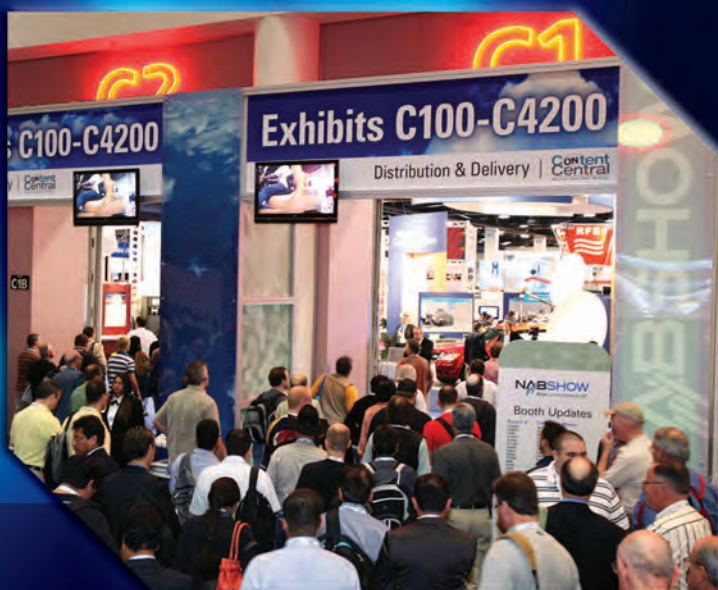


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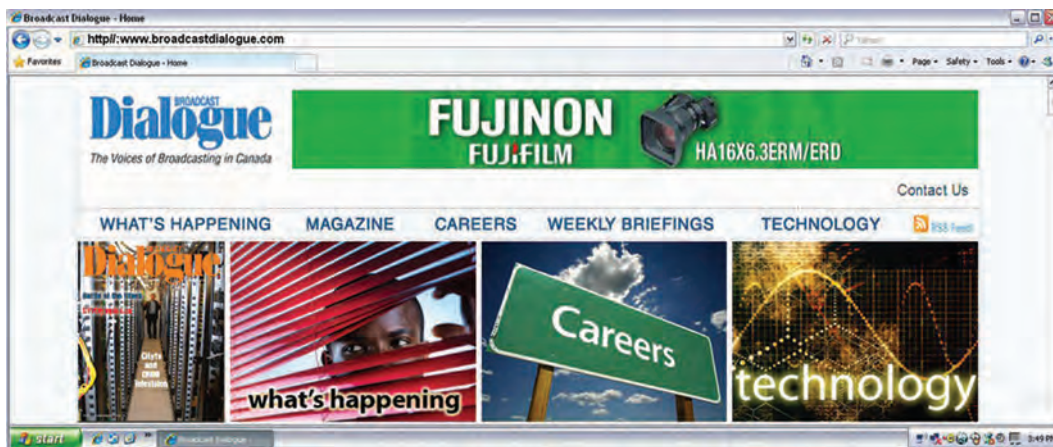
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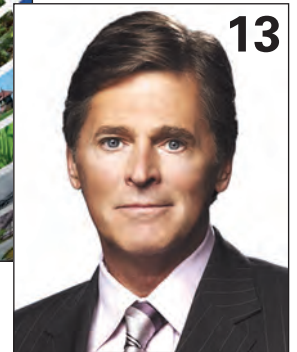
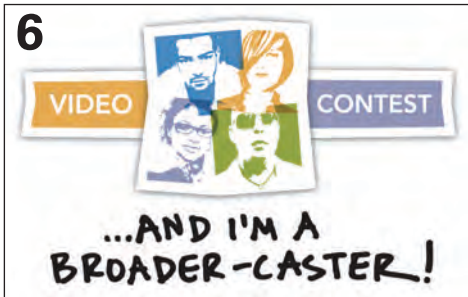




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If you're not getting your own free copy of *Broadcast Dialogue* magazine, send a note to howard@broadcastdialogue.com and ask to be put on the list.

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PUBLISHER'S NOTE



Great reading this month includes a lookahead to the annual *National Association of Broadcasters* convention in Las Vegas April 10-15... a **Gord Martineau** add-on to last month's feature on the Rogers Production Centre in downtown Toronto in which the long-time Citytv evening news anchor takes us deep behind the scenes... a primer from **Steve Kowch** for those just entering the broadcast business... and photos from the *Television Bureau of Canada's* TV Day in Toronto.



The heavyweight article, however, is from **Michael McEwen** who writes that the broadcast world is in turmoil at best and threatened with survival at worst. What happened, he says, was the development of digital technology and its applications to broadcast and distributed media. Add to that the Internet, mobile and packaged media. In some markets, BDU subscription revenue is higher than what is spent on advertising over conventional TV. When advertising plummeted during the economic catastrophe, interestingly, subscription revenue held its own. It is now common wisdom that while advertising is expected to rebound it will never be the same for conventional over-the-air broadcasters. The old business model is gone but the transition to a new model is both tortured and painfully slow. How long will it be, asks McEwen, before the networks abandon transmitter systems and instead try to sell their product on a subscription basis through distributors? How will governments and their regulators resolve the goals of maintaining an informed civil society in which the gatekeepers are in charge?



And a big welcome back to **Barbara Brebner**, our favourite squeaky wheel from south of the border. Brebner, of suburban Green Bay, WI, is a sometime TV producer and a full-time media observer. Her insights are often Will Rogers-esque (ask your grandfather!) but always insightful.



Our new website has been getting lots of attention and providing plenty of nice comments from users. Among them: "The new website is great... Thanks for the innovation and leading the way"; "Great news and congrats. The site is terrific!"; "I stumbled upon the new site yesterday and I have to say...WOW!!! Well done!"; "Keep up the good work"; and, "Looks good! Faster read.... Lots of options....Enjoyed the Nevin (Grant) audio... Good stuff! Well done".

Stop on by www.broadcastdialogue.com and have a browse at our five prime categories: What's Happening, Magazine, Careers, Weekly Briefings and Technology. The content in each, depending on your need, is—as the feedback is telling us—OUTSTANDING!

Does job security exist?

We've all seen it happen. The guy you worked with for the past few years has been told that his services are no longer needed. As Queen so eloquently put it, Another One Bites The Dust.

In the world of radio, the revolving door never stops turning. Does job security even exist?

This is a bit of a loaded question. As with any job, your overall security really depends on your performance. If you meet the expectations and constantly look to improve yourself, you'll likely become an asset to the company.

In radio, however, obtaining job security is a little more complex. As air talent, we have to deal with the ratings game. If the numbers aren't there... well, then, neither are you. In a sense, your ability to maintain employment is out of your hands. Or is it?

Job security is never a guarantee, but you can help solidify your spot on the roster by doing what many announcers have forgotten about. Get out there. As air talent, part of our job is to get out in the community, shake hands and make friends. The more people you meet, the better chance you have of making a positive, personal connection with your demo.

Politicians take the same approach. When it is an election year, it is virtually impossible to avoid seeing or hearing the candidates in your community. Signs pop up all over town, the politicians show up at community events, BBQs, even the local softball tournament. The idea is to meet the people, to show us that they believe and care about the same things

we care about it. The more hands they shake and babies they kiss, the more potential votes they'll get when people go to the polls.

The approach for air talent should be no different. It is up to you to market yourself and get the community interested in you and your show. Volunteer, join a local sports team, get involved, make an impact.

When people know and like you, they in turn want to listen to you and often get others to do the same.

A good example of how making an emotional connection with your audience can turn into job security happened a couple of years back when Vancouver morning show hosts Nat and Drew from Z95 (now Virgin Radio 953) were axed. Eighteen days later they were back on the air in response to "thousands" of e-mails from upset listeners. Letters were sent to the publisher of the local newspaper, a Facebook page was created to support them and people even showed up at the station to protest.

Talk about making an impact. For what is typically out

of the hands of announcers, Nat and Drew were able to gain job security through listener loyalty. Ratings translate into dollars and it was obvious that this morning team had a following that needed to be preserved.

Being visible and active in the community is only part of the job. Air talent must also strive to be creative and unique while on air. Give your listeners something fresh and fun while maintaining a local feel to the show.

When it comes to prepping for your show, it should never stop. Just because it's the weekend and you have two days off does not mean that you can forget about what your demo is doing. In order to be truly successful, you always need to be "on".

You should also be aware of what your competition is doing and have an understanding of what is working at other stations in your market and why. Is there something your competition is doing that you are not? If so,



BY RUDY PARACHONIAK

If it is job security you are looking for, part of that falls on your shoulders.

what can you do to compete and level the playing field? The format initially attracts the audience, but it is the talent and content that will keep them.

Implementing these suggestions will not necessarily allow you to dodge any potential layoffs or format changes, but it will cause management to think twice before handing you your pink slip. You may not fit in with the new direction of the station, but you will likely gain a great reference and possibly be transferred to another station within the company.

If it is job security you are looking for, part of that falls on your shoulders. Act like a politician and you're sure to garner some votes from your community and your station.

Rudy Parachoniak is Program Director/Afternoon Drive Host at CKRV-FM The River in Kamloops, B.C. He may be reached at rudy@ckrv.com.



The NABSHOW™ in Las Vegas

From TVs, radios and computers to phones, big screens and beyond, the NAB Show April 10-15 in Las Vegas is the world's largest digital media industry event. NAB's publicity department says the annual gathering "puts forth the prospect of companies and broadcasters of every stripe to evolve, innovate and grow their businesses".

No other event, claims NAB, brings together such an international and professional audience of buyers and sellers, suppliers from around the world who showcase the tools and services that help bring content to life.

Interactive exhibits, on-floor education, live demonstrations and technology-focused pavilions can be found, virtually side-by-side. Hands-on demonstrations are the norm. The 800,000 square-foot NAB Show exhibit floor will feature about 1,500 companies that run the gamut of interests; from exhibits focused on acquisition and production, content, digital news, display systems, distribution and delivery, outdoor media and equipment, management and systems, post-production, pro audio and radio.

The NAB's annual convention has been a part of the international broadcast scene for 82 years, a destination synonymous with next-generation technology and education. The NAB Show has—from its beginnings—reflected the content and the technology of this ever-changing industry. While content provision technology has changed, this annual occasion has consistently provided the solutions for keeping pace with consumer habits and technologies.

NAB Show Fast Facts

- More than 85,000 audio, video and film content professionals
- 157 countries represented
- \$30 billion in purchasing power
- 500+ conference and training sessions
- 1,500+ exhibiting companies and 800,000 net square feet of exhibit space
- 1,300+ members of the news media.



Canadian Exhibitors at NAB2010

AldeaVision Solutions, Algorith, Audio Video Metals, Autodesk, AVP Manufacturing & Supply, Broadview Software, Burli Software, Communications Research Centre Canada, DAVICOM, a division of Comlab, Digital Rapids, DSC Laboratories, Eckel Noise Control, Evertz, Eyeon Software, FileCatalyst, Gennum, HaiVision Network Video, Image Video, International Datacasting, MaestroVision, Masstech Group, Matrox Electronic Systems, Miranda Technologies, MiraVid, Nautel, Norpak, Norsat, OMT Technologies, Optocore North America, Plasticase, Pleora Technologies, Quantum5X Systems, Radian Communication Services, Ross Video, SHAPE WLB, Kylark Technology, Sound Ideas, Soundminer, SportsDirect, Stratos, Telesat, Tiger Technology, Unique Broadband Systems, VeriCorder Technology, Vimsoft, Ward-Beck Systems and Winmedia.

Hot Trends. Cool Tools.

3D • Broadband • Mobile DTV/Video • 2K to 4K to 8K • Interactive Media • HD Audio • Multiplatform Distribution • Content Monetization • File-based Workflow • D.A.M./Storage • Gaming • Digital News Gathering • Video for Military Apps • Social Media • Brand Integration.

Sessions

The new “Anytime, Anywhere” entertainment industry is creating opportunities and challenges for content creators, producers and distributors.

Digital technology continues to transform how content is produced and re-purposed—breaking down the walls between pre-production, production and post, creating new jobs and redefining old ones. Many new device technologies are being developed that will make personal entertainment portable and ubiquitous—as common a utility as e-mail.

