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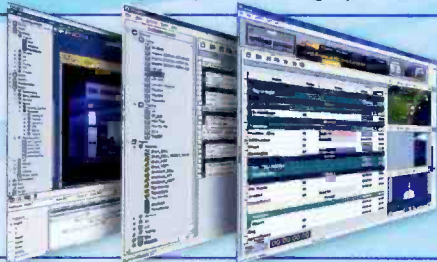
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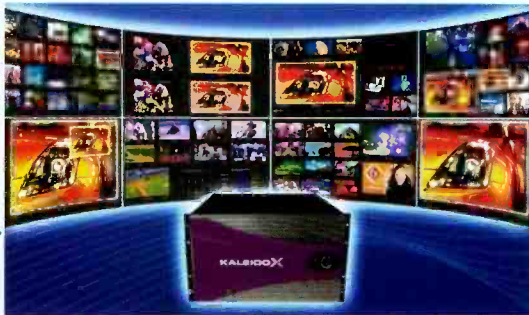
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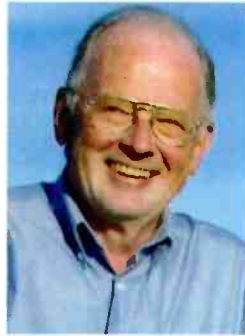
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## PUBLISHER'S NOTE



A most unusual column from *Canadian Association of Broadcasters* President/CEO **Glenn O'Farrell** greets CAB2007 delegates to Ottawa this month. Take a moment to check out Pages 6 and 7.



While TV is adding platforms, the medium itself has no fear of being replaced. History, being the great teacher it is, occasionally pops up to remind us that the more things change, the more they stay the same. As **John McKay** points out in *TV adding platforms – no fear of being replaced* beginning on Page 8, no medium ever dies. It just evolves. As he rightly points out, even telegrams morphed into e-mail.



The *Canadian Communications Foundation*, long working in the background on preserving our Canadian broadcasting heritage, comes front and centre in this edition. Writer **Daphne Lavers'** in-depth article may be found beginning on Page 30.

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# the n basket

The article "I remember CHUM" by J. Robert Wood brought tears to my eyes. Every paragraph is a piece of history. I found myself saying, "I remember that!" This article is really the story of my life because 1050 CHUM in the 70s was my best friend. It was a special time. Wood's CHUM and DJ Scott Carpenter were the catalysts to my getting into radio. Thanks for publishing such a wonderful article and reminding me why I'm loving this business.

*Scott Jackson*  
LIFE 100.3  
Barrie

I thoroughly enjoyed J. Robert Wood's article in *Broadcast Dialogue* (September). So many memories. I am honoured to have been a part of it under his guidance. Whenever anyone asks me about those days, I never fail to mention Wood's name as our leader and my mentor. Although things have changed greatly over the years, I always abide by the same basic radio rules I learned when I first came to CHUM. They have served me well.

*Roger Ashby*  
CHUM FM  
Toronto

I read Wayne Ens' column, *Value-added versus value-included* (*Broadcast Dialogue*/September) and thought it was insightful and well-written. I hope you don't mind, but I shared it with my sales team in this morning's meeting. I practice some of the things suggested, but sometimes we forget to think about the client's perspective ... we get caught up in doing our best and giving those "extras" without thinking whether it is perceived as real value. Wayne made a number of excellent points (he usually does) and I appreciated the reminder.

*Elaine Garnett*  
Corus Entertainment/  
CHANNEL 12 (CHEX-TV)  
Oshawa

Wayne Ens' article in *BD* (September) about value-added really hit home for us. I've always worked on the premise of promise what you can deliver and then over-deliver without giving everything

away for free, and have been "preaching" my way since I moved into this position. His article gave me one more tool to deliver the point and I wanted to say THANK YOU.

*Sandy Whitwham*  
94X & The Wolf 97.3 FM  
Prince George

Reading that article (*I remember CHUM*/September) brought back some amazing memories and names. My first walk through that front door, the meetings with J. Robert Wood when I was producing Jay Nelson's morning show, the "bat" phone ringing when one of Jay's bits didn't quite make it, the promos, the spots, the documentaries, the videos and on and on. Even today I get asked questions about CHUM and *The History of Rock*. I speak quite often with friends from my CHUM years and have become friends with a guy out here who downloads CHUM so he can listen to the shows in his car. We have had some great radio discussions, mostly during our Little League coaching and Junior Football Games. I don't know what it is about those four letters but it doesn't matter where you go there is always a sense of awe and, from me, pride, associated with CHUM. Many times over the years I've wondered how we pulled it all off but when you think back to the talent pool we were blessed with, there was never a chance of failure; everyone had an idea on how to improve and everyone worked towards that #1 goal. So many great people and so many more great times.

*Bob McMillan*  
Brandon

## Want to express your point of view?

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# Broadcasting Redefined

BY GLENN O'FARRELL

If you don't care about the future of the broadcasting system,  
stop reading now.

If you're trying to find a way to secure your foothold in the industry,  
you should know that the mountain has moved,  
and that you are now surrounded by skyscrapers.

If you think that the media landscape is less diverse today  
than at any time in history,  
you may want to trade in your abacus for a slide rule,  
if nothing else.

If you think that the broadcasting business model isn't being challenged  
by those who are finding a way around the supply chain,  
then you're already on the wrong end of the "demand-side" economy.

If you think that it's the Net Generation that's finding new content in new ways,  
then explain the iconic white iPod earbuds hanging from your grandparents' lobes.

If you consider the consumption of video and audio content  
as the final step in a series of transactions,  
then you're not seeing how the audience has shared it, blogged it  
and mashed it up into their own image.

If you think that you can harness change,  
you're about to be run over.

Change is persistent,  
and our challenge is not to direct it,  
but to understand how it directs us.

If you do not recognize the changes that are occurring  
to the Canadian broadcasting system,  
you risk seeing it turn into a relic.

ON THE OTHER HAND:

We see reality, straight up:  
We understand the value broadcasters provide to Canadians, and  
we hope you will share in the solutions discussed at  
CAB 2007 Broadcasting Redefined.



*Glenn O'Farrell is President and CEO of the Canadian Association of Broadcasters. He may be contacted by phone at (613) 233-4035 or by e-mail at [cab@cab-acr.ca](mailto:cab@cab-acr.ca).*

# TV adding PLATFORMS

## — no fear of being replaced

### **“Print is dead.”**

*I'm not sure who gets official credit for that misguided observation. But I've always pinned it on Dr. Egon Spengler (Harold Ramis) in 1984's Ghostbusters.*

Of course it is as wrong today as it was then.

No medium ever dies. It just evolves, out of necessity.

Heck, even telegrams morphed into e-mail, if you think about it.

As Stewart Brand, author of the *Whole Earth Catalogue*, once said: “Technology is like a steamroller. If you're not on the steamroller, you are destined to become part of the road.”

So anyone who sees these new media platforms—Internet streaming, podcasts, Video On Demand, mobisodes, etc.—as forewarning the imminent demise of traditional television broadcasting, is sorely mistaken.

Conventional TV will be around for a while, it seems.

Evolved, but around.

“Television continues to be the best way to reach audiences and is likely to continue to have that role for a number of years to come,” says Scott Dyer, executive vice president and general manager of Corus Kids (YTV) and Nelvana. “It's very premature, I think, to declare the death of television. We're not saying that simply because we're a broadcaster and we're protecting our turf. When it comes to watching a television show, television is still the best place to do it.”

Len Cochrane, president of TELETOON, now celebrating its 10th anniversary, agrees.

“I find the one-inch screen, when you're on the move, great for news, sports and animation. Particularly if you have kids... but at the end of the day people are going to want lean-back technology, watch their big screen in their favourite chair. We're still not going to get away from that for a long time.

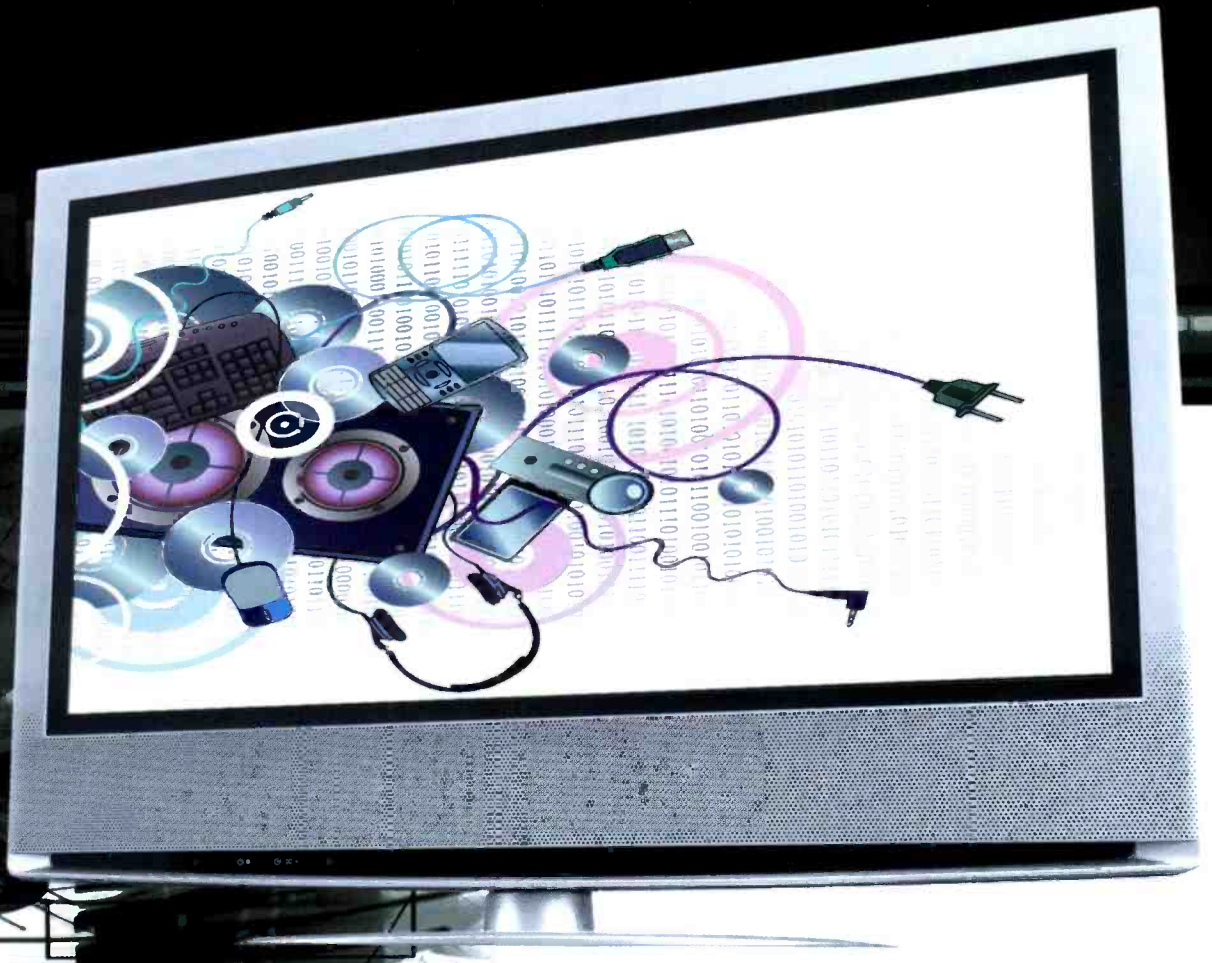
“I think that what we're doing is going to actually enhance the experience.”

What they're doing, these programmers to younger viewers especially, is wading directly into the new media waters, but primarily as a source of add-on content for fans.

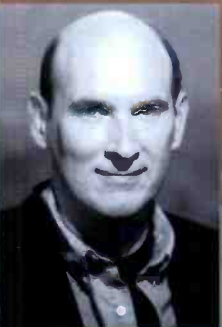
This is a big year for conventional TV, no doubt about it. The end is in sight for analog broadcasting as outlets migrate to HD (by August 31, 2011 as mandated), the biggest overhaul of telecasting since the leap to colour in the mid-1960s.

BY JOHN MCKAY





THIS ARTICLE CAN BE DOWNLOADED FROM WWW.BROADCASTDIALOGUE.COM



*Left: Scott Dyer, executive vice president and general manager of Corus Kids (YTV) and Nelvana*

*Middle: Len Cochrane, president of TELETOON Canada Inc.*

*Right: Brad Schwartz, senior vice-president and general manager, youth and music, CTV*

But the other, albeit smaller, revolution is in their take-up of these new digital platforms.

"We have discovered that our audience is extraordinarily, attitudinally young," says Brad Schwartz, SVP/GM, youth and music, CTV. "We target all Canadians obviously, but our audiences are definitely the early adopters of all things, not just of new technologies but also they're the people that go to movies on the opening weekend, they're the ones that want to buy whatever is new so they can tell everybody else about it."

Traditionally the big drivers on ytv.com have been games and contests, says Dyer.

"Kids come to play games, games remain the number one draw for our site. Video is now becoming a fast second.

"It's not just a matter of streaming our episodes. We rarely do direct 100% streaming of episodes, although there's probably a couple of hundred of them on the site today. Where the real value comes is in streaming secondary content, like behind-the-scenes footage... sneak peeks of shows that have not yet been broadcast, promotional materials."

In other words, much like the extras offered on DVDs.

Kids don't sit and watch 22 minutes on their computer today, says Dyer. "That may change, but today the average viewing time is quite a bit less than that.

"Online space and the broadband space... is not always about replacing broadcasts. Sometimes it's about being able to go deeper, to access some of the older content and some of the content that's much more niche."

Cochrane also sees the new platforms as an investment in the future.

"This side of the business, from on-demand and mobile and the other platforms, is definitely going to give us the ability to grow our business. It's going to be years before we turn a profit, but we want to be there early.

"My feeling is if you want to grow your business it's always better to be an early adopter than a late-comer."

But the new media are not the exclusive domain of youth.

Anchor Kevin Newman often reminds us that Global TV's supertime newscast is available for streaming and as a podcast.

This past summer, the main U.S. networks offered online sneak-peeks of their fall series pilots. Some of the Canadian specialties have done the same.

The general consensus seems to be that, young or old, offering material on the new non-linear platforms is more a case of getting into the tent early, rather than as a lucrative new source of revenue.

