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Broadcast Dialogue, a controlled-circulation magazine, is published 10 times a year by Christensen Communications Ltd. The contents of Broadcast Dialogue may not be reproduced in whole or in part without written consent of the publisher.

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PUBLICATIONS MAIL

AGREEMENT NO. 40027710

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ISSN # 1480-9443

We invite story submissions.

E-mail: howard@broadcastdialogue.com

We acknowledge the financial support of the Government of Canada through the Publications Assistance Program toward our mailing costs. PAP Registration No. 10829

Canada

PUBLISHER'S NOTE



Another example of how radio can make a difference.

Some years back, in 1974 to be exact, **Brian Thomas**—an anchor/reporter at *CHUM Toronto*—managed to convince **Stephen Truscott** to take part in an hour-long interview, the only one Truscott had done before, or since.

It was Truscott who, on August 28 of this year, was—decades after 12-year-old Lynne Harper was raped and murdered near Clinton, Ontario, in 1959—exonerated for having committed the deeds. The then 14-year-old was sentenced to hang. A few months later, the sentence was commuted to life in prison.

In a note last month to **Thomas, J. Robert Wood**, CHUM's program director at the time, said: "The recent life-changing decision from the Court on Steven Truscott immediately reminded me of your great work to help facilitate his coming out for the appearance on CHUM. You did something wonderful there by helping to establish a growing awareness by members of the judicial system, the media and the public at large, of his innocence. Even more important, you have helped to raise even higher the growing doubt about the legal system and its pre-occupation (particularly among the police) to obtain a conviction as opposed to obtaining justice. Among your many accomplishments in radio, this would have to rank right up there as one of your greatest contributions."



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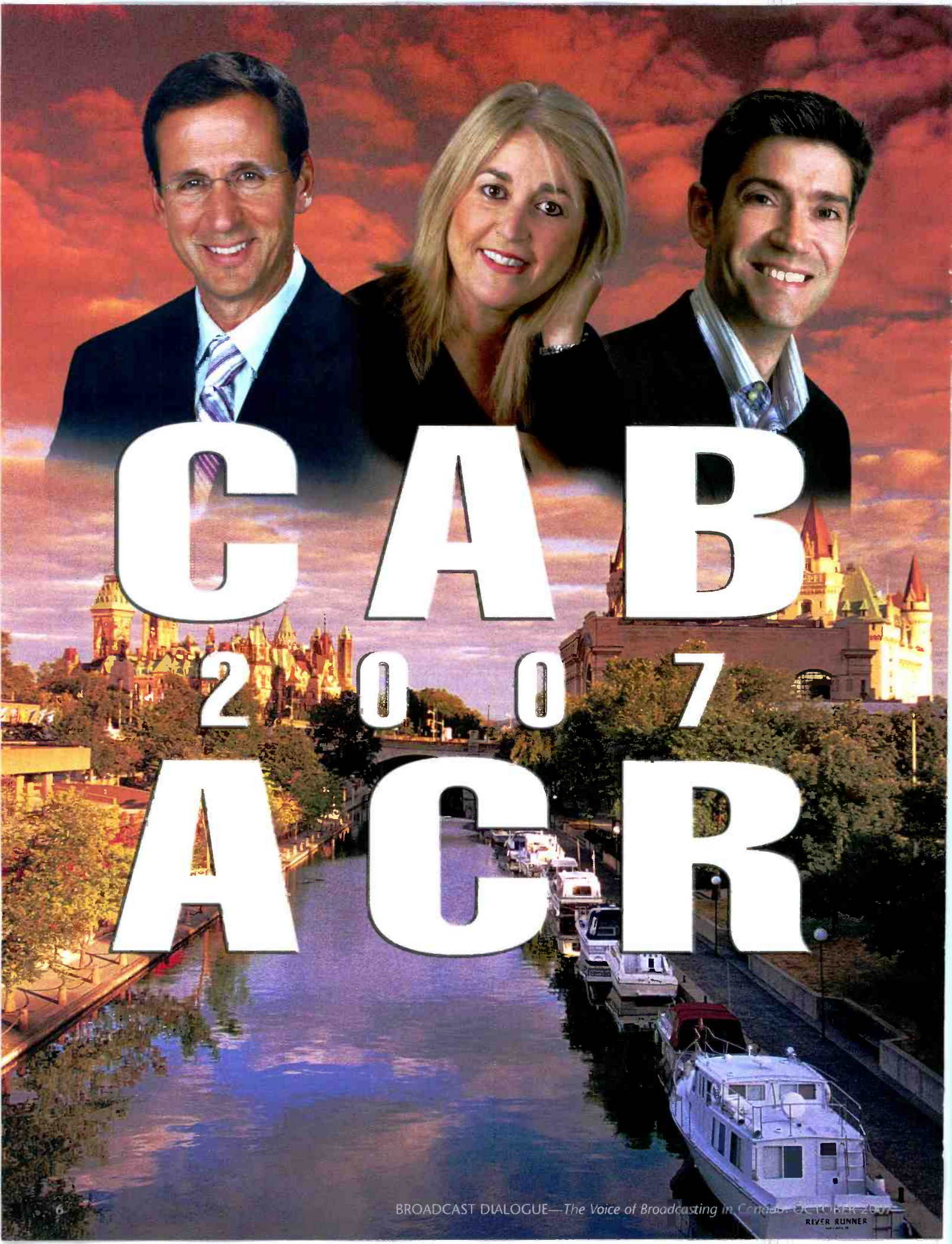
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CAB 2007 ACR

BROADCASTING REDEFINED

LA RADIODIFFUSION REDÉFINIE

As the Co-Chairs of the CAB 2007 Convention, it is our pleasure to invite you to join us in Ottawa this coming November.

For more than eight decades, the Canadian Association of Broadcasters (CAB) has brought together broadcast and distribution executives, regulators and other key industry stakeholders to discuss the important issues facing Canadian private broadcasting. The 2007 CAB Convention continues that tradition, providing up-to-the-minute information and insights on the major developments affecting our industry.

*by Sylvie Courtemanche,
Serge Fortin and Alain Strati*

En tant que coprésidents de l'édition 2007 du congrès de l'ACR, il nous fait plaisir de vous inviter à être parmi les nôtres à Ottawa ce novembre.

Voilà plus de 80 années que l'ACR réunit des hauts dirigeants des domaines de la radiodiffusion et de la distribution, des réglementateurs et d'autres intervenants clés de l'industrie pour discuter des enjeux importants auxquels fait face le secteur de la radiodiffusion privée canadienne. L'édition 2007 du congrès de l'ACR s'inscrit dans cette tradition de fournir à notre secteur les nouvelles et les éclairages de dernière heure sur les développements majeurs qui l'intéressent.

*par Sylvie Courtemanche,
Serge Fortin et Alain Strati*

The theme for this year's conference, *Broadcasting, Redefined*, targets issues of fundamental importance to Canada's private broadcasting sector, including:

- The impact of new technologies and platforms, including broadband, the Internet, high-definition television, and digital radio;
- The new consumer, whose needs and expectations are being constantly redefined by innovative content offerings and delivery systems;
- The adoption of new business models and partnerships in an ever-changing marketplace;
- The need for a copyright framework that recognizes the impact of new technologies and business imperatives on broadcasters; and
- The development of new policies and regulations that will allow Canada's private broadcasters to thrive in an increasingly complex global business environment.

We are particularly pleased to be hosting this year's Convention in the nation's capital. Given the many important legislative and regulatory issues facing Canadian broadcasters, this year's event will provide an unparalleled opportunity to connect and engage in important discussions on the future of our industry.

The 2007 convention features a new session line-up designed to accommodate the demanding business schedules of delegates. While this year's program continues to feature more than 25 information sessions and social events over two days, the overall event has been streamlined,

allowing attendees to minimize their valuable time away from the office while still guaranteeing the same content-rich convention experience.

This year, the convention kicks off on the afternoon of Sunday, November 4 with the CAB Annual General Meeting and concludes on the afternoon of Tuesday, November 6 with the Closing Plenary, *Media Redefined*. The always-popular Gold Ribbon Awards Gala will take place on the evening of Monday, November 5, while the Hall of Fame Luncheon will be held on Tuesday, November 6.

For more detailed information on this year's new program schedule, please visit the CAB's 2007 convention website at www.CAB-ACR.ca/convention.

Here is a preview of the 18 information sessions being presented this year:

OPENING KEYNOTE ADDRESS

Don Tapscott:

Don Tapscott is chief executive of New Paradigm Learning Corporation and an Adjunct Professor of Management at the Joseph L. Rotman School of Management at the University of Toronto.

Tapscott is an internationally renowned authority on the strategic value and impact of information technology, consistently predicting the next business imperatives and defining the business models and strategies that these new imperatives require. He has authored or co-authored 11 books on technology and business, including *Digital Capital*,

Paradigm Shift and *The Naked Corporation: How the Age of Transparency Will Revolutionize Business*. His most recent publication, *Wikinomics: How Mass Collaboration Changes Everything*, was named one of the best books on innovation of 2006.



Don Tapscott

PLENARY SESSIONS

Public Policy, Redefined:

Successive minority governments have proven their ability to move on specific legislation. However, the jury is still out on whether minority Parliaments can effectively tackle the big issues. Given the horse-trading inherent in a minority Parliament, can a coherent agenda for change make it through the House? Can contentious policy issues be effectively dealt with? Can issues that aren't front page news get the attention they need and deserve? What are the implications for broadcasting and content issues in this environment?

Copyright, Redefined:

A decade ago, there was one copyright collective seeking tariff payments from broadcasters. For radio broadcasters today there are as many as six collectives, seeking over 17% of annual revenues. As business models evolve and broadcasters distribute content via multiple platforms, does it make sense to add additional tariffs for the use of music in different media such as the internet? How do we move away from a "layered" rights payment approach that hampers investment in content, to a new approach that reflects the value of music to broadcasters, the importance of broadcasting to content creation, and that encourages new ways of reaching new audiences? With all this in mind, how do we redefine copyright through legislative reform or changes in business practices?

Regulation, Redefined:

Content and access are the primary objectives behind Canada's broadcasting policy. In keeping with these objectives, the CRTC has undertaken a comprehensive review of all broadcasting regulations to streamline the regulatory system for audio and video services. These reviews are taking place while consumers are using regulated and unregulated distribution platforms and while



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Le thème de cette année, *La radiodiffusion redéfinie*, cible les enjeux ayant une importance fondamentale pour le secteur de la radiodiffusion privée canadienne, notamment:

- L'impact des nouvelles technologies et plateformes, y compris la diffusion sur large bande, Internet, la télévision haute définition et la radio numérique;
- Le nouveau consommateur, dont les besoins et les attentes se redéfinissent constamment à mesure que des nouveaux systèmes novateurs de contenu et de diffusion lui sont offerts;
- L'adoption de nouveaux modèles d'entreprise et de partenariats dans un marché en évolution constante;
- La nécessité d'établir un nouveau cadre pour le droit d'auteur qui tienne compte des conséquences des nouvelles technologies et des impératifs commerciaux pour les radiodiffuseurs; et
- L'élaboration de nouvelles politiques et de nouveaux règlements qui permettront aux radiodiffuseurs privés du Canada de prospérer dans un milieu commercial mondial qui se fait de plus en plus complexe.

Il nous fait tout particulièrement plaisir de tenir le congrès de cette année dans la capitale nationale. Vu les nombreux enjeux importants se rapportant à la législation et à la réglementation auxquels font face les radiodiffuseurs canadiens, le congrès de cette année offre une occasion sans pareille de prendre le contact et d'amorcer des discussions des plus importantes sur l'avenir de notre industrie.

Le format du programme de l'édition 2007 du congrès est conçu tout spécialement pour tenir compte du calendrier d'affaires fort chargé des délégués. Nouvellement simplifié pour permettre aux participants de minimiser le temps qu'ils passent à l'extérieur du bureau, ce programme offre toujours au-delà de 25 séances d'information et plusieurs activités mondaines pendant les deux jours consacrés à l'événement, toujours dans le but de garantir un congrès riche en contenu.

Cette année, le coup d'envoi du congrès aura lieu l'après-midi du dimanche 4 novembre avec l'Assemblée générale annuelle de l'ACR. La fin du congrès sera marquée le mardi après-midi avec la plénière de clôture « *Les médias redéfinis* ». Le gala du Ruban d'or, toujours très couru, se déroulera pendant la soirée du lundi 5 novembre et le déjeuner de l'Ordre du mérite est prévu pour le mardi 6 novembre.

Veillez visiter la section du site Web de l'ACR qui est consacrée au congrès de 2007 à www.CAB-ACR.ca/convention, pour en savoir davantage sur le nouveau calendrier du programme de cette année.

Voici un aperçu des 18 séances d'information qui seront présentées cette année :

CONFÉRENCIER PRINCIPAL D'OUVERTURE

Don Tapscott:

Don Tapscott est le chef de la direction de New Paradigm Learning Corporation et professeur adjoint de gestion à la Joseph L. Rotman School of Management de l'Université de Toronto. Reconnu à l'échelle internationale pour ses connaissances spécialisées de la valeur et de l'impact stratégiques de la technologie de l'information, il ne manque jamais de prédire, avec exactitude, les prochains impératifs commerciaux et de définir les modèles d'entreprise et les stratégies commerciales qu'exigent ces nouveaux impératifs. Il est l'auteur et le coauteur d'onze livres fort populaires sur la technologie et le commerce, entre autres *Digital Capital*, *Paradigm Shift* et *The Naked Corporation: How the Age of Transparency Will Revolutionize Business*. Son dernier livre, intitulé *Wikinomics: How Mass Collaboration Changes Everything*, s'est classé parmi les meilleurs livres sur l'innovation de 2006.



Don Tapscott

PLÉNIÈRES

La politique gouvernementale redéfinie

Les gouvernements minoritaires qui se sont succédés ont démontré leur capacité d'agir en ce qui touche des lois spécifiques. Toutefois, les paris sont ouverts quant à savoir si un gouvernement minoritaire peut s'attaquer de façon efficace aux enjeux de taille. Étant donné les échanges et les compromis qui caractérisent un régime minoritaire, peut-on espérer que la Chambre des communes entérine un programme cohérent visant le changement? Est-il possible de régler, avec succès, les questions en matière de politiques qui soulèvent la controverse? Les enjeux qui ne font pas la une peuvent-ils obtenir l'attention qu'ils méritent et dont ils ont besoin? Compte tenu de ce contexte, quelles sont

les implications pour les enjeux relatifs à la radiodiffusion et au contenu?

Le droit d'auteur redéfini:

Il y a dix ans, il n'y avait qu'une seule société de gestion qui cherchait à se faire verser des redevances par les radiodiffuseurs. Du côté de la radio, il y en a six aujourd'hui qui exigent au-delà de 17 % des recettes annuelles de ce secteur. Est-il sensé d'instituer encore d'autres redevances pour l'utilisation de la musique dans divers médias comme Internet, à mesure que les modèles d'entreprise évoluent et que les radiodiffuseurs diffusent du contenu sur de nombreuses plateformes? Comment faire la transition d'un système de redevances multicouches qui entrave l'investissement dans le contenu, à un nouveau système qui tient compte de la valeur de la musique pour les radiodiffuseurs et de l'importance de la radiodiffusion pour la création du contenu, et qui favorise, en plus, des nouveaux moyens d'atteindre des nouveaux auditoires? Compte tenu de tous ces facteurs, comment redéfinir le droit d'auteur par le biais de réformes législatives ou de nouvelles pratiques commerciales?

La réglementation redéfinie:

Le contenu et l'accès sont les principaux objectifs de la politique canadienne en matière de radiodiffusion. Le CRTC a entrepris une revue exhaustive de l'ensemble de la réglementation dans le but de simplifier le système réglementaire, pour les services audio et vidéo, tout en maintenant ces objectifs. Ces revues ont lieu alors que les consommateurs font appel à des plateformes de distribution réglementées et non-réglées et qu'on assiste à la prolifération des canaux de distribution ouverts. Les forces du marché se substituent à la réglementation détaillée comme principe sur lequel repose l'organisation de notre système de radiodiffusion, comment changeons-nous les moyens que nous utilisons pour atteindre nos objectifs en matière de contenu et d'accès? Quels leviers les réglementateurs pourront-ils employer à l'avenir et comment devraient-ils les employer?

