO of *XM Satellite Radio Canada* and for his time at *CHUM Television*... **Carla Bosacki**, ex of the now defunct *CKX-TV Brandon*, moved to *Global*



Kevin Weekes



Paul Graham



Bill Carroll



John Tory



Emily Morgan



Anna Gecan



Crosby McWilliam



Carla Bosacki



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Nicole Weisberg

**Maritimes** in Halifax, doing weather with News Anchor **Tarek Hagamad**. Also recently arrived at the Global operation is Photo Journalist **Nicole Weisberg**, ex of Global's closed station, *E! (CHCA) Red Deer...*

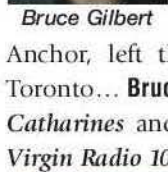


Evan Campbell

**Evan Campbell** is now a Photo Journalist with *Breakfast Television* at *Citytv Winnipeg*. He moved into the position from independent status... **Anne-Marie Mediwake**, *Global*



Eric St. Louis



Bruce Gilbert

*Toronto's* Monday-Friday co-anchor, left the station and has joined CBC National in Toronto... **Bruce Gilbert**, the Ops Mgr at *Astral Media Radio St. Catharines* and PD at *97.7 HTZ FM*, moved to sister station *Virgin Radio 1069 (CKQB-FM) Ottawa* as PD. He succeeds **Pete**



Rick Flumian

**Travers**. Still with *Virgin Radio Ottawa*, **Eric St. Louis**, a seven-year veteran of *Astral Media Gatineau*, is now Promotions Director at *Virgin* in addition to his duties at the French-language *NRJ* and *Rock D tente* in Gatineau... **Rick Flumian** has become the new Sales/Station Manager at *Big Dog FM Lac La Biche*. Flumian,



Lisa Blackburn and Jamie Paterson

a local resident, succeeds **Dan Gallant** who moved to *Fred FM Fredericton* as GSM... At *Lite 92.9 (CFLT-FM) Halifax*, the new *Rogers* station, the morning show hosts are **Jamie Paterson** and **Lisa Blackburn**. The married couple both have extensive Halifax market backgrounds



Shelley Fraser

though had never worked together. **Shelley Fraser** is the new drive Announcer. Most recently, she was with *KOOL 96.5 Halifax*... **Stuntman Stu (Stu Schwartz)** of *TEAM 1200 (CFGO) Ottawa* moved across the hall to *93.9 BOB FM (CKKL-FM)*, joining Sandy in the morning drive to create the *Stuntman and Shark* show...



Stuntman Stu (Schwartz)



Holly Patriquin

**Holly Patriquin** is the newest member of the creative and production team at *FRED-FM/C103 Fredericton* and *XL96 Moncton*. Patriquin moved from *CKEC New Glasgow*... **Phillip Mossman** is the new PD of community station *CILS FM Victoria*. The 38-year veteran



Phillip Mossman

was most recently with *Giant FM, Penticton*... **Denise Wilson** has been named *CBC's* Managing Director, Newfoundland and Labrador. She moves into the position after holding it on an interim basis... **Rudy Parachoniak** (aka **Rudy Chase**)



Denise Wilson



Rudy Parachoniak

is the new Program Director and afternoon drive Host at *The River Kamloops*. He moved to *NL Broadcasting* from *Mountain FM Castlegar* where he was Operations Supervisor, Program Director and morning show Host.

## SIGN-OFFS:

**Jim McKillican**, 53, in Regina of cancer. The *CBC Saskatchewan* radio broadcaster began his career with the CBC in 1983 as a technician and became a familiar voice to *Morning Edition* listeners. For two decades, McKillican read the weather, selected music, provided reports on the *Saskatchewan Roughriders* and bantered with *Morning Edition* host **Sheila Coles**.

**Howard Cooney**, 88, of blood cancer in Cobourg. Cooney had a 35-year radio career, mostly in Toronto. In the late 1950s and early '60s, he worked at *CKEY Toronto* as the morning newscaster. Commercially, he was the voice of the *Toronto Real Estate Board* and *Yorkdale Shopping Centre*.

**Stuart Robertson**, 65, at Montreal's St. Mary's Hospital of complications from pneumonia related to lymphoma. Robertson, who was hired by the CBC in 1990, worked as a researcher, writer-broadcaster and traffic reporter, but was perhaps best known for his gardening expertise.



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## The reality behind the headlines



I just came back from an extended trip that included time spent in Turkey, Georgia, Russia and the Ukraine. The important thing about travel for me isn't the change of scene so much as the new perspective I gain. I learn more "real" information by spending time with local people than I ever do from news sources, books or movies. Media is attracted to the sensational but it is usually the simple stories that reflect the reality of a place and a people.

For example, most of us get a warm feeling watching stories about the spread of democracy in countries that have been under the grip of dictator states. What could have been more uplifting than news reports around the Orange Revolution in the Ukraine. It was great television, full of drama with a cast of hundreds of thousands gathered in the streets, celebrating the victory of an heroic leader who overcomes poisoning to lead the country to freedom—western style—over the Russians! Hollywood couldn't have scripted it better.

But the reality seems much different in the Ukraine, particularly in the part of the country historically known as Crimea. Like all of the countries we visited the Ukraine has been conquered and repopulated at different times by different people—most recently the Russians.

By the time the Soviet bureaucrats decided to "give" Crimea to the Ukraine in 1954, most of the indigenous population had fled or been crushed. The area had been resettled with hundreds of thousands of Russians, and the official language, alphabet and customs were Russian.