"People are looking for content across different platforms and if you're not there to provide it for them, they're gonna find somebody else to do it," says Schwartz.

Brahm Eiley, president of the Toronto-based Convergence Consulting Group, who tracks these sorts of things, also scoffs at suggestions TV's days are numbered.

"The problem with that argument is that the economics of watching television are very, very good," says Eiley, who concedes the average Canadian family spends about an hour less watching TV than it did five or six years ago, with many of those eyeballs migrating to the computer screen. Still...

"TV is here to stay, that's our perspective."

Outside of porn, he says, the best bang for the online buck is in short video clips, of the sort offered by the YouTubes of cyberspace. And we're already well aware that networks such as NBC have seen the value in joining, not fighting the trend, by offering the popular site clips from

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## Some Random Stats

Brahm Eiley, president of the Toronto-based Convergence Consulting Group, who tracks these sorts of things, came up with these statistics:

- 1) We estimate that on average broadcasters in both Canada and the U.S. see no more than six percent of their TV audience watching full episodes from the broadcasters' website, this includes people who miss shows.
- 2) We estimate that Canadian online advertising revenue was \$800 million in 2006 and we forecast \$1.1 billion for 2007, and \$1.4 billion for 2008.
- 3) We estimate that U.S. online advertising revenue was \$17 billion in

2006 and we forecast \$23 billion for 2007 and \$30 billion for 2008.

- 4) We estimate that Canadian TV advertising revenue was \$3.3 billion in 2006 and forecast \$3.5 billion for 2007 and \$3.6 billion for 2008.
- 5) We estimate that U.S. TV advertising was \$71 billion in 2006 and we forecast \$75 billion in 2007 and \$80 billion in 2008.
- 6) Television costs the household, based on how many hours it watches TV a month and what it pays (fees) to the cable or satellite provider, an average of 20 cents an hour.

—JM

Jay Leno or *Saturday Night Live*. The big TV screen, and especially with HD technology now, remains the preferred source of quality TV programming, Eiley feels. Viewership for a full episode of *Desperate Housewives* online remains very low, as does the advertising potential for same.

While Dyer insists there is already a critical mass of viewers of online content to make money, the numbers still don't compare to those of regular TV. But he agrees any broadcaster ignores the linkage potential of the online community at its peril.

"We sell very little advertising in the online space that isn't linked to television.

"All of us look a little bit askance at that and say 'Well, we better be in this game.' At the same time, though, the broadcasters continue to be the ones that have the brands—like YTV, like Treehouse—that deliver content to kids. So it's a natural extension for us to take those brands online."

Schwartz is also gung ho about insisting MTV is not just a TV channel but a well-branded multimedia company, distributing content over telephones, online, via cable VOD, live concerts, whatever platform their audience wants.

"Just yesterday we had over 600,000 video streams on our site," he boasted in a recent interview. "One day. I would be hard-pressed to think that any other broadband site in Canada is doing that type of numbers, any other multi-media company."

Schwartz says MTV is in lock-step with its U.S. partners, not behind at all.

"Broadband penetration in Canada is exceptionally strong, one of the biggest in the world."

It is estimated there are eight million high-speed Internet accounts in Canada, out of a residential household population of 13 million. Applying the usual 10-to-one population ratio that should mean

about 80 million accounts in the U.S., but the actual number south of the border is closer to about 60 million.

Schwartz says with a hit MTV show like, say, *The Hills*, viewers can watch it, and catch a Canadian-made after-show where they can discuss it, and then go online and view the episode again.

"And if they're going on a road trip this weekend and they haven't seen *The Hills*, guess what? You can watch full episodes on your Bell phone and... if you've never seen an episode before, you can go to Rogers on Demand, or Cogeco on Demand or Bell (ExpressVu) and watch the whole first season."

Schwartz concedes Canada is a little behind in 3G mobile-phone streaming ability, but says that's all coming. For example, the ability to go to iTunes and pay a few dollars to download a missed episode for later viewing on your iPod.

In another example of the if-you-can't-lick-'em-join-'em approach, CTV is giving over airtime to tmz.com, the celebrity gossip website that famously posted that cell-phone video outing comic Michael Richards' racist stand-up screed.

And it isn't just TV that's moving into the brave new world of cyberspace. Even a staid institution like The Canadian Press,



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the national news agency that has served the country's daily newspapers since 1917, is now offering exclusive content to online subscribers. It's hard to believe that Canadian Press now has a full-time videographer on staff.

Angela Pacienza, who heads up the growing online department at CP, says that while they've always provided 24/7 coverage of news for clients, demand is up, especially since newspapers themselves have websites hungry for pictures, sound and video. She says it's a trend that's here to stay.

Once there were walls separating the media and the public, she says.

"It was us on one side and everybody else on the other side. And those walls have really come down, we see a lot of citizen journalism, bloggers. The news doesn't belong to anybody anymore."

So the name of the game is to get the information out to people in different formats.

"Obviously there's a demographic that still cherishes their newspaper. And I think the young people do, too. They just look for different things from their newspaper.

They go to news sites to get instantaneous news. When they want to read something more in-depth or more feature-length, they'll still turn to magazines and newspapers. I think less so than maybe they did a generation ago. But I think it'll definitely level out."

Pacienza agrees online is an increasing source of news for people, which is why sites like Yahoo! are investing millions of dollars in news. Even social networking sites like MySpace are getting into the news game.

"It's the way to reach people now."

Traditional papers such as the Toronto Star and Globe & Mail, she notes, are investing heavily in their sites and are breaking news there long before it appears in actual print. The Star even has a printable PM edition now that you can download onto your Blackberry.

And that means papers want more and different content from the likes of CP.

"If news breaks at midnight, they generally don't have a roster of reporters at their disposal," says Pacienza. "Well, they turn to the wire service and say 'we want a full story'. With our online news pub-

lishing, we directly publish to some sites (in) those off-hours."

When she took over as chief programmer for CBC English-language television last year, Kirstine Layfield inherited a ratings disaster. But she was optimistic that the potential of delivery of TV content online would, within five years, level the playing field with her audience-rich private sector rivals. For years, networks like CTV and Global have enjoyed the benefit of the simulcast override as mandated by the CRTC. After acquiring the Canadian rights to hit U.S. prime-time shows, they can simply insert Canadian commercials into the incoming American cable or satellite signal, pass it on to their Canadian viewers, then sit back and count the profits.

But Layfield predicted that some day soon, the originators of that American content will realize they can download their episodes directly to the public and then it will be the network with a lot of original Canadian content—like, say, the CBC—that will be sitting pretty.

She said this has already happened overseas, where globalization of programming is more advanced and where public broadcasters ultimately got stronger.

But most other observers of the scene feel she's dreaming in Technicolor.

Ian Morrison of the advocacy group Friends of Canadian Broadcasting (who is himself offering podcasts on the Friends website) says it's production houses that own much of the U.S. fiction content, not the networks, and the dollars CTV and Global are spending in Hollywood on simulcast rights far outweigh any revenues the Yanks could gain from providing their shows directly on the web.

"If (producer) Jerry Bruckheimer could make more money by selling to individual Canadians than he is making by selling to the Canadian networks, sure he would, but...this is an important revenue flow to Hollywood and it's something that they would be unlikely to do. And if they did do it, I think they would be doing it in the United States as well and cutting out the ABCs and NBCs. They

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would be flowing the product to the end users using the Internet and nobody is predicting that."

Eiley agrees that to give up billions of dollars in sales to Canadian TV would make no economic sense because the online community won't be generating that kind of money for a very long time. He says full-length shows being offered on U.S. broadcaster websites are not being downloaded by more than six percent of the broadcast audience.

"The advertising revenue is still very, very small in comparison to TV advertising revenue. So you don't want to shoot yourself in the foot."

Dyer says, too, that global broadcasting via the Internet just won't work.

"Remember, they'd have to step into the Canadian ad-sales market, get the right representation in a market already crowded with specialty broadcasters. Partnerships are the right way to go, not a global broadcast." And besides, there's that Internet equivalent of the simulcast override, called geo-blocking in which websites recognize international borders.

Try to go to a U.S. TV service's website, such as mtv.com instead of mtv.ca, or TurboNick on nick.com, an offering

of Nickelodeon, the American counterpart to YTV, and you are blocked from accessing their content under an arrangement with their Canadian partners.

"If people are going to engage with MTV content here in Canada, we're going to be the ones that bring it to them," says Schwartz.

But what does all this say about Canadian content and the need to protect it, especially with the federal broadcast regulator already on the record as maintaining a hands-off policy towards the Internet?

"By not regulating, we hope to support the growth of new media services in Canada," said Francoise Bertrand, chairperson of the CRTC in 1999. "Our message is clear. We are not regulating any portion of the Internet."

Obviously, the Commission is going to have to revisit that declaration some day, and in fact is already in the preliminary stages of designing a public process to be announced early next year. The question remains how to encourage the financing of Canadian content in the national cultural interest.

"I think we're probably moving in the direction of some type of Internet service

provider tax or fee that would be used towards the financing of Canadian content," says Morrison. "It makes sense to me that something like that would happen. That would be the place to put it, because it would be just borne as a cost for everyone as the web moves in the direction of audio-visual."

"Anytime there is something that creates more choice for viewers, it is a good thing, (but) it threatens traditional models of financing Canadian content, so we have to get creative. What are our alternatives?."

One option not likely to be pursued would be a nationally-mandated effort at geo-blocking.

"You have to be very careful about having the CRTC step into regulating the Internet," warns Dyer. "We can very quickly find ourselves on a list with North Korea and China, in terms of regulating something that's unregulated in the world. What has to change is our approach to financing, our approach to distribution."

So no requiem for TV yet.

*John McKay is a Mississauga-based writer on media issues. He may be reached at [mckay1169@rogers.com](mailto:mckay1169@rogers.com).*

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# Accountability – The old/new industry buzzword

BY GARY BELGRAVE

**W**e've gone through the age of proof-of-performance, Sorbanne-Oxley, ROI, and now the buzz is all around accountability. Frankly, none of this is new, it's just a bit intimidating.

To be accountable is to be answerable, to assume responsibility for your role. In a simple one-to-one business relationship, responsibilities and expectations are obvious. If the product or service doesn't deliver as promised, a responsible vendor offers compensation in order to maintain a good relationship with the customer.

For marketers, accountability is the foundation for improving communications and business performance; measuring it is not an easy task. In a 2005 survey, we asked advertisers and agencies what the biggest challenges are to developing and executing advertising campaigns; measuring the success of the campaign and accountability ranked first and third respectively.

Clients expect to see detailed, quantifiable results for their advertising efforts, but often have difficulty pin-pointing the many variables that can affect the outcome of a campaign—product, price, distribution, competition in the marketplace, etc.—that did or didn't work. Each discipline in the marketing process has its own set of metrics that often act as a smoke screen to hide behind when a program fails.

For radio broadcasters, accountability will come in the form of PPM. PPM will provide definite answers to audience-tuning questions, and we should embrace not fear it. Electronic measurement is our future and it is the greatest opportunity to once again prove just how effective radio really is.

The introduction of PPM in the U.S. has not been without its difficulties, but

as Carol Hanley of Arbitron states: "...while the migration away from the diary may be cumbersome, radio will ultimately reap the benefits. Change does not come without pain but radio has been getting a short share." In the U.S., she states, "there are more new advertisers coming to radio ...and electronic measurement is part of the reason. This is a trend that cannot be denied, and accountability is at the heart of all of that."

We believe that introduction of PPM will increase new business opportunities—more accurate audience information means that both radio stations and advertisers can refine their strategies, increase media efficiencies and, ultimately, deliver a better return on their investment. PPM data will help to change ingrained perceptions of our medium and have a halo effect on the radio industry.

Data from U.S. markets is already of benefit to Canadian radio. Arbitron's 2006 study *What Happens When the Spots Come On* uses PPM data to dispel the myth that listening audiences tune out when commercials air. On average, radio holds onto more than 92% of its lead-in audience during commercial breaks. The ability to prove that spots are being heard gives radio a significant advantage over other media that does not have the technology to measure their audience with such precision.

Performance measures are one of the stepping stones to a positive result; consumers have to be exposed to an ad in order to be influenced by it. However, the creative message is as important as the medium. Every advertising campaign is planned to an objective which ultimately involves motivating the consumer. Delivering the right message to potential consumers will have a profound affect on their actions. To fully realize radio's potential, clients need to capitalize on the personal nature of the medium, make an emotional connection with listeners and inspire them.

To be accountable, we must consider



Gary Belgrave is president of the Radio Marketing Bureau. He may be contacted by e-mail at [gbelgrave@rmb.ca](mailto:gbelgrave@rmb.ca) or by phone at (416) 922-5757.

the emotional and rational components of advertising from a consumer's perspective. Clients that understand this achieve their objectives and continue to invest in radio; Sears and Sleep Country are prime examples.

The Radio Marketing Bureau's objective is to inspire and educate the advertising community on the power and effective use of radio. This means a sound understanding of the art and science of radio. PPM will play a big role in radio's growth over the next few years, and we will be heavily involved in BBM's PPM launch and be there to demonstrate the advantages of PPM as it pertains to our members, advertisers and advertising agencies.

Achieving our goals means increased accountability for the radio industry and a good return on investment for our clients.

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**Launched:** September 28, 2007 at 12:00 pm

First song played: *For Those About To Rock (We Salute You)* by AC/DC  
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**Launched:** September 17, 2007 at 6:00 am with DJ & Kaity  
Catering to children 12 and under, programming now includes music and a morning show with specialty and educational programming on the horizon. Preston, asked why they didn't get a licence, said it was logical not to. "To start a terrestrial radio station you need a substantial amount of money, and for the Internet you don't, and there are also the concerns of CRTC regulations... Internet radio... is expected to explode in the next five years because of wireless Internet. There's frankly no need to go terrestrial"...



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napanee@myfmradio.ca

www.myfmradio.ca

General/Sales Manager: Pam Oliver

News Director: Scott Arsenault

**Launched:** September 13, 2007 at 6:00 am

First song played: *When You're Gone* by Avril Lavigne (Napanee is her home town)

88.7 myFM Today's Variety is the fifth in the myFM group of stations, part of MY Broadcasting Corporation of Renfrew Ontario. The myFM brand is committed to providing local news first, covering community events and becoming an integral part of the communities served. Providing exposure for independent artists and the Aboriginal community, the listening area covers Eastern Ontario from Trenton to Gananoque, south into the U.S. and north to Kaladar.