Les médias redéfinis:

Des chefs de file de l'industrie discutent de l'avenir de l'industrie des médias canadiens. Quels produits et services lancera-t-elle? Comment mettra-t-elle les nouveaux médias à profit pour augmenter sa valeur et faire croître son commerce? Quels sont les aspects prometteurs

open distribution platforms are proliferating. Market forces are replacing detailed regulation as the organizing principle in our broadcasting system. How are the ways we achieve our content and access objectives changing? What levers will regulators have available to them in the future, and what should they do with them?

Media, Redefined:

Industry leaders discuss the future of the Canadian media business. What products and services will they be rolling out? How will they use new media to increase value and grow their business? What are the bright spots today, and where are the trouble spots tomorrow?

CONCURRENT SESSIONS

Canadian Radio Formats: Is Content Regulation Stifling Innovation?

In the U.S., Arbitron recognizes over 50 distinct radio formats. In Canada, BBM recognizes 17 in English Canada, and only five in Quebec. Is content regulation discouraging diversity and innovation in Canadian radio markets? What strategies are radio operators in international

markets employing to distinguish themselves from their competition within similar formats, both from other radio stations and from open distribution platforms?

Content and Carriage: The New Balancing Act

Content and carriage are two halves of the regulatory bargain. Broadcasters comply with Canadian content obligations, while access rules ensure the widest possible delivery of content to Canadian audiences. As pressure mounts for a rollback of carriage measures, what are the implications for broadcasters' content obligations? Can broadcasters sustain their current rate of investment in Canadian content if carriage rules disappear? Can content and carriage be rebalanced in an open distribution environment? Can market forces adequately fulfill the objectives of the Broadcasting Act?

TV.2011

A look ahead at the short- and long-term implications of the 2007 TV Policy: what does it mean for the future of local broadcasting, Canadian content, HDTV, broadcasters' relationship with BDUs and, above all, for Canadian audiences?

Recalculating ROI: The New Advertising Paradigm

"Return on investment" is increasingly driven by return on innovation, return on integration, and return on interaction. How are broadcasters and agencies harnessing the power of new media to bring together advertisers and audiences? Is reaching the largest possible audience still the only strategic objective for broadcasters? How are advertisers extending their ownership over content to meet their objectives?

(Over)Paying the Piper: The Rising Cost of Music for Radio

Private radio is a leader in adopting and adapting to new audio technologies. At the same time, music programming has never been more expensive. Content quotas, the limitless availability of music from unregulated sources, and soaring copyright liabilities combined with significant increases to Canadian Content Development (CCD) subsidy requirements are forcing radio broadcasters to make tough strategic choices. What can be done to get the cost of music back in line with its actual value to radio broadcasters?

Open Questions about Open Platforms: The Shifting Value Chain

Mobile content distribution, unregulated Internet-based BDUs, subscription video-on-demand and user-generated content are just a few of the services and platforms that are redefining content distribution in Canada and around the world. What do they mean for broadcasters' relationship with producers, with BDUs, with advertisers, and most importantly, with audiences and consumers?

Canadian Broadcasting and Industry Canada: On the Same Wavelength?

Industry Canada's 2007 Spectrum Policy Framework sets out the guidelines by which broadcasting spectrum will be reassigned in the coming years. Will there be sufficient capacity to accommodate increased audio, HD, and broadband video distribution? Does the framework adequately consider broadcasters' business challenges and content issues?

Regulating the French-Language Market: Time to Think Outside the Box?

Do broadcast regulations sufficiently take into account the challenges that face French-language private broadcasters in Canada? Is the impact of public broadcasting the same in Quebec as in other

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d'aujourd'hui et où se trouvent les éléments d'inquiétude de demain?

SÉANCES PARALLÈLES

Formules de radio canadiennes : la réglementation du contenu étouffe-t-elle l'innovation?

Aux États-Unis, Arbitron reconnaît plus de 50 formules de radio distinctes. Ici, BBM en reconnaît 17 au Canada anglais et seulement cinq au Québec. La réglementation du contenu décourage-t-elle la diversité et l'innovation dans les marchés radiophoniques canadiens? Lorsqu'ils ont adopté des formules semblables, quelles stratégies les exploitants de services de radio dans les marchés internationaux utilisent-ils pour se différencier de leurs concurrents, tant des autres stations de radio que des plateformes de distribution ouvertes?

Contenu et distribution : la recherche d'un nouvel équilibre

Le contenu et la distribution sont les deux contreparties de l'entente réglementaire. Les radiodiffuseurs respectent leurs obligations en matière de contenu canadien, et les règles sur l'accès veillent à la distribution la plus large possible du contenu aux auditoires canadiens. À mesure que la pression s'intensifie en vue de faire retourner en arrière les mesures visant la distribution, quelles en sont les conséquences pour les radiodiffuseurs au titre de leurs obligations en matière de contenu? Les radiodiffuseurs seront-ils en mesure de maintenir leur taux d'investissement actuel dans le contenu

canadien si les règles sur la distribution disparaissent? Y a-t-il moyen de rééquilibrer le contenu et la distribution dans un contexte de distribution ouverte? Les forces du marché peuvent-elles permettre d'atteindre adéquatement les objectifs de la Loi sur la radiodiffusion?

Télé.2011

Un regard vers l'avenir quant aux implications à court et à long terme de la politique de 2007 sur la télé : que signifie cette politique pour l'avenir de la radiodiffusion locale, du contenu canadien, de la TVHD, des rapports entre les radiodiffuseurs et les EDR, et surtout pour les auditoires canadiens?

Recalculer le RI : le nouveau paradigme de la publicité

De plus en plus, le rendement des investissements (RI) est tiré par le rendement de l'innovation, le rendement de l'intégration et le rendement de l'interaction. Comment les radiodiffuseurs et les agences mobilisent-ils le pouvoir des nouveaux médias pour servir de trait d'union entre les annonceurs et les auditoires? Les radiodiffuseurs ont-ils toujours comme unique objectif stratégique d'atteindre le plus grand auditoire possible? Comment les annonceurs élargissent-ils leur droit de propriété sur le contenu afin de réaliser leurs objectifs?

(Trop) payer les violons : le coût toujours plus élevé de la musique pour la radio

La radio privée fait figure de proue pour ce qui est d'adopter les nouvelles

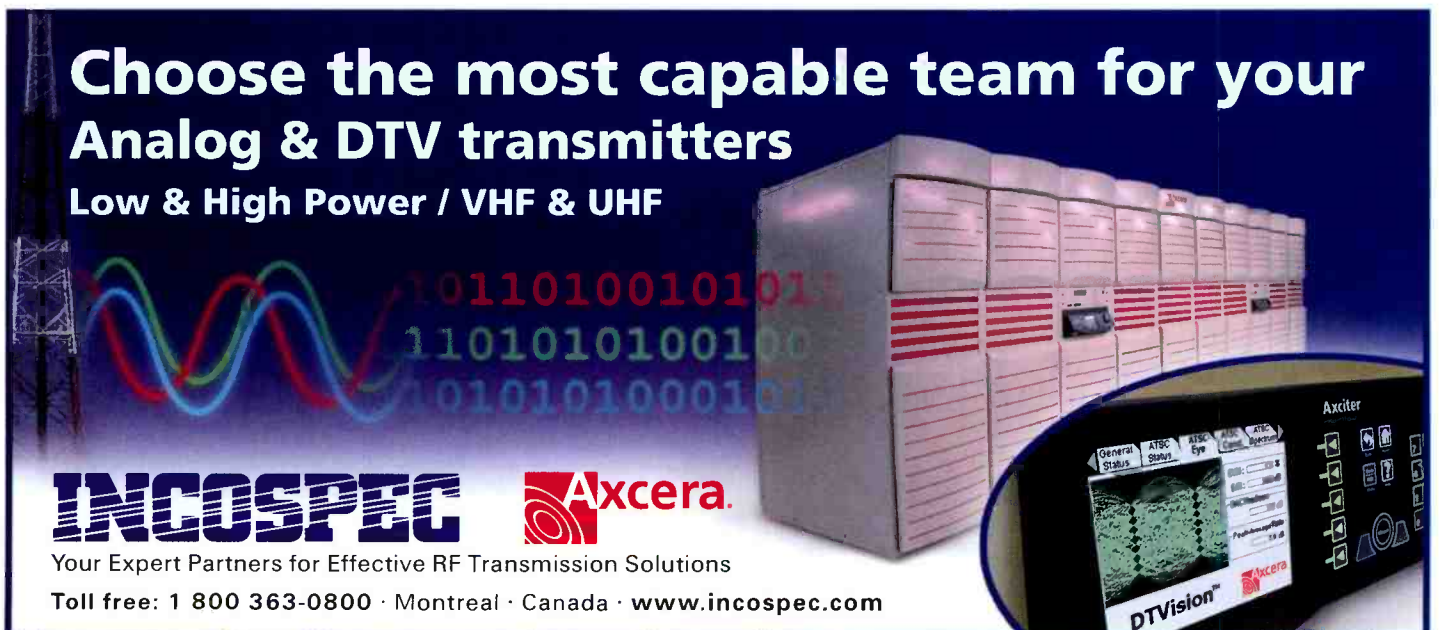
technologies sonores et de s'y adapter. En même temps, la programmation musicale n'a jamais coûté plus cher. Les quotas quant au contenu, la quantité illimitée de musique provenant de sources non réglementées, des tarifs de droit d'auteur qui montent en flèche conjugué à une augmentation importante des exigences en matière de développement de contenu canadien obligent les radiodiffuseurs à faire des choix stratégiques peu faciles. Quels sont les moyens de reparalléliser le coût de la musique avec sa véritable valeur pour les services de radio?

Discussion ouverte sur les plateformes ouvertes : la chaîne de valeur en évolution

La distribution du contenu mobile, les EDR non réglementées qui sont basées sur Internet, le vidéo sur demande par abonnement, et le contenu généré par les utilisateurs—voici que quelques-uns des services et des plateformes qui redéfinissent la distribution du contenu au Canada et autour du monde. Quelle est leur incidence sur les rapports des radiodiffuseurs avec les producteurs, les EDR, les annonceurs et, surtout, les auditoires et les consommateurs?

Les services de radiodiffusion canadiens et Industrie Canada sont-ils sur la même longueur d'onde?

Le cadre de la politique du spectre, adopté en 2007 par Industrie Canada, énonce les lignes directrices pour la réattribution du spectre de radiodiffusion dans les années à venir. Y aura-t-il suffisamment de capacité pour composer avec la distribution accrue des services



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markets? Is a double set of music quotas preventing French-language radio from serving the needs of today's consumer? In a media environment with fewer and fewer borders, is it time to re-examine the regulatory framework that governs French-language broadcasting in Canada?

CAB/CRTC Small Market Face-to-Face

The ninth annual edition of the popular face-to-face meeting with the CRTC. CAB small market members get a chance to discuss their latest business issues directly with senior representatives from the Commission. *(Note that attendance at this session is limited to CAB members only.)*

Radio Leaders Panel

Canadian private radio has been enjoying generally steady growth since the beginning of the decade. However, analog over-the-air radio is increasingly competing with less regulated or even unregulated digital audio platforms. In a brave new world where the greatest currency is the consumer's time; where the listener expects to access content on demand; and where advertisers are looking for more and more precise ways to measure their return on investment, what lies

in store for conventional radio? In this session, industry leaders discuss key developments in Canada's private radio sector: how to ensure a successful transition to digital terrestrial radio; the challenges facing radio as ratings measurement moves from the traditional BBM diary to the new people meter; and the role of private radio in Canadian content creation. In short, this always-popular session gives radio CEOs the opportunity to talk about the things that keep them up at night.

New Media, New Programming and New Financing Strategies

Private broadcasters spent over \$1.8 billion on Canadian content last year, covering 22% of total TV production budgets. Independent producers covered just two percent of all TV production budgets, but claim an equal share of the downstream profits. How are open platforms, user-generated content, and "niche content communities" reshaping broadcasters program financing strategies for drama, news, sports, documentaries and children's programming? Will it be in-house or independent production that plays the larger role in responding to audience expectations in the future?

The Ratings Revolution: A Survival Guide

Audience ratings are one of private broadcasting's most important currencies. At a time of unprecedented change in the ratings game, how do broadcasters ensure that this currency doesn't become devalued? From measuring online activity to the latest agency obsession with "live" audiences to the rollout of personal people meters, this session takes a hard look at the revolution in audience measurement, and what broadcasters need to do to stay on the winning side.

CAB Copyright Update

A special update on the CAB's copyright strategy and related initiatives, in light of expected new Copyright legislation and ever-growing tariff demands for the use of music. *(Note that attendance at this session is limited to CAB members only.)*

Sylvie Courtemanche is Vice-President, Government Relations, Corus Entertainment Inc.; Serge Fortin is Vice-président de l'information, Groupe TVA inc.; and Alain Strati is Vice-President, Business and Regulatory Affairs, Rogers Media Inc.

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audio, HD et de vidéo sur large bande? Les mesures d'attribution du spectre prévues par le cadre tiennent-elles adéquatement compte des défis commerciaux et des enjeux quant au contenu auxquels font face les radiodiffuseurs?

Hors des sentiers battus: repenser la réglementation dans le marché francophone

La réglementation en matière de radiodiffusion tient-elle suffisamment compte des défis auxquels font face les radiodiffuseurs privés de langue française au Canada? L'impact de la radiodiffusion publique est-il le même au Québec que dans les autres marchés? Un jeu double de quotas pour la musique empêche-t-il la radio de langue française de répondre aux besoins du consommateur d'aujourd'hui? Dans un contexte médiatique où les frontières s'estompent, le moment est-il venu de réexaminer le cadre de réglementation qui gouverne la radiodiffusion de langue française au Canada?

Face-à-face avec le CRTC

Lors de cette neuvième édition annuelle de la fort populaire rencontre face-à-face avec le CRTC, les membres de l'ACR qui exploitent leurs services sur les petits marchés auront l'occasion de discuter des enjeux commerciaux qui les préoccupent à l'heure actuelle avec des hauts représentants du Conseil. (*Séance réservée uniquement aux membres de l'ACR.*)

Panel des chefs de file de la radio

Au Canada, la radio privée profite d'un taux de croissance généralement soutenu depuis le début de la décennie. Toutefois, la radio analogique en direct se voit de plus en plus obligée de concurrencer avec des plateformes de radio numérique qui sont assujetties à peu de réglementation

ou encore aucune réglementation. Que réserve l'avenir pour la radio d'intérêt général dans ce nouveau monde où le temps du consommateur est le mot d'ordre, l'auditeur s'attend à avoir accès au contenu sur demande, et les annonceurs cherchent des moyens de plus en plus précis d'évaluer le rendement de leurs investissements? Dans cette séance, des chefs de file de l'industrie discutent des développements clés dans le secteur de la radio privée canadienne, notamment comment veiller à la transition réussie au mode numérique terrestre, les défis avec lesquels la radio devra composer à mesure que l'évaluation de l'écoute passe du cahier d'écoute BBM traditionnel au nouvel audimètre électronique, et le rôle de la radio privée dans le domaine de la création du contenu canadien. Bref, cette séance toujours très populaire du congrès donne aux PDG de la radio l'occasion de discuter des questions qui les préoccupent nuit et jour!

Nouveaux médias, nouvelles stratégies de programmation

L'an dernier, les radiodiffuseurs privés ont consacré plus de 1,8 milliard de dollars au contenu canadien, ce qui représente 22 % du total des budgets de production télévisuelle. Même si les producteurs indépendants représentaient seulement 2 % de tous les budgets de production télévisuelle, ils profitent d'une part égale des bénéfices qui découlent de cette production. Nous examinerons comment les plateformes ouvertes, le contenu généré par les utilisateurs et les collectivités de contenu « à créneaux » redéfinissent les stratégies de financement de la programmation qu'adoptent les radiodiffuseurs dans de nombreux domaines, notamment les dramatiques, les nouvelles, les émissions pour enfants, les

documentaires et les sports. Est-ce que ce sera la production à l'interne ou la production indépendante qui jouera un rôle davantage important pour répondre aux attentes de l'auditoire dans le futur?

La révolution des cotes d'écoute : un guide de survie

Les cotes d'écoute figurent parmi les indices de fiabilité les plus importants de la radiodiffusion privée. Étant donné les changements jamais vus qui se produisent actuellement dans le domaine des cotes d'écoute, comment s'assurer de maintenir la valeur de ces indices? De l'impact des nouveaux médias en ligne à la dernière obsession des agences pour les auditoires « en direct », en passant par l'implantation des audimètres personnels, cette séance fait un examen critique de la révolution dans le domaine des sondages de l'auditoire et aussi des mesures que devront prendre les radiodiffuseurs pour s'assurer d'être de la partie gagnante.