Today’s dynamic and converging media landscape is forcing content owners and distributors to stay on top of changing business and advertising models.

Broadcast Management Conference

The digital era has brought with it a wealth of growth opportunities for broadcasters, and has evolved how they touch their audiences and how they make money.

The Broadcast Management Conference intends to delve into the policies and regulations that are going to govern greater expansion into the digital realm; realize the power of technological advancements such as mobile applications and broadband integration; and discover how to further monetize and manage digital products.



Broadcast Engineering Conference

Broadcast engineers, technicians and media professionals from around the world look to this event for comprehensive coverage of technologies and issues. From workflows to facilities to asset management and quality control, the Broadcast Engineering Conference aims to target the developments that affect you on the job. Delegates will have the opportunity to meet and network with peers from local and network radio and television, production and post-production, cable, satellite, systems integration, software and IT companies, as well as equipment manufacturers and distribution providers.

Broader-casting Conference

As dozens of new technology trends touch the content system—from creation to consumption, across multiple platforms, broadcast and commercial applications—this conference gathers media executives, content creators and technicians for an examination of the intersection where creativity, technology and developing business models meet.

Three programming streams drill down into specific areas...

The Business of Media Track offers keynotes, topic-driven panels and case studies that uncover the strategies and business of digital media.

The Creative Track provides a sampling of curricula provided by NAB Show partners and is designed for professionals from the entertainment industry.

The Technology Track aims to cover most recent developments in standards in



technologies driving the broadcast entertainment and information media industries, focusing on IPTV and broadband.

Digital Cinema Summit

3D: Camera to Living Room

Produced in partnership with SMPTE, the Entertainment Technology Centre at USC and the European Broadcasting Union, this event is for cinematographers, technologists and media professionals engaged in the creation and delivery of digital media.

The Summit offers an examination of the 3D workflow from acquisition, through post-production, distribution and display. Panels and workshops will review techniques and lessons learned with real equipment demos and full visual demonstrations.

Highlights:

- 3D perception viewing demonstrations where participants discover the limitations of their visual systems.
- A dive into display technologies revealing the benefits and shortcomings of stereoscopic displays.
- A glimpse into the R&D labs where the future of stereoscopic display is being created.
- Demonstrations of multiple techniques in packaging and distributing compressed 3D images for satellite, over-the-air, IP download and package media such as BluRay Disc.

The finale of the 2009 48 Hour Film Project (48HFP) will take place during the show. Titled *Filmapalooza*, the three-day event will honour the winning films submitted by 48HFP participants in 2009.

A new Super Session titled *Faith in Film: A Roadmap for Success in Hollywood* will be on Wednesday's calendar. Produced by 168 Film Project, the session will explore opportunities in Hollywood for films of faith, drawing from examples such as *Blind Side* and *Fireproof*.

RTDNA will produce a day of programming that will focus on training for news managers to help them improve their news-gathering, decision-making, leadership and digital skills. RTDNA@ NAB is a multi-day convention held in conjunction with the NAB. Visit RTDNA.org for more information.

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Lance will be a keynote speaker on the Wednesday in a morning session titled *Dual Utilization of Broadcast Technology for Industry and Government*. He'll discuss how the integration of government

and commercial technologies can create cross-over applications that benefit both sectors.

Syndicated radio host and satirist **Phil Hendrie** will be the keynote speaker at the



Radio Luncheon April 13. Hendrie, whose career includes both TV and motion pictures, "will demonstrate the role of radio as an entertainment platform". On his radio show, Hendrie's cast of fictional characters, all of whom he plays, provides listeners with humorous and sometimes controversial political perspectives.

In addition to radio, film and TV, Hendrie regularly voices characters on FOX's animated series *King of the Hill* and *Futurama*. An example of Hendrie's characterizations occurred during the Gulf War. He introduced his first fictional character on air—an Iraqi, Raj Feenan, who vociferously defended Saddam Hussein. Listeners, thinking Feenan was a real person, went ballistic and the phones lit up.

The *Telly Awards Hall of Fame* event on April 14 will see three past Telly Award winners honoured and inducted into the Telly Awards Hall of Fame. The three have consistently created outstanding video content "that exemplifies excellence and the spirit of the awards". The awards will celebrate more than 30 years of Telly excellence that have honoured outstanding video content made for a variety of mediums including TV, non-broadcast and the Web.



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CSI creator **Anthony E. Zuiker**, also the executive producer of the CSI franchise, will be featured in a Super Session on the Wednesday called *"Multiplatform: Taking Content to the Next Level."* Zuiker will discuss the growing entertainment trend of creating original and re-purposed content for cross-platforms, from TV to the Internet to mobile devices.



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Ron Chapman, the legendary Texas radio personality, will be inducted into the NAB Broadcasting Hall of Fame during the Radio Luncheon on Tuesday, April 13. Chapman has been heard on the airwaves in the Dallas/Fort Worth area since the 1950s. He retired in 2005, but was summoned back to radio a few years later when ABC asked him to become the regular substitute for *Paul Harvey News*. Also featured will be the annual presentation of the NAB Crystal Radio Awards.

NAB president and CEO **Gordon Smith** will participate in a keynote session launching DigitalVision 2010, a free virtual trade show presented for digital content creation professionals.

Actor **Michael J. Fox**, also an author and an advocate for increased funding for Parkinson's disease research, will receive the NAB Distinguished Service Award. Fox will be honored for the impact his career has had on the television industry, as well as his commitment to raising awareness for Parkinson's disease through The Michael J. Fox Foundation for Parkinson's Research, established in 2000. Previous award recipients include Mary Tyler Moore, President Ronald Reagan, Edward R. Murrow, Bob Hope, Walter Cronkite, Oprah Winfrey and Charles Osgood, among others.



Jim Parsons, Emmy nominee and star on the critically acclaimed CBS comedy series *The Big Bang Theory* will receive the 2010 NAB Television Chairman's Award during the Television Luncheon on the Monday. Established to recognize individuals for a significant breakthrough in one or more specific art disciplines in TV, the Television Chairman's Award first debuted last year with four-time Emmy and two-time Golden Globe-winning actor Kelsey Grammar accepting the award.

The Canadian Suite

The Canadian Suite will be, as it has been the last few years, located at the Flamingo Hotel in the Twilight/Scenic Room the first two evenings—Monday and Tuesday—and in the El Dorado Ballroom Wednesday evening. It opens at 6 p.m. all three evenings and closes at 8 p.m.

This annual event, begun a VERY long time ago, is the go-to spot for Canadians looking to wind down after a long day on the exhibit floors or attending the various sessions.



During the dying moments of last year's Canadian Suite, the unofficial "choir" stepped up, took position beneath our flag, and belted out the national anthem.

It's important to note that the convivial atmosphere—and all the drinks—are courtesy of about 100 suppliers who chipped in to make this "the happening place" before you go out for supper.

—BD



Branding Internationally — What is your local market?

Many say the future of television is in serving your local market and identifying with it, and there is truth to making sure you relate to your local audience.

But it does beg the question, what is my local audience? It seems like an easy enough question to answer. You may be tempted to say where you are located is your local community. That may have been the answer 20 years ago, but now local really has a new meaning. You're local to whoever is watching you. Successful broadcasters have always spoken to their audience and new technology hasn't changed that.

A great example of reinventing the notion of local is border PBS stations such as KCIS Seattle or WNED Buffalo-Toronto. That's right, Buffalo-Toronto. That's how they brand themselves. They're an international LOCAL station. It's not uncommon for someone in southern Ontario to refer to the "local PBS station", which happens to be physically based in Buffalo.

"The signal goes north just as it goes south," says Ron Santora, Vice President, Broadcasting/Station Manager, WNED. "About 12 years ago, we looked at the Canadian (ratings) we were getting in southern Ontario and we realized we were really a bi-national organization. We started identifying ourselves as just that."

It was a matter of being local to who was watching. Santora says it became quickly apparent that hanging on to the concept that they were just a Buffalo station was out of date.

"It's an old fashioned way of looking at things," he says. "You need to look at where you reach. It doesn't make any difference of where you are really. Take for example Minneapolis and St. Paul. They're right next to each other. You're not going to cut one off from the other because you

happen to be licensed in one city or the other."

But identifying yourself to a large demographic area spread over two countries does have its challenges. WNED offers some good examples of how to deal with those.

"We pay attention to the differences in the markets," says Santora. "One of the ways we do that is through our member magazine. It publishes on a monthly basis and it goes out to all members. We will look at the schedule and see what's coming up. Often we will change the cover or the feature story to reflect the two different markets. If we have a uniquely U.S. story that we want people in Western New York to be aware of, we'll do something on the cover for that. Then we'll find something that's more market appropriate for the Canadian version."

So they are cognizant, for example, of how they talk about things like finances, where in the U.S. they talk about 401ks vs. RRSPs. But for the most part, says Santora, branding and promotions are based on content that people are tuning-in to watch, regardless of where they are.

When it comes to station imaging, there is no border.

"We don't brand our promos for U.S. or Canada. But the one thing we do do is

at the conclusion of every program, the first bumper that comes up at the station break is the WNED logo. If you look at our logo, we have WNED written out with Buffalo-Toronto underneath it. And you also see in animation the U.S. flag and the Canadian flag flying behind it.

"When we have our IDs, and we have varying versions, we start at our Buffalo studio, then you take a journey from that building to Ontario. Then (it cuts to a shot) looking back from Toronto, Hamilton across the lake to Buffalo. And at the very end of that animation, you have streams of light coming

out like spokes in a wheel that not only says that we reach Batavia and different areas of Western New York, but we also reach different areas of Southern Ontario like Toronto, Barrie and Hamilton."

That's their local audience.

"It's a matter of whose living room am I in," concludes Santora. "That's the mentality you have to have. You're having a conversation with someone. No matter where they live, you are with them."

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



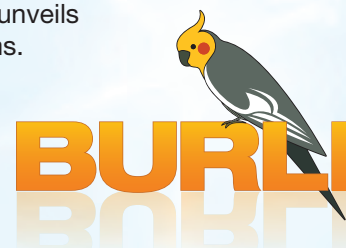
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Study demonstrates radio's effectiveness

In mid-January we published results from our latest Foundation Research Study; the fifth annual study commissioned by the RMB. As is customary we issued press releases, received good media coverage and had requests for interviews.

One interviewer asked, "Were there any surprises in the data?" Our answer was no, and that was a good thing! The results from this study have been consistent over the last five years. For example, in the 2010 survey respondents reported that they listened to two hours and 12 minutes of radio a day, equivalent to the results from the first study in January 2006.

That's the beauty of radio—consistent performance year after year. Radio is part of Canadians' daily routine, it reflects and adapts to their lifestyle. The results from another survey question bear this out. Since we started conducting the study we have asked participants, "Did your time with each medium (radio, TV, Internet, etc.) increase, decrease or remain the same over the past year?" Every year radio and Internet are the two media with the highest percentage of people indicating that their time had increased or remained the same at 85% and 86% respectively.

Radio's advantage is that it is not demanding of your time. Television, print media and the Internet all require the user to set aside time to consume; radio adapts to the listener's schedule.

Results from our 2010 study are a testament to radio's versatility; 75% of adults listen to radio while shopping and running errands, 72% tune in on the way to work and 38% listen at work. In fact, adult Canadians spend more time with radio during a typical workday than any other medium; an average of two hours and 14 minutes, 21 minutes more than with TV and 36 minutes more than the Internet.

Compatibility with the Internet is another advantage that radio offers. The Internet is a huge resource for information, allowing people to find what they want when they want it. Radio is a personal and emotional medium, providing entertainment and information anytime, anywhere. Each medium promotes a sense of community, the Internet fosters communities based on content and radio stations promote community both through content and geography. The complementary nature of radio and the Internet creates opportunities for advertisers to leverage each media's strength and deliver a campaign that creates awareness and generates a response.

This year's study indicates that 38% of adults listened to traditional or Internet radio some/most of the time while online; response increases to 40% for young adults, working Canadians and parents. Adults are most likely to be using radio and Internet simultaneously between 10 a.m. and 7 p.m. daily.



Radio listening has had a strong influence on Internet usage. For the past four years we have asked Canadians how radio affects their Internet surfing; our latest results are similar to the past three years with 45% indicating that a radio ad had prompted them to search the Internet for more information and 39% reporting that they had typed an address into their browser after hearing it on radio.