Under the recently elected democratic government most Ukrainians hoped for

a better life, but in reality things became worse for the average person—and absolutely devastating for the vulnerable. People of diverse backgrounds and ages told us: "we were better off under the Soviets. The government in Kiev is disappointing and dishonest."

Under the Soviets they had free education, health care, athletic facilities, good pensions and a safety net. Now it is survival of the fittest. They want to be back under the old system with the kind of social services that no longer exist, not even in Russia.

Sevastopol, once a closed city that headquartered the Russian navy in the Black Sea, still harbours the Russian navy in the Black Sea through an arrangement that brings money into the Ukraine and gives the Russians access to the port. We saw a former nuclear submarine facility carved within a secret mountain hideaway. It was a maze of narrow waterways just wide enough for the subs and an underground web of rooms—so strange it felt like something out of a James Bond movie. The story goes that the Russians kept it as a place to store weapons and hide out in case of a nuclear attack—a kind of underground Noah's Ark filled with deadlier animals.

When you land in Odessa in the Ukraine you feel like you've dropped into Western Europe with its stunning architecture and buzzing economy. With its deep commitment to culture and busy port it is no surprise Odessa considers itself to be a city-state. The opera house is one of the most beautiful in Europe and the street scene vibrant and eclectic.

It reminded us of today's Russia, where faux democracy has left opportunists with great wealth but many other people worse off than they've ever been. Not surprisingly, many here also long for the old Soviet social state, which has been idealized to omit the negative aspects of Russian rule.

I'm sorry to reduce the country of Georgia to a footnote, but I can only say that we walked away from the place feeling the people's hope to retain an independent state is doomed. Turkey, on the

other hand, has so much promise and such interesting media that I'll chronicle it in full next month.

At the risk of this degenerating into a piece on "my summer holiday", the point of this column is that I couldn't help but wish I had a hidden camera in my lapel so I could share the experiences and people we encountered.

Because I haven't really seen it captured the way we experienced it anywhere else. Not in media, not in documentaries, not in a way that reflected the reality we met on the ground.

*Nancy Smith is chair/CEO of NextMedia, a Toronto-based business consulting and marketing company. She may be reached by phone at (905) 468-7774 or by e-mail at [nsmith@nextmediacompany.com](mailto:nsmith@nextmediacompany.com).*

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# Grrr!! Attack of the angry engineer!

BY DAN ROACH

Sometimes people can be so off-track that you just want to smack them on the side of the head. I felt that way a little while ago when I read a column in this very magazine claiming that Radio Is Dead.

Like a sucker I read on, and thus gave this article more attention than it deserved. And I found myself getting hopping mad, disagreeing with just about everything I read. But in the end it turned out to be just another piece of sloppy writing, contrived to generate reaction but not too logically assembled.

It's the age-old problem of careless use of everyday words. The writer's argument, once all the dust settled, seems to be that "radio" is dead, but "broadcasting" will live on. Suddenly, from controversial statement his premise has decomposed into "well, duh".

And even that's only because of the narrow way he uses radio.

If the author argues that the little five-transistor AM pocket radio from the 60s is gone, well in a sense it is. But whether you're using one of those, or an iPhone®, or an Internet radio, I'd argue that it's still a friggin' radio.

Radio is NOT dead! It is just mutating (perhaps) into yet another form, just as AM has been dislodged by FM and mono by stereo. After all, whether the *music* industry is flogging Edison cylinders, or LPs, or eight-track cartridges or

CDs, or MP3 files, we still call it *music*! So it turned out to be all about the fuzzy use of words.

There was some disinformation about call letters being irrelevant on the net. What drivel! Most "real" radio stations don't use call letters in the legal sense, and many haven't for decades. But some sort of catchy shorthand mnemonic marker is necessary to separate your program from others, and whether it's your call letters, or your frequency, or your IP address, or your slogan, once again—WHO CARES? It amounts to the same thing.

And there was some crap about water-powered cars, and irrelevant transmitters being sold for scrap. In all of this, the important point was, sadly, missed—radio, as a medium, faces challenges today, mostly financial. The essential thing that makes modern radio—the one-to-one communication of relevant (especially local) entertainment or information to the listener in real time as, or even before, she even realizes she needs it or wants it—that connection is every bit as magical and relevant as it was in Fessenden's day.

The burning issue today *ought* to be how do we produce great radio consistently in today's world? In this case, the medium is not the message—the *message is the message*.



Lately I've been trying to wean myself from using the word "redundant." I am making this conscious effort because all around me people in the broadcast industry are receiving pink slips, and often they are being described with this word at more-or-less the same time. After awhile you just don't want to hear the word anymore, even though it's a perfectly good word.

This underscores the fact that on the technical side we use this word a little bit differently, or perhaps more accurately. We view the concept of redundancy from the side opposite that of management. One person's reliability, it seems, is another person's waste.

Maybe it's better to use the phrase "single point of failure". Nobody likes that, of course, it's got "failure" written all over it. But it's the same thing.

In engineering, redundancy is a good thing, and we strive for it. But not when there are accountants listening, of course.

And I'm hoping never to hear anyone at a broadcast station referred to as a "single point of failure."

Dan Roach works at S.W. Davis Broadcast Technical Services Ltd., a contract engineering firm based in Vancouver. He may be reached by e-mail at [dan@broadcasttechnical.com](mailto:dan@broadcasttechnical.com).

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\*<sup>1</sup> Play back compatibility not guaranteed on different types of products due to variation of supported recording mode. \*<sup>2</sup> MP4 is the compliant file format used on the XDCAM EX™ \*<sup>3</sup> SxS is a flash memory card designed for professional video cameras with a high-speed PCI Express interface.