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**Launched:** September 28, 2007 at 1:00 pm

First song played: *Celebration* by Kool & The Gang

The live launch show, hosted by 1050 CHUM Toronto's Gord James, began with an on-air ribbon cutting ceremony for the new station and recording studio, and to recognize the generosity of Jim Waters, parent of two Pickering College graduates and former Chairman of CHUM Limited. 102.7 CHOP FM is operated by students for the benefit of the wider Newmarket and Aurora communities.



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# Follow the yellow brick road

**T**he house had hardly stopped spinning and settled on the legs of the Wicked Witch of the East when I heard a voice that made me realize that I truly was no longer "in Kansas".

As I searched for little people skipping down a biliously yellow thoroughfare, I came out of my jet-lagged reverie to realize I was at a conference in Oslo and the voice I heard was not the Wizard of Oz. It was Kjells Erik Øie, the Norwegian Secretary of State for the Ministry of Children and Equality, publicly proclaiming that "economic success requires the participation of women, getting more women into the economy and keeping them longer in the workforce."

Music to my ears, but I was suspicious. Why was a man, a senior member of the government, saying these things? Such sentiments are more typically expounded by frustrated female campaigners.

Øie went on to say that "balanced gender participation is a question of democracy and important to wealth creation in Norway." He told us that as of September, Norway for the first time had more women in their cabinet than men. And he was clearly proud of the fact. He added that he thought the notion that there weren't enough qualified women around to sustain women's participation at a senior level was, "silly".

He provocatively uttered that quotas did not harm the skill level on boards. "It's not a question of mediocre women replacing skilled men," he said, "but rather in many cases skilled women replacing mediocre men".

I looked nervously to the sky. No lightning bolts in sight. I thought I might see bodies raining down from high windows as they realized their companies were doomed to accept hordes of women in their top ranks.

I searched frantically for signs that would demonstrate that Norway's economy had screeched to a halt since legislation was passed in 2003, setting a quota of 40% as a minimum for women

holding board seats in public limited companies as well as state and municipally-owned companies. Surely there must be armies of homeless people in the doorways, ragged, unschooled children wandering the streets, epic unemployment, atrocious living standards and, stagnation? Norwegians would appear to be very clever at hiding the economic pain induced by these radical initiatives that saw the proportion of women holding board seats rocket from eight percent to 22% in two years, because I could see no evidence of economic ravage.

Legislation seems so heavy handed and smacks of dragging people kicking and screaming through the streets. Is there no other way?

It appears not. The Nordic model also boasts the Swedes, who haven't enacted legislation but are making excellent progress by setting targets and making inclusion and talent retention part of their economic strategy. 20% of their board seats held by women. One fifth and still no riots in the streets! And the whole region is an emerging juggernaut collectively referred to as the Nordic economy.

I was still fearful. On my return, an article sent by a friend served to calm my confusion and anxiety.

Written by Dianne Jacobs in the September/October *Ivey Business Journal*, it spoke about dominant group dynamics. It made sense of how, despite the obvious economic arguments in favour of inclusiveness and the war for talent, there



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

can still be such torpor in the rate of reformation and inclusion at the board level.

"It is human nature to make distinctions. Everyone is unconsciously biased. Majority groups normalize power to the point they no longer see their advantage and in any system of unequal power, those with less power are highly sensitive to conscious and unconscious actions of the more powerful... The power group, however, has a different priority. As the dominant group, they are oblivious to their privilege or impact. The relational skills that the less powerful use to navigate this fraught environment becomes associated with a lack of power!"

If this is so, the more women try to understand and adapt to the dominant culture, the more we're seen as powerless, ie not board material.

I don't know that legislation is the only way around this, but for me, the Nordic model speaks volumes about the positive economics of inclusion that could so easily be leveraged in this country with a little focus and commitment.

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# The

# creativity

# toolkit

BY JOHN McGRATH



**C**reativity on demand. That's the life of almost every person in this business—especially in promo departments where you have to keep saying "look at me, spend time with me, I'm really great" in some form or another.

But you don't have to do it alone. More and more you can turn to companies such as L.A.-based *spark* creative for what amounts to a creativity toolkit.

The nice part is it's not a one-size—or in TV's case one look—fits all scenario. These creative toolkits, which are used by major networks and smaller local stations, are custom-made solutions.

While they are all different based on a station's needs, here's what a typical toolkit may look like.

"There's probably two main parts to a toolkit," explains Elaine Cantwell, founder and creative director of *spark*. "There're pieces like the opens and the closes that will bookend spots, the lower thirds, the transitions—all the usual suspects. But we also provide toolkit elements that are

designed to create other elements such as (on-air graphics) for things like billboards and disclaimers. We'll give them backgrounds, type samples, etc. We'll create keyable elements such as logos that can be taken and animated over a background of another spot."

*Spark* recently worked with Astral Media's Mpix on a toolkit package for their OnDemand channel.

"*Spark's* challenge was to communicate the on-demand features in a way that was very clear and did not make the spot terminology and technology heavy," said Heather Senst, executive creative director of Astral Television Networks and Family Channel. "Spark created a spot that was fun and user-friendly, and also tied back to the look and feel of the Mpix channel."

*Spark's* Cantwell sees the toolkit approach as getting a package filled with creative DNA elements that a station can pick and choose from to create their own spots and promo and branding pieces.

Of course it's not quite as simple as getting this magic box in the mail, rubbing it and the creative genie hands you your spot, and you still collect the mega bucks for making your station look so good. As nice as that may be, it is a toolkit that gives you choices and is intended to make life a little easier.

In the case of *spark*, they would sit down with a station to see what their needs are, whether it is project-based or long term. They would then come up with various elements from full spots, to portions of spots and graphic elements that could be pulled from and used in various places, from on-air, to web to print. Whatever a station wants in the toolkit to make life easier for often overworked in-house producers, it can be done.

"It's kind of like a jigsaw puzzle, but the pieces are so related to each other that you don't have to use them all," says Cantwell. "They're interchangeable. You can cut shorter spots that just have the lower third on it. It's thinking beyond what the client is asking for and giving them the elements that might facilitate expressing the brand in any venue."

While a toolkit is a great idea, a natural question is why would management want to pay an outside firm to develop such a toolbox when in-house people, who know the brand intimately, could do it themselves.

"It really depends on what resources are available in house. Sometimes it's overflow work that they are not able to handle because of the workflow... Sometimes it's getting a new perspective—that fresh eye. When you're not immersed in the day to day, sometimes you'll come at it from a fresh perspective and that changes how the internal team then starts to look at it."

While *spark* is not the only company that provides toolkit-type solutions, Cantwell advises making sure whatever package you buy has built-in flexibility.

"You want to have the ability to evolve whatever is developed," says Cantwell. "It's more economical to have that flexibility. For us, when we hand over a toolkit, it's like handing over the baby and the station is going to nurture it and it's going to grow there."

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 email at [info@johnsvoice.com](mailto:info@johnsvoice.com).

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# **Astral Media**

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*Just before September bowed out, the CRTC put its required stamp of approval on Montreal-based Astral Media's plans to get even bigger.*

They were to gobble up 53 radio stations (and two northern B.C. TV outlets) from Standard Radio, making it the country's largest private radio network with more than 80 stations, including blue ribbon licences in major cities across Canada, high-



BY JOHN MCKAY

*Above: Claude Gagnon, senior vice president of Astral Media*

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will provide \$63 million to the country's broadcasting and production industry over the next seven years—developing new musical talent for example—to help offset concerns that so much media concentration does not serve consumers.

"Yes, bigger is better as far as we are concerned," Gagnon says. "But it's not to the detriment of the listener and it's not to the detriment of the production community and the content providers."

With only four major players on the radio spectrum now, smaller, independent broadcasters have more practical concerns about big radio.

Doug Kirk, president of Durham Radio, Inc., which operates stations in Oshawa and Hamilton, concedes that the Astral-Standard entity is gigantic and, with such deep pockets, can bring some benefits to the broadcast industry table.

But, he says, it will make it tougher for his kind in terms of ad sales.

"These large groups can muscle in and say 'well, just deal with us' in terms of dealing with national advertisers, in terms of doing large multi-market buys. So it makes it tougher."

Kirk says, too, the CRTC should be protecting diversity on the air.

"The smaller independent broadcasters often tend to be individual operators," he says. "In trying to preserve ownership diversity, the CRTC has to see where new and emerging broadcasters and licence groups are located. If you want diversity you have to licence diverse owners."

Christopher Grossman, president of the Haliburton Broadcasting Group, which includes Moose FM branded stations strung across small-market Ontario, is less concerned.

"It's very rare that you get an assortment of such talented people and the people that they're buying," Grossman says. "People with a real passion for radio, that's what they're getting. And it's a good marriage, I think, (they) complement each other."

"I can't think of any cases where there's going to be those issues of diversity."

Astral first announced the deal with the Slight family last April and the CRTC held a public hearing in August. Astral expected to complete its \$1.08 billion cash and stock deal by the end of October. As part of the deal, Gary Slight joins Astral Media's board of directors while the family owns 8.7 percent of the company's non-voting stock. Astral already has holdings in pay and specialty TV and outdoor advertising as well as radio.

"They're a well-managed company," says Slight. "The fact (is) that they built this business from scratch. Talk to the managers who work for them to understand that they are a well-run company. They take very good care of their people."

In this latest instance of Canadian media merger frenzy, the federal regulatory agency also approved Rogers' purchase of the five Citytv stations in Toronto, Vancouver, Edmonton, Winnipeg and Calgary from CTVglobemedia, which had acquired them when it bought CHUM Ltd. But since CTV already owned stations in

the same markets, the CRTC required they be re-sold and Rogers snapped them up.

Everyone agrees that while such mega-mergers may be finished, there is still room for more acquisitions and that could include Astral, despite regulatory hurdles.

"If it was there tomorrow, we could still execute," says Gagnon. "Financing is not a problem... we are in a position to do that."


*John McKay is a Mississauga-based writer on media issues. He may be reached at mckay1169@rogers.com.*

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# TV: The new solitudes



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

## The black and white of mainstream Canadian television is that white folks own it, and the others don't.

Ownership was one of the issues in play at the recent CRTC hearings on diversity of voices as the question was asked in the Commission notice and was addressed by some intervenors, including me.

While cultural diversity has been addressed by the Commission with regards to mainstream broadcasters, ownership and board membership is really the next logical step that needs addressing.

And when it comes to that diversity in programming, some broadcasters get it while others see it only as a social policy obligation that the CRTC enforces on them for some public policy objective or, worse, for some politically correct reason.

Appealing to a diverse audience is what all Canadian broadcasters should be concerned about. As Canada becomes increasingly diverse—and as technology brings cultural, linguistic and religious world-wide diasporas closer together—Canadian television should be alarmed

that a greater segment of the Canadian population is being expatriated, and therefore lost to Canadian television. If a larger segment of, say, Italian Canadians watch RAI, or a greater proportion of Canadian Muslims watch Al Jazeera and Abu Dhabi TV, the Canadian broadcasters cannot claim them as their viewers and cannot demand their nickel from advertisers. If Viewer X in Richmond, B.C. is only watching Beijing TV, CanWest Global cannot claim to be advertising to him or her. By not fighting for Viewer X, Global is kissing a few cents goodbye and, as immigration continues at a high level, those cents turn into millions.

But from a public policy perspective and from a societal harmony perspective, there is an increasingly urgent need for Canada as a country to want viewers who live in Canada to watch television made in Canada. If viewers watch more news about the Kaczynski twins in Poland or about Bhutto and Musharaf in Pakistan, than they do about Canada's new government, Canada loses.

There is growing concern about the number of ethnic-based neighbourhoods in Canada. Surely, Canadian television has a role to play in integrating rather than segregating.

Television is increasingly contributing to two new solitudes in Canada. A mainstream television system operating in the official languages that speaks to Canadians. (Some have done well to reflect diversity in their programming, while

some lag behind). But in terms of ownership, mainstream TV is totally white-owned as is the distribution—cable and satellite.

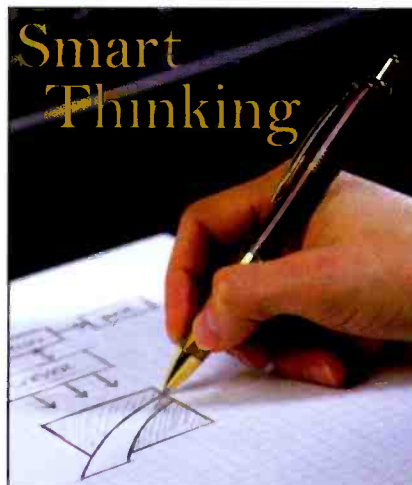
Any visible minority ownership is in the third-language system, i.e. ethnic broadcasting. To a large extent this reflects those who have applied for networks, with one exception, Canada One TV, which applied for a licence earlier this year, was a channel that would have provided extensive English-language diverse drama. Got rejected!

Incidentally, the only visible minority owners of over-the-air television were those at channel m (Multivan) in Vancouver. Earlier this year this western-based and operated broadcaster, majority owned by Chinese-Canadians, went up against Toronto-based Rogers for multi-lingual licences in Calgary and Edmonton. The CRTC awarded the licences to Rogers, which owns OMNI 1 and 2 in Toronto. With that loss, channel m sold to Rogers. Couldn't the CRTC have seen that one coming?

There are some who get uncomfortable talking about race and numbers. But, really, the CRTC is all about numbers and quotas, whether it's Cancon, programming genres, French Vocal Music, MAPL, cable deregulating quotas, you name it. CRTC is the quota-queen of federal public policy. Why not analyse numbers to bring some equity to the racial disconnect that is growing?

The reason this is urgent is twofold. First, diversity is growing by leaps and bounds as immigration will continue to grow, and it's only non-whites who want to come here in big numbers. We bring in a million people every four years and about 80% of them are not white. Second, as consolidation and concentration grow there are fewer and fewer opportunities to buy into the system. This period is like a last call for those who want to get on board, before the train leaves the station. Those not on the train will be left to run alongside looking in.