The next time someone questions radio's ability to create awareness and motivate consumers tell them that 12.2 million adults were impelled to visit the Internet after hearing a radio ad and 10.6 million had visited a website when the address was mentioned on air.

Far from competing, the Internet gives radio a new dimension. Radio station brands translate well to the interactive world, giving them a new platform to engage listeners. Over 10.6 million adults (39%) have visited a radio station website and 30% have streamed audio online. For those adults listening to radio stations on the web, 58% indicated that the stations streamed were local.

This is just some of the information available from the most recent Foundation Research Study. The study demonstrates radio's continued relevance in a complex and evolving media market. The results provide compelling evidence to support radio as an integral component in any client's marketing efforts. RMB members can learn more and access exclusive content by logging on to the members' website. Advertisers and agencies can contact the RMB directly for further information.

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

An advertisement for Ross Video's openGear audio multiplexers. The central image shows a green printed circuit board (PCB) with various components, including a large integrated circuit and several connectors. Two blue cables are plugged into the board. The background is dark with the 'openGear' logo in white. Text on the left describes the MUX-6258-A as an AES/EBU Audio Multiplexer with Fiber Optic Output, highlighting it as the ideal solution for multiplexing 8 AES streams into an HD/SD SDI signal with optical output. Text on the right describes the DMX-6259-A as an AES/EBU Audio De-Multiplexer with Fiber Optic Input, highlighting it as the ideal solution for de-multiplexing 8 AES streams from an HD/SD SDI signal with optical input. At the bottom, it states 'In/Out selectable between standard BNC and Fiber' and includes the website 'www.rossvideo.com' and the Ross Video logo with the tagline 'Live Production Technology™'.



In the centre of everything

We use that phrase to begin our newscast each evening. It serves as a reminder to our audience that this is our new home. We are very house proud.

I read with great interest the article in the previous *Broadcast Dialogue* about our new broadcast centre. However, I thought it might be of interest to the many readers to outline how we got from Queen Street West to Dundas Square.

As many people are aware, Citytv was part of the CHUM Group purchased by CTV in 2007. The CRTC issued a ruling that CTV would have to divest itself of Citytv in order for the deal to be approved. Ted Rogers saw an opportunity and pounced, before other bidders (there were a few potentials) could get an organized purchase effort together. With lightning speed, the deal to sell Citytv to Rogers was done.

In the spring of 2007, Ted Rogers arrived at Citytv to meet the staff and explain his plans. At that time Ted, with his usual self-effacing humour, said: "Hi, I'm Ted Rogers and I own Rogers Communications. We almost went bankrupt a couple of times but we're still in business (Rogers had indeed struggled back from the brink to become a communications power house) and I'm excited about purchasing the Citytv brand."

He also explained that we, of course, would have to move out of the building and asked if anyone had any immediate ideas about where we should locate. He added that the person who came up with the most

"LIVE FROM YONGE AND DUNDAS... THIS IS TORONTO'S NEWS."



BY GORD MARTINEAU

viable idea would be given a one-thousand dollar finder's fee.

We were situated in one of the "coolest" areas of the city, Queen Street West, so topping that would be a challenge.

In the days that followed, a number of people had ideas; farther west on Queen, near the iconic Drake Hotel and the old railway roundhouse near the Rogers Centre (the former SkyDome), were two of them.

I believed that we had to be in the heart of the city, which is Dundas Square. I also knew that the former Olympic Spirit building was vacant and had been for well over a year. I was convinced this would be the ideal place for us. There was a sense of urgency to nail down our new location because there was a limited amount of time to find it, get a deal done and make the move.

I called a friend who owns a business on Victoria Street—one of the streets bordering Dundas Square—and called in a favour. I asked if he would find out who owns the building and if they were open to offers.

He called me back the next day (a Thursday) and said the owners weren't desperate to sell and had, in fact, turned down two recent offers. He agreed the location was ideal for Citytv and added a daunting piece of news: "If Rogers is serious, they'd better move fast because Google has prepared an offer to lease the entire building and will sublet a couple of floors."

The offer to lease would be presented the following Tuesday.

I thought we were sunk. Corporations do not move quickly and getting Rogers to spend tens of millions of dollars without having weeks to study the proposal (which I had not yet presented) was clearly beyond expectations.

But, nothing ventured, nothing gained.

I phoned Ted Rogers that afternoon and explained that we had to be "in the centre of everything", and implored him to at least consider the idea of locating in Dundas Square.

"Ted, this is Citytv, you know what we're all about... we have to be in a place that showcases our identity. Queen West is tired... all the things that made it unique are gone... we have to take it to the next level... do something extraordinary... make a really bold statement that shows we are on the leading edge of what's next."

The next day, a Friday, I got a call from Rael Merson, the (former) president of Rogers Broadcasting, asking me to attend a meeting on Monday morning. Rael was anxious to show me the area set aside for Citytv on the Rogers campus at Mount Pleasant and Bloor.

Monday morning I arrived at number One Mount Pleasant and met with Rael and Tony Viner, the president of Rogers Media. The location was great, and the space on the main floor was enormous. But I knew it wouldn't work.

I told Rael and Tony that, corporately, the location made sense to have everyone in one "house", but creatively it made no sense. I tried very hard not to sound elitist and condescending. Rogers was making a big effort to accommodate us, but at the same time I felt very strongly that we had to do something special if we were going to leave the cool factor of Queen West behind.

Rael said that he'd been instructed by Ted Rogers to "get ahold of Martineau and go see the building at Dundas Square". We hopped in a cab and took Guy Knowles (the Rogers real estate rep) with us.

Arriving at 33 Dundas East, Guy said he didn't like the idea, that the building didn't have the right "footprint".

I knew our former newsroom was 11-thousand square feet. The new building was 44-thousand square feet. The building was empty, the ceilings were high enough and,



to my surprise, already had wiring trays installed.

We entered, took the elevator to the fourth floor and, as we exited it, Tony Viner said, "Wow, what a shot!"

To my mind, that meant that he understood. He foresaw the newsroom overlooking Dundas Square. My hopes lifted a bit.

There was still that issue of losing the building if Rogers didn't move fast. The chance was slim, but it was still a chance. We looked around for the next hour and, by then, they'd caught the fever. They said they could see where the newsroom would go, office spaces, weather on the fifth floor deck, and so on.

We got into a cab for the ride back and on the way I took one last attempt at convincing them. "Gentlemen," I said, "you have to make this happen."

They said they would present the case to Ted.

I later learned that Ted had visited the building twice on the previous weekend with his wife, Loretta. I also learned that one of Ted's favourite activities is the study and acquisition of real estate. A few days later, he bought the building.

The feeling of elation and anticipation among the people at Citytv was remarkable.

A few weeks later, Rogers had organized a welcoming champagne party for everyone at Citytv and OMNI. I was handed a cheque for one-thousand dollars which I promptly donated to the Herbie fund.

And Citytv, as you know from last month's *Broadcast Dialogue*, has moved into the building.

Gord Martineau is the long-time evening anchor at Citytv Toronto.

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PPM changing conversation with the audience

paying little attention to what makes listeners tune in. Or, for that matter, what makes them tune in to the radio medium in general. PPM is very good at identifying those places or those personalities that generate tune-out. But it tells you virtually nothing about why listeners come back to the same station. It doesn't even do a very good job of explaining why they tune out of that host or feature.

By way of analogy, think of a short-staffed Starbucks location. It draws a big crowd who feels that Starbucks has the best coffee, but it has low sales figures because customers have to wait too long. Do you close the location, or do you add some counter help? Likewise, a morning show may be serving up the most entertaining radio in a market, but may not be getting to their prime content fast enough, with the result that listeners often lose their patience and the show under-performs on a minute-by-minute basis. Do you fire the morning show, or re-structure their breaks so listeners get what they came for without having to wait so long?

My second concern has to do with "PPM panic". In most markets, we're still in the very early days of PPM. Sample sizes are smaller than they were in diary days. Compliance levels are still below target in many of the younger demo cells, resulting in even less reliability. Meanwhile, cellphone-only households are not fully represented and ethnicity is not etched into the sample frame. Yet, some stations are preparing to change format without digging into the diagnostics to see whether they are just getting a bad break in the early panel results or if they in fact have a broken format.

Finally, the biggest concern is whether we are simply spending too much time and energy on the PPM conversation, and ignoring other more relevant conversations. We know that PPM is important to agencies who want more accurate measures to calculate GRPs and CPPs, but is that where the advertisers themselves are focusing their attention?

The amount of dollars going to traditional above-the-line ad expenditures—

the kind measured by GRPs and CPPs and booked by buyers—is declining in favour of social media, digital media and other below-the-line marketing. Advertisers are increasingly looking for engagement from their marketing partners.

And there's no reason that radio can't be a partner in delivering. Yet, by stripping radio of the talent and the other glue that draw listeners to the medium in order to increase its exposure counts in PPM, some radio companies may be cutting themselves out of the one slice of the revenue pie that is growing.

Maybe it's time to have some conversations with advertisers as well.

Jeff Vidler is Senior VP & Managing Director, Radio for Vision Critical in Toronto. He may be reached at jeff.vidler@visioncritical.com

All consumer research is essentially a conversation whether you speak to listeners on the phone, hire a research company to ask some structured questions, or dissect the results of a BBM survey, you're engaging in a conversation. Listeners speak through their words or actions and programmers respond. Programmers make changes and the listeners in turn provide the necessary feedback. And so it goes.

I was reminded of the importance of this conversation a few months ago when I was speaking with Nicole Jolly, VP Operations at Flow 93.5 Toronto. Nicole was urging BBM to include ethnicity within their PPM sampling parameters to ensure that the diverse population of Canada's largest markets are included in what she describes as the conversation between radio programmers and their listeners. This is a social as well as a business issue. Only those who are part of the conversation can expect to have their interests and culture reflected on radio.

Since speaking with Nicole, I've been observing how PPM is changing the conversation that programmers have with their listeners. And, as big a believer as I am in PPM and its ability to paint a more accurate picture of tuning, I am concerned about the nature of some of those early conversations with listeners.

I have three concerns.

The first is what I see as an unhealthy obsession with listener tune-out, while

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With games, short- and long-form video, TV schedules and features, contests and a strong brand, family.ca is among a handful of Canadian media websites now in their “tween” years. The first version, launched in May 1997, was, according to Barbara Bailie, Director, Interactive for the Astral TV Networks, “just a website”.

Today the site attracts thousands of young Canadians weekly and features an interactive community, the FAMCLUB, with over 200,000 active members. Technically advanced and visually impressive, the site’s broadband video player won a 2009 BDA award.

Bailie has been with *Family* since the channel launched in 1988. She oversaw the creation of that first family.ca and is intimate with each version launched since. She understands and appreciates the business challenges faced by interactive departments in Canadian media companies.

At the helm of four major site redesigns since 1997, Bailie feels the reasons behind each of the changes varied. They included logo changes, network rebranding, reflecting *Family*’s never-a-dull-moment strategy, and her belief that family.ca should be fully refreshed every couple of years.

Technology changes, such as consumers moving to wider computer monitors, and business decisions (incorporating banner advertising in a non-intrusive manner) have also affected the designs of family.ca over the last decade.

On an ongoing basis, Bailie says, “the real challenge is to create a cohesive look online and on air.” Her team works closely with the network’s creative services group to ensure their audience has a seamless brand experience.

Targeting Tweens

Family, the channel, and family.ca are destinations for Canada’s 8-14 year olds, referred to as MAKs (Middle Aged Kids) by Astral TV’s brand strategists.

Online, they’re a tough target to reach. No other group in history has, since birth, had such an extensive variety of media content and platform options available to them. Today’s tweens expect that their media, and all forms of entertainment, be available on demand.



BY BARBARA JONES

Tweens' site is a tween itself – changing all the time



When family.ca began targeting strictly tweens in 1998, Bailie notes, “the traffic started to grow up. We were a little ahead of things online (in) experimenting with content.”

They quickly learned games, activities, unique programs, brand extensions (including network promotions), drew the attention of their target, which today skews slightly female.

According to Bailie, the secret to attracting traffic to their site, and keeping the tweens coming back, is research.