L'ACR fait le point sur le droit d'auteur

Étant donné la nouvelle loi sur le droit d'auteur qui se pointe à l'horizon et le nombre sans cesse croissant de redevances qui seront proposées pour l'utilisation de la musique sur Internet, cette séance spéciale de mise à jour permettra de renseigner les membres de l'ACR sur l'état d'avancement de la stratégie de l'Association concernant le droit d'auteur et les initiatives qui s'y rapportent. (*Séance réservée uniquement aux membres de l'ACR.*)

Sylvie Courtemanche est vice-présidente Government Relations, Corus Entertainment Inc.; Serge Fortin est vice-président de l'information, Groupe TVA inc.; et Alain Strati est vice-présidente, Business and Regulatory Affairs, Rogers Media Inc.



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DECLINE of a medium?



The headline from a well known research company reads like a bad dream if you're in the newspaper business: "advertising in the U.S. is migrating away from print, evident by the sharp decline in newspaper advertising linage."

It goes on to say: "the more worrying issue is the massive decline by U.S. dailies..." and "Domestic consumption has fallen into an abyss and there is no bottom in sight."



BY NANCY SMITH

Anyone in the media business knows newspapers have been in decline but the statistics may be worse than many may have realized, with record lows second only to the 2001 recession.

Are newspapers the bleeding edge for traditional media or is there an afterlife online? The largest media companies in the world are counting on it.

Gannett, Tribune, and the New York Times Co. all reported a downturn in newspaper advertising revenue but some increases in online revenue. The big question is, will Internet revenues grow quickly enough to fill the existing revenue gap. Can newspapers leverage their strong brands and intellectual property and attract enough eyeballs online to generate the kind of advertising revenues they'll need to stay alive?

So far the numbers in the U.S. newspaper industry are disappointing. According to reports from various sources, online ad sales count for at best 10% of revenue within the newspaper operations that are generating the most Internet sales. Optimistic forecasts had called for this figure to

reach up to 30% of total sales, but revenue shortfalls have forced companies to lower projections dramatically. Most large newspaper organizations believe they can migrate lost and existing readers to online sites, but it isn't happening in large enough numbers to reverse negative revenue trends.

Meanwhile, in Canada the CRTC's annual report says Internet advertising revenues rose a whopping billion dollars in 2006—an increase of almost 100% over the previous year. The same report also shows fairly healthy revenues for

traditional broadcast companies in Canada. Canadian broadcasters are profitable now, but can they maintain strong broadcast sales in the face of rapid Internet advertising growth?

As technology evolves and a greater number of consumers embrace interactive media, advertising and programming content must change across all mediums, and broadcasters, like newspapers, are trying to find the best way to migrate their business online. Broadcasters know intellectually that traditional business models cannot likely be sustained in the future,

but it is hard to abandon the old way of doing business when it is still generating solid profits.

It could be argued that broadcasters are in the same place newspapers, or even the music industry, were a few short years ago. Despite all of the signs, these organizations completely underestimated the impact of the Internet. In the case of the music industry they took a "protectionist" stance and missed the opportunity to proactively reshape their business for a digital future. In many ways broadcasters are falling into the same trap. They're dabbling online, but putting their real effort, investment, and intellect into maintaining the status quo.

Even with the will to change, the challenge for broadcasters is formidable.

The remarkable growth of social networking, gaming, mobile content/technology and other digital applications is having an extraordinary impact on media habits and consumption. The skills and personalities required to build and operate a new business model are not necessarily the ones that are in place within mainstream media companies.

The culture within most private Canadian broadcast companies supports a system within which we've been operating for the past few decades—a highly regulated environment where popular U.S. programming (to which broadcasters usually don't own the Internet rights) drives the bottom line. This culture does not transition well to an Internet-driven, unique content media world.

At the same time, newcomers like Google and other online entrepreneurs are carving out an increasingly stronger position in the media landscape with innovative products that aren't restricted by old business models.

Are we destined—like the music industry—to ride our profits down on the back of content we can't control or translate well online?

Is it going to take a huge paradigm shift for the broadcast industry to make the changes required to succeed in an Internet driven world? It would be a shame if only newcomers to the scene who don't carry the baggage of the past are able to exploit, design, operate and sell the media of the future.

Nancy Smith is chair/CEO of NextMedia, a Toronto-based business consulting and marketing company. She may be reached by phone at (416) 971-9973 or by e-mail at nsmith@nextmediacompany.com.

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Saturday morning cartoons

The new fall season is upon us, so let's get the brain damage going.

New seasons should bring a fresh coat of sonic paint to your station. Throw some stucco on there while you're at it.

I always stop and notice the inevitable patterns each time it gets a little colder. Ahhhh, this must mean school is back in session for a ton of people, better start workin' on imaging reflecting that... followed by our next big concert, which is always followed by, etc, etc.

Everything is cyclic to a degree, unless your station flipped formats. In that case, I am deeply sorry. Trying to break out of this cycle is always an interesting task. You are revamping your station for the Fall and you are making some "back to school" jingles and promos. You did the exact same thing last year, the year before that one and you'll do it all again next year. The bread is stale and we don't want to eat it. Nor do your listeners.

Every time a ratings book is sent out, every time a new song gets added, we find ourselves usually adhering to a "protocol" of events. This protocol can make the gig, and your station, well... sound rather boring, and that ain't fun.

So, what do we do?

Take "Fall production" for instance. Well, back to school is back to school. You've got the ultimate resource at hand for all the back to school movie clips and drops that you'll ever need. YouTube has changed everything, in a very good way. Get creative in the way you search for these clips to find more and more cool stuff. Look for old educational films in a classroom setting or something. Obscuring the way you search around for stuff will drastically change the outcome. Never be afraid to get weird.

Remember when you watched Saturday morning cartoons? I remember being obsessed with them. The earlier I woke up, it seemed, the cooler the shows were. If you waited too long, you'd just be stuck with Max the 2000-year-old Mouse, which was never good for anybody. A kid's worst enemy. During this parade of animation, we were taunted

with sugary sweet cereal ads, toy commercials and little cartoons and animation assuring us that "after these messages, we'll be right back".

This stuff is engraved into my memory as the best, most effective example of imaging done right that I could probably ever think of. When you find things getting stale at the job site, always remember that imaging should sound like Saturday morning cartoons. Be smart about it though, and don't wreck that Hot AC station you work at.

A good rule of thumb is never stick to your crap imaging package CDs or web service for new ideas. You'll only sound like that station down the street. Always look around for new sounds and concepts. Look to pop culture, the movies, TV and the Internet. Hijack sounds wherever you can.

The turnaround with our creations in this gig are so high, and the demand to do new cool stuff is so grand, that you can never go wrong sticking to that mindset. Most PDs will always want to hear "something we haven't done before".

Lately my quest to achieve that has led me to do things like scour online music services for the first piece of music I click on. I'll "sample" it into my audio editor, cut it up, flip it around, effect it, whatever. I'll go and get some interns working down the hall and write around the message I am trying to convey. Something like "97X gives you cavities", I don't know, anything. I'll get them to



Trevor Shand is promo producer at KROQ-FM Los Angeles. He may be reached by e-mail at trevor@kroq.com.

voice it, thus getting away from using the tired old station voice you have that you plan on getting rid of one day anyhow. I'll mix it over my piece of music I edited, weave some obscure audio drop through it and, voila, instant weirdness! Kinda like Saturday morning cartoons.

I approach jingle and sweeper production as audio collages. Now conversely, when you have a music promo, or something of that nature, it should be 99.7% about the music with a stab of personality. Lets never forget why radio is here in the first place—sales and commercials. Hahaha.

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First impressions

Almost three months on the job! Thinking back to early June, as I waited for my first day at TVB's helm to come, my emotions bounced between excitement and some apprehension. I knew that my agency background would provide the knowledge base, skill set, and perspective that TVB's hiring committee was looking for. What I didn't know was the scope and pace of the job!

I began with learning the structure and workings of the Board, as well as the mandates of the three standing committees—Executive Sales, Research, and Telecaster. As I observed their various members in action, I was astounded by their ability to put aside competitiveness and work together on common issues and concerns.

Today, all three committees are hard at work on their respective missions—the

Executive Sales Committee on SAC 2008; the Research Committee is exploring proprietary research options with the objective of demonstrating the efficacy of television to decision-makers; and the Telecaster team is busy with reviewing current guidelines in conjunction with our legal counsel.

(As an aside, when I was first introduced to the Telecaster process, I was amazed to learn that this team reviews 150 to 200 commercials daily. This process also includes consulting with agencies to guide them towards approval in the event of a problematic spot. I have found the initial learning process, and now almost daily involvement, sometimes entertaining and hugely interesting.)

At the same time, Jim (outgoing CEO Jim Patterson) was patiently guiding me through the budgetary workings of TVB. My first reaction—"Jim, there are people who do this!"—was quickly reversed by a thorough re-reading of TVB's Strategic Plan and by-laws. With a deep breath, I dove into Jim's massive spreadsheets, created a few of my own and, without hiccup, bills are being paid, fees are being charged, and cashflow is managed.

My next indoctrination session was devoted to the associations and boards where I am a participant to varying degrees—and there are many! Some are familiar ground. However, for organizations new to me, even after several board meetings, I find that their respective mandates are not yet clear.

While the goodwill and enthusiasm of the members of these various organizations is obvious, I think often about the potential for duplication of effort and associated liabilities. Nevertheless, we will persevere and I am looking forward to the CAB conference in November where I hope to meet many more TVB members.

We have reached out to the major media agencies, to better understand

their client challenges relative to television recommendations. We have found that strategic media planners are weary of sensational anti-television press, and were quick to provide many recommendations on how to quell this trend. Overall, it appears that first-class research and communication of accurate Canadian facts about all forms of television are what is needed. (Hence, the above reference to proprietary research exploration.)

Internally, we have been equally active.

We are busy organizing the Retail Commercial Awards, the Bessies, and SAC 2008. (I am gratified by the enthusiasm of the creative community for the revitalization of their pre-eminent event, the Bessies.)

We are also reviewing all services and resources currently provided to our members. We have held brainstorming sessions, reviewed the services of organizations similar to TVB, and talked with television broadcasters as well as agency media planners and buyers. All of this, in order to better execute TVB service enhancements for our members in particular, as well as for the advertising industry at large.

On the horizon is my first solo board meeting where I am to table the recommended direction for TVB in the new broadcast year. The agenda will be a long one as it will reflect all of the above activities and more.

After roughly three months on the job, I believe more than ever that success will come from a proactive strategy relative to the advertising community's decision makers. Moreover, I believe in first-class research and the ongoing communication of facts to reinforce the power of television advertising.

I also believe that we should never forget to reinforce the entertainment value, the "pizzazz" that television and its advertising content delivers! Wish me good luck!

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



And the winner is...

I found it quite intriguing to learn that the Amazing Kreskin performs a rather unique and spectacular feat during his performance. He asks that his pay cheque for the gig be hidden, and only if he finds it will he be paid.

When he charges upwards of \$50,000 to perform that's a significant risk. Only once has he failed to find it. It happened in New Zealand. The loss was \$51,000. He must have an awful lot of confidence in his abilities to take that kind of risk. How about you? Is your payday hiding somewhere inside one of the scripts you'll write this fall? Perhaps.

The fact is, the best work you write this year will happen in the next few months. If you write retail or direct it's your busiest time of year. How will you make the most of it? The first step is understanding that you perform well under pressure, so acknowledge that and run with it. The earlier the creative brief is in the hopper known as your head, the greater your chance of creating a winning idea at crunch time. The second step is finding out where the best payday actually is.

There are many awards programs executed on a national and international level: some with large cash prizes, others offering elaborate trophies, certificates and recognition. Here are a few of the cash cows.

In Canada, we have The Crystal Awards presented by The Radio Marketing Bureau. Held each year in conjunction with Canadian Music Week, The Crystals offer entrants a chance to be recognized by their peers in a variety of categories that include agency and radio station entries judged sometimes against each other, and sometimes only against their direct peers. The entries are scored by a panel of judges drawn from a variety of disciplines including agencies, production houses, clients and broadcasters. The payday for the winner? The handsome Platinum Grand Prize and \$10,000.

In the United States, of course, there

are many awards programs. Until recently the biggest payday was the Radio Mercury Awards, now in their 16th year. This past June the winners of a total of over \$170,000 in cash prizes were announced. The smallest cash prizes are \$2,500 and several are awarded. The grand prize is \$100,000 and was awarded in 2007 to Boston-based agency MMB for their Subway Restaurants commercial entitled *Badonkadonk*. Not a bad payday, and a good way to encourage, recognize and reward excellence in radio creative.

New this year, the EAR Awards: Excellence in Advertising on Radio presented by Clear Channel, which awards prizes valued at over \$1 million (ear-awards.com). Unlike most awards programs, entering is free.

According to Clear Channel President/CEO John Hogan, "...handsomely rewarding the best-in-class in each of these categories, Clear Channel Radio hopes to spark further creative energy and draw top talent to the industry." Categories include Best Copywriting, which awards a private, chartered jet to any U.S. destination. Best Use of Humour will earn you a pair of new Mini Coopers. Best Use of Music winner will drive away a new BMW 3 Series convertible hardtop with HD radio. The best PSA? A \$25,000 donation to your charity of choice. Best Radio Station Produced Commercial entitles you to a \$20,000 Paris shopping spree. If your radio spot was the best at driving consumers to the web, you get



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\$50,000 in your Pay Pal account. Best of Show awards \$1 million in advertising on Clear Channel Radio.

Entries are permitted from any country as long as they aired on U.S. radio. So, maybe the big prize isn't deposited to your bank account but it can make your "brag" account enormous and, before the bribing began, that's why we entered awards shows. We wanted fame and glory. Adding money or prizes to the mix stirs things up a little bit and makes it more fun to enter. Even The Ear Awards website is fun: industry folk talk about how they would share the prize with their colleagues.

If you make a living writing commercials for radio, you're a winner in your own right. If you get a big cash prize, you win again. So sharpen your pencils, keep your head down and write as though your life depended on it. You too are a winner, and an illusionist, just like the Amazing Kreskin.

And your next payday is hiding somewhere in your creative briefs.

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VP and GM CHUM Kawartha: Steve Fawcett

PD: Brian Young

Launched: August 21, 2007 at Noon

First song played: Let's Get the Party Started by Pink
The 1420 frequency in Peterborough served that city with distinction for decades. Now, with the flip to FM, the new ENERGY 99.3 FM positions itself as having added the region known as the Kawartha to its listening area. Delivering the only adult contemporary format in the city and surroundings, ENERGY 99.3 FM is part of CHUM Radio, now owned by CTV Limited and itself a division of CTVglobemedia.



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PD AM 1150: Darren Robertson

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Operations Manager: Wendy Gray

Launched: August 31, 2007 at midnight

First song played: A Change Will Do You Good by Sheryl Crowe
CKJN-FM didn't undergo a makeover so much as it did major surgery. Haliburton Broadcasting Group, in acquiring Bel-Roc Communications, moved quickly to increase power from 500 to 15,000 watts, giving the station reach from Lake Erie to Lake Ontario. The format is similar to the Lite Rock AC format of other Moose stations across Ontario.



CHLN-FM • 106.9 FM, le FM parlé de la Mauricie • News/Talk

(Corus Entertainment Inc.)

1350, rue Royale, bureau 1200

Trois-Rivières QC G9A 4J4

P: 819-374-3556 • F: 819-374-3222

info@1069fm.net

www.1069fm.net

GM: Pierre Gaudreau

PD: Denis Pratte

ND: Jocelyn Ouellet

Launched: August 20, 2007 at 8 am

CHLN flipped from 550 to 106.9 FM on August 20. While the News/Talk format continues, new talk shows were implemented, such as the new morning show with Mathieu Beaumont, Nathalie Leclerc, Serge Alarie and Jocelyn Ouellet and the new drive show with Francis Dubé, Marie-Josée Brière and André Rancourt.



**CHLT-FM • 102.1 FM, Le FM parlé de l'Estrie
• News/Talk**

(Corus Entertainment Inc.)
4020, boul de Portland
Sherbrooke QC J1L 2V6
P: 819-563-6363 • F: 819-566-4222
info@1021fm.net
www.1021fm.net



PD/ND: Jocelyn Proulx

Launched: August 20, 2007 at 7 am

CHLT flipped from 630 to 102.1 FM. While the News/Talk format remains unchanged, new talk shows were implemented, such as TRAIT D'UNION hosted in Sherbrooke by Hélène Gravel and Bianca Batistini, every Friday from 9 to 10 am. LIBRE-ÉCHANGE hosted by Jean Caseault and broadcasted from Québec City on all Corus stations except Montreal, Monday to Friday from 2 to 3:30 pm. Both shows are hot-line programs on current news issues.