Regardless of how we got here, we have a well-entrenched racial divide. The CRTC and all those concerned can decide whether to do anything about it or not.



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# Manage your sales systems; sales people will manage themselves

BY WAYNE ENS

**S**ales managers who manage systems can be more productive than sales managers who try to manage people. Attempts to manage sales people often results in the creative writing exercise known as call reports.

Your best sales people manage themselves. So if good sales people need little management, why do we need sales managers?

We need sales managers to manage the resources, environment, systems and processes which result in higher productivity for our sales people.

One of the most important but under-utilized systems is your account list management system.

Here is a 10-point checklist to evaluate your account list management system;

**1.) Do you limit the number of accounts your account executives can protect?**

Your system needs to limit the total number of accounts an account executive can properly manage, not just the number of inactive accounts they are permitted to protect. If there is no limit to the number of accounts your people can protect, your senior executives will not wean their bottom accounts and they won't have time to prospect for higher-potential accounts.

Weaning smaller accounts for newer recruits to sink their teeth into, results in better service for those accounts and lower rep attrition.

**2.) Does your system include monthly one-on-one account coaching sessions?**

Getting beyond the basics such as budgets, target demographics and planning dates will produce huge results. These coaching sessions are an opportunity to discuss four self-questions—What is the last good thing we did for the account? When? What is the next good thing we're planning to do for the account? When?

A good thing is anything that benefits the client, from giving them a lead to developing a new creative idea. The answers to the second and fourth questions should be 'within 30 days'.

**3.) Do you identify and coach how to appeal to each buyer style?**

Your monthly coaching session should identify which of the four basic buyer styles each account is, and ensure the needs of each style are met.

**4.) Do you know each accounts relationship stage?**

Your monthly coaching sessions should address the relationship stage of each account and a strategic plan to move them to the next stage.

**5.) Do you have quarterly account productivity reviews and account list re-alignments?**

Being active should not be enough to justify an executive

keeping an account. Your system should identify growth opportunities and targets for all of your accounts, and the account executive should not be able to protect an account that does not reach its potential. To quote Randy Redden, Standard Radio's Sales Manager in Hamilton, 'Firm but fair works best'.

**6.) Does your system include a customer loyalty plan (CPP)?**

Anyone can match your CPP, cost per point. What are the tie-breakers you have in place to reward clients who consistently favour you? Maybe they can have sponsorship tags on your public service announcements, can be invited to a free customer service seminar or be given tickets to your box seats at the game.

**7.) Is your lead distribution system productivity-correct?**

Politically-correct systems that rotate leads equally are not productivity-correct. Your system should reward your best prospectors, and take into account category fit. Some sales people do better with car dealers than shopping malls and visa versa. You also have sales people who negotiate better with transactional accounts and those who are better at building partnerships with relational accounts.

**8.) Does your system involve a process of continuous improvement?**

A formal post-campaign analysis system needs to be part of any account management system.

**9.) Does your management team know your key accounts?**

Your account monitoring system should not rely upon creative writing or sales people selling sales managers. Your process should include management saying thank you to key accounts and conducting regular customer satisfaction surveys.

**10.) Does your system have prospecting quotas?**

Your best people need to prospect regularly. You are not doing them nor your station a favour if your system permits them to evolve fat entitlement lists and not practice their prospecting skills.

There is no doubt that clients generally prefer account rep stability. But even more important to your clients is that they get the best service and results possible. Your account management system needs to serve the interests of all three parties—your clients first, then your station, and then your account executives.



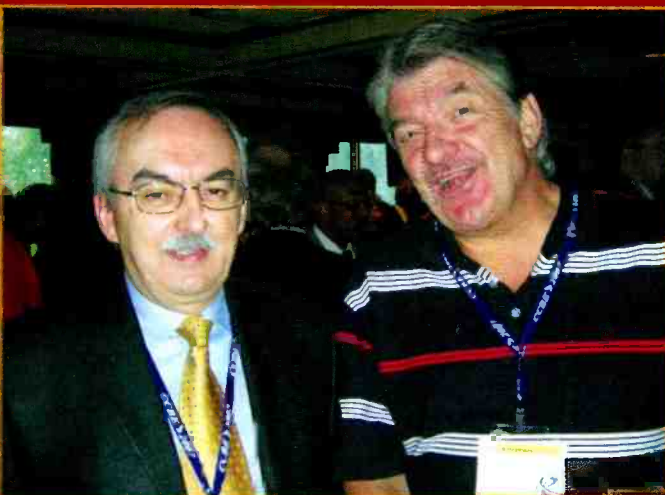
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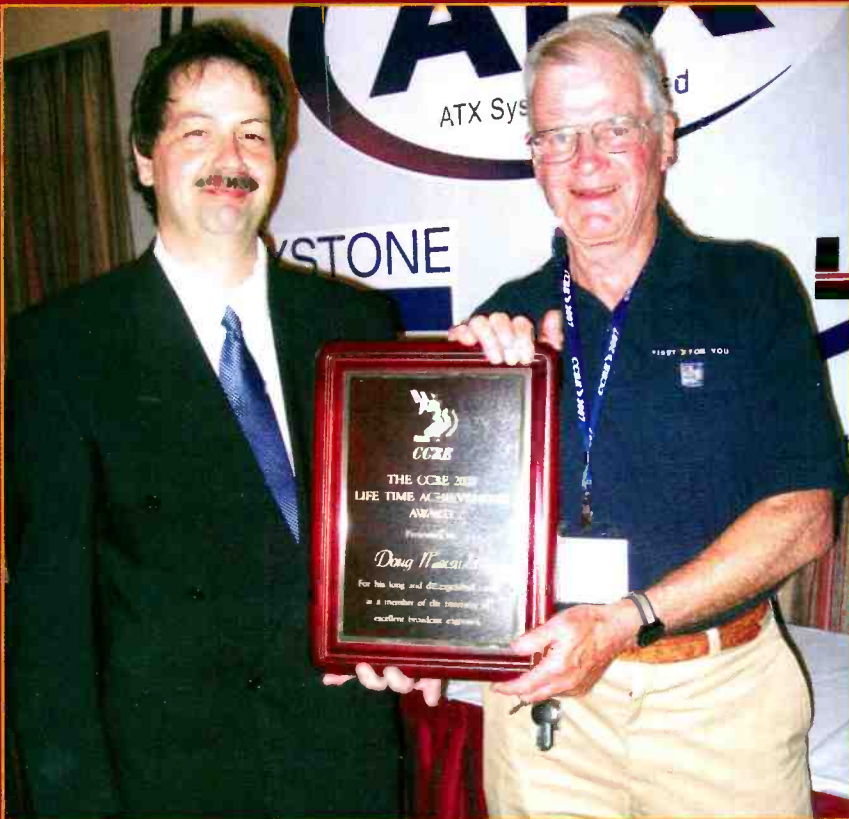




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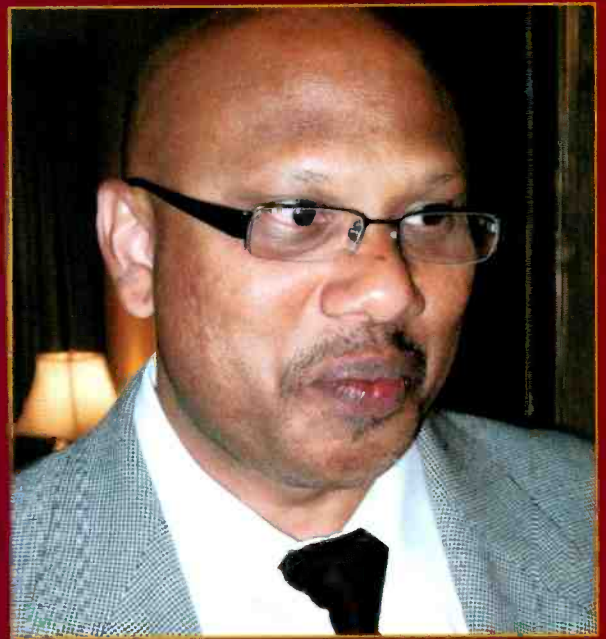
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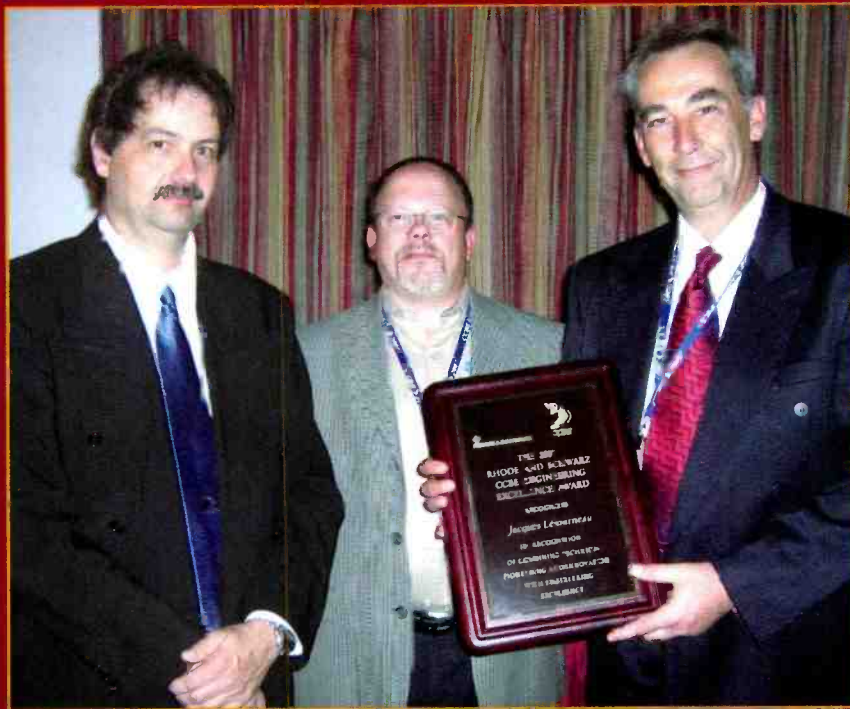




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# Internet is killing our culture



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**M**ainstream media (msm) has been under attack for some time now, causing even stalwarts like Rupert Murdoch to say: "We've got to find new ways and new business models to get revenues. Or else the world is going to be owned by Google."

Into the fray rides an unlikely msm ally, Silicon Valley entrepreneur Andrew Keen with his provocative new book *Cult of the Amateur: How Today's Internet is Killing Our Culture*.

Keen says that, "the purpose of our media and culture industries—beyond the obvious need to make money and entertain people—is to discover, nurture, and reward elite talent".

He says traditional mainstream media has done this with great success.

In contrast, Keen believes that the consequences of Web 2.0 are inherently dangerous for the vitality of culture and the arts: "If you democratize media, then you end up democratizing talent. The unintended consequence of all this democratization, to misquote Web 2.0 apologist Thomas Friedman, is cultural 'flattening'. No more *Hitchcocks*, *Bonos*, or *Sebalds*. Just the flat noise of opinion—Socrates' nightmare. In the Web 2.0 world, however, the nightmare is not the scarcity but the overabundance of authors since everyone will use digital media to express themselves."

The result, Keen says, is "a writhing mass of amateur content that threatens to eclipse more important information found online".

Keen suggests that the idea of "empowering citizen media" to "radically democratize and smash elitism" is a wayward concept. He says Web 2.0 technology personalizes culture to the point that it reflects ourselves rather than the world around us, and creates blogs full of media content where "all we read are our own thoughts".

He compares the Web 2.0 movement to an ideology, not unlike Marxism, that is based on what he believes are false assumptions. He says "it worships the creative amateur" by allowing everyone to use digital media to express and realize themselves, while declaring the enemy to be "elitist traditional media".

According to Keen, the Web 2.0 movement is dangerous because "without an

elite mainstream media we will lose our memory for things learnt, read, experienced or heard" and that would lead to dire consequences. He says all we would have left "is the great seduction of citizen media, democratized content and authentic online communities. And weblogs, of course. Millions and millions of blogs."

The London-born Keen's suggestion that Web 2.0 is promoting "user-generated nonsense" has caused a furor online, just the kind of response that is guaranteed to sell books, and lots of them. Unlike many intellectuals who write books based on theories rather than real life experience, Keen is drawing increased criticism because he is viewed by the digital world as an insider who is biting the hand that feeds him. An academic before he was an entrepreneur, Keen taught at a number of universities before settling in Silicon Valley where he founded the successful website [audiocafe.com](http://audiocafe.com) in 1995. He currently hosts an Internet show *afterTV*, writes for *ZDNet*, *Britannica*, and *iHollywoodForum*, and is a frequent contributor to msm including radio, television and print publications.

Even though Keen has made his living online for the last decade or so he seems perpetually bleak about the state of the Internet, suggesting that the more people are exposed to it the less enamoured they become, pointing to the proliferation of the dark side of the Net fuelled by porn and gambling.

Keen is a champion of sorts for mainstream media, but can it survive the onslaught of Web 2.0 and future technology? Rupert Murdoch must think so. Despite his concern that Google could end up owning everything, Murdoch has made a \$5 billion investment in *Dow Jones & Co.*, including *The Wall Street Journal*. He's betting he can translate that golden brand into great wealth by leveraging it globally online and across the media spectrum.

You may not agree with everything Keen says, but by stirring the pot, challenging online assumptions, and promoting the positive side of mainstream media, he's created a dynamic discussion that could help power the way media develops over the next few years.

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# Intuition: A business competency?



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](mailto:rodger@hardingintelligence.com)

**T**he older I get, and the more I evolve in the business world, the more I remain perplexed at how many business folk seem to regard intuition as an irrational element of the decision-making process simply because it is not rooted in proven factual context.

Intuition is akin to receiving a message from an unknown source and defines our innate ability to think about, speculate on and predict what might happen in the future based upon the instinctive human response to people or situations. Whether one believes or not that this response evolves from character traits, life experience or some other source, for me it is a critical element in managing the future.

The Bushmen of Africa referred to intuition as the *tapping*. They took time every day to quiet their thoughts and listen to what the *tapping* told them. In this way they evolved highly intuitive competencies that accurately predicted weather change, animal (food) movement and imminent peril. For them, the danger of ignoring their inner voice was very real.

Decisions made without regard for subjective perceptions in individual, team/departmental and organizational context will result in failure to gather relevant information, reach informed conclusions and make decisions that reflect/shape the culture of our corporate/business dealings.