The channel’s internal research team monitors both television viewership and online statistics mining co-relationships. Essentially, on-air drives online and vice versa.

The research department uses data from Nielsen, Omniture, comScore, proprietary custom studies and site traffic. They focus group test their television programming and are regularly fine tuning their customer’s movements and experience—in, around and between *Family* platforms.

Interactive Action

A recent Omniture study (*Measuring the Impact of*



Social Media—MarketingSherpa 2009) indicates 92% of businesses using social media find it effective in influencing brand reputation.

Family.ca's *Say It* bulletin board employs a moderator with a distinct personality who finds users speak to each other and to her directly. She has become part of the *Family* brand. The channel has successfully extended its relationship with their audience through this simple social tool.

Say It contributors give the channel both positive and negative feedback. The moderator reviews all content before it is posted to the site, ensuring a safe, positive and fun experience for the online audience.

Tweens online must be handled carefully.

Family's policies regarding the issue of privacy and confidentiality are clear. Only a minimum of information is collected and kids are encouraged to play it safe online. The channel also offers online safety tips, and is particularly conservative in most strategies surrounding their online presence. Family.ca is meant to be interactive and fun, but safe fun.

It's safe, but it's competitive. In the FAMKICKS area of the site, users join teams and fight for points in the site's online games area. The team rivalries inherently spark online boosters and cheering sections using the *Say It* functions:

FUNKY MONKEYS ARE THE BEST
 FUNKY MONKEYS ARE GONNA BEAT THE REST!!!!
 We Can win this!!!!!!!!!!!!!!!!!!!!!!

Come on Monkeys we ain't junky but we are the funky monkeys!
 GOOO Monkeys!

Building communities around user's game participation confirms the social media strategy "if we build it they will come".

The family.ca navigation nomenclature encourages participation: do it, draw it, say it, send it... each prompting audiences to join in, play with the site's tools, speak their

minds, upload drawings (program-related or seasonally themed) and build unique e-cards to mail to friends.

Integration

On-air promotion helps, too. Bailie acknowledges the traffic to family.ca climbs when viewers are prompted to participate through television promotions. "The on-air promos correlate well to web traffic."

The site also creates unique and integrated online programming, and regularly works with Canadian producers to access interactive funds, such as the Bell Broadcast and New Media Fund, to assist in financing original online products.

The recently launched *Overruled!* game is linked to the characters and program design of the Shaftesbury-produced series of the same name. Users participate in the online Case Cracker game and win points for use elsewhere in family.ca.

Family.ca's *Win it* section is one of the most heavily visited on the site. For advertisers and sponsors, the integrated and interactive environment is attractive. Holly Chapman, the director of Astral Media's Integrated Solutions, is the one who closes the deals.

Astral offers online an interactive media kit in which advertisers are able to benchmark the types of contests and sponsorships executed in the past. Of course, competitors can look too.

Combining traditional banner advertising, site background re-skins, and cross platform sales promotions and contesting is not unique to family.ca. Like their competitors, the integrated approach contributes to Astral's bottom line.

Though specific numbers are not available for publication, with repeat clients such as Mattel and Kellogg's in the family.ca stable, the multiplatform partnerships appear to be generating financial results for advertisers.

Tweens are attractive to advertisers and *Family's* track record in reaching them across platforms speaks for itself.

Tweens have a great propensity to dabble in digital content creation, and music continues to be a big part of their lives. *Family* is home to such musical hits as *Hannah Montana* and the Jonas Brothers.

Barbara Jones is principal of SailorJones Media Inc. in Owen Sound, ON. She may be reached at (519) 376-3939 or at bjoness@sailorjones.com.

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Selling your convergence bundle

TV, radio, newspapers, magazines, phone directories and Internet advertising companies are all scrambling to bundle their core media with coupons, websites, texting, mobile and more. But only broadcasters can really offer the full marketing communications funnel in their media bundles.

By full marketing communications funnel, I mean moving the consumer from unawareness at the top of the funnel, to awareness, and from recognizing a need to establishing a brand preference, and from purchase intent to purchase at the bottom of the funnel.

To understand the marketing communications funnel, we must first understand two underlying marketing communications principles:

- 1.) The roles of emotion and logic in consumer behaviour.
- 2.) The unique compatible roles of intrusive media and passive media.

Emotions First

Consumers seldom understand their purchase behaviour. They believe their purchases are logical, rational and well thought out, but seldom is this the case.

In reality, consumers buy emotionally from the heart first, and only justify their purchase decisions rationally and logically. In my book I talk about my pursuit of a 1967 Mustang convertible as an example.

I want that Mustang for nostalgic or heartfelt reasons... that's the car the rich kids were driving around the high school, tunes turned up loud, spinning the tires and turning young girls' heads, when I had to drive our rusted-out farm truck to school.

Of course, when I find my Mustang I'm not going to tell my wife I want to spin the tires and turn young girls' heads. I'm going to rationalize my decision, search the web, and declare the ragtop is "an investment. It's a classic that can go nowhere but up in value!"

Intrusive Media First

Passive media are those media which

you must consciously stop what you are doing and actively seek out before they can influence you—primarily print, brochures, websites and yellow pages. You must already have an awareness of, or have identified a need for, a product or service before you will take time to absorb the passive media message.

You won't search the web or yellow pages for a tire store if you don't need tires, and you certainly won't take time out of your busy day to read a tire ad if you don't need tires.

Intrusive media, on the other hand, are those media which reach and influence consumers while they go about their daily activities, be it driving in their cars or watching TV. Only intrusive media, primarily radio and TV, can penetrate the consumer's thoughts before they are in the market for a product and before they have entrenched opinions and brand preferences.

The passive media bundlers claim their strength is reaching people who are "ready to buy". In reality, however, it's too late to create a trust or preference after consumers are ready to buy if another vendor has influenced them with intrusive media before the consumer was ready to buy.

By the time the buyer has the cheque book out for the Chevy, it's too late to persuade them the Ford is a better truck, or vice versa.

Marketing influence begins at the top of the marketing communications funnel, moving consumers from unawareness to need recognition then down to brand preference and purchase. Businesses which don't capture consumers at the top end of the marketing funnel cannot be one of the finalists considered at the purchase end.

Consumers enter the top end of the funnel emotionally, and almost unknowingly, while they only search passive media when they are ready to buy; after intelligent marketers have already created an awareness and preference for their products with intrusive media.



Broadcasting's intrusiveness can influence consumers at both the entry of the funnel and at the purchase end. Adding our on-line products and mobile promotions to our bundles multiplies our delivery at the ready-to-purchase end of the funnel beyond anything our passive media friends can ever deliver.

The bad news is, our less-effective passive media competitors are ahead of us, offering everything from on-line video to mobile and everything in between to make their passive bundles more appealing.

It's not too late to kick their butts if we train our sales people how to become marketing experts and how to use the marketing communications funnel to sell our convergence bundles. But you'll have to adjust your revenue targets dramatically upward when you master the marketing communications funnel to sell more advertisers.

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



Kevin Haggith & Ty Trainor, Airtime Television Sales, Toronto; Geoff Thrasher, CHCH-TV Hamilton; and Mike Gibson, Airtime Television Sales, Toronto



Rob Reaume, Association of Canadian Advertisers, Toronto



Mike Fenton, NABS Toronto



Theresa Treutler, Television Bureau of Canada, Toronto



Pierre Dion, TVA Montreal



Paul Robertson, Corus Entertainment, Toronto



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Leonard Asper, Canwest Global Communications and Errol Da-Ré, Canwest Broadcasting, Toronto

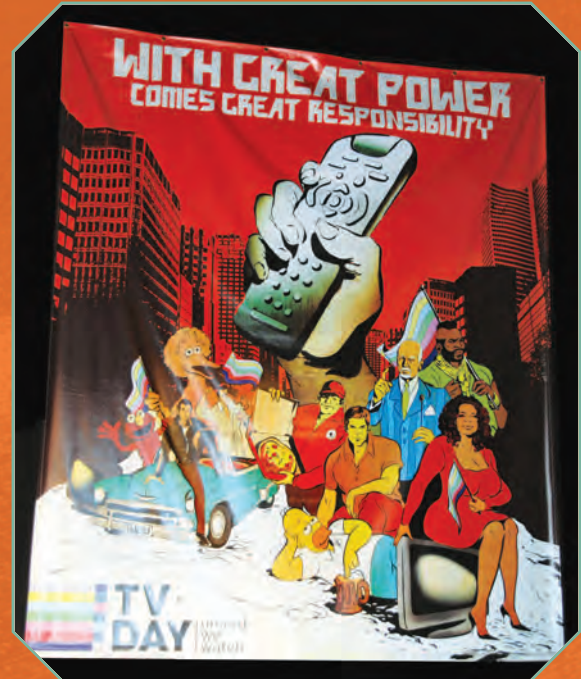


Liz Faria, M2 Universal Toronto and John Talbot, Wendy's Toronto

Images from the Television Bureau's TV Day in Toronto



Kathy Gardner, Canwest Broadcasting, Toronto



Leslie Sole, Rogers Television, Toronto



David Adjei, The Opener, Food Network



Cal Millar, Channel Zero, Toronto

Glad to be back

I've missed this gracious opportunity to offer my opinions, my suggestions and, sometimes, my rants. I'm still never going to get on the "Be in your own commercials" train. And I'll still never understand why local TV stations think "BREAKING NEWS" is something that happened yesterday afternoon.

I look forward to contributing to *Broadcast Dialogue* again, to keep the piece of my heart that will always be in the business of broadcasting. The great mystery of broadcasting for me has always been the depth and duration of friendships and relationships it has given me. I am grateful for this forum, and I am grateful for the people who taught me so much.

That said, I have to remind the Canadian reader of how things are a little different here in the States. We have local free television, a choice of two satellite vendors and local/regional cable players. Among the locals, we have a strong tax-and-donation supported Wisconsin Public Broadcasting Network. Plenty to choose from, for the most part, but something has happened to TV here that seems so wrong.

For years, paid half-hour commercials have crept into afternoon and late night hours. I can choose from an enjoyable half hour of "making money in foreclosed real estate", or how to "start your own business" material that isn't any

real programming at all. Years ago, these ads filled a late night gap from time to time and also filled the coffers of stations that needed extra revenue to make the bottom line.

Now that many of us are paying for cable or satellite television, and those channel providers are being paid huge sums to create programming (and promise programming), why aren't consumers actually getting programs?

Mind you, I can take 30-second commercials... and plenty of them. I have been producing them for 30 years. But, when I am viewing the Travel Channel I want to see travel programming around the stinking clock! What about the guy who gets off shift work at 1 a.m., doesn't he deserve to get a full plate of TV when he gets home?

And now even worse—the half-hour commercials are being disguised as real programs when you turn to your channel listings. Names like "Make Money In Your Town" or "Revenue Frontier" slip into the line-up so it isn't obvious. I venture a lot of us would drop cable or satellite if we knew how many hours were really devoted to this creepy programming.

But wait. How can we drop it when we have become so accustomed to instantly clicking on the Weather Channel for forecasts, ESPN for sports news and CNN when there's a world crisis?

I couldn't imagine being without CNN



while the Haiti earthquake coverage was truly breaking. Do I expect that the network will break away from this to go to paid programming at midnight?

NO.

So, why do these other networks think it is okay to do this at night? The shift guy pays the same price as me and should get hours of programming he can enjoy, right?

Part of my difficulty with these paid advertisements is that they are often selling get-rich-quick schemes and promise-the moon products that can sap life savings and ruin lives. Is there a moral or ethical rule suggesting maybe we don't want to provide venues for such advertisers?

I certainly don't want to support them with my user fees.

Neither does "shift worker guy".

I suggest a simple solution. Why not offer a double deal to advertisers and let them buy spots with a slightly higher rate but know that those same commercials would be run in a rebroadcast of the day's programming. The entire daytime line-up could be repeated at night, the spots air twice, the shows air twice and you've generated the income that allegedly supports the whole industry in the process.

Is it like this in Canada?

If not, don't let it happen.

It really sucks.

Barbara Brebner is a freelance television producer based in Green Bay, WI. She may be reached by e-mail at barbara@oriolefeeders.com.

In case you were wondering...