CFXJ-FM • NEW FLOW 93.5 • CHR-Rhythmic

(Milestone Radio Inc.)
211 Yonge St., Suite 400
Toronto ON M5B 1M4
P: 416-214-5000 • F: 416-214-0660
info@flow935.com
www.flow935.com



PD: Wayne Williams

Relaunched August 20, 2007 at 5:30 am

First song played: Glamorous by Fergie
With the change to CHR-Rhythmic from Urban, FLOW 93.5 (CFXJ-FM) Toronto also changed ID to NEW FLOW 93.5, described as being "hotter, faster" and "more vibrant". Graphics in the ad campaign focus on artists and employ made-up percentages so that listeners will know what effect the performers will have on them, e.g. "43% more Nelly Furtado makes you 8% more promiscuous".

CKOV-FM • B-103 • Country

(Jim Pattison Broadcast Group LP)
3805 Lakeshore Rd.
Kelowna BC V1W 3K6
P: 250-762-3331 • F: 250-762-2141
info@B103.ca
www.b103.ca
GM: Bruce Davis
PD: Bob Mills



Launched: August 17, 2007 at Noon

First song played: I like it, I love it, I want some more of it by Tim McGraw

CKOV flipped from 630 to 103.1 FM and changed format from News/Talk to Country. Leading up to the big change was a count-down program that talked about CKOV's 78-year history. The new host line-up includes Heather Adams (ex SILK-FM Kelowna) and John Michaels from sister station Power 104 as "Your Morning Buzz", Dave Pears (mid-days), Grant Scott (afternoons), and Lia (evenings).

CKLZ-FM • Power 104 • Mainstream Rock

(Jim Pattison Broadcast Group LP)
3835 Lakeshore Rd.
Kelowna BC V1W 3K6
P: 250-763-1047 • F: 250-762-2141
info@power104.fm
www.power104.fm
GM: Bruce Davis
PD: Bob Mills



Launched: August 3, 2007 at 2:00 pm

First song played: Smell's Like Teen Spirit by Nirvana
Power 104 (CKLZ-FM) Kelowna has done a makeover, moving from Classic Rock (60s, 70s) to Mainstream Rock (80s, 90s & Now).

BROADCAST
Dialogue
The Voice of Broadcasting in Canada

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Mark Dailey: The story of "The Voice" (Part 1)

Mark Dailey is not your everyday television news anchor. He's a whole lot more than that.

Mark's become famous for his (mainly) ad-lib promos for Toronto's CITY TV. He's "The Voice" of the weekly *Speakers Corner* program. He was part of the CKLW news team during The Big 8 heyday. He helped launch Q-107 in Toronto. He's done voices for animated TV shows as well as movie trailers.

So who exactly is this guy?

Like many legendary television news anchors before him, Mark honed his reporting skills and on air presentation in radio. Dailey developed his passion for radio while growing up in Ohio.

"I'm from Youngstown. The big Top 40 radio station there at the time was WHOT. I listened to local jocks like Dick Biondi and Barney Pip, both of whom later became huge radio stars in Chicago. Barney Pip's kids went to the same private nursery school as my two younger sisters, so I met Barney when I was just a young guy and he let me hang out at WHOT. My dad drove me to the station, which sat on this big hill called 'Radio Hill'. Like a lot of kids, I also had a transistor radio and I probably lost at least two years sleep lying in bed listening to all-night radio shows. So that's where the passion started for me."

That passion eventually landed Mark his first radio gig at WNIO in Niles, Ohio. He was 14 years old.

"I was in Grade 9 and working for a school bus company in my spare time, cleaning buses, filling them with gas and such. One of the bus drivers owned the station, which was a daytime only R&B soul station. He hired me as a gofer and to do odd jobs."

On-air gigs didn't materialize until a few years later... after Mark had been visited by the "voice fairy".

"I remember one morning getting up as usual to go to school and I went to have breakfast. My mother said 'good morning' and I boomed back, 'GOOD MORNING'...and the voice was there, literally overnight."

With his radio voice firmly in place, Mark went to work at several Youngstown radio stations, including WHOT. At the age of 17, when most teens his age were at home having dinner with their families, Mark was anchoring the 5:30 PM television newscast and performing booth announcer duties on WYTV in Youngstown.

Then along came CKLW.

"I was 19 and working three jobs at the time—WHOT, the TV station and as a part-time police officer in my hometown, which I'd started when I was 18. Jon Belmont, who was also 19 and had been working at The Big 8 for a couple of months, suggested that I send a tape to (CKLW News Director) Byron MacGregor. I actually sent him a couple of tapes and eventually Byron called. I went up



Doug Thompson is an award winning writer/director for radio. He can be reached at doug@aci.on.ca.

for a live audition, which was pretty intimidating, but I got the job. I told Byron I could start in two weeks and he said, 'That's a problem because I need you in a week'. So I went back to all three of my bosses. Thank goodness they understood and off I went to Windsor."

So in the fall of 1972, Mark Dailey found himself a part of the infamous 20/20 News machine and, as such, was responsible for coming up with his own ear-grabbing copy. When I asked him if he remembered any of them, Mark didn't have to think very long.

"It was a Sunday morning newscast and I had all these murders in Detroit, which wasn't unusual. Then this lady called and said she'd seen the first robin of spring on her bird-bath, so after I'd reported the two stories, I said, 'whether it's a bird bath or a blood bath, we want to know about it on the Big 8 hotline.' Well, Byron MacGregor thought that was just a little over the top for 11:40 on a Sunday morning. I remember the bat phone ringing after I'd finished the newscast and I got yelled at. I got yelled at a lot back then."

(Next month: Mark Dailey makes his mark on Canadian television.)

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The book on PPM: Chapter two

As Arbitron continues to roll out its first PPM ratings for radio, two things are becoming increasingly clear. First, PPM is changing the rules of engagement. Second, a lot of those rules have yet to be written, especially as they will play out in Canada.

The early returns from Philadelphia and Houston have commanded a lot of attention. Cumes are way up. Total hours are way down, especially in mornings. Tuning shares for Rock, Alternative, Country and Hot AC stations have shot up, while Urban and Latin shares have dropped sharply.

Is this what we can expect when PPM arrives in Canada over the next couple of years?

In some cases, yes. In others, no. BBM is looking at measuring average minute audience much as it does for its TV ratings in Canada. Arbitron's PPM methodology, on the other hand, uses a quarter-hour approach. (Depending on where this ends up, this may well have an impact on the kinds of numbers that we will see in Canada.)

Also, while we can expect some of the same kinds of tuning shifts by format, the distinct ethnic composition of Canada vs. Philadelphia and Houston will change the shape of those results as well.

At the same time, we can only hope that BBM will manage to avoid the early sampling glitches that have marred the introduction of PPM in the U.S.

The biggest issue so far has been lower than expected compliance rates from younger demographics. Even though Arbitron has tried to make up for this by weighting up the responses of younger demo respondents who are complying, it introduces what researchers call "non-response bias." Are the 18-34 year-olds who neglect to carry their PPM device any different from those who do? For example, are responders more likely to listen to Alternative radio while non-responders are more likely to listen to CHR? If so, format shares will be affected.

These are the same kinds of questions that were often asked about the diary system, but different methodologies may give us different answers.

The most important trend to watch is how the advertising community is responding. Agencies and advertisers were instrumental in driving the whole shift from diaries to PPM by getting broadcasters to recognize that they were losing ad dollars by relying on analog measurement in a digital world. Now that PPM is here, they will also determine the winners and losers by choosing who they will buy and how much they will pay.

Since the first PPM trials indicated sky-high cume levels for radio, Arbitron has been touting the potential for PPM to capture new revenue for radio by turning it into more of a reach medium. While this helped to convince some reluctant broadcasters to commit to PPM, it's far from clear that media buyers are seeing it the same way.

In an era where "engagement" has become the buzzword in the advertising community, it's by no means a given that the kind of passive reach recorded by PPM will be seen as meaningful. Just because someone is exposed to a radio signal, does it really mean they're listening?

A recent article in MediaLife Magazine, an online trade publication targeted to media buyers, puts some of this in focus (Radio Ratings Tank with PPM, August 17, 2007). The good news is that, despite the lower overall listening levels recorded by



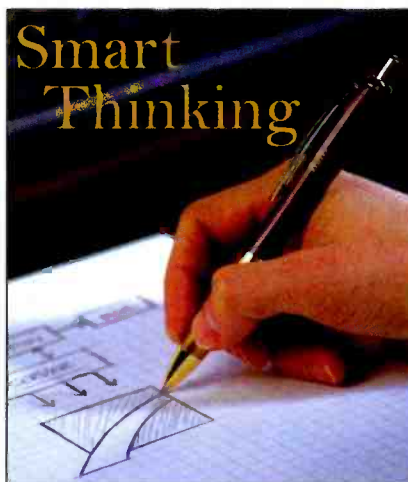
Jeff Vidler is a Partner in Solutions Research Group, a Toronto-based research consulting firm with a primary focus on entertainment, media, technology and leisure. He may be reached by e-mail at jvidler@srgnet.com.

PPM, the article reports that media buyers accept that radio is not going to lower its prices. But it does suggest they are buying radio differently. So far, PPM is showing lower ratings from some of the big stations and the big dayparts that benefitted from the recall-based diary system. That, according to the article, is allowing buyers to achieve their reach and frequency goals by buying lower-priced mid-tier stations and lesser dayparts.

Interestingly, the article makes no mention of whether media buyers are putting extra weight on radio as a reach vehicle.

It will take a few years for the dust to settle on PPM. Different markets will show different pictures, and the methodology will be refined. Media buyers will shift their buying patterns accordingly. But it would be wise to watch closely as the story unfolds.

The success of the long-term decisions you make today—the formats you choose and the dayparts where you place your key talent—will depend on it.



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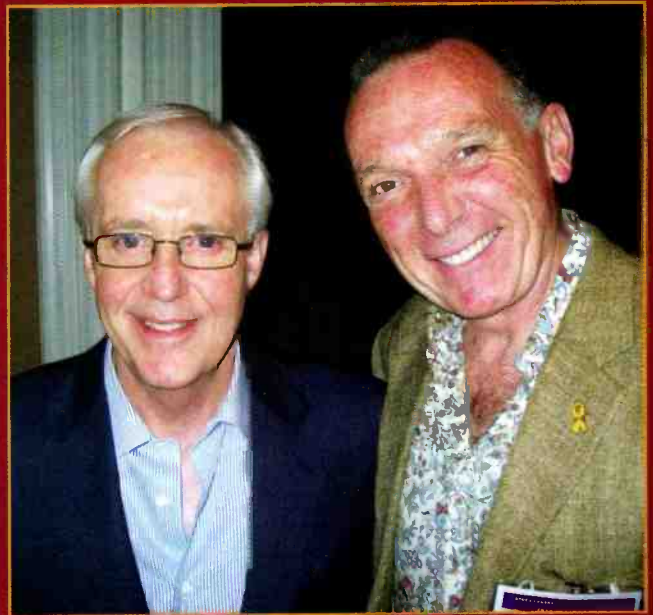


Jason Reid, The Weather Network, Oa-ville
and Shelley Steeves, The Weather Network, Moncton

Images from the Radio-Television News Directors Association of Canada Convention courtesy of



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Diversity in the midst of consolidation



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

Consolidation is taking place all around us, whether it's Shoppers Drug Mart moving into your neighbourhood and crowding out the small independent pharmacist or Astral Media buying up Standard Radio.

So what are the advantages and disadvantages in broadcasting?

The advantages are firstly financial, otherwise you wouldn't get mergers and acquisitions of consequence. Owners and shareholders are likely to make more money. They are able to realize economies of scale and have more assets from which to produce more profits. And that's the focus around the financial markets: will the transaction strengthen the company and do well for the shareholder?

Since these are broadcast enterprises, there is a requirement that the broadcasting system has to gain something out of such transactions and, more to the point, Canadian culture and consumers have to gain something. So, "what do Canada and consumers gain?", becomes the focus of the discussion at the CRTC regulatory hearing.

"More money for Canadian programming", is usually the answer.

In the Astral-Standard deal, that should be about Cancon on radio. Read: music. Canadian Talent Development and assistance to various initiatives around the broadcasting community. Canadian music is one of the true success stories of the CRTC's push for Cancon, as we have a great deal more high-quality and popular music talent than we did some thirty years ago.

In the CanWest-Alliance Atlantis deal it's about more television programming that can air on the various platforms of the expanded CanWest. In this deal, Canadian ownership is also an issue.

In the CIV-CHUM deal it was also about Cancon in programming, although the CRTC did not allow the purchase of the Citytv segment by CIV and instead allowed the less lucrative A-Channel. Over-concentration was their concern. Splitting hairs it seems to me, but that is history now.

In the Rogers-Citytv deal, the by-product of the CRTC's decision on CIV, this is a great opportunity to make the new OMNI national network a truly multilingual and ethnic network, but with more Cancon—Canadian-made multilingual programming. To date, OMNI has carried significant English-language U.S. programming to cross-subsidize the third-language programming that does not bring in as much money. Now the new Rogers broadcasting empire has the wherewithal to serve the ethnic viewers better—who have grown significantly in numbers since it got its original licence—so that they can watch programming in

various languages during prime time. (Currently prime time is more than 60% English on OMNI 1 in Toronto and will be so in Calgary, Edmonton and Vancouver.)

The same goes for the Rogers-channel m deal (Vancouver) which some say was the by-product of the CRTC bestowing Rogers with the Alberta licences, which Channel m had competed for. The last Western broadcaster gets out-manoeuvred.

These are also some of the issues being examined in the *Diversity of Voices* hearing. How does one balance a lessening of diversity in ownership with getting more of the good stuff to consumers and, in the process, building the Canadian cultural system as we go along?

The other related issue being raised is the almost total lack of racial minorities (approaching 20% in the population, 50% in some cities) in the ownership of the broadcasting system (besides some ethnic services). While Canada becomes increasingly diverse in its population, the ownership of the broadcasting system becomes less diverse. Television and radio are almost totally controlled by Caucasians. Buying into the system is becoming impossible as these consolidated enterprises are naturally more expensive—and scarcity makes them even more costly.

One way to ensure diversity in the future is to have a new class of licence, given to new or small owners, which cannot be sold. Call it a diversity of voices class. When the owners want out they would return the licence to the CRTC, which would then hold a hearing to pick the new owner and would sanction the sale price, which would be limited to the market value of the tangible assets.

Maybe this isn't the perfect solution, but it certainly proves that there are solutions. Consolidation will take place and some of it will be good for the markets, for Canadian culture and for consumers. But we still need diversity if we are to ensure a free and democratic society. And we need diversity that will stay diverse!

A tale of two cottages

Summer is a good time to reflect on work/life balance. As the warm breeze and bright sunshine whisper play golf, it's an ideal time to think about the important role balance plays in our happiness.

It's a study in contrasts and, apologies to Shakespeare, summer *was the best of times, it was the worst of times*. Sublime days frolicking in sun-dappled waters, the most pressing decision being whether to have a glass of wine or a cocktail come happy hour, bracketed by mind-numbingly compressed work days preparing for and recovering from time off.

This year, I decided to consolidate my holidays into one long break of four weeks, something I'd never managed before. It wasn't easy to organize and it isn't an option for everyone. I was assaulted by doubts as the pre-holiday frenzy began, meeting advanced deadlines and tying up loose ends. My resolve was most severely tested when a key staff member resigned to move to another city. How could I possibly manage with that in the works? How would we get all the existing stuff done as well as start preparing for a major transition? And would it be impossibly busy when I got back?

I decided that a good, long break was an investment in my future productivity (and sanity!).

At CWC we often talk about work-life balance, because it's an issue of great importance to our members. We aim to debunk the myth that there is a universally effective way to achieve balance, and that balance must be measured as equal parts of all of life's aspects on a continuing basis.

Balance can be serial intervals of calm between furious episodes of activity, or it can be keeping two or three major priorities in harmony at the same time. The variations are endless.

Hence the tale of two cottages, and two approaches to balance.

In cottage A was our neighbour, a man in his mid-40s, the CEO of a global company that straddles the natural resources

and technology fields. I was in cottage B. One balancing act combined telecommuting with short breaks, the other entailed one long break. Different approaches, both deemed successful by their practitioners.