In business interaction, I find that few trust the spoken word, much less a hunch

or their own feelings. In an age of *Measurables*, *Risk Management* and *ROI*, walking a path with an uncertain end point is not a popular option. Instead there is an almost slavish reliance on recorded Internet and database information. While this trend is perfectly understandable, is it reasonable to rely solely on documented fact as the ultimate verification yardstick?

With the accelerated deployment in marvellous technology that increasingly enables the easy management of information, data and available knowledge, are we limiting ourselves to the known and the proven? Have we fostered an illusory, controlled business culture that considers 100% accuracy entirely possible? I think of my own research habits. In my haste for a quick answer I might rely on the first few *Google* hits to provide the required information. What if the true answer lies elsewhere... or has not been recorded? To what extent do we listen to and trust our nagging inner voice that tells us all is not as it should be?

Ten short years ago, in our own industry, *convergence* protagonists foresaw the impact that emerging technologies would have on careers. Many went out of business because they were talking/working in the zone of uncertainty. Now that convergence is changing the face of the industry there is widespread concern that a large slice of traditional career competencies will become redundant. How much better off are those individuals and organizations that trusted their intuition, and

prepared for the current technology revolution and user mind-set.

My work with the Canadian Women in Communications has involved an intensive exploration of industry members' desire to fully invest their *creative/analytical* competency mix. Analytical expertise manages the known detail while creative excellence provides innovation. This task pits a traditional best practice against what the unknown future will demand.

While I am amazed at their ability to intuitively anticipate, as well as their preparedness to embrace changing technology dynamics, many of the women involved have experienced distinct difficulty in deploying their creativity during the build-up to today's industry realities.

My own simple take is that, for the most part, our primary business objective is to make cash quickly, rolling out a tried and tested recipe as many times as possible with as little risk as possible. In such a culture, intuition has no place as it questions and potentially interrupts the short term profit-making process.

The intuitive mind-set trusts the knowledge we do not know we have. If accommodated, this ability will not only enable us to foresee future events, but also to easily manage their impact. I firmly believe that business leaders that encourage and nurture the *intuition competency*, along with the risk it involves, are those that will seamlessly evolve with changing scientific, technical, cultural and political dynamics.

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# Canadian Communications Foundation:

*A treasure trove  
of Canadian  
broadcasting history*

BY DAPHNE LAVERS

*Top: Ross McCreath, president, CCF*

*Centre: Lyman Potts, past vice-president, CCF*

*Bottom: Pat Wedge, vice-president, CCF*

*Photos: Delta Blue ©CCF*



**N**ewfoundland's VOCM radio started in 1933, operating from the second floor of the Williams' family home in St. John's. The station's antenna was in the back yard and technical gear was in a back room on the main floor.

Foster Hewitt, the radio voice of *Hockey Night in Canada*, began his broadcasting career at the Toronto Daily Star's radio station, CFCA, launched in 1922. But Hewitt's duties encompassed more than hockey. In a radio interview, he describes calling a football game between Queens and Toronto's Varsity team from the rooftop of Richardson Stadium in Kingston, Ontario, with his feet in the eavestrough as the weather turned from sunny, to cold, to rain and to snow, perched in position from an hour before game time to after the game was over.

On CFRB, Gordon Sinclair issues his defence of Canada's neighbours to the south in his famous radio broadcast "The Americans", calling them the most generous and least appreciated people in the world. Sinc, as he was fondly known, had already revealed his unconventional and sometimes-blunt style, which did not endear him to some of Canada's military top brass.

These historical gems of actual voices, anecdotes and written stories are at a place on the Internet where history aficionados, Canadian broadcasters both current and retired, cyberspace travellers, academics and students can lose themselves in a treasure trove of images, voices, video, stories and near-encyclopaedic volumes of information on the world of Canadian broadcasting.

With a prime focus on Canada's private broadcasters, but also including substantial coverage of CBC matters and stations, the website, [www.broadcasting-history.ca](http://www.broadcasting-history.ca), is that comprehensive world where browsers can watch, listen to and read about:

- all of Canada's 979 radio stations, both private and public, including launch dates, call letters, transmission frequencies, signal strength, ownership and evolution;
- all 146 Canadian television stations complete with launch dates, call letters, network affiliations, ownership and year-by-year chronologies; and
- 385 (at last count) biographies of Canadian broadcast pioneers and industry people including all those inducted into the CAB Hall of Fame, from Charles and Jim Allard to Marge Anthony, from Johnny Esaw to Danny Gallivan, from Elmer Hildebrand to Peter Mansbridge, from Knowlton Nash to Duff Roman, from a trio of Sinclairs to Johnny Wayne and Moses Znaimer.

Broadcasting is stories, and stories within stories. With 240 original audio clips and 83 video clips, [www.broadcasting-history.ca](http://www.broadcasting-history.ca) is home for many of them.

### From Start To Ryerson

It's been a 40-year journey to bring the website to life and to its current incarnation. It has been accomplished by the Canadian Communications Foundation (CCF).

It was in 1967 that the Canadian Association of Broadcasters decided to mark Canada's centennial with the launch of this new and very special organization. With start-up funds of \$25,000—not an insignificant amount at the time—its rather lofty mission was to "commemorate throughout Canada the development of electronic communications".

"In the ensuing years," chronicles the Origins section of the site, "the project moved forward slowly, perhaps because broadcasters were too preoccupied with the challenges of the present

and the future of their industry to be able to properly reflect on or to chronicle the past. But, all the while, a search was carried on to find the ideal vehicle through which to fulfill the mission."

In the late 1980s the Foundation began to move towards its current operational structure. In 1987, industry executive Ross McCreath started what turned out to be an initial two-year stint as president of CCF. Professionally, McCreath had served as president of All-Canada Radio & Television, a subsidiary of Selkirk Communications, among other executive positions in the industry. During this first two-year term, he began an ambitious project to complete 150 audio recordings of both retired and active broadcasters who had shaped the industry in Canada. The recordings were deposited at the National Archives, but McCreath kept copies.

In the early 1990s McCreath joined forces with career broadcaster Lyman Potts, copyright expert, Standard Broadcast executive and founder of the Canadian Talent Library. The search for a home for the 150 audio tapes, together with reams of information and documents from early days in Canadian broadcasting, led to Jon Keeble, then chair of the Radio & Television Arts program at Ryerson in downtown Toronto.

Keeble's connections to broadcasting were also substantial. Not only was he a senior Ryerson RTA academic, his father, Gordon Keeble, was one of the original applicants for the new Toronto private television licence being awarded in 1960. Unsuccessful in this application, the elder Keeble worked with Spencer Caldwell to launch the CTV network and, later, founded Keeble Cable.

However, said the younger Keeble, Ryerson had no physical space for the Foundation's audio tapes or anything else, and no mandate for archive or museum activities. But he took a couple of weeks to discuss the issue with some of his colleagues and his students.

In the early 1990s, the Internet was virtually unknown outside military and academic circles, and barely capable of handling e-mail. The unfamiliar concept of the World Wide Web mostly encompassed very early versions of the Netscape and Mosaic browsers. But RTA students and staff rapidly concluded that the Web was the place for CCF.

Looking back on the early Internet years, "we'd set the ground-

work in place," said Keeble. "What Ryerson promised to do for (CCF) was to house the archive on a server here and the server would be available on the Internet for the world. And that's what we've consistently done."

By 1994, the Foundation had changed its location from Ottawa to Toronto, CAB turned CCF over to Ross McCreath, president of the revitalized Foundation, and sent along the remainder of the initial start-up funds. Since 1967, only \$10,000 had been spent, but the cheque that enabled McCreath and his associates to continue CCF operations was \$32,000—thanks to the magic of compound interest.

### Web Work Continues

Throughout the 1990s, McCreath and Foundation Vice-President Lyman Potts worked on stories and articles for the website. They created a Personalities section, to enshrine biographies of all those broadcasters who had been inducted into the CAB Hall of Fame, and added additional profiles of other pioneering industry movers and shakers. They began writing the profiles for radio and television stations, and created sections on

news broadcasting, networks, programming and associations.

Ryerson staff and students continued to contribute to the site both in research and in web design and hosting.

Webmaster Trevor Trinkaus began working on the CCF website while still a student in Radio & Television Arts at Ryerson. He graduated and continued as site administrator through his own web company, Myriad Media.

By 1997, [broadcasting-history.ca](http://broadcasting-history.ca) carried 130 biographies and information on most TV stations up to 1965. Former DJ and newsman Bill Dulmage, destined to be a substantial contributor to the site, provided the Foundation with an additional 240 radio station histories.

Two years later, by 1999, CCF had completed listings and data for all 563 Canadian radio stations, all 116 Canadian television stations, profiles of all 148 members of the CAB Hall of Fame and a host of other broadcasting pioneers. The site also included major feature sections on, for example, the Canadian National Railway broadcast network, Canada's first, and its significance for early broadcasting.

"The early days (of constructing the website) were just a scramble not to get

too far behind on the people who were in the pioneering section, and to catch up all the history of the stations right from 1919 through to 1991, as the starting point," said Jon Keeble. "It was just a mad scramble not to get completely overwhelmed by the earliest stuff that went on."

### 2000 A Momentous Year

The year 2000 marked the 100th anniversary of radio, and CCF decided to highlight the first voice of radio, Canadian Reginald Fessenden. The Foundation re-published *Radio's First Voice: The Story of Reginald Fessenden* by Toronto author Ormond Raby, under its own imprimatur. (Copies are still available from the Foundation.)

The year 2000 also marked a major change in the fortunes of the Foundation. For the first time, CCF was included as a potential recipient of a portion of the benefits package of a major broadcast deal—the Bell acquisition of the CTV Network.

CCF is incorporated as a registered charity, which means that donations to the Foundation are legitimate tax deductions accompanied by tax receipts. Over the years, CCF had received support through corporate and individual

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contributions, but the annual budget had remained below \$10,000 for most of its existence. The Bell/CTV agreement included funding of \$250,000 for CCF, the first major funding of this size the organization had ever received.

CCF vice-president Pip Wedge, former British music business and television executive who in 1973 became vice-president of programming for the CTV Network, described the impact of such substantial funding.

"The key was the BCE/CTV deal, when Ross finally had some money to pay writers and researchers," said Wedge. "That got us to the point where we were able to complete a history of every radio and television station in the country. Finally we were also able to complete an up-to-date record of all the Canadian program series produced for national broadcast or seen nationally on CTV, CBC and Global. We even have details on some of the CHCH shows like *Party Game* and *House of Frightenstein* that got syndicated nationally and became cult favourites. To be able to get all of that written involved having some money to pay people to do it."

That year the Foundation also secured and registered its own identifiable website address. The site name changed from the Ryerson web location to its own more easily recognizable [www.broadcasting-history.ca](http://www.broadcasting-history.ca).

In 2002, stories were added dealing with the business side of station sales representatives, in the sports section on television figure skating, and in the radio area, with a major piece on radio formats. In 2003, an engineering section was added and work began on what would become a two-year project to build an interactive visual timeline.

It was in 2002 that now CCF Vice-President Pip Wedge discovered the website and became involved doing research and editing for various site components. With his background initially in music journalism and subsequently television production and executive management, he began his involvement with the Foundation by proof-reading and editing the existing website. Wedge then moved on to complete 200 to 300 profiles on TV programs, and a host of individual personality profiles. He also contributed pieces on simultaneous substitution and on the problems inherent in delivering a national network service to six different time zones by microwave. Vice-president Lyman Potts, actively working in the business and on the site for

## CCF Support—Membership

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**Numbers count—please join us.**

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many years, retired from the Board of the Foundation, but continued his website contributions; Wedge took over as CCF vice-president in 2004.

### Expansion and Unique Features of the Website

Website administrator Trevor Trinkaus has been involved in the site since his first year at Ryerson in 1996-97. The site averages about 1,000 unique visitors a month with nearly 30% of browsers making return visits, Trinkaus observed, an unusually high number for a site of this nature.

From time to time Trinkaus receives e-mails from site visitors, often providing updates or suggestions for revisions to site entries. There are a substantial number of outside or community contributions to the information on the site.

"That's surprising," said Trinkaus, "because normally a site like this, with primarily reference material, would not get that large amount of traffic. A number of people use the site not only for academic but for recreational reading—we get a lot of feedback."

Trinkaus revamped the entire website in 2000, moving it from static pages requiring a single point of revision to a database format. The revamp allowed the creation of an administration system—a content management system where McCreath and Wedge could themselves handle updates and changes to those sections that required constant attention. The

revamp both increased efficiency and the amount of information that could be placed on the site in a short period of time.

One of several unique features of [broadcasting-history.ca](http://broadcasting-history.ca) is a visual timeline that appears on the homepage of the site. The timeline presents an interactive moving montage of images in Canadian broadcasting. As the montage scrolls continually across the screen, decades of the 20th century in Canadian broadcasting roll past. At any point, visitors can trigger on the timeline pop-up headlines, photo identifiers, site links to the stories behind the pop-ups, as well as links to station histories as they came on the air, year by year.

The century in Canadian broadcasting history scrolling across the screen was put together by then-Ryerson student Laura Hindbuch, an effort that took two years to complete, with the help of webmaster Trinkaus who was there to make all the connections.