- ▢ What year did my local radio or TV station start broadcasting?
- ▢ How many stations are there in the Golden West radio station group and where are they?
- ▢ What's the difference between analogue and digital signals?
- ▢ Who were the latest broadcasters to be inducted into the CAB Hall of Fame?

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Strange bedfellows: Leadership and self doubt

Confidence is an ongoing issue for women and thus is its flip side, self doubt.

Do women have more self doubt than men, or is their sensitivity to it greater? Do men ignore self doubt, or do they just hide it better? I suspect women are more likely to interpret it as a sign that they may not be up to the task but, regardless, it's an important topic to cover in the pursuit of leadership development for women.

I was reminded of this when I was invited in December to participate at a meeting of the American Democracy Institute in Washington to launch a mentoring program to groom young women for public leadership roles. As a "power mentor", my role was to facilitate a group discussion on leadership.

I was honoured to participate and humbled by the task. After reading a few of the CVs, I wondered what possible value-add could I provide in the way of wisdom or guidance to these amazing young women. They were Rhodes scholars, West Point graduates, founders and leaders of organizations, senior political advisers, White House staffers.

In short, I was assailed with self doubt.

I desperately tried to recall the nuggets of wisdom I've heard about how to listen to doubt without letting its insistent voice silence your own; how to move forward yet avoid over compensating with hubris.

So I sought out one of the mentees whose academic and professional

qualifications made me dizzy just to read them. Still shy of 30, she had accomplished things that anyone would be grateful to have accomplished in an entire career. Now she had a young child and was pondering what next. She felt adrift, unsure what direction to take without the highly-structured environment that had thus far been such a part of her career path. She wanted to hear how other women managed, what paths they chose, how they made their decisions.

I shouldn't have been surprised that self doubt was probably the biggest challenge she faced at that moment. And as I was mentally kicking myself for not picking up on it sooner, we moved to another highlight of the agenda.

Madeleine Albright, former U.S. Secretary of State, gave an entertaining, insightful, humorous and meaningful account of her path to power before taking questions. I had to ask. "What has been the biggest challenge in your career?"

I shouldn't have been surprised by the answer. "Self doubt."

What a relief to confirm that we are in such good company with our self doubt and, more important, that it needn't sabotage our ambitions and achievements.

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

It's tempting to believe that strong leadership is a question of making decisions with certainty, knowing what is right without doubt. A strong leader inspires and motivates others to follow, to make the whole greater than the sum of its parts, whether leading a nation, a town, a company or a kids' hockey team.

Often all we see is the finished product—from strong leaders it's a clear vision of where they want to go and how they want to get there.

The process is the messy part, where wrestling with conflicting priorities occurs, trade-offs are whittled into place and sometimes the only way forward is to take a leap of faith, especially in rapidly changing environments. There is seldom an obvious right choice.

This is especially true in our industry, where every leader of every team, group, division and company is facing unprecedented economic challenge, technology accelerating the tempo of business by the minute and a wholesale change in consumer expectations and habits. It requires creativity through constant reinvention and visionary thinking. Yet it also demands an almost surgical ability to slice and dice the onslaught of data and trends while near-military precision is required to execute plans that have been plucked from the chaos.

Whoever said leading was easy?

Leadership development is a vital part of CWC's mission and we've given much thought as to how best to equip members to lead in this challenging environment. While the requirements of leading are the same for women and men, attitudes to leadership are often quite different, thus bringing disparate challenges to the task.



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The broadcast world today is in turmoil at best and threatened with survival at worst. The application of digital technology to conventional over-the-air broadcasting, distribution, production and archiving have destroyed many of the premises of television of the not too distant analog past.

Twenty years ago a few major over-the-air networks dominated their national landscapes, often-delivering market shares in excess of 85%. Satellite delivery was not a factor until digitalization made it economic in the mid-'90s. And while cable was established in many national markets, the delivery of multiple pay and specialty services was hampered by the bandwidth required for analog delivery. Network brands dominated viewer interest and in most cases defined what we watched.

The business model for these network goliaths was based on advertising (or public funds and/or advertising for public broadcasters). Subscription revenue from cable and the early days of satellite was modest and their advertising revenue even more modest. The advertising business model has its roots in early radio days and really had not fundamentally changed in 70 years. Suppliers of equipment and services to broadcasters understood their market and operated in a stable environment (although one could say it was a mature market with little growth).

So what happened in 20 years that essentially destroyed this stable and successful business model?



In a nutshell, the development of digital technology and its applications to broadcast and distributed media. And, of course, the Internet, mobile and packaged media are only beginning to realize their distribution potential. Cable has jumped from 50 or so analog channels to the 500-plus channel universe. Satellite has done the same from a standing start in the mid-'90s.

Pay and specialty services available only on cable and satellite have grown from 10 or 20 services in the analog world to hundreds in the digital world. And these offerings have persuaded subscribers to buy their services from distributors, both providing an ever increasing subscription revenue base while fracturing conventional viewing audiences and markets.

Today in some developed national markets, subscription revenue is higher than what is spent on advertising over conventional television. And these large networks often have trouble getting over 30% of the combined viewing audience.

Yet through the '90s and into the middle of this decade advertising revenues continued to grow, even as

Broadcasting in crisis;

A global melt d o w n



BY MICHAEL McEWEN

subscription revenue became the elephant in the room—and audiences abandoned conventional over-the-air broadcasters.

This all ended in the economic catastrophe of 2008; advertising plummeted but, interestingly, subscription revenue held its own. It is now common wisdom that while advertising is expected to rebound it will never be the same for conventional over-the-air broadcasters. The old business model is gone but the transition to a new model is both tortured and painfully slow.

Interestingly, suppliers of equipment and services had a pretty good 20 years. The conversion to digital throughout the broadcast and distribution food chain—along with the growth of new pay and specialty services and the introduction of HD in several markets—have provided many business opportunities. But their prime customers were always the big conventional broadcasters with production centres, regional and local services and large news operations. Today these networks face uncertain and difficult times, creating an unstable market environment for these suppliers.

Constituencies that rarely get a mention in this meltdown of conventional broadcasting are the national governments and broadcast regulators who create the broadcasting/communications legislation and enforce it. Central to this legislation and regulation is the availability of free over-the-air signals which the citizen can access to be informed, enlightened and entertained in the context of their local, regional and national communities. A shared national experience has always been a fundamental premise to government policy and legislation.

Content The Key To The Future

Today, with networks struggling to have a combined share of 30% of the national audience—and in many national circumstances less than 10% of the viewers actually get their signal from a transmitter—how long will it be before large networks abandon their expensive transmitter systems and try to just sell their product on a subscription basis through distributors?

How will governments and their regulators resolve the goals of maintaining an informed civil society in which the gatekeepers are in charge?

National interests are a huge stakeholder in this transition—and must be part of the solution.

The pace of the above-described situation varies in the national markets of the developed world, but this is a global phenomenon and will require both national and global solutions. Emerging markets in the Middle East, Asia and South America are all subject to elements of this transition, and



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while the developing world struggles to provide basic services what will be their potential models?

While the challenges are enormous all is not doom, gloom and disaster.

The viewer now has more choice than ever before.

The When I Want It, Where I Want It and How I Want It consumer mantra is an extraordinarily liberating phenomenon. There are more channels available, more content than ever before being produced and more money available to fund it all from a combination of advertising, subscription fees, direct consumer sales (DVDs) and potential new sources such as the Internet and mobile services.

One would think with the media business awash with both advertising and subscription revenue that all the players would be doing well, even conventional broadcasters. But much of this new revenue generated over the last two decades has gone into distribution infrastructure, new channel creation and operations, and profits for all these new players.

The result for conventional broadcasting is similar to newspapers—less resources available for local and regional coverage and reflection forcing them to maximize their national (and global) product creation and distribution.

Content—its creation, ownership and distribution—will be the key to the future.

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And large network broadcasters are uniquely positioned to take leadership in this area—after all they are the largest creators of content, either directly producing it or acquiring it. Multi platform strategies are obviously the route for conventional broadcasters in the future.

Yet it is difficult to see whether this will enable broadcasters to maintain healthy and productive local/ regional services, which they are directed to do by licences from government and enforced by the regulator.

Futurist Marshall McLuhan noted that in a global media world one “should think globally and act locally”. That message seems to be lost in the scramble to save the media conglomerates that have grown from traditional conventional broadcasting.

It is probably fair to ask whether conventional broadcasting really is a business and licensed service as originally conceived by policy makers. Perhaps it is a descriptive phrase, which means the creation and distribution of content. Are the network brands dead and the content brands King? In answering these questions broadcasters, distributors, regulators, legislators and suppliers will begin to find the new media paradigm for conventional broadcast services and suitable public policy to meet citizen’s needs in the post digital world.

While there has been a lot of talk over the past years about the changes in the industry—and a lot of angst about what to do and what will be the successful strategies for the future—there has been little hard research of

comparative national and global experiences laying the foundation for strategic discussions and debate.

The industry, government and the regulator all need to come together to gather information and ideas which will lead to solutions. And while each national experience is unique there is much similarity around the world which needs to be shared.

A good beginning for Canada and other countries would be the task force approach on these issues in the context of individual national communities. Principle amongst the issues would be the future of freely accessible over-the-air broadcast services for all citizens/viewers.

At the very least this work should lead to recommendations for a more relevant broadcasting legislative framework and consequent new regulatory practices. Without some initiative similar to this, most legislation and regulation in the developed world will remain out of date and a barrier to successful broadcast and content production operations and business success, particularly in a national context.

New business practices are very difficult to develop in the highly regulated broadcast industry. While the industry needs to adapt and innovate, it also needs a relevant legislative and regulatory framework from which broadcasters can creatively address their future.

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Societal entitlement

Involvement in youth mentorship programs has provoked ongoing discussion with peers as to the entitlement of upcoming generations. The root observation is that young people seem to want everything on their own terms... when, how and where being subjective conditions imposed on everyone else.

Are we to look forward to a world reacting to millions of subjective demands? What societal check, if any, exists? How real is this perception? Is this a trend that reflects the attitude of youth... or society as a whole?

I have long thought the digital/remote-control age of *Pause; Mute; Save, Save* As has shaped the illusion of power that enables this *must have* unreality. The added pressure of mass marketing leads the most unworthy to believe they are capable of stardom or a shortcut to the corner office.

Similarly, the prevalence over past decades of stock market millionaires who have leaped to fortune with little else than plucky and agile brains has perhaps reinforced grandiose entitlement. Then there are the entrepreneurs who build fantastic and visionary businesses with the sole end of selling to the highest bidder in the shortest turn-around time possible.

Has the nobility of following simple dreams, the only real option for most of us, based on ability, hard work and sense of community been eroded to the loser/naive world of the few?

In a post-Enron corporate world that has trumpeted *accountability* for almost a decade, how accountable are we really? The bewilderment of exposed scam artists, who bilk millions from clients, friends and family, seems to indicate that they feel their subjective circumstance or need for money is more than adequate excuse for the wickedness they have visited on the unsuspecting. Service-providers across the board seem to think that any feeble explanation suffices for lack of performance. Customer service has come to represent a technical IT function or inadequate call-centre service designed to keep the irate and angry at bay.

Is restitution a fair deal or righting wrongs via an expensive legal process the privilege of the wealthy alone? Frighteningly, even law enforcement seems to feel that their errors can be swept away with defiant excuse... even when faced with proof of wrongdoing. The media appears complicit—only questioning or even noticing trends when they reach overtly criminal proportions.

Working within the narrowest interpretation of the law seems to be embedded in every corporate or political strategy. There seems, to me anyway, that a massive erosion of *ethical accountability* has taken place. As long as a direct law has not been broken, any bullet, accusation or even explanation can be easily dodged.

Authority figures behave in the most



jingoistic fashion with impunity... resentful and vicious to all who dare to question!

Are those in powerful positions forgetting that the primary role of democratic leadership is service?

The notion of apology so prevalent over the last decade also seems to be waning. The familiar sight of exposed politicians and corporate scoundrels publicly weeping and wringing their hands in false mortification seems to have been replaced by smug, obtuse faces, brazenly explaining their self-interest, declining to comment or manipulating the law to circumvent the need to give account of their actions.