There were challenges on both sides. The cottages are in a fairly remote part of northeastern Ontario, a communications dead zone. Half the cottages still use archaic black rotary-dial, party-line phones. (There's a sitcom in our conversations with a call centre in India to try to get our party-line fixed. "What is a party line," they asked, "and what is this cottage?") Blackberries sort of work for data but connection requires a dangerous manoeuvre, waving the device precariously high, out and over the deck rail. It should only be attempted before cocktail hour.

At cottage A, our neighbour came up for extended weekends and a two-week stint, adding up to a lot of time over spring and summer. His trade-off was working to some degree throughout, sacrificing watching key sporting events and many lovely summer afternoons to conference calls with people in three or four different countries. He regularly did the Blackberry deck waggle and spent some time each day sending and responding to messages. He was happy with the balance, as were his wife and two young daughters as they managed lots of family time between international trips. The company is thriving.

At cottage B, life was brutally pre-



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

digital. The party line quit and the basic model Blackberry refused to capture a signal, despite frenzied deck waggles and even a boat ride where I stood at the bow like a Titanic fugitive, waving madly at all and sundry. Town is a small village half an hour away with no phone centre or Internet café, only dial-up access at the tiny library that can be booked in advance for half an hour's use. Balance was a complete disconnection, punctuated by the odd phone call (when the phone worked) and a brief trip into the city. I was happy with the balance. By week three, I had regained the use of my sloth faculties and became highly adept at doing very little. CWC survived my absence.

Achieving balance requires thought, self-awareness, planning and making choices. It requires commitment to carry through. And, as can be discerned from these two very different models, both effective, "balance" is personal.

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Advertising is the life-blood of the broadcast industry, and with the Internet and other new media garnering a rapidly growing share of ad budgets, broadcasters are facing a new world of competition from non-traditional advertising vehicles.

The goals, however, remain the same—capturing and holding coveted eyeballs and delivering targeted demographics to advertisers.

But in the world of mobile video, MP3 players, iPods and Blackberries (not to mention Facebook, blogs, and “mashable content”), those eyeballs are a little more distracted these days, and advertisers are exploring other ways to reach their target demographics.

However, it's not all bad news for the broadcast industry. While new media advertising is growing at a breathtaking pace (doubling last year's numbers), broadcast advertising revenues are also growing, despite gradually declining viewers and listeners.

“Financially, it's had little effect on the top-line growth in television numbers,” said Ron Lund, president and CEO of The Association of Canadian Advertisers. “In fact, television is up year-over-year. However, having said that, advertisers will tell you that a bigger and bigger part of their budget, which would normally have been allocated under television, is now, in fact, going to new media. And that is becoming an increased percentage every year.”

The CRTC recently released its annual Broadcasting Policy Monitoring Report which gathered the financial stats and audience numbers for 2006. According to the report, on average Canadians listened to 18.6 hours of radio per week in 2006, down from 19.1 in 2005. Meanwhile, revenues for private commercial stations totalled \$1.4 billion in 2006, an increase of 5.7%, or \$75.9 million, over the previous year.

Similarly, television viewing saw a small decline, from an average 28.1 hours in 2005 to 27.6 hours per week in 2006. Yet revenues for conventional television reached \$2.6 billion in 2006, an increase over \$2.5 billion in 2005. Revenues for specialty, pay and pay-per-view television and video-on-demand services totalled \$2.5 billion in 2006, compared with \$2.2 billion in 2005.

Meanwhile, 70% of Canadian households subscribed to the Internet in 2006—six percent more than in 2005. The percentage of Canadian households with high-speed Internet subscriptions increased, from 51% in 2005 to 60% in 2006.

But advertising on the Internet totalled \$1 billion in 2006, almost double the \$562 million in 2005.

The Television Bureau of Canada released its own numbers in August (which dispute some of the CRTC stats), but no one would deny that online advertising is gaining steam and that New Media advertising is the proverbial “ball” that broadcasters will need to keep their eyes on.

“Certainly advertisers seem to be keen to explore these new technology-based media opportunities. But to a degree, they're unproven and certainly the measurement of the media is lacking,” said Theresa Treutler, president and CEO of the Television Bureau of Canada, “But it's the new thing. It's exciting and it's not expensive, so I think there are a lot of trials going on, but it behooves the agencies to manage that curiosity in a responsible manner. Certainly there's no reason why not to explore and learn from that experience, but you have to proceed in a logical and conservative manner, and I think that is definitely what agencies are counseling their clients to do.

“I think there are a lot of misconceptions out there on how prevalent these new media opportunities are,” she added. “Advertising revenues have followed the direction of viewing and as viewing has grown in specialty TV we've seen a shift of a larger share of total TV ad dollars going to specialty and that makes sense. It's not rocket science.”

It may not be rocket science, but the art of the media planner—chasing the target demographic for a particular product or service—is a complicated statistical numbers game, and it's one where broadcasters still have the edge. Internet advertising is sorely lacking in any standardized, quantifiable measurements, making it difficult to assess the effectiveness of an online ad campaign.

BY SCOTT LEHANE

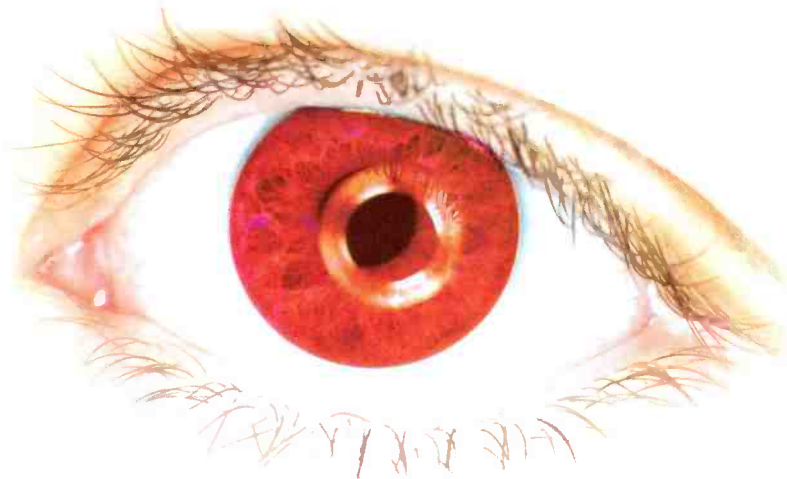


From left to right:

□ Ron Lund, president and CEO of The Association of Canadian Advertisers

□ Theresa Treutler, president and CEO of the Television Bureau of Canada

□ Sunni Boot, president and CEO of Zenith Optimedia Canada



CHAN GES IN

**media consumption habits
affecting advertisers**

etc. tv

One innovative Montreal-based company is leveraging Video-On-Demand and Interactive Television technologies to deploy a unique advertising model called Telescopic Television Advertising.

etc.tv has partnered with Videotron and TVA to allow viewers to link from a traditional 30- or 60-second television spot to a long-form advertisement on demand. Viewers can also bookmark the long-form ad for later viewing.

The system delivers interested viewers to advertisers, rather than the "shot gun" approach of mass marketing.

Ian McLean, the company's vice president and general manager explained that: "We realized that if we could port two-way capability to advertising's most

powerful platform—TV—and leverage its ability to make you laugh and cry and leap screaming from your seat, and we could make it accountable and could measure consumers' interaction, we would have something very powerful on our hands."

Since launching late last year, General Motors, Ford Motors of Canada, Unilever, Procter and Gamble, Molson Canada, The National Bank of Canada, have all advertised on the system with 30- or 60-second spots that link to longer VOD programs.

McLean reported that the company plans to expand across Canada, through agreements with other broadcasters and cable companies.

—SL

Sunni Boot, president and CEO of Zenith Optimedia Canada, one of the country's largest ad agencies, said, "It really is a concern. We still, to date, do not have what I feel is appropriate engagement measures."

This leads her to question the effectiveness of online ads.

"We always thought online gaming was a fantastic branding vehicle, because it's 20 minutes of engagement and the consumer is going nowhere—he's so absorbed and involved with the game. But is it going to halo over to brand attributes? Well, it turns out that it doesn't. He's paying more attention to the game. With most online advertising, unless you are really involved in that product, and have gone to search it out on the advertiser's

website, online ads really aren't all that influential."

However, she admits that, "this year, I would say that we've probably tripled our investment with broadcasters to include their online component."

She reported that, in particular, radio broadcasters have done a good job at capturing a bigger share of the online ad dollars.

"Radio has phenomenal online platforms," said Boot. "They have programs that drive people to their websites. They have loyalty programs. And similar to broadcast television, a lot of their on-air product also lives and resides online."

She reported that today, "almost every major sponsorship, and every major initiative that we are doing with broadcasters

(and publishers, for that matter) includes online. We really need both. So it's not that we are abandoning TV spot campaigns or radio flights, but a large part of them also include what we can do online."

According to Lund, "I would say that, to some extent, in fact the newspapers and other forms of communication are doing a slightly better job at capturing the online portion of the budget."

"There are two reasons that online hasn't zipped past broadcast. One of them is ensuring that you've got the digital rights to online distribution. You have to make sure that contracts are written to ensure that performers' copyrights are respected. We haven't quite cracked that nut yet, and that's certainly a limiting factor," he said.

"The other limiting factor is the creative factor. If you go back historically, everybody said TV would be the death of radio, and of course, it wasn't. They complement each other. And the Internet won't be the death of television.

"But when television commercials first came out, they basically had people standing there delivering a radio ad. Over time, we learned how to use the emotive factors of television to be able to communicate a story. I think we're facing that same type of dilemma right now. How do you really speak to somebody online, because advertising is no longer intrusive, it's permission-based. So you've got to learn how to creatively approach that, and we're still all getting used to that."

The 12-minute Rule

To help broadcasters cope in an increasingly competitive environment, the CRTC recently announced that it would

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lift the 12-minute per hour advertising limit over the next two years. As of September, the limit rises to 14 minutes per hour. In September 2008, it will rise to 15 minutes, and in 2009 the limit will be eliminated altogether.

But while broadcasters may be happy about the potential to increase revenues by squeezing a few extra ads in top-rated shows, advertisers opposed such a move.

"We're not happy about it at all as advertisers. We think it's a foolish decision—a foolish thing for the broadcasters to have asked for and a foolish thing to be granted, even in an open market," said Boot. "It just adds to the clutter, which reduces the effectiveness of ads. As advertisers, exclusivity and the ability to stand out from a competitive cluster is going to have a larger value to us than just adding an extra minute."

She added that she hopes broadcasters will police themselves, and curb their urge to add more advertising minutes to the broadcast hour.

Lund explained that in the initial phase, viewers won't notice anything different. U.S. broadcasters were already running 14 minutes of advertising per hour, leaving their Canadian counterparts with two minutes per hour to fill with station promos, and Public Service Announcements.

But after that, the increased advertising time might just spur PVR sales in Canada.

"The original contract with consumers was twelve 60-second commercials. That was part of the bargain for having free programming. From there it went to twenty-four 30-second commercials. Now we have 15-second commercials," said Lund. "If we continue to clutter the environment and make it less enjoyable, people will skip the ads, and once they know they can with a PVR, they will."

According to the Television Bureau of Canada's annual report—*TV Basics*—at present, the penetration rate of PVRs in Canada is about six percent compared to over 12% in the U.S.

According to Treutler, "the PVR should be a concern for the entire industry. So what the industry needs to do right now is to learn more about how consumers use PVRs, and once you know that how do you work within that? PVRs are here to stay, so let's start to learn about what role they play in people's lives. How do they change the TV experience and what can we then do to be creative and to manage that challenge?"

Indeed, because people have a PVR doesn't mean they'll skip all of the commercials. In fact, it may just put pressure on advertisers to come up with better ads.

According to Daniel Rabinowicz, president of Montreal-based creative advertising agency Taxi, "If you actually look at the behavior of people with PVRs, some of them skip commercials, but some of them don't. Some of them fast forward through commercials, and if they see something interesting they might stop and look at it. So the actual loss in TV viewership, at least to date, given current

levels of PVR penetration is not that big of a deal in Canada."

"The bigger story is the sweeping changes in media consumption habits that are affecting advertisers," he added. "People are spending so much time on the Internet, that in many key demographics, they spend as much or more time in front of computer screens than they do in front of a television screen. In many people's minds, the mobile phone is emerging as the predominant medium—the one that has the most effect on people's lives."

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He predicted the emergence of the "Third Screen" (video-enabled mobile phones) will have an even more dramatic impact on advertising than anything we've seen in recent years.

"The biggest form of advertising to emerge in the last few years is search-related advertising (which has made Google rich), and it's likely that it's just a matter of time before that same form of advertising emerges on mobile phones," he said.

Between online gaming, the Internet and mobile phones, it's getting particularly difficult for advertisers to reach the younger audience without cross-platform strategies. But there are obvious limitations to the amount of multitasking even the most adept teenager can handle.

"A lot of broadcasters north and south of the border are working very hard to repatriate those younger viewers, and they're achieving a measure of success," said Treutler. "And of course, they're basing their strategies on the media consumption habits of that particular population segment, so besides bringing terrific new younger-skewed programming to air, they're also building in online extensions that have a lot of appeal to younger viewers and giving younger viewers an

option to engage with that program across whatever screen they are interested in engaging with."

At the other end of the spectrum, the aging baby-boomer population is opening up advertising categories that weren't very active in the past. "They're working very hard to continue to keep their good looks and their good health," explained Treutler. "So there's lots of advertising now about restorative vision techniques, skin care, spas, pharmaceuticals, and even health clubs."

The American Advertiser

The Canadian advertising market has always been dwarfed by that of our neighbours to the south. According to the TVB's *Television Basics*, the TV expenditure per capita in Canada stands at \$93 CDN, while the American advertisers are spending \$232 US dollars per capita.

"That's been a longstanding case," said Treutler. "I think that it's grounded in a lack of understanding of the media marketplace here in Canada amongst Americans. And so, when you don't understand something there's less of a comfort level in plunging in to that market."

"I've certainly experienced many American advertisers moving into Canada

on a much more conservative basis than they would in the States," she added. "It's unfamiliar territory. The way TV works in this country is vastly different than how it operates in the U.S., and then they're totally puzzled by the whole Quebec thing. 'What do you mean I can't just dub my American commercials?'"

Another factor is that many American advertisers think that they can move into Canada cheaply. But the Toronto television market is the fifth largest Designated Market Area in North America.

"So they think that they can buy Toronto for the same amount as a smaller U.S. city, and then, when they delve into the facts, they say, 'oh my gosh! I didn't know I had to spend that much!'" Treutler explained.

Boot reported that the Canadian advertising market is "hugely underdeveloped," not just in comparison to the U.S., but in comparison to the rest of the world.

She explained that while the A-list of advertisers are well represented here, "where we are not keeping pace is with the secondary and tertiary advertisers. For one thing, rules and regulations prevent some of that. In the pharmaceutical area, there's a lot that we cannot advertise in Canada that is advertised in the U.S. All you have to do is watch the U.S. 6:00 o'clock news and you'd think you've got every single ailment going."

Advertising to children is another area where Canadian advertisers face restrictions that their American counterparts don't have to contend with.

"The second big area is retail—a lot of apparel companies just don't use local and national television to the degree that they do in the U.S.," said Boot. "And even with the largest of companies, the secondary and tertiary brands in the company's portfolio do not get advertised in Canada."

However, she reported that she is starting to see a trend towards using Canada as a test market before launching a brand in the U.S.

"It's probably unreasonable to expect that we would mirror the States at a tenth of their size," said Treutler. "There are fixed costs that media advertisers incur. A camera costs pretty much the same in Canada as in the U.S. When you think about all of the equipment alone, it's just harder to achieve that critical mass or those economies of scale in Canada."

Freelance writer Scott Lehane may be reached at scottlehane@earthlink.net.



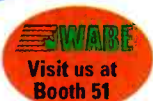
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Foxification

101

BY JOHN McGRATH



When it comes to image and branding, the Fox television network ranks up there among the best.

Most of us know what Fox is and what it is about—from its programming look to its somewhat irreverent image—although in reality that has somewhat toned down from its early days of *Married... With Children* and the launch of *The Simpsons*. While the network does have more mainstream family content now, it still retains and portrays that edginess in its personality (brand).

As a voice-over actor, I've been asked more than once to "Foxify" a read on a promo (from both Fox and non-Fox-affiliated stations). Because I knew exactly what that meant, it got me thinking—when part of your brand becomes a verb that others refer to you know you're doing something right. Even when they change, there's a certain consistency about the personality of the brand. That's something we can all learn from. Welcome to Foxification 101.