The historical treasure trove is among the most comprehensive resources in existence for Canadian broadcasting. Well-known Canadian broadcast lawyer John Hylton, Q.C. supervised the completion of an extensive *History of Canadian Broadcast Regulation* which encompasses 107 years of milestones. The outline cites major statutory, regulatory, policy and legal landmarks since the first radio signals were received in Newfoundland. An Engineering section

## Notes, Quotes and Stories on CCF's broadcasting-history.ca

*"Radio's true genius is that radio is portable—and I don't mean that to be glib, but you can walk and chew gum, and listen to the radio. Bottom line is that radio does not require your disposable time."*

Taylor 'Hap' Parnaby, CFRB Toronto chief correspondent

**In 1927, the Calgary Albertan (Albertan Publishing Co.) started CJCJ on 690 kHz with 250 watts of power with studios in the Albertan Building. The station shared frequency and air time with CFAC, CFCN, CHCA and CNRC.**

**Tom Young, technical producer for 680 News radio, discussed changes in technology from bulky field tape recorders to mini digital recorders that can go anywhere, from radio technology to satellites and the new value of space on the radio spectrum.**

**In 1962, Lyman Potts convinced the Board of Broadcast Governors (BBG) that a station's support of Canadian talent should be assessed on the amount used in its programs, and money expended by a station to produce Canadian music programming.. He told the BBG that the future of Canadian content depended on a large and continuing supply of**

**records by Canadian artists and that radio station owners themselves would have to take the initiative to fund their production. Supported by Standard Broadcasting's Montreal and Toronto stations, Potts created the Canadian Talent Library, hiring Canadian musicians in Montreal and Toronto for the production in stereo of the first ten CTL albums.**

**Early broadcast pioneer Harry Boyle worked in news for CKNX for a month, for the princely sum of \$3 a week.**

**In 1927, at the age of 16, Ken Soble found work in a Toronto radio station, and four years later conceived and produced Canada's first amateur show, The Ken Soble Amateur Hour. When TV came to Canada in 1953, Soble's Maple Leaf Broadcasting Company (CHML) formed a partnership with Wentworth Broadcasting (CKOC) and Southam's Hamilton Spectator, and successfully applied for a TV station in Hamilton, CHCH, and Ken was named general manager. At the time, all stations had to be affiliated with the CBC's television network but Soble was subsequently able to withdraw from the network, and CHCH became Canada's first independent TV station.**

includes articles on the CN Tower, the Havana Treaty of 1937, distant signals, and the evolution of different transmitters. The Broadcast Associations & Services section includes a history of the CAB, and articles on the Bureau of Broadcast Measurement and the business of broadcast sales representation.

### The Ryerson Connection

Throughout most of CCF's history, work for the Foundation and on the website has been mostly pro bono.

"Except for the money that goes out to students, and to (some) writers, there is no other overhead," said Ryerson's Jon Keeble. "Ryerson isn't charging for the site, or for our engineers to make sure the software is still working. There are also charges for managing the website, but when we get some money, we can go a long way with it.

The Foundation secured a major feature section for the website from writer

Sidney Margles on the growth of news broadcasting, a comprehensive examination of news from 1952 onwards. Margles was aided in this exhaustive effort by three Ryerson students who completed interviews with 25 well-known broadcasters and newscasters such as radio commentator Dick Smyth, newscaster Lloyd Robertson, Parliamentary reporter Mike Duffy and Broadcast News executive Bob Trimbee.

At present, two Ryerson students are working under the supervision of Jon Keeble with reams of material on analog and DAT audiotape, videotape in mini-DV, VHS and Betacam formats and print material, reviewing and selecting clips to continue animating the website with actuality.

Hillary McCarrel, a fourth-year student, has compiled audio clips of broadcasters including broadcast pioneer Jim Allard, CHUM radio owner Allan Waters, CTV founder Spencer Caldwell and cable

executive Michael Hind-Smith. Third-year international student Dan Demaria has edited video clips of such broadcasters as news executive Tim Kotcheff, CFRB correspondent Taylor Parnaby and CTV anchor Lloyd Robertson.

Many of the stories McCarrel has worked on, she said, are truly inspiring, especially for up-and-coming broadcast students. And she's noticed something key about the broadcasting industry.

"Everyone who talks about broadcasting loves it," she said. "They have such a strong passion for it, listening to it you can't help but smile... People in the industry have gone from nothing to pretty much manager of a station and president... So many people talk about how they got into radio or how they got into television on these tapes—it seems like it's this crazy path, people start here, and it leads to the next job, and the next job, or they start in radio and end up in television. It's really inspiring how their



path has taken them and teaches (us) a little bit of what to expect in this crazy sort of industry we're in!"

### The Essentials of Remembering

The three key CCF activists, Ross McCreath, Pip Wedge and Lyman Potts, have poured hundreds, if not thousands, of hours into securing and safeguarding the history of Canadian broadcasting. It is a labour of love, but it is also a labour of record-keeping, of story-telling, of reference-making for "an industry of information, of news, of what's happening, of what the rest of the world is doing," said Wedge.

"Broadcasting creates a very different product from nuts and bolts, or widgets or curling irons. Our whole nation has changed, the whole world has changed because of broadcasting," Wedge observed. "You cannot have a present and a future without being aware of the past. You don't start from nothing. There's history in everything and the history of broadcasting in Canada is a key element in the knitting together—as the CRTC loves to refer to it—of the 'socioeconomic fabric of the country on an east-west axis!'"

The contribution of broadcasting, and particularly private broadcasting, to the fabric of the country is a component of nation-building not often recognized in Canada. Jon Keeble. "There was no place where a national voice was heard except in broadcasting. When Mackenzie King fired up the network in 1936, that was the first moment all of Canada could hear their prime minister simultaneously, no matter their time zone. The only way that

Canadians have actually been linked—other than by the railways themselves in the earlier days—the only thing capable of instantaneous linkages has been broadcasting."

To Ross McCreath, securing the tapes he commissioned in the late 1980s became increasingly important with the passage of time. A number of those broadcast pioneers are no longer alive, and with the passing of the pioneers, the entrepreneurs, the broadcast originators who strung transmitter wire in the backyard, their stories are lost if not captured in some form.

"There's information on this website that you can't get anywhere else," McCreath said. "There's absolutely no other place that gives you everything that we've got. All of this has happened in the space of a century, and look how far we have come in broadcasting in that space of time."

To Lyman Potts, "people need recognition for what they do."

"There are so many stories that could be told, that should be told," Potts said. "You mention a name, there's a story there." And from the battles with CBC over electrical transcription and CBC regulation of private stations to the founding of the Canadian Talent Library, Potts' determination to see the story of private broadcasting in Canada recorded and available makes these stories accessible to the world.

The broadcasting community in this country is a small group whose groundbreaking achievements more often than not began as a family business or the

dream of a single individual. The pioneers, said Keeble, "are always more colourful than the people who come afterwards, because the people who come later are those who can make the business work after that pioneering stage."

"Way back then," said Keeble, "you would only persevere against the hell that was broadcasting—in the early days with your towers attacked by ice, inconsistent power, inconsistent transmitters—you'd only persevere because you loved it, you thought, my God this is the best thing ever... These guys are in it because it's a blast, it's the best kind of job to have."

Pioneering radio broadcasters in the 1920s and 1930s were followed by the television pioneers in the 1950s and 1960s. The next batch of entrepreneurs was personified in the group that started CITY-TV in Toronto, a UHF station whose impact on the community it served underscored the importance of cable TV in the evolution of the 500-channel universe.

"The website is an excellent resource for people who want to learn how the broadcasting system in Canada came to be," said Keeble, "including their own television stations, because now, even television stations in the 500-channel universe are ancient history as well."

And [broadcasting-history.ca](http://broadcasting-history.ca) will record, write about and preserve whatever comes next.

*Daphne Lavers is a Toronto-based freelancer. She may be reached by e-mail at [dlavers@passport.ca](mailto:dlavers@passport.ca).*



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# Where are the personalities?

**R**emember when radio stations had personalities? At one time you could name just about every on-air talent in your town.

Much has changed since those days, and the changes came because of the many technical innovations that began to compete for the attention of the listener. Also, in the past decade radio has become quite vanilla in texture. With, of course, the exception of shock jocks—but their days are numbered.

I recently attended the 60th anniversary of the British Columbia Association of Broadcasters convention in Penticton, B.C. My assignment was to put together a panel of B.C. broadcast personalities whom the organizers referred to in their promotions as “broadcast legends”. The panel was comprised of Vicki Gabereau, Tony Parsons, Terry David Mulligan, George Garrett and myself, as moderator.

Briefly, Terry David Mulligan is known for his work over the years on MuchMusic and as a DJ and actor; Vicki Gabereau will always be remembered for her years on CBC radio and her nationally televised TV show Vicki; George Garrett was the best west coast reporter since the late Jack Webster and has received many awards for his investigative reporting; and Tony Parsons anchors the largest TV news program for any city in Canada and second largest in North America (over 650,000 viewers nightly).

Needless to say, it was a gold star panel.

The event got me thinking about the condition of radio

and television today. A thought that would never have occurred to me years ago was, will this talent tradition continue when all of us are retired? In years past there was no question that it would continue. Today, I don't believe it will.

## **Pillars Have Crumbled**

Years ago in radio the four pillars of success were: Programming, Personality, Promotion and Public Relations. Those pillars have crumbled for the most part. The key to all four was the Personality. Without it the others were less important.

Why did this sudden shift take place? There are a myriad of reasons. Management got rid of the concept of mentoring, whereby the older professionals would take young new talent and assist them through the minefield of broadcasting. Also, new talent was not encouraged nor groomed to replace the existing on-air personalities as they had been in decades past.

It is obvious that corporate ownership today does not encourage “stars”, as they are sometimes troublesome and demanding—at times some are difficult employees—and, of course, there

**BY RED ROBINSON**

is the expense factor. Better to have a staff of cooperative workers who are not necessarily ambitious but always reliable and, most importantly, inexpensive.

The "cookie cutter" model is playing out in every market today. I can't believe some of the so-called announcers I hear on major market radio and television stations. They wouldn't have made it past reception in the old days—but, of course, their price is right.

I would dearly love to walk down a main street in a major market with a clipboard and photos of its various radio

and television personalities and ask the public to identify them. It might just shock the hell out of radio and television station owners enough to engage in some extensive market research in this direction.

It is not just broadcasting that is experiencing this condition. Remember when newspapers and magazines emphasized their writers? Now some writers contribute articles and features for as many as 60 newspapers. This certainly keeps the costs down, but there is not necessarily a connection between the writer and the reader on a local basis.

It is even happening in the movies. I asked impersonator Rich Little how difficult it is to find movie actors that you can impersonate today? With a few exceptions they are the older guys like Jack Nicholson and Sean Connery who are recognizable. But what does Brad Pitt or George Clooney sound like? Even if Little could capture their nondescript voices we wouldn't know who the hell he was doing. Action and special effects have mostly replaced stars today, with a few exceptions.

Newspapers gain revenue through the number of subscribers they have, movies have the box office to rely on, but radio and television count on something called ratings and they are much more difficult to qualify. I think it will be interesting when some radio owners break from the current malaise and gamble again on personalities.

It could happen.

The entertainment exception in this premise is the world of sports. Athletic stars still put butts in seats, and that is easily measurable. Take football games. The NFL has sections for some key players where the fans of that star take up permanent seats and follow every move and statistic of their man. Team owners know this means money in the bank. It used to be that way in broadcasting.

I think it is interesting that where there are personalities there are ratings. This should tell the owners something.

For radio and television (mainstream) to survive, personalities must be nurtured to guarantee a brighter tomorrow.

Remember those dynamos on radio years ago: Keith Sandy, Al Boliska, Jungle Jay Nelson, Dave Marsden (still working), Daryl "B", Chuck Dann, Jack Webster, Dick Smyth. And the list goes on in every town and every city on the continent.

I feel so blessed that I grew up in the era of broadcast giants. However, "Don't cry because it's over, smile because it happened".



*Red Robinson, a Vancouver broadcast icon, is celebrating his 50th year in broadcasting as an announcer and programmer.*

*Honoured by the CAB Hall of Fame and the Rock and Roll Hall of Fame in Cleveland, he is now Principal of Red Robinson Management Ltd and may be contacted by phone at (604) 684-2382 or by e-mail at red@redrobinson.com.*



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# Selling in a strong economy



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

**A**s consumer confidence strengthens, we must re-think the way we sell advertising—and the way we sell our clients' products to our audience.

It's always a good exercise to put on your consumer hat to better understand how to reach other consumers. All indicators point to continued consumer spending. The question is, where and how are those purchase decisions being made and how can we send the business to our advertisers.

Canadians are apparently some of the most optimistic consumers in the world, according to a May 2007 Consumer Confidence conducted by ACNielsen Global Online Surveys. Our disposable incomes and our discretionary spending have increased. We could respond in more than one way to the strong economy: throw caution to the wind and continue to buy things, use that disposable income to pay off debt...or a blend of the two—saving money on big items like TVs and using leftover funds to pay down other debt. Writers of advertising copy need to be aware of all of the possibilities.

What are we buying?

In his book *The Secrets of Economic Indicators, Hidden Clues to Future Economic Trends*, Bernard Baumohl points out that swings in personal spending lead to major shifts in the business cycle. While spending on durables (expensive items) such as cars, fridges and washing machines accounts for 12% to 14% of personal

spending, non-durables such as food, clothing and books account for 30%. The biggest percentage of personal spending is devoted to services. We dedicate about 60% of our personal spending to things like haircuts, movies, air travel, medical expenses and legal fees. This is the fastest growing category of personal spending; having increased from 40% in the 1960s to 60% today and, by Baumohl's standards, indicates a major shift in the business cycle.

How are we buying it?

That depends on the product category. Globally, consumers rated searching the Internet as the most common decision influencer. In Canada, the story is quite different. In their Purchase Influencers survey conducted a year ago, ACNielsen speculated that part of the reason that the Internet may not have replaced the "hands-on" experience for Canadians is that information on the web "will often be American and not necessarily applicable to the Canadian market". Instead, we prefer to rely on word of mouth, past experiences and the reputation of the brand name. It appears that testimonials from satisfied customers would be a good place to start when attempting to market cellular phones or vacation packages.

Prior experience with a brand and that brand's reputation play in to our car buying decisions. As well, the Purchase Influencers survey acknowledges the phenomenon of the test drive and describes it as an important part of our culture. With that in mind, we must continue to drive traffic to the car dealership to generate sales until such time as automobile websites reflect the Canadian car buying experience.

Other categories where the tactile, hands-on experience is persuasive with Canadians is with the purchase of jewelry, watches and fashion. So in addition to increasing footfall to retail, consumers need to be encouraged to try it on, see what it feels like to wear it, and imagine the compliments they'll receive once they buy it.

Apparently, we're obsessed with what others think about us. Americans make such purchases to feel good about

themselves. Herein lies the secret to marketing items that enhance personal appearance to the self-conscious Canadian. We are more willing than ever to open our wallets to purchase things that will help us look better, but we don't do it for ourselves—instead it is important to us to look good to others.

The key to *selling* in strong economic times is to understand what people are buying and how they are buying it. The key to *writing copy* in strong economic times is thinking like a consumer. Why would you want to spend money on services like haircuts and other grooming luxuries? And how great will you feel in a new outfit with jewelry, shoes and a handbag (or manbag), to match?