More and more folk seem to find it okay to not show up or bale on arrangements at the last minute... without warning, excuse or apology. The expectation is that everything be kept fluid to accommodate last minute agendas or changes in plan. Pushing back or even noticing, I'm told, is decidedly *uncool!*

For me, delinquency is having one set of rules for self and another for others. Have we become a society that places self interest above all else? *Desire* and *right* to have are evidently synonymous for many. That other people might have to pay for what is wanted seems to be of no concern. On an individual, national and regional basis this has to boomerang.

By and large the majority of folk want to trust their governments, industries, service providers and each other. Betrayal of that trust, as often forgotten history has shown, leads to ultimate upheaval.

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

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Robbie Lane: Rockin' on the radio



Weeknights, just after the 6 p.m. news on Toronto's AM740 (also known as Zoomer Radio), Robbie Lane launches into his hour-long program, *The Sixties At Six*.

It's a subject he knows quite well. Long before Cancon regulations came into effect in 1971, Robbie Lane was not only an established recording artist with hits on the charts, but he was also featured on the successful CTV television series, *It's Happening*. But we're getting slightly ahead of ourselves.

Robbie grew up in Toronto and, like most teens, turned to the radio for music little realizing how important radio would become in his future. Again, like many male teens, Robbie formed a band (along with guitarist and future Canadian Music Hall of Fame member Domenic Troiano) and began playing around Toronto, which is where he hooked up with the legendary Rompin' Ronnie Hawkins.

"Ronnie was playing a Saturday afternoon matinee at the Concord Tavern. Kids, and we were kids, were allowed in if you ordered food. One Saturday, a friend of mine went up to Ronnie and said, 'There's a guy here who'd really like to get up and sing'. This was all unbeknownst to me, so there I was drinking my pop and eating my chips when Ronnie introduced me. I got up and sang a couple of numbers. I can't tell you what a thrill that was playing with Robbie (Robertson), Levon (Helm) and those guys."

Hawkins, realizing that Robbie's whole band was with him at the club, told them to come back the following week and he'd put everyone on stage.

Robbie grins as he recalls: "Little did I know that Ronnie and the Hawks were usually hung over Saturday afternoons

and they could hardly wait for anybody else to perform, so they wouldn't have to."

In 1963, Hawkins hired Robbie & The Disciples as an insurance policy for the day that his long-time back up group, The Hawks, would leave. The Hawks eventually did leave to work with Bob Dylan, changing their name to The Band in the process. That's when Robbie Lane & The Disciples became Hawkins "A" team.

Although the group had hits on Hawkins' record label, Robbie remembers: "It was very difficult to get your records played on the radio. What wasn't difficult, was actually working. There were so many places where a band like ours could play, like high school dances, concert halls, clubs, bars, you name it, that we worked all the time."

After Ronnie Hawkins, Robbie found himself on TV. CTV in fact, with the series *It's Happening*. The Canadian record industry, still in its infancy in the early '60s, was also paying attention. Capitol Records was more than willing to sign the group to a contract, but only under certain conditions.

"The A&R guy saw us, liked us and wanted to sign us. But he said Capitol had no money, so if we wanted to be on Capitol Records we'd have to pay for the recording sessions ourselves, which is what we did. How naïve we all were back then."

Robbie moved from performing to the business side of music in the 1970s, but

jumped back over the desk in 1982. He's been singing regularly ever since.

These days, Robbie Lane & The Disciples still perform on a regular basis. I recently attended two of their weekly Sunday gigs at the Chick'n'Deli in Toronto where Robbie and his eight piece ensemble regularly pack the place and, believe me, that joint was jumpin'.

Five years ago, 1050 CHUM Program Director Brad Jones gave Robbie a shot at becoming a disc jockey for the then oldies station. Radio novice Robbie quickly warmed to the microphone and listeners warmed to him.

In 2009, when CTV turned 1050 CHUM into the audio for CP24, Robbie packed up his rock'n'roll knowledge along with his warm, friendly sound and brought it over to Zoomer Radio, AM740.

It's been a long, successful career for Robbie Lane, although there were a few twists and turns he didn't see coming. A brain aneurysm, along with the loss of his daughter to cancer, have definitely changed him.


As Robbie put it, after a brief pause: "Those things have to change you. And they absolutely have."

Robbie Lane & The Disciples official website is www.robbielane.com.

Doug Thompson is an award-winning writer/director/producer for radio. He may be reached at doug.t@rogers.com.

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Sonny Bono's gift to Palm Springs

The story behind the Palm Springs International Film Festival is almost as interesting as the films it showcases annually.

The Festival was founded by Sonny Bono 21 years ago to revitalize the old town of Palm Springs and bring the stars back to the desert. After his career in pop music ended Bono moved to Palm Springs, owned a popular restaurant, became mayor of the city and then was elected to Congress.

Bono wanted to put the sizzle back in Palm Springs, bring back some of the Hollywood glamour of days gone by and create an attraction that would draw people to the desert. He had a grand vision to create a truly international film festival, but it was an uphill struggle to turn his dream into a reality. Still he persisted and laid the foundation for today's PSIFF, but his early death threatened to scuttle the Festival. Nothing short of a miracle was going to save it.

Palm Springs is an unusual city. It is populated by a large group of "super volunteers", people who are prepared to put their time and money behind cultural and charitable events in a big way. Jackie Lee Houston, who owns the local CBS affiliate in Palm Springs, stepped in to take a leadership role, as did current Festival Chairman Harold Matzner and many others, most of whom still serve on the board today.

They knew it wasn't enough just to give time and expertise to the Festival. Nothing short of a large infusion of cash would allow it to prosper, so they personally funded it as well. In 2010 PSIFF Board members gave more than \$1,000,000 in financial support to the Palm Springs Film Society and the Festival, along with the City of Palm Springs and the Aqua Caliente Band of Cahuilla Indians.

Even Sonny Bono couldn't have imagined the extraordinary success of today's PSIFF.

In 2010 the Festival attracted more than 130,000 attendees and scheduled 450 screenings of 190 films from over 70 countries. A highlight of the Festival is the awards show gala featuring some of the biggest stars and directors in the world including Helen Mirren, Jeff Bridges, Brad Pitt, Morgan Freeman, Clint Eastwood, Quentin Tarantino and more.

The positioning line for the 2010 Festival was *Vision and Persistence* because without an abundance of both the Festival never would have made it this far. Festival Director Darryl Macdonald and Director of Programming Helen du Toit, both Canadians, get a lot of credit for the programming and operational success of the Festival. In a media release Macdonald said "record attendance, supremely smooth operations and enormously positive audience and industry feedback made this year's Festival an



unqualified success on every level. In a year when so many festivals worldwide are reeling from the double whammy of falling ticket sales and diminishing sponsorships, it's hugely heartening to see Palm Springs reverse that trend and enliven audiences into the bargain."

The Festival programmed 67 films by first-time directors. One of my favourite films by a first-time director was a French film, *Queen to Play*. The film voted best of the Festival, and awarded the John Schlesinger Award, was *The Girl With The Dragon Tattoo* from Sweden, Denmark and Germany based on the best-selling novel of the same name.

Canada had a high profile at the Festival with nine films, all of which were well received. The two Canadian productions that gained the most favourable response were *Inside Hana's Suitcase* and *Fathers and Guns*.

Each year I buy an affordable pass that allows me to see virtually all of the Festival's films as well as added attractions such as "Talking Pictures" featuring some of the best directors in the industry and their films. PSIFF has managed to keep the Festival accessible and affordable even as it grows and makes a point of showcasing films produced by local desert producers including two of my friends from Women In Film and TV.

The Festival allows me to stay on top of what's happening in the industry locally, regionally and internationally. It is a feast for my senses, an education and an event I look forward to every year.

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

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99 THINGS You Wish You Knew Before™ ...



Chase your dream

BY STEVE KOWCH

Whenever I speak to broadcast students at colleges or universities they want to know what kinds of jobs are available in the media and how can they be stars!

Talent takes on many forms, it is what you have the passion for. No matter your talent, strive to be the best and stand out in your chosen field.

Not everyone wants—or can be—in front of a microphone or camera, and that's a good thing. Without the talent behind the scenes there can be no stars.

You can be part of the excitement of radio and television by bringing your talent to the team. We all have a role to play.

Many of us get into the media to chase our dream. When you chase your dream you rise above the crowd of those who go through life dreaming of what might be but never invest the time to make those dreams a reality.

Chasing one's dream is like running a marathon. It takes a long time to accomplish the goals you set out at the start of the journey. It's not a sprint, because your career is a lifetime commitment. Along the way there are all kinds of twists and turns with good things, bad things and exciting things that will affect your career.

People come into the media with all kinds of baggage. Some are lazy. Some have bad attitudes. Some are negative. Some are unhappy all the time. Some just have bad work ethics. Others have no ambition in life. Still others have a sense of entitlement that gets in the way of standing above the crowd. Others let their egos get in the way and refuse to take direction.

Many of these people were destined from the start to be lost in the crowd. For them it was never a career. It was only a job. Only a pay cheque. It doesn't mean they're bad at what they do. In fact most people do a good job. It's just that their priorities are different from those who want to stand out and are willing to put more into their career.

But you can't get ahead working an ordinary eight-hour day in the media. If that is how you're going to do the job then go work in a bank and count other people's money.

There is only one way to move your career forward and that is to be great every day at what you do. Beat the competition every time. If you have a bad day, or just a routine day, you won't be noticed. You need to have a better day than everyone else.

Someone who can give you your next job is listening to you on radio or watching you on TV. And they are comparing you to everyone else in your market as they look for new talent to hire. It is what program directors, news directors, general managers and consultants do.

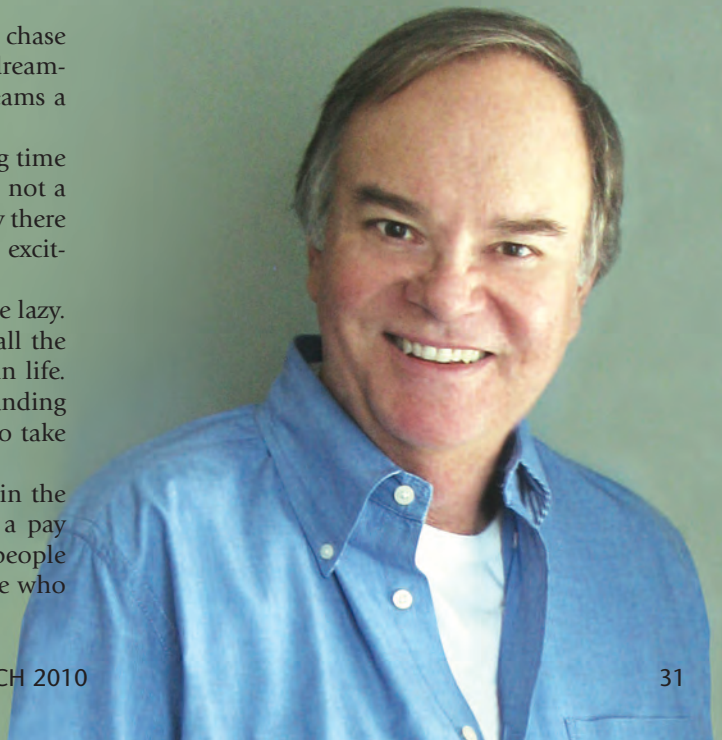
Today, thanks to the Internet, we can check out talent in markets across the country from our offices or homes.

You have to be better than everyone else. It's that simple. It's hard work to be better. It's easier to blend in and get lost in the crowd without even knowing it.

If okay is good enough, if not putting in the extra time to make what you're doing the best, if taking the easy route is your way of working, if you let spin masters or publicists shape your shows or stories, then there is no hope for you.

You can't stand out if you're not the best at what you do in your own station. If you're lost in the crowd where you work how will a prospective employer even know you exist?

Steve Kowch is former Operations Manager at CFRB Toronto. He is the author of 99 Things you Wish you Knew Before Making It Big In Media. For more information go to www.99-series.com. Kowch may be reached at skowch@gmail.com.



Bigger, faster, better!

If your station is writing and producing commercials for direct advertisers, in the last 12 to 14 months you've written and produced even more than the year before. And you're doing it with the same or fewer resources.