"When you tell any producer (at Fox)

to give it a Fox attitude, they know what that means," says Brian Dollenmayer, senior vice president, on-air promotion for Fox Broadcasting Company. "If it's a show like *The Simpsons*, it's easy to tell the story of Homer, but to 'Foxify' it, it would be to put attitude in it—whether in copy, cutting style or the attitude of the voice of the announcer."

Ultimately that attitude is a defining characteristic of what makes Fox, Fox. It's an unsaid but apparent personality trait that still exists, even if it's in a milder form today than when the network first went on the air in 1985-86. In the early days, Fox was about *The Late Show With Joan Rivers*, *Married... With Children*, and the *Tracey Ullman Show*, which led to *The Simpsons*.

"When Fox started off it was definitely the fledgling network and for many years did not get the level of respect it gets now," recalls Dollenmayer. "The way they went about it was they were loud and noisy and irreverent. The perception was that the programming and the promotion was out there. It was an image we wanted to carry on with. We took what people were talking about and took it to the next level. You can't have a brand unless your product actually delivers. We've always done that—from *Married... With Children* and *The Simpsons* to our hits today.

"We're still seen as irreverent and edgy. We consider ourselves to be original. We like to take chances in many things we do."

A perfect example of being different and true to your brand was at an industry preview event, attended by senior execs of all the major networks and other heavyweights in the broadcasting industry. Traditionally, everyone puts together a movie-style trailer promo of all the great shows they have. What did Fox do? A trailer that started with a dramatic clip from the show *House*. It then immediately cuts to a screeching halt with Peter Griffin, the Dad from *Family Guy*, interrupting, then showing his dog blow a bubble out of his rear and finally saying, with complete irreverence: "We're Fox, and we're freakin' sweet. Deal with it." (Check out the clip online at www.johnsvoice.com/fox.php.)

It's just another example of how Fox tries to incorporate that attitude into everything it does. What's most important, is that everyone at Fox, from the top on down, buys into it.

"The idea (for the irreverent event promo) actually came from (Fox entertainment chairman) Peter Liguori," says Dollenmayer. "He asked us to come up with an idea because he goes to various (events) and everyone does the same dog and pony of a minute of the best shows. We wanted to give people something different and unexpected. That's what Fox is, doing something different. It got a really good reaction."

Dollenmayer says the key to sustaining station image is to place content first and work the image into the way you promote your content.

"People really watch shows more than they watch a network," says Dollenmayer. "You have to be true to yourself and true to your product. You have to decide who you want to be and stay true to it."

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

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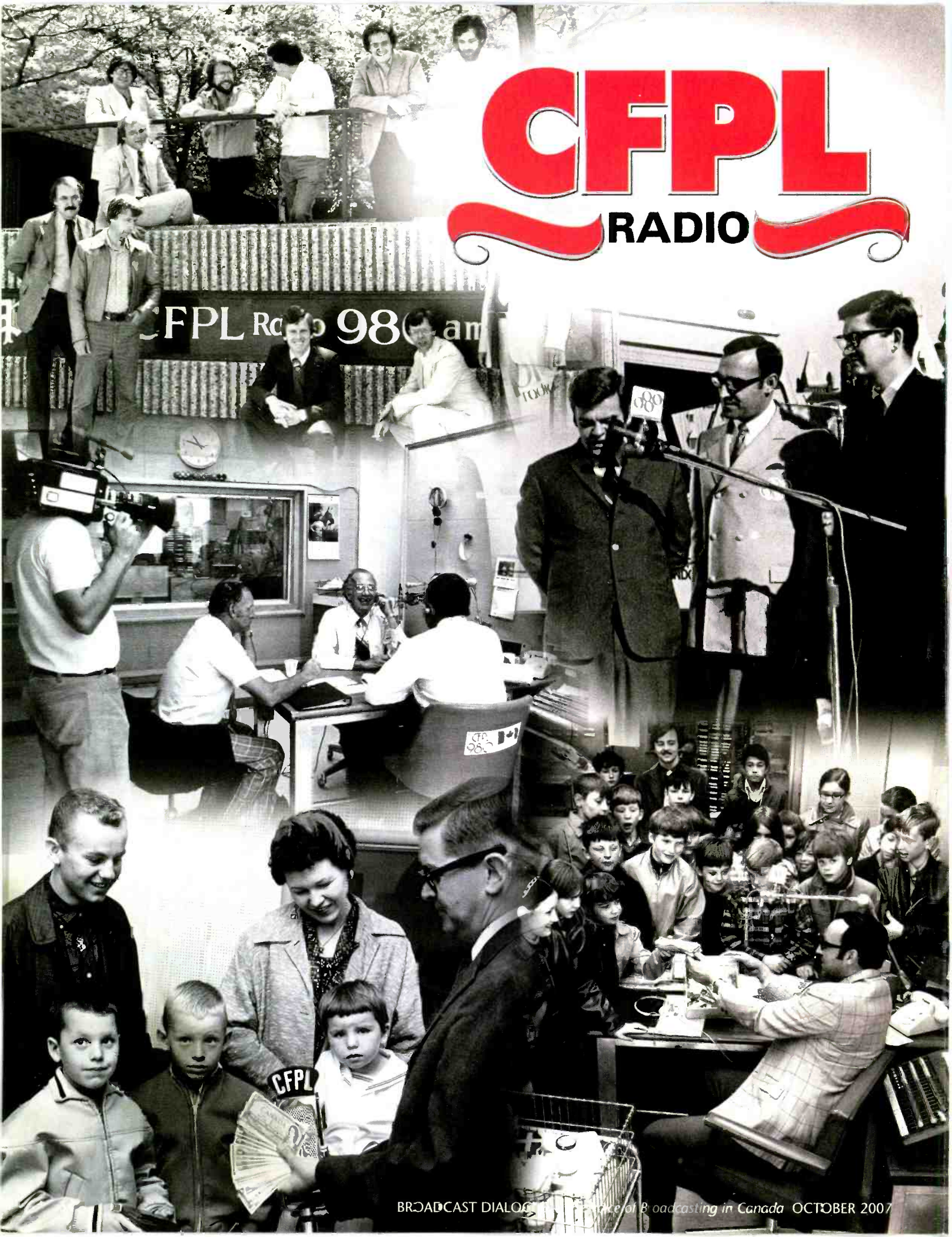
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CFPL

RADIO



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Two years after XWA Montréal, (later CFCF)—the first commercial broadcaster in the world—went on the air, a new radio station was born in Southern Ontario.

On Saturday night, September 30, 1922 at 7:30, Sir Adam Beck officially signed on CJGC London. From a modest studio on the third floor of a Carling Street building he proclaimed, "Radio only a year ago was considered a fad but now promises to continue the great tradition of community service established by its newspaper parent."

He was referring to the London Free Press and it was the newspaper's initials that were used to rename the station. CFPL—Canadian Free Press London. Now 85 years after that milestone evening, the station remains the area's principal news and talk broadcaster.

Arthur S. Blackburn was the Free Press publisher at the time CJGC went on the air. He had built and operated a wireless receiver and this hobby interest in radio made him eager to introduce the medium to London as early as possible. He had his newspaper run weekly articles on how to build a wireless set. Soon hundreds started tinkering with primitive radio.

Blackburn saw radio as an effective compliment to the service provided by the Free Press. However, many Canadian newspaper owners saw this new medium as a threat to their advertising revenue. Blackburn did not, and Londoners enjoyed high-quality broadcasts much earlier than did other parts of the country.

Ownership Promoted Proudly

CJGC operated out of a primitive studio in the executive offices of the newspaper. It consisted of a large, old-fashioned microphone on a tripod, a homemade transmitter constructed by a local gunsmith, and an upright piano.

As the sole broadcasting station in the region, CJGC's transmitter was soon moved to the Glencoe region to provide stronger

coverage west to Windsor. But there was a technical problem, through a miscalculation; and the signal was not satisfactory in either Windsor or London.

Just six months after its inaugural broadcast, CJGC amalgamated with CKOK Windsor to become CKLW. The LW letters stood for London/Windsor. The station was designated as "The Voice of Western Ontario's Foremost Newspaper—The London Free Press."

The Free Press proudly promoted its ownership of a broadcasting station more than eight decades ago. Ironically, less than 50 years later this would be considered unacceptable. First the Davey Commission then, a few years later, the Kent Commission, would demand action on cross-media ownership. Kent referred to media concentration as monstrous.

The new call letters, CFPL, were introduced to the London area on September 25, 1933 with a new transmitter located atop a hotel in downtown London. The station's first World Series game was broadcast on October 1, 1933 with "descriptive coverage" on the transcontinental network of the Canadian Broadcasting Commission.

The first few years of radio brought a parade of local "talent" to the station—instrumentalists, singers, ensembles, male-voice quartets and complete orchestras.

CJGC scored a notable "first" in Canada by originating the first coast-to-coast program marking the official start of the Canadian Radio Broadcasting Commission (later CBC).

Hockey fans in the area were delighted when CFPL began broadcasting from the old London arena.



BY BILL BRADY

Away game problems were overcome with great ingenuity. An engineer and telegrapher would be dispatched to out-of-town hockey games and, using a high-speed Morse key called a bug, would send back messages. Using a homemade code and lots of imagination, announcer Herb Rutherford would simulate a play-by-play account of the game and provide all the requisite excitement.

Walter J. Blackburn took over management of the London Free Press and CFPL Radio in 1936, at age 22, on the sudden death of his father. He often spoke about those early years in radio. He remembered his father saying to him, on Sundays after church, "Come on, let's go down and turn on the transmitter." In the beginning there was not enough programming to keep the station on the air all day.

During the 1930s new stations were going to air and London-area listeners were able to receive signals from several stations. It was important that CFPL find ways to attract and hold its audience.

In the 40s the station attracted new staff members, two of whom spent their entire working life at the station. Jack Illman and Geoff Bingle remember with great affection those early years.

"We did a lot of dramatic shows in those days," Illman recalled. "Almost everyone at the station had a hand in writing, producing or acting."

Raw materials for assorted sound effects were stored in a large cabinet on wheels. "On cue," Bingle remembered, "the people doing the effects went into action, tapping half-coconuts on a table to stimulate the clop-clopping of horses' hooves, or shouting orders in their most martial tones".

Bingle recalls that the dramatic echo effect was achieved by having the actor or announcer talk into an empty wastebasket.

About this time, CFPL moved to the third floor of the new Free Press Building. Its small staff included a manager, two announcers, an operator and Miss Drusilla Squire who had joined the tiny staff in 1935.

"I did the typing and got out the sheets for the announcers," recalled Miss Squire, adding that in the mid-30s a quarter page would often be enough to hold all the commercials and other information to be read by an announcer.

Of management's attitude towards advertising, Miss Squire said, "they didn't seem to bother greatly about it".

Stars Are Born

In 1940 CFPL increased its power tenfold to 1,000 watts, and moved the transmitter south of the city. The station began producing elaborate programs of live entertainment and had its own staff orchestra, *The All Stars*.

Well into the 1950s, some of those musical productions were not only extremely popular in the region but were exported to the United States to be heard on a national American radio network. For example, *The CFPL Chorus* was directed by a man who was to become one of Canada's most beloved musical figures, the late Don Wright. The CBC's Trans-Canada network carried the program nationally and it attracted listeners in the U.S. as well as across Canada.

A young University of Western Ontario medical student, Earl Plunkett, auditioned for a singing job on the station. Soon he was the star of his own show but the Dean of Medicine was not amused and suggested that if the student was serious about his medical education, he should get off the air and back to work.

Undaunted by this directive, and now quite committed to his show, Plunkett picked a pseudonym and the *Don Harding Show* soon joined the *Don Wright Singers* as fixtures both on the CBC and across the border. When his radio career ended, Earl Plunkett MD was to become an internationally acclaimed physician and researcher.

Over the years, many memorable personalities appeared on CFPL radio. The most notable early broadcaster was Jane Gray, who started two years after the station was born in 1924. She later moved to Toronto to become a playwright and actress.

The legendary Max Ferguson joined the station in the late 40s, and most will remember him more easily from later years when he moved to the CBC and clearly established his identity as *Rawhide*.

The late John Tretheway's early broadcast career on CFPL made him a familiar voice on drama programs and newscasts. John moved from CFPL to CBC Montreal in 1954 and retired from Radio Canada International in 1985.

Murray Brown's career in broadcasting spanned 50 years. He started part-time in the early 40s doing some weekend broadcasting "for the fun of it." Before long he was doing the morning "Yawn Patrol" on CFPL. Murray retired in 1983 as president of the broadcasting division of Blackburn Radio, but still comes to his office every

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day at the corporate location and recently celebrated his 90th birthday.

Murray has received many awards for his industry and community work over the years, and was pivotal to much of the development and success of CFPL and the electronics division. Perhaps his greatest accomplishment was his securing a television licence, a great coup in those early days of TV in Canada. CFPL-TV went on the air under his leadership in November 1953.

Lloyd Wright took over CFPL's morning show in 1949 and was the originator

of CFPL's radio campaign *Bunny Bundle*, which has raised more than a million dollars over the years in aid of physically-challenged children.

CFPL Radio broke new ground in April of 1961 with John Dickens' "*Open Line*", probably the first station in Canada to put a telephone talk show on in the prime 6 to 10 a.m. period. Ratings showed a huge audience increase, and programmers from Vancouver to Halifax came to see what the London station was doing. John, too, had a significant influence on the *Bunny Bundle* and carried on

with it after Lloyd Wright moved to other station duties.

I came to CFPL in 1964, having been hired by the late Ward Cornell, who was CFPL's manager at that time. I originally worked the mid-day air shift, later moving into mornings and took over the open line. In the 1980s I became station manager and then president of the radio group. My tenure at CFPL and its head office spanned more than 40 years.

Prominent, veteran Canadian actor Paul Soles began his broadcasting career at CFPL, before moving on to TV.

Magnitude And Effectiveness

Major milestones from its inception dominate the chronology of this radio station. A series of power increases and changes in frequencies are evidence of careful technical planning. It continues to occupy its enviable dial location of 980 as it has since licenced in 1949.

In 1939 CFPL became an affiliate of the new Canadian Broadcasting Corporation, and a partnership of more than 40 years ensued. It was nearly 60 years ago, in 1948, when CFPL-FM was born, Canada's third FM station.

There has over the eight and a half decades of its history, been a constant with CFPL—its commitment to service to its community. This was, of course, expected but the station consistently went far beyond that mandated obligation.

Its coverage of events both celebratory in nature and those that adversely affected the community, were equally consistent. When violent blizzards paralysed the area for days, CFPL became the principal source of information. A prominent University of Western Ontario sociology professor wrote a detailed paper on the storms and cited the magnitude and effectiveness of the station's coverage. He wrote of radio's effectiveness during a community crisis.

Public service has been an integral ingredient in CFPL's success, a policy that has been consistent during its 77 years of private, Blackburn-family ownership and has continued since the station became part of Corus Entertainment in 1999.

One of Canada's first—and one of its greatest—stations, CFPL, now celebrates 85 years of distinguished service.

Bill Brady joined CFPL in 1949, and became president of Blackburn Radio Inc. in 1993. He was inducted into the CAB Broadcast Hall of Fame in 1996, and may be reached by e-mail at WmBrady35@aol.com.

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Your commodity focus will kill your customer focus

BY WAYNE ENS



My grandmother's kitchen was a curious place, with a collection of various proverbs posted on the walls. One I recall read: "We get too soon old, and too late smart."

She also had her own take on each proverb and warned me that as we become wiser, the more some things don't seem to make sense. I know I'm getting older by the lines in my face and wiser because I have been able to help my clients capture revenue increases.

But like my grandmother warned, I find myself looking like the RCA dog, head cocked and looking bewildered, at some of the things around me.

A move in the U.S. towards auctioning "unsold" airtime is one of those things that has me shaking my head, partly in disgust and partly in bewilderment. I'm hoping my Canadian friends do not make that same desperate mistake.

Being customer-focussed has produced amazing results for me and my clients, so let's begin by examining the spot-auction concept from a customer's point of view.

An auction is the only place I know of where if you pay more than anyone else is willing to pay, they call you the winner. In virtually every other arena, when you pay more than anyone else was willing to pay you would be called something much less complimentary... a four-letter word that starts with f and rhymes with cool comes to mind.

I also know that the most important thing about having a marketing plan is having a marketing plan. How can advertisers plan an effective campaign around the off-chance they'll be the highest bidder for the schedule they need?

What's next? Giving the creative assignment to the lowest bidder?