Wallets are already opening. The question is, where will they open and how much of their contents will be left behind in your client's place of business. You are in the driver's seat.

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# Real life, twice a semester

**"Is this thing on?"**  
 Twice a semester, I've been speaking at Cal State for the broadcasting and media students. Unfortunately, I am a less than eloquent public speaker with an extremely short attention span, not to mention the fact that I get horribly nervous.

Sounds awesome, huh?

I take the students through the short, yet winding road that has been my career thus far with the conclusion being that you certainly have to have a love for the medium of radio to give some sort of excuse for the crap that we all have to put up with sometimes.

A few footnotes from my "speech" this morning included the time when I worked at Radio Disney, for free of course, in the promotions department. It was my God-given duty to wrangle little kids away from their parents(?) in grocery stores. I was told to take them to the deli section and read them stories from a pre-selected assortment of Disney tales, while feeding them with Teddy Grahams and juice. Both the parents and the kids would laugh hysterically as I ignorantly mispronounced the names of their favourite Disney characters from the *Lion King*, which I NEVER saw.

I also talk about my first official full-time job in radio where I spent all my pay cheques solely on rent. I would get my Mom to call me and wake me up for my work day because I never had any money left over for an alarm clock.

Yes, we certainly ALL have our own such stories. I know YOU have a couple of doozies.

So why do we do this to ourselves? Passion. We love it. There is simply no other logical explanation.

From what I have learned from my experience—and from what I am sure you have learned from yours—you pretty much have to be prepared to do anything in order to make a dent in radio. Whether it be as a producer, a DJ or a sales person, whatever. It DOESN'T mean that you have to be an arrogant idiot. No one likes that. You can think of one right this second that you work with every day, can't you? I knew it.

From what I have learned, this is an industry that thrives not on egos but on individuals. It is an industry that thrives on personalities and individuals.

Never take yourself or the biz too seriously. You'll only succeed in driving yourself crazy. It is only radio... and radio is fun. Remember that the next time the sales staff or the traffic department is screaming at you.

I definitely get inspired creatively by talking to people who are passionate about the industry. It really is such a great way to get excited about things again if you are having a tough go of it right now. It puts things into perspective. We make up stuff all day in our own dark, expensive, high-tech recording studios. We are like stealth DJs that get to plan out every last breath and syllable



Trevor Shand is promo producer at KROQ-FM Los Angeles. He may be reached by e-mail at [trevor@kroq.com](mailto:trevor@kroq.com).

before it hits the airwaves. For that reason, it is also where the challenge lies sometimes.

Make every piece of production that leaves your studio count. If you aren't happy with it, don't let it leave. If you were trying for funny and you know it's just not working out, don't force it. Start over and take the funny out. Sometimes it's better just to "say it". Simplify and clean things up when things start to feel a little cluttered or too complicated.

In the daily pursuit of creativity and inspiration, we are obviously going to have to put in heavy hours and hard work. Sometimes it comes easy, other times it feels like your own personal hell that no one could possibly understand.

It is always vital, however, to remember that you aren't your job. You have to make your job work for you. At the end of the day, real life is what's most important.

Relationships, travel, friends, shopping even... that's the stuff that makes us want to work. That's the stuff that inspires. Now, get out of the dark and go make something cool!

Any questions?



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**F**rom the following list of changes at CTV, it would seem that the Revolving Door isn't just turning—it's spinning! But the fact is that with the recent CRTC approvals, a number of administrative changes had to be made to accommodate the absorption of the CHUM specialty channels and the A-Channel stations.



Susanne Boyce



Rick Brace



Dawn Fell



André Serero



Paul Sparkes

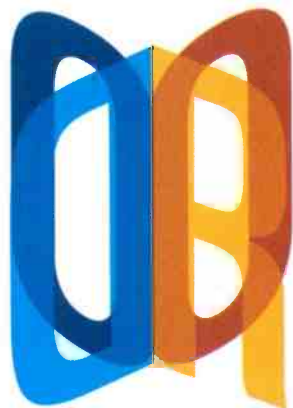


Ed Robinson



Mike Cosentino

**Susanne Boyce** has been appointed President, Creative, Content and Channels (she was formerly President Programming and Chair CTV Media Group) while **Rick Brace** has been appointed President, Revenue, Business Planning and Sports (he was formerly President, CTV Inc.). The Television Division reorganization sees the redeployment of the company's TV brands into the two strategic channel groups led by Brace and Boyce. At the same time, three additional appointments at CTVglobemedia see **Dawn Fell** become Exec VP, Human Resources and Operations, **André Serero** become Exec VP, Business and Legal Affairs and **Paul Sparkes** become Exec VP, Corporate Affairs. Fell remains at the head of Human Resources. Reporting to Boyce are **Ed Robinson**, **Mike Cosentino**, **Brad Schwartz**, **Rick Lewchuk**, **Marcia Martin**, **Isme Bennie**, **Jordan Schwartz** and **Louise Clark**. Robinson is Exec VP, Programming, CTV Inc. and President/GM of *The Comedy Network* and *SPACE* (**Brent Haynes**, who reports to Robinson, becomes VP Comedy Network and *SPACE*); Cosentino is Sr VP Program Scheduling (**Pat DiVittorio**, new VP Programming for the A-Channels reports to Cosentino); **Brad Schwartz** is the new SVP/GM, Youth and Music, responsible for all *MUCH* stations and *Razer* (**David Kines** reports to Schwartz in his role as SVP Youth &



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Brad Schwartz



Marcia Martin



Isme Bennie



Louise Clark

Music); **Lewchuk** is now Sr VP, Creative Agency and Brand Strategy (**David Johnson**, VP Promotions, reports to him); **Martin** is Sr VP/Exec Producer, Specials; **Bennie** is VP/GM for *Bravo!* and *BookTelevision*; **Jordan Schwartz**, Sr VP/GM CTV Entertainment Group adds *STAR*, *FashionTelevision* and *SexTV* to his responsibilities; and, **Louise Clark**, Director of Western Independent Productions has been named VP Program Development and remains at *CIVT-TV (CTV British Columbia Vancouver... A-Channel (CKVR-TV) Barrie ND* **Bob McLaughlin** has been promoted within CTV to become VP/GM of *CP24*, the all-news specialty channel in Toronto now owned by *CTVglobemedia*. McLaughlin is

also President of *RTNDA Canada*... His new boss, **Robert Hurst**, President, News and Current Affairs, adds *CP24*, *Court TV Canada* and current affairs documentaries to his existing responsibilities at *CTV News*, *CTV Newsnet*, and *BNN (Business News Network)*... **Bruce Cowan**, the long-time Chief Engineer at *CHUM Television*, has been released by CTV.... Earlier, CTV Director of Dramatic Programming **Tecca Crosby** left the network as part of the reorganization. Crosby's exit followed news that **Bill Mustos** wouldn't be returning as Sr. VP of Dramatic Programming after a year-long sabbatical in France... **Mary Powers** stepped down from her post as Senior Vice President, Corporate Communications at *CTVglobemedia*. Powers, who moved to CTVgm from *CHUM Television*, has launched her own strategic communications and brand marketing company—*Powers Communications*—with CTVglobemedia as her lead client... Succeeding Powers is **Bonnie Brownlee**. Brownlee's career includes her most recent task in working with CTV on strategic planning and partnership initiatives, serving as VP, Communications for *Astral Television Networks* and as EA to former PM **Brian Mulroney** and **Mrs. Mulroney**. Reporting to Brownlee is **Scott Henderson** as VP, Program Communications, promoted from his post as Senior Director CTV Communications... **Keith Pelley**, President of the *Toronto Argonauts*, will



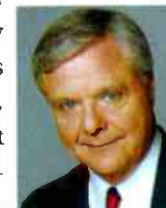
Pat DiVittorio



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Bob McLaughlin



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Keith Pelley



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Stephan Argent

move to head up *Olympico*, the *CTV-Rogers Media* consortium set up to run the domestic broadcasts of the 2010 *Vancouver* and 2012 *London Olympic Games*. But he won't be going until after the 2007 Grey Cup ends this *CFL* season. Before moving to the Argos job, Pelley was President of *TSN*... *CHUM Ltd.*'s former Director, Interactive, **Stephan Argent**, has been named VP, Interactive Media for *CTV Inc.* He'll lead the overall digital strategy, uniting the combined resources of the CTV Digital Group and the former CHUM interactive team.



Brian Anthony

**Brian Anthony** has been appointed National Executive Director/CEO of the *Directors Guild of Canada*. He assumes the post Nov. 12. Anthony's background includes being Executive Director for the *Heritage Canada Foundation*, Chief of Staff to the Minister of Communications, Policy Advisor in the Department of Communications and, most recently, Executive Director of the *Governor General's Performing Arts Awards Foundation*... **Claude Galipeau**, Sr VP Digital Media at *Alliance Atlantis* in Toronto, is no longer with the company. He has begun the consultancy, *GalipeauGroup*... **Veronica Low** has been appointed Director, Business Development for Canadian Broadcast Sales at *CBS Quebec*. The market extension for CBS unites three radio operators—*Corus*, *Cogeco* and *Radio Nord*—under one purchasing umbrella. Most recently, Low was with *Astral Media/imsradio* as Director, Business Development... **Terry Shepherd**, *Standard Radio's* GM



Claude Galipeau



Veronica Low



**Terry Shepherd** of stations in the BC Peace Region (Fort St. John/Dawson Creek), leaves that post at month's end. He's going to Prince George to become the Regional Manager for *Shaw Communications Inc.*... **Jeff Kelly** is new MD at *Fresh FM (CFHK-FM) London*. Former MD **Brad Gibb** is now exclusively directing the music at sister station *FM 96 (CFPL-FM) London*... **Ginette Viens** has become the GM of a new department within the *TVA Network* in Montreal called *TVA Création*. It's a promotion for Viens who's been with the company since 2001... *SUN-TV (CKXT-TV) Toronto* GSM **Sindy Preger**, **Kathleen McAulay**, responsible for Revenue Management and Client Services, and Media Creativity Account Manager **Rod MacIvor** are gone from the Quebecor-owned station. All ad sales functions now report to VP/GM **Jim Nelles**... **Marcia Andreychuk** has left her position as Manager of Communications, *Family Channel*. She had been based at the *Astral Television Networks* office in Toronto...



Jeff Kelly



Ginette Viens



Marcia Andreychuk

In Montreal, **Sylvia Côté** has become GM of *TVA Network's* wholly-owned *JPL Production*. Côté, who had been with *Astral Media* and was VP of programming for *Zitélé*, then GM for *Energy 94,3* and *Rock Dééteinte 107,3 Montreal*, will be responsible for daily operations of broadcasts produced by *JPL Production*...

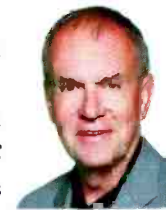


Sylvia Côté

After 33 years at *CJIB-AM*, now *Kiss-FM (CKIZ-FM) Vernon*, **Don Weglo** has hung it up, having taken early retirement. Weglo was the Morning man and PD. Succeeding him as PD is Exec VP/GM **Patrick Nicol**... *Crossroads Television System (CTS)* in Edmonton and in Calgary have completed the hiring process for their daily show, *Top Story*. In Edmonton, it's **Doug Main** and in Calgary it's **Sheila Rowe**. Main is a broadcaster, journalist, TV Producer, and a former MLA and cabinet minister. Rowe's career with *CBC* Manitoba, Ontario and Alberta spanned roles in both radio and television... **Paul O'Neil** has been appointed Station Manager at *CILB-FM Lac La Biche*. He had been PD at *Newcap Lloydminster*... **Grant Biebrick** has been promoted to PD at *The Goat (CKLM-FM) Lloydminster*. He had been Creative Director. Succeeding him



Don Weglo



Doug Main



Sheila Rowe



Paul O'Neil



Grant Biebrick



Chrissy Cruickshank



Poncho Parker



Ross Davies

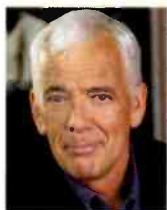


John Cruickshank

as Creative Director is **Chrissy Cruickshank**... **Poncho Parker** is the new PD at *The Goat (CFNA-FM) Bonnyville*. He had been with the parent station at *Lloydminster*... **Sonja Kersnik**, the Systems & Research Manager at *imsradio* in Toronto, has left that post for *Microtherapy*, the developer of *Airware* and *ATC* software, taking over as *Microtherapy's* Director of Client Services... **Ross Davies**, who had been at *XM Radio* as Vice President of Programming, has moved on. Davies says he's excited about getting back into terrestrial radio.