The nature of the business has changed in all market sizes. Buys are shorter in nature, come with smaller lead time and bigger expectations. Advertisers demand instant gratification from their investment, so we find ourselves striving for enhanced effectiveness while creating more commercials, more quickly.

The key to success in today's environment is more efficient management of resources. Here are a few ideas to help you with that.

Simplify. Minimize the complexity of the scripts you write by relying less on

high production values and more on clever word-smithing. Complex production adds to already-taxed production resources and creates a bottleneck in the provision of top drawer client service. Highly demanding, anxious clients won't tolerate anything less than stellar service.

Radio has always been sold on the basis of its immediacy and as such we must deliver it. Let that be your guiding principle in the creation of well-crafted scripts.

There are two writing styles that lend themselves to better, faster customer service. They are the narrative writing style, and the storytelling style.

Write a narrative as though you were writing a letter to a friend, or speaking to someone on the telephone. Economize with your words, and write the way people talk. People don't talk in complete sentences, and they do use slang. This will help you fit the entire thought in to the allotted 30- or 60-second time period.

Another key to a good narrative is to know the skills and personality of your voice talent. If you write with a particular voice talent in mind, it becomes easier to develop the script to make it sound like something they would actually say.

Commercials that fit your programming style are much more effective. If your station is high-energy, fast-paced radio, a properly written narrative can mirror that programming without becoming tune-out. Think about how your listener would tell a story to another listener. Check out the classic Ortho Fire Ant Killer from the 1999 Mercury Awards. Or something more current at www.bearmountain.com/snowboard/2010/01/07/funny-radio-ad/.

Storytelling is a form of narrative with a little more depth. It can be done with one voice; modest, well-placed sound effects and cleverly chosen music. It is one of the most powerful writing techniques because it gives us the opportunity to convey the story, and have the listener develop their own images about its details. Because listeners play an active role in completing the storyline, they tend to remember it longer. They may also be able



to relate personally to the story, or know someone who can. This allows us to verbalize fewer details because the listener can contribute them on their own.

When you work on your storytelling skills, edit thoughts to two words instead of four. Then look for thoughts or ideas you can establish or convey with the sound effects or music. Even the voice reading your commercial will add to the story's overall texture. Work with the script until it is within the 30- or 60-second time limit. Be sure to allow the talent time to tell the story at the appropriate pace. Asking them to rush through the commercial to include all the copy defeats the purpose of telling the story.

Better writing requires better concentration.

Minimize interruptions by creating a list of answers to FAQs about commercials from listeners. You know the types of commercials that will stimulate calls for more details, so create it on the go and share it with your receptionist.

Recycle good, unsold ideas and modify them for use with a different advertiser.

Track your volume by knowing how much you are writing and producing. You can assign a numeric value to their complexity: "one" representing a simple narrative commercial and "five" representing a complex, production-intense piece. Know how long each style takes to execute and work backwards, based on available time and resources, to know and understand your overall capacity.

Anyone can be bigger and faster. To be bigger, faster and better is, well, better!

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

An advertisement for Media Monitors and GSelector. The top part features the Media Monitors logo and the text 'Connect your music scheduler directly to your PPM™ listeners.' Below this is a graphic of a white wave with a pen nib and a monarch butterfly. The text 'Introducing AUDIENCE REACTION + GSelector music scheduling reinvented' is prominently displayed. At the bottom, contact information for langbell@rcscanada.com and www.gselector.com is provided, along with the RCS Sound Software logo and copyright notice.

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CBC Radio One Metro Morning Host **Andy Barrie**, 65, retired March 1. It was in 2007 that Barrie revealed that he has Parkinson's disease. Born in the U.S. but fleeing to Canada during the Vietnam war era, Barrie worked first at *CJAD Montreal*, then sister station *CFRB Toronto* before moving to CBC Radio... Former *Global BC* Anchor **Tony Parsons**, who retired from that long-time position (34 years),



Andy Barrie



Tony Parsons

has made it official: He not only will join *CHEK-TV Victoria* March 16 as an Anchor but has also made a personal investment in the employee-owned station.

The new GM at *Rogers Radio Victoria* is **Jim Schneider**, transferring to Vancouver Island from *Country 93.3 (CJOK)/Rock 97.9 (CKYX) Fort McMurray*. He succeeds **Kim Hesketh** in leading *The Ocean* and *Jack FM*. Schneider succeeded **Kelly Boyd** at *Rogers Fort McMurray (CJOK/KYX 98)* where he had been Ass't GM/GSM. Coincidental to Schneider's promotion were the departures of **Gorde Edlund** and **Dawn Kaysoe**. Edlund was PD at *Jack FM* while Kaysoe was PD at *The Ocean*.

Tom Scott is the new GM at *Rogers-owned CKY-FM/CITI-FM Winnipeg*, moving from *Citytv (CHMI-TV) Winnipeg* where he remains GM until a successor can be found. Scott moved to *Citytv* in Oct. 2008 after working at *MTS TV Services* and at *Global Specialty Services* in Winnipeg. Former *CKY/CITI* GM **Greg Letawsky** is now with the *Rogers Radio* cluster in Vancouver full-time as Market Sales Manager... Former *Sound Source Toronto* President/GM **Jean-Marie Heimrath** has joined *SparkNetworks* as Executive VP, based in Toronto. *SparkNetworks*, a newly formed content development and syndication division of radio services company *SparkNet Communications*, officially opened its doors March 1. Most recently, Heimrath was an international media services consultant... **Kerry French** is now the Director, Research at *Rogers Radio* in Toronto. French has been doing quite

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Jean-Marie Heimrath



Kerry French

a bit of contract work of late (*FACTOR*, Rogers) but perhaps is best known for her years at *CHUM Toronto*... **Ron Hewat**, after 51 years in the radio business, retired Dec. 31 from his Specialty Sales Manager's job at *CFRB Toronto*. Hewat had done play-by-play for the *Maple Leafs* and the *Canada Cup*, helped build the *Toronto Blue Jays'* first radio network and hired play-by-play Announcer **Tom Cheek**. He got his start in 1958, when **Foster Hewitt** (no relation) hired him to work 12-hour weekend shifts. Shortly afterwards, Hewat began doing intermission interviews at Leafs and Marlies games and

eventually became the colour man on Leafs radio broadcasts. But the big break was in 1968 when he was handed the play-by-play job... **Jim McKenny** is no longer with *Citytv Toronto*. The former *Toronto Maple Leaf* had been the long-time Sports Director... **Dave Kelly**, the long-time co-Host of *Citytv Calgary's Breakfast Television*, left the station after his last show the Thursday after Christmas. He'd been doing mornings since the program originated as *The Big Breakfast* on the old *A-Channel* 12 years ago. He moved to *Kelly Brothers Productions*, a film and live production company begun with his brother.

Two changes in the world of broadcast education. The first is Associate Dean **Brian Antonson**, the 33-year veteran of Broadcast and Media Communications at the *British Columbia Institute of Technology (BCIT)* in Burnaby. BCIT is dealing with significant budget challenges and, as a result, 80 positions are being eliminated, including Antonson's. His last day is March 31. **Laura Davie** will assume the position of Associate Dean for both Broadcast and Digital Arts... **Jed DeCory**, after 11+ years at the helm, has stepped down from the Chair's position at the *Seneca School of CommArts* in Toronto. He's credited as being the architect of the school's Radio/TV program resurgence... **Denise Wong** has been appointed VP/GM of Toronto-based *MacLaren McCann*. Most recently, she was VP/GM at *Grey Canada*... **Anne Myers** has been promoted to President of Toronto-based *MediaVest Canada* and *SMG Performance Marketing Canada*. It's a bump up from her Exec VP/Managing Director position of *Starcom MediaVest Group Canada*... **Alex Panousis** has been promoted to



Brian Antonson



Denise Wong



David Wiwchar

President of **Starcom Canada**. She had been Sr. VP/Group Media Director... **David Wiwchar** is the new Operations/Sales Manager at 93.3 *The Peak (CJAV-FM) Port Alberni*. He is a journalist with 25+ years of experience and had been the *A News British Columbia* videographer for the Alberni Valley/West Coast... Operations Supervisor **Francis Law** has resigned from *Fairchild Radio Richmond Hill*... **Karen Black**, ex MIDDAYS/MD at *QX 104 FM Winnipeg*, is the new Drive Home Personality at *CJOB 68 Winnipeg*.



Karen Black

Peter Warth, the Manager of Engineering at *TVO Toronto*, will retire March 31 after 16 years with the organization. Upon retirement, Warth intends to work in a consulting capacity. Before *TVO*, Warth was with *Imagineering*, *Ryerson Polytechnical* school in Toronto and with the *BBC* in England... **Shawn Basha** will become Chief Engineer at *Steele Communications* in Newfoundland & Labrador March 1. Basha is currently the Director of Engineering at *CHUM Halifax*. He steps into his new job to succeed **Harold Steele**, who retired Dec. 31 after 35 years with *Steele Communications* and the stations' previous owners... **P.J. Stock**, a former *NHL* player, filled the *CHOM-FM Montreal* spot vacated by **Ted Bird**. His shift, however, is shorter: 7 to 9, Monday through Thursday. Stock joined co-Hosts **Chantal Desjardins** and **Pete Marier**. Bird resigned from *CHOM* because of what he called "philosophical and creative differences" with station management... **Carissa Donaldson**, GM/GSM at *CJAT-FM/CKKC/CFKC Trail*, is now in Sales with *Rawlco Radio Saskatoon*. Succeeding her in Trail is **Ernie Blumke**, who has 33 years experience in radio/TV sales, programming and management in the Okanagan Valley. He moved to *Astral Media Radio* from the *Jim Pattison Broadcast Group*... The new *Rawlco Edmonton* station's line-up of personalities includes **Crash & Mars** from *Z99 Regina*, **Adam McKale** from *The Bounce Edmonton*; **Cory Kimm**,



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Cory Kimm and Ami Amato

ex *CHUM-FM Toronto* and **Ami Amato** from *K-97 Edmonton*; and **Chris Love**, ex *Joe FM Edmonton*... **Rob Crocker** is the new CFO at *TVO* in Toronto. He had been VP Online Backup and Sharing at *Radialpoint*...



Chris Love

Regan Tate has returned to *Global Regina* as Assignment Editor. When she left, she had been Senior Reporter/Anchor.



Regan Tate



Rob Crocker

ND Marlow Weldon at the Island Radio Division of the *Jim Pattison Broadcast Group* stations Nanaimo has moved to become the Sports Director at the *Jim Pattison Red Deer* cluster... **Eric Baptiste** is the new CEO of *SOCAN*, the Society of Composers, Authors and Music Publishers of Canada. He will



Marlow Weldon



Eric Baptiste

succeed **André LeBel** May 16. LeBel is retiring... New arrivals at *NBR/The Accessible Channel (TACTv)* in Toronto are **Paul Campbell**, VP, New Media and **Chris Tapanila**, Director of Operations. Campbell was most recently Project Leader in partnership with **Quincy Jones Jr.** at Los Angeles while Tapanila was most recently with *The Fight Network* and, before that, *CTV*... New GSM at *MBS Radio (CHNS/CHFX-FM) Halifax* is **Preston Pardy**. His last stop was in sales management at *AML Communications/Rogers Wireless*... **Chris McLeod**, Mid-day Host at *FM 96 London* has left the station and joined *94.3 CKSY Chatham* as Morning Show Co-host, teaming up with **Katy Uher**. PD **Jay Poole**, who had held the morning show shift, has moved to middays... **Lisa Daigneault**, Morning Show Host at *The MIX 560 AM (CHTK) Prince Rupert* has moved to *101.3 The River (CKKN-*



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Chris McLeod

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Lisa Daigneault

FM) *Prince George* as co-Host of the morning show with **Mike Benny**... *Arbitron* President/CEO **Michael Skarzynski** suddenly resigned those positions, and from the company board, apparently over allegations that he gave false or misleading testimony before the U.S. Congress. Succeeding him is **William Kerr**, Chairman of the board of



Bob Magee and Corrie Miller

Meredith Corp... **Brent Preston**, ex *Northwoods Broadcasting* GM at *MIX FM (CJRL) Kenora*, has been promoted to GM at the company's *CJUK-FM/CKTG-FM Thunder Bay*, previously owned by *Newcap*. Preston remains Group Sales Manager for the Northwoods properties. In the



John Novak

Spring of 2007, he succeeded **Hugh Syrja** as GM/GSM at *MIX FM*. His previous broadcast background included being GM at *CFAN-FM Miramichi*... *Corus Radio Hamilton's* Greatest Hits station (recently flipped from Country), *Vinyl 95.3*, has **Bob Magee** and **Corrie Miller** in morning drive. Magee built his career at *CHUM Toronto* and was most recently at *CHFI Toronto*. Miller moved across the hall from sister station *Y108*. **John Novak**, who was part of *CKOC Hamilton's* lineup during the '70s and '80s, does middays, and **Gord James** is afternoon



Gord James

Driver. James spent five years at *CKOC* before moving to *CHUM*, where he spent the next 23 years. **Derek Rivers** does evenings... **Dave Hopkins** has become GSM at *K-ROCK/KIX Country/The LAKE Kingston*. Hopkins moved from *Corus London* where he was Retail Sales Manager.