I'm not sure I want to see the lowest-priced travel brochure with its has-been models in a one-star hotel, on a cloudy day, on the cheapest rocky beach.

The loser in auctioned time is not only the client who paid more than anyone else was willing to pay. The biggest losers are our industry, our stations and our account executives.

Looking at what has happened in other industries, we can

learn a lot about the results of focussing on this month's stakeholder results rather than the long-term health of a business. The North American auto industry is a good example of the long term ramifications of short-term thinking. CEOs who were rewarded for quarterly results in the 60s and 70s, approved huge future benefit and pension packages knowing they would no longer be accountable when these unsustainable expenses came due.

Broadcast executives in pursuit of those same short-term results are now making decisions which will have a lasting and irreversible impact on the financial health of the businesses they've been entrusted to grow.

Long-term visionaries have the integrity and the expertise to command the right price for *sold* inventory. They know how to sell the inventory they have at a profitable level and that unsold inventory will result in larger audiences, less clutter and better value for their advertisers.

Our inventory is NOT spots; it's audiences. The larger and more responsive our audiences are, the more we can command for reaching and influencing them.

In a supply-and-demand model, the secret to success is in creating more demand, not in liquidating the supply.

If new technologies get the upper hand on traditional broadcasters it won't be the technology that has defeated us. It will be because we've lost our focus on delivering value to audiences and advertisers, and focussed on dumping spots.

Your best account executives have integrity and a conscience. They will not sell their clients at a level they know is higher than what that client could buy that schedule for via auction.

The best ones also know we're not just selling spots. We're selling expertise, ideas, service, consultations and a long list of benefits and values not deliverable by auction.

And why should our top marketing professionals be forced to compete with mere commodity brokers?

Our industry does need to change.

But the change we need is to focus on delivering value, not on auctioning our time like a piece of meat that will go bad if it's not sold today.

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

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Rodger Harding, a former lawyer and diplomat, is a business leadership and corporate intelligence awareness consultant. He may be reached by phone at (416) 962-6700, by e-mail at rodger@hardingintelligence.com.

Nancy Smith's relevant article, *A Generation Gap*, in the June edition of *Broadcast Dialogue* echoed in my consciousness all summer. Nancy quotes a certain Angela who extols the virtues of digital connectivity: "We can choose who we respond to...call...or end conversations when we want, and we can choose to do as we please"

Please do not get me wrong—I am a great proponent/user of all things digital, but I do wonder about the social and business impact of this choosing phenomenon. While recognizing that it is wonderful that people can choose when and whatever suits them, what must other parties to the chosen conversations make

of all this? If someone actively chooses, then someone must surely become the *unchosen*, passively accepting to be put on hold, muted, paused, fast-forwarded, deleted or, if lucky enough, saved, re-named and replayed?

What happens when we are all so busy choosing that there is no one left to be chosen?

In the late '80s the remote-control entered homes, followed by the mouse and its interminable clicks, empowering people to choose. These choosers have become increasingly more entitled in business and at home, their capacity to choose inevitably spilling over to direct physical interaction.

The myriad professional and social events I attend provide me with ample opportunity to observe results of the evolved remote-control/click mentality. Oftentimes, for example, people engaged in conversation, catching sight of someone more interesting, bolt in mid speech without a pause, sign, smile or word, leaving the *unchosen*, mouth open, in mid speech!

It has taken me a while to realise that this is not conscious rudeness, but merely force of habit learned from digital behaviour: "I can so I will!"

Similarly, I guess we are all familiar with fragmented and incomplete phone conversations: "incoming call click"... "Just a sec"... "Click"... "Bye/call you back" or ...silence...gone! Implicit in all this is that the *unchosen* has to just suck

it all up. It is apparently so *uncool* to even mention one's displeasure/irritation.

Then we get the *digital cocoons*. We see them all over the place, wrapped up with diverse phone/iPod ear/mouth pieces, obliviously content in their digital world—choosing to loudly yap (apparently to themselves) as they walk down the street, sit in restaurants, roam airport halls, etc. My pet peeve is the *digital cocoon* in the store checkout line, humming along with a tune and talking intermittently to a lucky chosen one, barely acknowledging the overly patient cashier!

These same individuals (sunglasses always seem to complete the cocoon effect) then exit the store without the least awareness of those around them, mightily sure of their right to do "what they like, when they like", they bowl over any poor soul who might be passing by—almost as if, in a virtual world, they have right of way and can ignore, bump, nudge with impunity.

I tackled a motorist parking her SUV the other day after she had just demolished the tail light of my neighbour's car: "You might try getting off the phone while you park" said I. "I am on a very important business call" said she. Saddened, I left the scene. The very same car was just back from the shop after having been side-swiped by a teen driver engrossed in his digital connectivity.

"Who cares?", one might say. For me, the patience of the *unchosen* has, at some point, to wear thin. Why should we play second fiddle to someone else's entitled choices, pretending that it doesn't matter that we are treated as if we do not exist? Do we really have to listen to bellowed details of other people's sex lives, business affairs and mundane doings? Are digital choices of others a blanket excuse for lack of business performance, response or service, to be unquestioningly accepted?

Acknowledgement of each other's existence boils down to basic respect. Choices made affect others. As our society becomes more transactional in nature, and as digital connectivity advances, we should choose to remember that human emotion remains a key factor in the success of business and social interaction.

From the Microphone to the Antenna

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G

aston Germain, after leading *Cogeco's* Ontario operations the last five years, became President/COO at *Pelmorex*, owner of *The Weather Network* and *Météomédia*. He began in September. Company Founder/CEO **Pierre Morrissette** moved from day-to-day operations to strategy and overall direction...



Gaston Germain

David Corey is the new PD at *CHUM-FM Toronto*. He joined the station eight months ago as APD after arriving from *WXKS-FM Boston* where he was APD/MD. Former PD **Rob Farina** relinquishes that role but continues his VP Programming duties at *CHUM Radio*... **Gary Michaels** has been promoted to GM from Ops. Mgr at *CHIN International* station, *CJLL Ottawa*.



David Corey



Gary Michaels

Also on-board as GSM is (Mr.) **Francesco Di Candia**, a promotion from his long-time Sales Rep duties at *CHIN Toronto*... **Dave Sherwood**, the PD at *CKPG-TV Prince George*, has been promoted within the *Jim Pattison Broadcast Group* to become GM at *CHAT-TV/CHAT-FM/CFMY-FM Medicine Hat*. Sherwood, who began Sept. 17, took over the position left vacant by **Dwayne Dietrich** when he retired at the end of July... **Maria Hale**, ex of *CHUM Ltd.* where she was most recently VP, Content, is now with *Telus* as VP, Content, Consumer Group. She will focus on the acquisition and management of content on *Telus TV*, broadband and mobile service platforms... **Wendy Gray** has been appointed Ops Mg at *Haliburton Broadcasting Group Inc.* She retains her Corporate News Director duties and will remain based at *The Moose (CFBG-FM) Bracebridge*... Also at Haliburton, **Erin Trafford** has been promoted to Assistant Corporate News Director and will continue her morning show co-hosting at *The Moose 106.3 FM (CFXN-FM) North Bay*... New GSM at *News1130 (CKWX) Vancouver* is **Rob Brimacombe**, formerly the SM at *CKNW Vancouver*... New GM/GSM at *Standard Radio's All Hit KBS 95.7 (CJAT-FM) Trail* is **Carissa Donaldson**, ex Ops. Mgr. at *CJYM/CFYM Rosetown*. She began her new job Sept. 5. Her predecessor, **Kevin Einarson**, is the new Sales Manager at *CKGF-FM/CKQR-FM Castlegar*...



Francesco Di Candia



Dave Sherwood



Maria Hale



Wendy Gray



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

Former *Wolf (CFWF-FM) Regina* PD **Steve (Hurricane) Huber** has become PD at *Hot 93 (CFQC-FM) Saskatoon*, succeeding **Dawn Woroniuk**. She has moved to Promotions/Client Services Manager for *HOT 93/MAGIC 98.3 (CJMK-FM)/CJWW Saskatoon*. *HOT 93* evening Announcer **Jason Pankewich** leaves the air to become Promotions Coordinator for the three stations...



Kevin Einarson



Steve Huber

Canadian Women in Communications VP **Judith Campbell** has resigned, moving with her husband to Kitchener. Campbell, however, will remain with CWC on contract while she attends Toronto's *Ryerson University* in pursuit of a Masters degree in Media Production... **Larry Yelland** is the new morning



Jason Pankewich



Larry Yelland

show Host at *AVR Kentville*. He'd been out of radio the past 18 years, working as a musician in Edmonton... After 43 years and eight radio stations, **Bob Henry** of *Country 94 (CHSJ-FM) Saint John* is hanging up his spurs... with one tiny exception. While retirement age has arrived for the one-time CHSJ PD, Henry will continue to Host/Produce a three-hour traditional Country gold show—*Weekend Jamboree*—on Sunday nights... **Mark Simms** has joined *Big Country 93.1 Grande Prairie* as a Broadcast Technician. Originally from Newfoundland with a marine technology background, his specialty is computer/network-related... **Jeff Chalmers** and **Larissa Primeau** are the new morning show at *92.5 JACKfm (CJAQ-FM) Toronto*. Chalmers moves from middays while Primeau comes from afternoon drive. They succeed **Ben McVie** and **Kerry Gray**... **Sean East** has moved to *Harris Corporation* as Regional Sales Manager, focusing on Harris transmission sales throughout Canada. Most recently, East was the International Sales Manager at *Larcán*, where he worked for eight years.



Jeff Chalmers



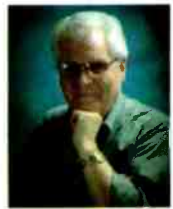
Larissa Primeau



Sean East



Michael MacMillan



Bob Henry

Effective on the completion of the *Alliance Atlantis* acquisition, **Michael MacMillan** left the company but agreed to serve as a consultant to



Phyllis Yaffe

CW Investments regarding guidance on business and transitional matters. **Phyllis Yaffe** is working with trustee **Jim Macdonald** until the CRTC's decision. After that, Yaffe will also leave but similarly will be available to CW Investments in a consultative capacity. Also upon the closing, COO **David Lazzarato**, Exec VP Business & Legal Affairs **Andrea Wood** and **Ted Riley**, the Exec Managing Director, International Distribution, left the Company. Senior VP, Strategy **Andrew Callum** stays to work on implementing the transition plan. Exec. VP, Marketing/Creative **Heather Conway** stayed on until the end of September. Exec VP, Content **Norm Bolen**, Exec VP, Sales **Errol Da Ré** and Senior VP, Human Resources **Jackie Saad** stay on through to a CRTC decision... **Steve Hogle**, the News Director at CTV Edmonton (CFRN-TV), has resigned, bringing to a close 51 years of Hogles being employed as NDs at the station. He leaves after 25 years of service for the newly-created position of VP, Communications at the Alberta Research Council. He started there Sept. 17. **Bill Hogle** began at CFRN Radio/TV in 1956. **Bruce Hogle** arrived in 1965 when his father died, and Steve began there in 1982... **Chris White** is new PD at 104.9 *The Wolf* (CFWF-FM) Regina. White, one of the original station employees, has served on-air, as MD and as APD. He will continue to co-host the morning show... Retired *Quebec Superior Court* Justice **John Gomery**, 75, has become a legal commentator on *Radio-Canada* and its all-news French channel, *RDI*. Gomery is best known for presiding over the inquiry bearing his name that investigated the sponsorship scandal, dubbed Adscam... **Trevor Stuart** has joined the *CHUM/Milestone* operation—*The Bounce* (CHBN-FM) Edmonton—as Chief Engineer. He had been the Broadcast/IT Specialist at *MBS Radio* (CFQM-FM)/CKCW-FM Moncton... **Mike Farwell** has become Managing Editor at 570 *News* (CKGL) Kitchener. He had been ND at 91.5 *The Beat*



David Lazzarato



Mike Farwell

(CKBT-FM) Kitchener, recently sold to Corus... **Dennis Trudeau** became 940 *Montreal* (CINW) morning Host Sept. 3. Trudeau had worked on CBC radio programs such as *As It Happens* and *Cross-Country Check-up* and on CBC-TV's *The National* and *Midday*. Joining Trudeau as co-Host is **Aphrodite Salas** who left her show *Montreal Today*. Former morning Announcer **Ken Connors** moves over to sister station Q92 (CFQR-FM) *Montreal* for Afternoon Drive... C100 (C100-FM) *Halifax* has recruited **Brad Dryden** for its morning show, joining Hosts **Peter Harrison** and **Moya Farrell**. Dryden had been the morning Host at *The Bear* (CKQB-FM) *Ottawa* for the past six years... **Colin Lougheed**, who had been Promotions Director at *CJOB/CJKR-FM Winnipeg*, has moved across the street to *Standard Radio Winnipeg*, also as Promotions Director... **David Lindores** is the new Marketing and Promotions Director at 99.9 *MIX FM* (CKFM-FM) *Toronto*. He had been with *Universal Music* for over 14 years, the past seven overseeing the Marketing & Promotion Departments of Universal's Central Region... **Paul Wiggins**, ex of C103 (CJMO-FM) *Moncton*, went across the street to *Magic 104* (CFQM-FM)/K945 (CKCW-FM) *Moncton* as ND.



Dennis Trudeau and Aphrodite Salas



Andrea Wood

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Ted Riley



Ken Connors

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Brad Dryden



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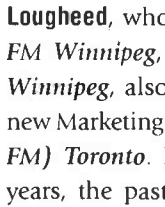


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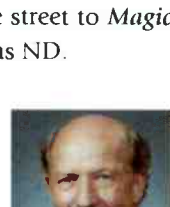


Steve Hogle



Josée Verner

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John Gomery

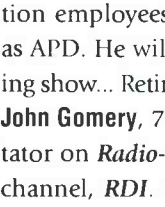


Ron Johnston

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Kathleen McNair

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Brian Armstrong

Her successor at Corus Radio Peterborough is GSM **Brian Armstrong**... New PD at **BOB FM (CKKL)/Majic100 (CJM)** Ottawa is **Al Smith**. He moved from sister station **BOB FM**



Al Smith



Kent Newson

London and succeeds **Kent Newson**. Newson becomes the PD of the new **Rawlco Calgary** station which will program Folk/Acoustic... At **CHUM Winnipeg**,



Beau and Tom

long-time **Q94FM (CHIQ-FM)** morning team **Beau and Tom**—after over 18 years—moves across the hall to join **999 BOB FM (CFWM-FM)**, succeeding the three-year duo of **Steve and Harry** who no longer are with the station. Also gone from BOB are mid-day Host **Tim Bradley** and weekend/swing Announcer **Dan Michaels**. New to mid-days at BOB is **Dug Joy**, also ex of **Q94FM**. New morning, mid-day and afternoon drive hosts at Q94FM will, says BOB FM PD **Chris Brooke**, "be in place within the next few weeks"... New ND at **Island Radio (The Wave/The Wolf Nanaimo and The Beach/The Lounge Parksville)** is **Marlow Weldon**. He arrived on



Dug Joy



Joel Darling

Vancouver Island from sister **Jim Pattison** stations **BIG 105/The Drive Red Deer** where he was acting ND and afternoon Anchor... **Joel Darling** has been promoted to Director of Production, the number two position, at **CBC Sports**. Darling had been the long-time **Hockey Night in Canada** Executive Producer. Senior Producer **Sherali Najak** succeeds Darling at **HNIC**...



Mark McKenzie

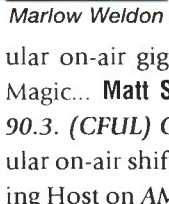
Mark McKenzie adds MD for both **Magic 93 (CHLQ-FM)** and **CFCY Charlottetown** to his regular on-air gig as Host of afternoon drive on Magic... **Matt Schichter** becomes MD at **FUEL 90.3 (CFUL)** Calgary while continuing his regular on-air shift... **John Bolton** is the new morning Host on **AM 1220 (CJUL)** Cornwall. Bolton most recently worked on cable TV.



Sherali Najak



Matt Schichter



Marlow Weldon

... **John Bolton** is the new morning Host on **AM 1220 (CJUL)** Cornwall. Bolton most recently worked on cable TV.