A successor for Head of News **Tony Burman** has been found by *CBC*. He's **John Cruickshank**, Publisher of the *Chicago Sun-Times* and COO of the *Chicago Sun-Times Media Group*. Cruickshank moved to the newly created position as Publisher of *CBC News* in October. From 1995-2000, Cruickshank was the Editor of the *Vancouver Sun*. Before that, he was with *The Globe and Mail* from 1981-95, the last three years as Managing Editor. He has covered provincial, national and international affairs,





Jim Nunn



Peter Coade



David Jones



Gabrielle Wright



Craig Fee



Jeff Murray

including Quebec's first referendum and major political developments elsewhere in Canada and the U.S.... With **Dave Sherwood's** departure from *CKPG-TV Prince George* to become GM of the *Jim Pattison* broadcast property in Medicine Hat (*CHAT-TV/CHAT-FM/CFMY-FM*), **Mike Clotildes** has been promoted to fill the PGTV Program Director's role. Clotildes had been Senior Commercial/Program Editor... Former *CBC-TV Halifax* Anchor **Jim Nunn** has returned to *CBC News at Six*. The appointment combines Nunn with **Peter Coade**, the former *CTV/ASN Halifax* veteran Weatherman, who was named *CBC Meteorologist* for the *News at Six*... **David Jones**, who had been GM/PD at *The Beat (CKBT-FM) Kitchener*, is the new PD at *BOB FM (CHST-FM) London*... At *Corus Radio Vancouver*, two additions: New GSM at *Rock 101 (CFMI)* is **Gabrielle Wright**, ex Senior Account Manager at *News 1130 (CKWX) Vancouver*, and **Craig Fee** is the new APD at *Rock 101 (CFMI-FM)*. He arrived from announce duties at *The Beat (CFBT-FM) Vancouver*... **Ted Silver**, who moved to the *Corus Barrie* radio cluster (*CHAY-FM/CIQB-FM*) earlier this year from *Corus Montreal*, has left that job to become PD of the *Evanov Group's* new Hawkesbury station, yet to launch... **Jeff Murray** has been promoted to Group PD of the *Newcap* stations at Cold Lake, St. Paul, Bonnyville, Wainwright, Lloydminster and the soon to be launched station at Lac La Biche. He remains at *K-Rock (CJXK-FM) Cold Lake* ... At *Astral Television Networks* in Toronto, two appointments in the Affiliate Sales and Marketing Department: **Mark Waschulzik** has been promoted to Director, Affiliate Marketing and **Leanne Shearer** has been promoted to Affiliate Sales Representative... **Clair Ramsay** has been promoted to Creative Director at *Rogers Radio Calgary*. He moved up from his duties as a Creative Writer there... *CTS Television* is making launch preparations in Calgary and Edmonton. The Burlington-based *Crossroads Television System* will soon bring *CKCS-TV Calgary* and *CKES-TV Edmonton* to air. **Drew Martin** has been appointed Regional Director of Production for Alberta and **Veronica Jubinville**, Associate Producer/Host of "Star Report" will



Mark Waschulzik



Leanne Shearer



Clair Ramsay



Drew Martin



Veronica Jubinville

be based at Calgary. **Marnie Stretch**, the Associate Producer/Host of "Star Report", will be based at *CKES-TV Edmonton*... **Sue Sheridan** has stepped down from her position as Executive Director of *Women in Film and Television-Toronto*. **Sadia Zaman**, an award-winning journalist, host, producer and WIFT-T board member, succeeded Sheridan, effective Oct. 1... At 91 years of age, former *CBS Evening News* Anchor **Walter Cronkite** is expected to be making a comeback, this time as a weekly contributor on the year-old U.S. specialty channel, *Retirement Living TV*.

**Rudy Buttignol** has been selected by *Knowledge Network's* Board of Directors to be President/CEO. He'd held the position on an interim basis for four months, working on a strategic plan aimed at transforming the Burnaby broadcaster into an independent public educational media service. Buttignol is a nine-time *Gemini* award-winner, the immediate past Chair of the *Academy of Canadian Cinema & Television*, President of the *Academy Foundation*, chair of the *Toronto Documentary Forum International Advisory Council*, a member of the Board of Governors of the *Banff Television Foundation*, and an advisor to the *Leipzig Documentary Festival*... Veteran film distributor **Victor Loewy** has been hired to run Canada's largest movie distribution company, now called *Alliance Films*. It had been *Motion Picture Distribution LP*... There have been two promotions within the *Dougall Media Thunder Bay* sales department. **Kathy Harris** has



Cora Cambly



James Gushnowski



Henk van Leeuwen

become Local Sales Manager while **Cora Cambly** is the new Assistant Local Sales Manager... **Glenn Kubish**, Managing Editor of *CTV Edmonton (CFRN-TV)*, has been promoted to Director of News & Public Affairs. The appointment was effective Sept. 10, and Kubish succeeds former ND **Steve Hogle**... **James Gushnowski** became the new PD at *CHEZ 106 (CHEZ-FM) Ottawa* Oct. 1. Gushnowski has been with *The Goat (CKLM-FM) Lloydminster* for a number of years, most recently as PD... **Chris Love** is *Beat 94.5 (CFBT-FM) Vancouver's* new PD. He had been APD/MD/On-Air Host at *HOT 103 (CKMM-FM) Winnipeg*... **Henk van Leeuwen** has joined *CBC Charlottetown* as Program Manager and Managing Editor. Most recently, he worked as Production and Resources Manager of *CBC Calgary*. Also at *CBC Prince Edward Island*, **Tracy Lightfoot** has become the Executive



Marnie Stretch



Sue Sheridan



Sadia Zaman



Rudy Buttignol



Victor Loewy



Kathy Harris





Tracy Lightfoot

Producer of *CBC News: COM-PASS*. Lightfoot was most recently the Senior Producer of *CBC News Morning* at *News-world* in Toronto... **Lisa-Marie Buccini** is new Promotions Director at *CJOB/POWER 97 (CJKR)/COOL-FM (CJZZ-FM)*



Lisa-Marie Buccini

*Winnipeg*. She had been with *Canadian Sport Centre Manitoba*... **Jane Bisbee** has been appointed Managing Director of the *CanWest Alberta Fund*, which will offer \$10.5-million over the next seven years to finance the production of drama, documentaries, reality and lifestyle programming by Alberta producers. She had been an Arts and Cultural Industries Development Officer for the province of Alberta.



Jane Bisbee



Wayne Frolick

**Wayne Frolick**, the Sales Manager at *Newcap's CKSA-TV Lloydminster*, has added Station Manager to his responsibilities, effective Sept. 1... **Rene Bertrand**



Rene Bertrand

is new Director, Advertising Sales at *XM Canada*. Most recently, he was with *CBC* as Executive Director of Media Sales... **Melanie Green**



Melanie Green

has been promoted to Sales Manager at *Country 107.1 FM (CKQC-FM) Abbotsford/STAR-FM 98.3 (CKSR-FM) Chilliwack*. Green's been with the *Rogers* organization for 18 years... New Manager, Distribution Services at *TVOntario Toronto* is **Erika Kramer**. She moves from *S-VOX (Vision TV)* where she is Director, Technical Operations & Broadcast Systems... **Don Smith** has been appointed GSM at *102.1 SPUD FM (CJRW-FM) Summerside*. He moved to PEI from a seven-year gig at *CHRI Ottawa*... Succeeding Weatherman **Peter Coade** at *CTV/ASN*



Erika Kramer



Don Smith

*Halifax* is **Cindy Day**, herself an experienced broadcaster and meteorologist. She had once taught aviation meteorology and was a pilot briefer at the *MacDonald Cartier Airport* in Ottawa... **Tyler Kinash** has succeeded retired **Dave Hryhor** as Sales Manager at *Power 99 (CFMM-FM) Prince Albert*. Kinash has been with the *Rawlco* station cluster there the last six years. He had been the SM for sister station *MIX 101 (CHQX-FM)* where Station Manager **Karl Johnston** now adds the SM's job to his duties.



Cindy Day

### SIGN OFFS:



**Paul Godfrey**, 61, in London after a lengthy illness. He began his radio career as a summer intern at *CHEX Peterborough*, was a Jock at *CFTR Toronto* in the mid-1970s, was Host of a show at *Citytv Toronto* called *Dance Boogie*, and was Ops. Mgr. at *CHOK Sarnia* in the 90s.



**Dale Sande**, 66, unexpectedly at the Foothills Hospital in Calgary. Sande worked in radio and television for many years, including *CJCA Edmonton* and *CITV-TV Edmonton*. He was also a Sports caster with *CFRR Calgary* and *CHQR* in Calgary.

**James Kenneth Eidt**, 51, in Venice of a heart attack just one week into a vacation with his wife of 27 years. He owned Victoria-based *Pan Productions*. Eidt began his professional career in radio and television in Alberta.



**Heather Proudfoot Barry**, 48, in Halifax of breast cancer. Her TV reporting career saw such highlights as the Westray mine disaster (1992) and the more day-to-day Nova Scotia political scene. Barry started working with *CTV News* in Saint John in 1982 and moved to *CJCH-TV (CTV) Halifax* two years later. She covered the Nova Scotia legislature from 1988 until 1996.



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# It's AES/EBU for you!

BY DAN ROACH

The advent of digital audio transmission standards began for me with Denon CD cartridge players. These were the first devices to cross my path that had an XLR connector for digital output. And so began the transition to digital audio standards. And there have been a few surprises along the way.

The first thing to know about digital audio wiring is that the various common formats available—whether they use balanced shielded wire, or coaxial cable, or fibre-optic cable—are all very similar, and it's usually quite easy to adapt from one to another.

The second thing to know is that 99% of all problems are related to impedance mismatches. The high bit-rates involved make digital audio look and act more like RF than audio and, as a result,

if you think of the signal as an RF carrier, you'll intuitively stay out of much trouble.

Okay, first the good news—in true digital fashion, this digital audio signal will not pick up hum, or impair its frequency response, or get audibly distorted by travelling around the radio station. The bad news is that the inevitable degradations are largely undetectable until they reach the equally inevitable digital cliff, at which time operation becomes flaky and unreliable.

And nobody wants that!

The main differences between “digital twisted pair” and the regular analog product are found in the characteristic impedance of the wire, and the capacitance of tip and ring to ground (are we allowed to still call the conductors tip and ring?). Our normal shielded twisted pair 22 AWG wire has a typical, but generally unspecified, impedance of 40 to 80 ohms. The AES/EBU specification for digital cable allows for 88 to 132 ohms, with the ideal impedance being 110 ohms.

While you can generally get away with using old familiar wiring for short jumpers, if your signal is going farther than, say, 15 metres or so, you're going to need to use digital wiring.

As a consequence of the higher impedance and desired lower capacitance, you'll find that the wires tend to be smaller (26-24 AWG) and hence more fragile. And the insulation, being foam-based, is thicker, softer and tougher to strip off. Take care not to crush the wire, as that insulation will compress easily, and the conductor spacing is a critical factor in maintaining the specified impedance.

The AES/EBU standard calls for the use of shielded cable, but the common mode noise spec is so loose that, really, the shielding is not needed. All of which is moot, because when you're shopping for digital wire, shielded is what you're going to find. And it will be expensive. Since you're paying for shielding anyway, you should look for a cable that has braid shielding. Foil alone is most effective at



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

shielding below 1 MHz, and our digital signals are going way above that!

One thing to bear in mind is that, even though you're spending the big bucks on that special wire, your transmission lengths are still limited to 300m or so. The exact distance depends upon your bit-rate. Your signal can travel much farther at 75 ohms using coaxial cables, but you'll need balun transformers to impedance-match and unbalance the signal unless your equipment already has unbalanced I/O. Since TV stations are generally running all sorts of precision 75 ohm cable around anyway for video, this option is quite popular in TV-land.

Although special “digital audio coax” is available—and of course recommended—it's difficult to find much wrong with using a precision “analog video coax” for digital audio.

Digital video transmission, with its bandwidth requirement up into the multi-GHz, is of course another story. But it's always okay to use a “digital” cable to carry analog signals.



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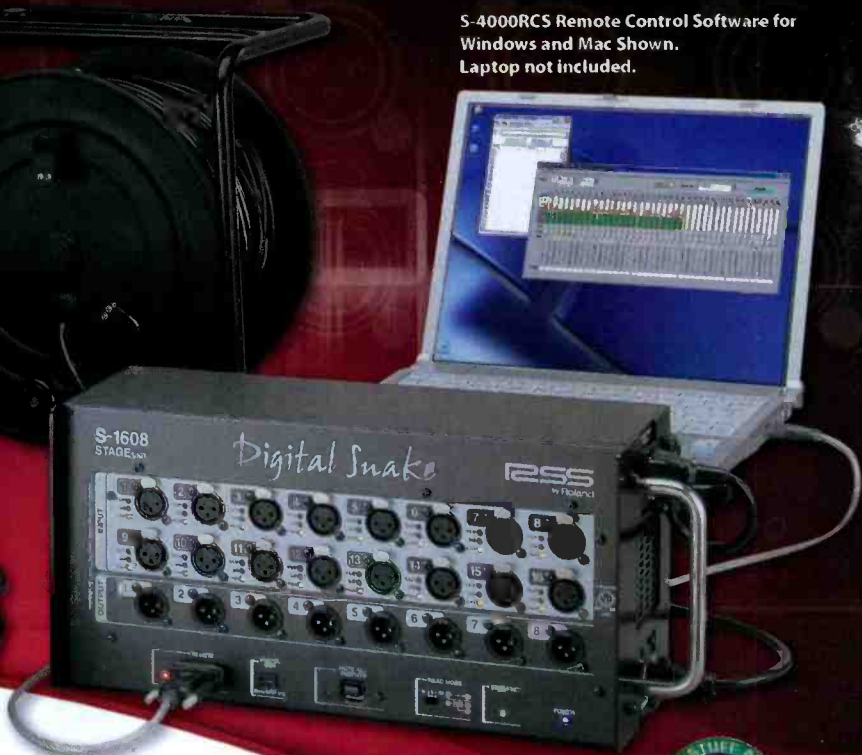
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**REAC**  
24bit / 96kHz

S-4000RCS Remote Control Software for Windows and Mac Shown. Laptop not included.



## Digital Snake

The RSS S-1608 Digital Snake System delivers great sound in a small, highly portable package. Designed to be the best sounding compact 16 x 8 format snake. The S-1608 features 16 high-quality remote-controllable mic-preamps so signals are amplified on stage and converted as close to the sound source as possible.

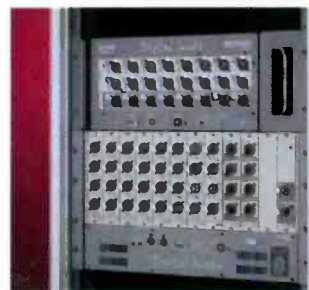
By amplifying the signal at the source and then transferring to front of house over inexpensive and lightweight Cat5e cable, sound quality is preserved and immune to the quality loss and introduction of hums and buzzes common with analog snakes. The S-1608 system is sold with FOH unit, Stage unit, 100 Meters of Cat5e cable (reel sold separately,) and remote controller.



FOH Unit Shown In Rack Configuration

### Features

- Remote Controllable High Quality Mic Pre-Amps
- Low Latency REAC Audio Transfer Technology
- High Sound Quality up to 24-bit / 96 kHz
- Customizable with Multiple Stage Configurations
- Expandable with Easy Setup
  - Standard Configuration 16 Inputs and 8 Outputs
  - Optional Controller Software using RS-232C from PC / MAC



S-1608 pictured above S-4000-3208

### Ideal Channel Count Expansion for the S-4000 Digital Snake System

The S-1608 Digital Snake system can be used to easily expand the channel count of the S-4000 32 x 8 Digital Snake system to 48 x 16. Mix and match S-4000 and S-1608 Digital Snake systems for customizable rental and installation systems.

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