Derek Rivers



Dave Hopkins

Dave Warawa is now GSM at *Newcap Edmonton*. It was a promotion from his Retail Sales Manager's position. **Kelly Walter**, ex of *Rawlco's Magic 99.9 Edmonton*, is now *Newcap RSM*... **Alan Dark** is the new Executive Director, Sales & Marketing at *CBC* in Toronto. For the past three years, he was Director of Sales for *CTV Digital Media* in Toronto... *Q99 Grande Prairie* PD **Paul Ouellette** has added morning show duties, succeeding **Kent Schumaker** who moved to *YL/KIX Peace River* as Ops Manager... *CKNW Vancouver* Promotions Director **Jamie Hunt** took early retirement Feb. 1. Hunt had been with *CKNW* for over 30 years, beginning his career as the *Eye in the Sky* pilot. That's where he met his



Dave Warawa



Kelly Walter



Paul Ouellette



Jamie Hunt



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CBC  Radio-Canada



Larry Rose

wife, Traffic Reporter **Cathy Robertson**. Hunt was the *BCAB's* 2007 Broadcaster of the Year... **Andy Leblanc** has left his *CTV (CKCO-TV Kitchener)* Southern Ontario ND's job to move to Fredericton where his wife is pursuing a new career opportunity. Before he took that position in 2005, Leblanc was Assignment Editor and Assistant ND at *ATV Halifax*... **Larry Rose** of *CTV's Canada AM* retired Feb. 11 after 49 years in broadcasting. Rose, a News Producer at *CTV's morning show*, began as a 16-year old at *CJAT Trail*. Stops along the way included *CBC-TV Vancouver, BCIT* in Vancouver, *Global Television* and as ND at *CKCO-TV Kitchener*. He is work-



JC Coutts

ing on a book called *Canada in a Mad World—The Second World War: why was Canada so unprepared in 1939?* to be published in 2011... **JC Coutts** has returned to *The ONE Wingham* after three months as morning show co-Host at *103.9 MAX FM Moncton*. Coutts joined the ONE morning show... **Karen Touma** is the new *Teletoon* Director of Marketing in Toronto. She's worked at *Armstrong Partnership LP* and served as Marketing Director for *Alliance Atlantis... Ocean 100 Charlottetown's* new PD is **Corey Tremere**. **Gerard Murphy** continues as MD as well as taking on Promotions and Marketing.



Corey Tremere



Gerard Murphy

SIGN-OFFS:

Red Alix, 83, in Winnipeg's Grace Hospital. The 30-year Host of *CJOB Winnipeg's* morning show—at the show's peak in the '70s—was said to attract one-in-three area listeners. Born on a Saskatchewan farm as John Joseph Alix, he got his nickname for his shock of red hair.



D.E.M. (Doug) Allen, 86, in a Winnipeg hospital of complications related to cancer. In the '50s, he joined *RCA* in Montreal and, in 1958, he was sent home to Winnipeg where he became *RCA's* Regional Sales Manager. As such, he sold some of the first TV equipment and helped establish some of the first TV and radio stations in western Canada. In 1965, Allen founded *D.E.M. Allen & Associates*, Consulting Engineers, based in Winnipeg.

Jacqueline (Jacquie) Loney, 74, of cancer in Toronto. Loney, with husband Doug, founded, launched, owned and operated *Broadcast + Technology (BT)* magazine beginning in 1975. The magazine's successes have been attributed to her for what's described as her business acumen and her popular Ad Lib column. BT was closed when the Loneys retired in 1998.

Charlie White, 84, at the Saanich Peninsula Hospital after suffering a stroke. White was a broadcast pioneer who was a founder of both *C-FAX Victoria* and *CHEK TV Victoria*. He was also a long-time director of *BC TV* (now *Global*).

Barry Drake, in Saskatoon. For the last 17 years, he was a highly-regarded broadcast instructor at Saskatoon's *Western Academy*. Before that, Drake worked for radio and TV stations in B.C., Calgary and at *102 FM Saskatoon*.

Donald B. Williamson, 82, in Ottawa. At one time, Williamson owned *CHUC/CFMX Cobourg* and, as an engineer, was responsible for the design of many of Canada's transmission towers.

Hal "The Bear" Lee, 71 at the Carleton Place Hospital. When *CKBY-FM Ottawa* went country in 1972, "The Bear" crossed over as morning Newscaster and Senior News Editor, a post he held until 1987.



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The Voice of Broadcasting in Canada

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CBSC – Twenty years of recognized success

CHOI-FM, Mighty Morphin Power Rangers, Howard Stern, André Arthur! Monikers for the work of the CBSC.

And to be sure, the Canadian Broadcast Standards Council is a model for self regulation in the broadcasting industry that other countries come to check out on a regular basis.

The reason? It works, and it works well.

Established 20 years ago by the CAB at the instruction of the CRTC, the council has the responsibility to deal with complaints against private sector radio and TV in Canada. To date, the CBC/Radio Canada has its own complaints system.

The industry created a voluntary system of codes and regulation that set high standards for all programming according to an agreed upon set of codes, each of which have been approved by the regulator.

Through these codes, private broadcasters commit to respect the interests and sensitivities of listeners and viewers across Canada, while ensuring programming creative, editorial and journalistic freedom. And don't kid yourself, this stuff is not simple to deal with.

The five key objectives of the CBSC are:

- to assist in the effective application of specific broadcast standards developed by the CAB and the RTNDA;
- to inform the public of the existence of such standards and the self-regulatory system;
- to provide a recourse for the public regarding the application of these standards through an effective complaints procedure;
- where such complaint resolution is not possible, to render independent and objective decisions (adjudicated by

panels made up of community and broadcaster representatives) and to ensure accessibility to the public of the decisions;

- to inform broadcasters of emerging social trends (including developments in the codes and their administration) and to suggest ways to deal with them.

The chart, provided by the CBSC, shows the complaint levels at the CBSC over time. The first line shows total complaints received. The second shows the number they kept (i.e. did not send to the CRTC or Advertising Standards Canada). The third shows the number that were specific enough (date, time, broadcaster identified and relevant to some part of the codes). The last line shows the number of decisions issued (panel/summary decisions).

Of note in 2008-2009 is that the volume was at a record high.

	2004-5	2005-6	2006-7	2007-8	2008-9
Complaint Files	1,924	1,917	1,426	1,747	2,140
Dealt With	1,526	1,651	1,138	1,498	1,781
CR&S	940	1,092	689	875	998
Decisions issued	35/89	27/90	19/61	23/65	23/52

The CBSC's membership stands at 736 radio and TV broadcasters, up from 704 at the end of the previous fiscal year. Several codes comprise the council's terms of reference:

- CAB Code of Ethics (*Revised in 2002*)
 - 1988 version of Code
- CAB Violence Code
- CAB Equitable Portrayal Code
 - *Sex Role Portrayal Code for Television and Radio Programming* (1990)
- RTNDA Code of (Journalistic) Ethics (*Revised in 2000*)
 - 1986 version of Code
- Journalistic Independence Code
- Industry Code of Programming Standards and Practices Governing Pay, Pay-Per-View and Video-On-Demand Services
- The Pay Television and Pay-Per-View Programming Code Regarding Violence.

For all the output, there is a very small staff. Ron Cohen is Chair, John MacNab is Executive Director, Teisha Gaylard is Director of Policy and Solange Courteau is Communications Coordinator.

Some 70 people from across the country make up the roster of adjudicators, some regionally based to deal with local complaints and some national to deal with national networks and specialty services. About half are broadcasters while the others are from a wide cross-section of society. Out of this group is drawn the national executive which acts as the Board of Directors (of which I am one).

While citizens sometimes question whether a broadcaster-created body can monitor itself—the fox watching the hen house—the record shows an amazing history of success, especially with all the one-time offences. The problems arise with the ongoing offences, such as Howard Stern and CHOI-FM, where broadcasters might fix a problem but then the offensive content carries on—a trend that is usually quite strongly disapproved of in the broader broadcast community.

There is always need to evaluate and further build the Council, a task which becomes more important as the CAB evolves. (For more information: www.cbcs.ca).

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

Monitoring surround sound audio for broadcast

BY DAN ROACH

Many of us noted through the NTSC era that the quality of the audio always played second fiddle to the pretty pictures. As a consequence, so long as the sound channel was more-or-less intelligible, 99% of the effort and expense went into the video. Surprisingly, it proved to be pretty easy to manage one mono channel of audio.

Now that we're entering the age of ATSC, these audio problems, rather than going away, are coming home to greet us, but in a new, expanded, much more complex form. It has become clear that any workable solutions are going to require new thinking as well.

So let's look at what's being bruited about by the great minds just to be able to monitor and detect ATSC audio problems. Presumably detection will lead to understanding and, eventually, correction!

The good news here is that we no longer have to worry about deterioration of audio through transport, dubbing and transmission processes. The absolute audio levels are now effectively set "at the factory" in production, and shouldn't change unless we purposely adjust them.

The bad news is that in an environment where the standards are left subjective, audio from different sources is going to lack consistency.

In the past, radio stations faced a similar problem, which was often controlled by limiting the "carting" of audio to only a few staff that understood the problem and practiced in-house discipline, to keep levels and tightness the same from cart to cart—in effect, they developed tighter in-house standards. That system broke down when CDs came along, and music stopped being carted before on-air use.

Level consistency did come back to radio when audio once again had to be "carted" into automation systems. And was at least partially lost again with the purchase of complete music libraries on hard drive from vendors that lack those tight in-house standards.

In the beginning, there was the VU meter. For this discussion, I don't think we need to go farther back than the 1920s. Carefully specified ballistics, that more or less mimicked the human ear's notion of loudness, and two zones colourfully laid out in black and red. You could give a new operator a notion of correct operating level by simply stating that they should keep the needle from going into the red.

Intuitive and easy to understand; look how long the VU meter has reigned supreme, despite attempts to improve upon it in the 1970s with the ill-fated PPM meters that briefly became fashionable.



I think the main problem with the PPM was that, once again, the reference level and consequent use became subjective. The meter's response was tightly specified, but there was not one obvious way to use the meter. And there was more than one PPM standard out there.

Mike Dorrough entered the scene with a creative LED display that simultaneously showed peak and VU levels, but it certainly didn't get the industry-wide acceptance of the VU meter.

Then along came stereo, and suddenly level control of two related channels wasn't enough—we had to keep an eye on the phase relation between left and right as well. The classic way to do this was with an oscilloscope lissajous figure, with left driving horizontal and right vertical. L+R represented by a +45 degree line, and L-R by the -45 degree axis.

Some folks (notably Tektronix) rotated the whole display by 45 degrees, so now you had a sort of view of the sound field, with L+R forward and back, and L-R left to right. Which was a bit better.

But while the lissajous remained the standard viewer for phase information, it didn't really catch on with studios or broadcasters. Not like the VU meter.

Today's ATSC supports Surround 5.1 audio, which increases the demands for monitoring many fold. First of all, we need to monitor left, right, centre, left surround and right surround channels, and the low frequency channel. Then we need to keep an eye on the relationships between them. And, as we'll see, there's even more than that.

Our VU meters just aren't going to cut it for this problem!

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

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