Bryan Ellis

Changes at **Corus Entertainment's** corporate, TV and content divisions include **Bryan Ellis** being appointed Chief Technology Officer while retaining his oversight of Corporate Business Development. He succeeds **John Heij**, who will focus entirely on his responsibility as Waterfront



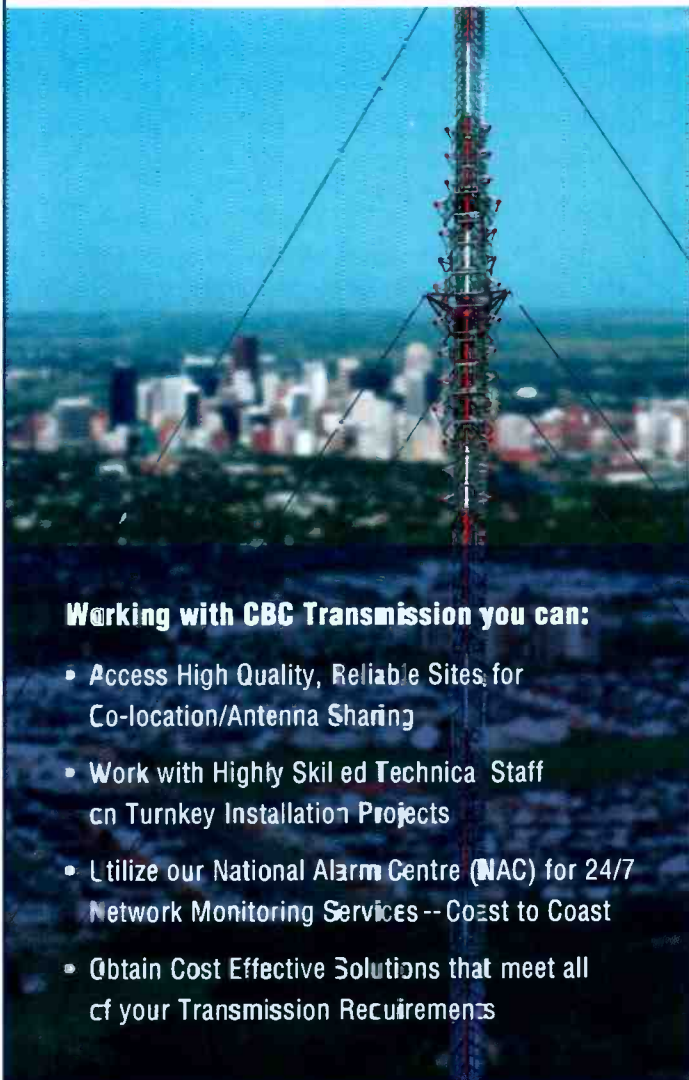
John Heij



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Lisa Lyons

Technical Strategy Advisor as Corus plans its move to new quarters; **Helen Lebeau** becoming VP, Operations in the Television division; **Lisa Lyons** moving to President of *Kids Can Press*; **Andrew Eddy** becoming VP, Content Distribution and Strategy; and, **Julie Edwards** becoming VP, Facilities and Administration... **Tony Marsh** has been promoted to GM/GSM at *ROCK 105.3 Medicine Hat*. The job became effective Sept. 1. He moved to the new *Rogers* station from his position as Market Sales Manager at *Rogers Victoria*...



Tony Marsh



Chris Myers

Andrew Cochran, whose career has included stints with *Canada AM*, *CTV National News* and *CBC*, became Regional Director for *CBC Maritimes (Halifax)* Aug. 7. He succeeded **Ron Crocker** who retired. Cochran also lectures on entertainment law at *Dalhousie Law School*... **Chris Myers** has been appointed PD at *Harvard Broadcasting's* new station, *CHZN-FM Saskatoon*. Myers moved from PD at *The Beat 94.5 FM Vancouver* and began in Saskatoon Sept. 4... **Dave LeBlanc** has been promoted to GM at *CIFA-FM Comeauville (NS)*, a non-profit station. He's been with the station since 1996... At *Corus Radio Cornwall*, *Variety 104.5 (CFLG-FM)* morning Host **Wayne Thompson** takes on that station's PD duties; GM **Scott Armstrong** adds the PD title for *Rock 101.9 (CJSS-FM)*; and, cluster Promotion Director **Rob Seguin** takes on APD duties for *Rock 101.9*. Also in Cornwall, New *Rock 101.9* morning Host is **Drew Ferreira**,



Wayne Thompson



Drew Ferreira

Thompson takes on that station's PD duties; GM **Scott Armstrong** adds the PD title for *Rock 101.9 (CJSS-FM)*; and, cluster Promotion Director **Rob Seguin** takes on APD duties for *Rock 101.9*. Also in Cornwall, New *Rock 101.9* morning Host is **Drew Ferreira**,



Andrew Eddy



Andrew Cochran



Scott Armstrong



Rob Seguin



Sandra Dolynchuk



Dave Steinman



Roman Brytan

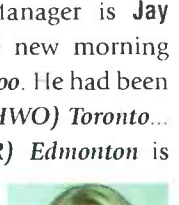
who moved from sister station *CHAY-FM Barrie*... New PD at *Newcap Thunder Bay (105.3 The Giant (CKTG)/Magic 99.9 (CJUK))* is **Sandra Dolynchuk**, aka **Sandra Dee** when she was a morning Co-Host on *The Giant* and APD. She succeeds **Doug Elliott**... The new morning show team at *The Giant (CKTG-FM) Thunder Bay* is **Dave & Dave**. **Dave Steen** had been Production Manager while **Dave Steinman** had been Creative Director. New Production Manager is **Jay Helmus**... **Bob Dearborn** is the new morning show Host at *CKWR-FM Waterloo*. He had been doing mornings at *AM 740 (CHWO) Toronto*... New PD at *World FM (CKER) Edmonton* is **Roman Brytan**. This year Roman marks 25 years as a broadcaster. This amounts to over 10,000 hours of producing and hosting Ukrainian radio programming, through Edmonton's *CKER Radio*, now *101.7 World FM*. Also at *Rogers Edmonton, (Ms.) Darcie Harris* is the new Chief Engineer. Harris arrived from *91.7 The Bounce (CHBN-FM) Edmonton*... At *Q91 (CKDQ) Drumheller*, **Jeremy Paige** succeeds **Hugh MacDonald** as Station Manager. Paige was in sales at *KG Country (CKGY)/Zed99 (CIZZ) Red Deer*... **Richard Gray**, Station Manager at *CTVglobemedia's A-Channel (CIVI-TV) Victoria* adds head of news for the A-Channel stations (Barrie, Ottawa, London, Wingham, Windsor and Vancouver Island, plus *CKX-TV Brandon*) to his duties. He'll report to the CTVgm corporate group, not *CTV News*. The intent, says the company, is to ensure independent news presentation and management... **Ron Fournier** joins *TVA Montreal* as Sports Commentator.



Dave Steen



Bob Dearborn



Jay Helmus



Darcie Harris



Richard Gray



Ron Fournier



Industry Veteran Sean East Named Regional Manager for Harris Transmission Sales

Harris Corporation is excited to welcome 20-year industry veteran Sean East to its Canadian transmission sales team. Sean joins an already strong group of industry professionals in his new position as regional sales manager. In this role, East will focus on Harris transmission sales throughout Canada.

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Tristan Brake



Carly D'amico



Randall Mark

His commentary on *TVA 22 heures* will be simulcast on *CKAC* and all the other *Corus* Quebec stations... **Tristan Brake**, ex of *CHRI-FM Ottawa*, is the newest Broadcast Technician at *Rogers Radio Sudbury*... The new Production Manager at *CFJR 104.9FM/CJPT 103.7FM Brockville* is **Carly D'amico**, in from *Q92 Timmins*... In addition to his afternoon drive shift on *Magic 93 (CHLQ-FM) Charlottetown*, **Mark McKenzie** is now MD for both *Magic 93* and *95.1 FM CFCY*... **Randall Mark** is the host of *OMNI-TV Burnaby's* daily prime time current affairs interview program, *The Standard*. Before assuming his position Mark was a professor of Religion, Philosophy and Ethics at *Trinity Western University* and a professor of World Religions at *Simon Fraser University*... **Stacey Commer** has been appointed News Director at *CITL-TV/CKSA-TV Lloydminster*, succeeding **Michael Higgins** who left the industry... *Harvard Broadcasting* hired **Carley Caverly** as GM/GSM at its new station in Saskatoon. Caverly had been with *CBC-TV Regina* as SM and Partnership Manager. Before that she was with *Craig Broadcasting* in a sales and marketing role. **Kevin Wallace** has been promoted to APD for *CJOB Winnipeg*. For the last nine years he had been Technical Producer of *Adler On Line* with *CJOB*



Stacey Commer



Carley Caverly



Kevin Wallace

SIGN-OFFS:



Mike Michaud, 78, in Dawson Creek of a brain tumour. The Michaud family began *CJDC-AM Dawson Creek* 60 years ago and, 10 years later, Michaud Michaud was specifically instrumental in bringing *CJDC-TV* to the town and its surrounding Peace Country. Until 1997 when the family sold the operation to *Okanagan Skeena Broadcasters*, Mike and his brother, the late **Henry Michaud**, ran *CJDC* radio and TV. The properties are now owned by *Standard Radio*.

Lucien (Frenchie) Jarraud, 84, while on vacation in Paris. He had undergone surgery for respiratory problems. Often thought of as the father of Quebec talk radio, the lively French broadcaster—at the peak of his career at *CKVL Verdun* in the 1960s and '70s—was host of one of the city's most popular morning shows.

Merv Griffin, 82, in Los Angeles of prostate cancer. The former talk-show host became a billionaire by investing in real estate and creating the popular game shows *Jeopardy!* and *Wheel of Fortune*. For years, his long-time talk show was the most successful syndicated US TV program.

Jack Fenety, 87, peacefully at his Fredericton home. The long-time broadcaster and Atlantic salmon conservationist was the definitive voice of radio for generations of people, spending more than 42 years at *CFNB Fredericton*. And Fenety's efforts to save salmon from over-fishing earned him the *Order of Canada*. He began at *CFNB* as an overnight Newscaster in late 1945. By the time he retired in 1982, he was VP/GM.



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Just looking for trouble, Part 3

BY DAN ROACH

As promised, some final thoughts on the subject of preparing for (and coping with) emergency situations.

There is very likely a local committee on disaster preparedness that covers your area. Make it a point to connect with them, at least temporarily. They may have the power to give you free access to resources that a broadcaster can only dream about. Even if you don't end up with direct access to their resources, at the very least you (and your newsroom) will have 24-hour contact information for the key folks that will be at the centre of any sort of emergency.

It is important that local government representatives know what role your station can reasonably play as a local disaster unfolds... both your strengths and

weaknesses. From personal experience, I can say that these committees often have outdated and unrealistic ideas about the capabilities of today's broadcasters.

First and foremost, they need to know how to contact key station personnel at the onset of an event. In our highly automated age, this is no longer as simple as it once was. Local officials are quite likely unaware that your facility may not be manned overnight and on weekends!

Committee members may be counting on you to disseminate vital information in a crisis, and can often help strengthen your response by helping you with their own resources. For instance, in a winter-time case in northern B.C., a sudden transmission line failure forced BC Hydro into a position of forcing rotating blackouts throughout the region. Hydro was able to see that the local radio station, which had no backup power of its own, was kept powered up at the studio and transmitter sites so that local residents could be informed of what they could expect from the power company over the next few hours and days.

In this case Hydro and local radio, working together, were able to greatly reduce the danger and anxiety in a critical situation (unless you've experienced an extended power outage in a northern winter, with ambient temperatures of -30 C and lower, you'll have to use your imagination!). Neither party working alone could have been as effective.

Remember my comments on CFX and Victoria's disaster response during their "perfect storm?" One of the problems municipal staff had, even though in this case CFX was staffed throughout the event, was getting through to the radio station to pass on timely information. The station's switchboard was quickly swamped by listeners.

This is another example of something that could have been very easily avoided with an ounce of foresight. The emergency folks assumed that CFX would be on-air, and that they could get through easily. At least they were half right!



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

Finally, a couple of random thoughts about preparation.

Earlier we discussed the notion of broadcasting from the transmitter site. Further to that, it might be a good idea to prepare a little package of non-perishables at the site, and seal it up so that critical pieces won't wander off while we await Armageddon. I'm particularly fond of those flashlights and radios with the cranks on them instead of batteries inside, but you're free to stock up on whatever you think might be most useful.

Don't count on using cell phones in any emergency; they are inevitably the first to go!

And finally, the last big earthquake in the San Francisco area showed an alarming number of broadcasters were disabled when electrical power failed. Although most of them had diesel generators, most of the fuel tanks fell over when the ground shook, becoming useless exactly when they were most needed. For goodness sake, if you live in an area prone to earthquakes, fasten those tanks to your building wherever practical.

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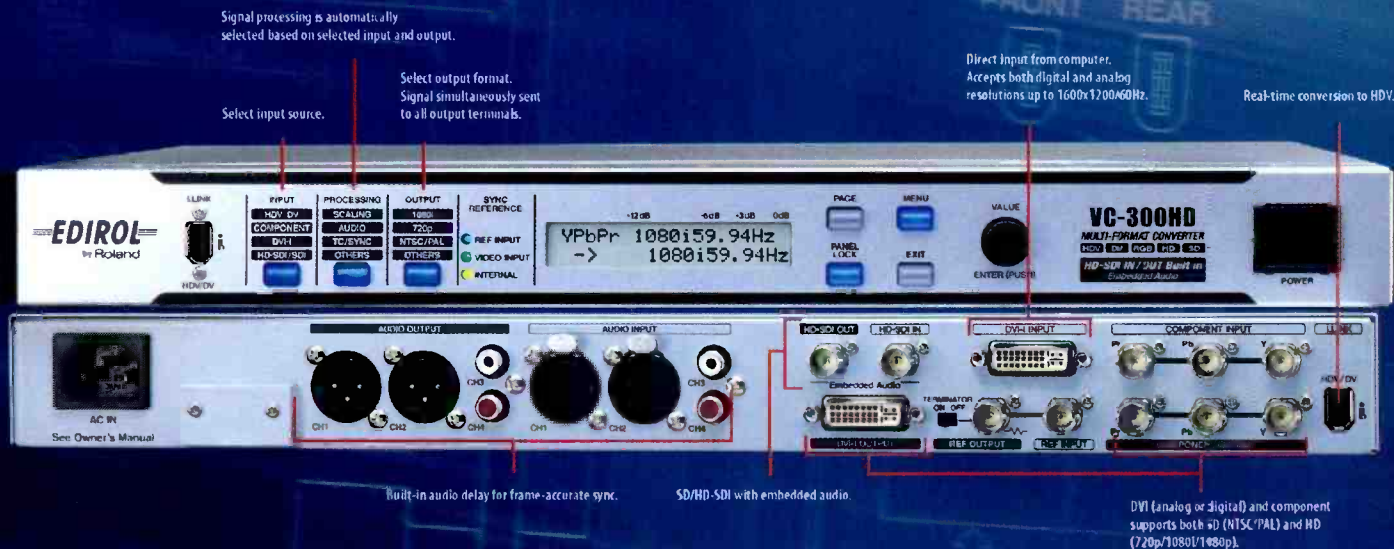
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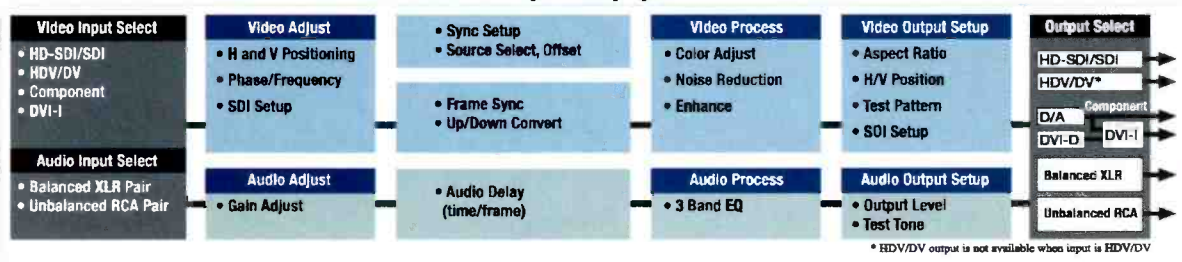
Input/Output Chart

INPUT FORMAT	OUTPUT FORMAT						
	HDV(1080i)	HDV(720p)	DV	COMPONENT	DVI	HD-SDI	SD-SDI
HDV(1080i)	—	—	—	○	○	○	○
HDV(720p)	—	—	—	○	○	○	○
DV	—	—	—	○	○	○	○
COMPONENT	○	○	○	○	○	○	○
DVI	○	○	○	○	○	○	○
HD-SDI	○	○	○	○	○	○	○
SD-SDI	○	○	○	○	○	○	○

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Signal Processing Diagram



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