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Public Weather
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**Pierre
Morrissette**
*The Weather
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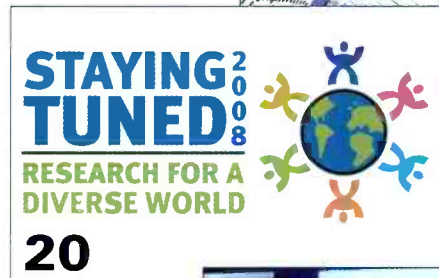
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PUBLISHER'S NOTE



Coming up in June, this magazine's 10th anniversary. I encourage you to participate by joining the "Dialogue" with your fellow broadcasters. Have your say (and send me a photo of yourself, too). Get your stuff in as soon as you can. See Page 18 for details. If you'd rather go short, a Letter to the Editor would be terrific.



Pierre Morrissette, the Chairman and CEO of *Pelmorex Media*—owner of *The Weather Network* and *Meteomedia*—takes his long overdue place on the cover of *Broadcast Dialogue* this month. But it's not so much for the specialty channels' programming as it is for it does not provide—an emergency broadcast system for Canada. As one person said, "I can get what's happening in Britney Spears' life in five minutes. I can't find out whether or not a chemical fire is threatening my life right now." The story begins on Page 7.



Last month, we gave you the *NAB* information on the exhibits and some of the new products you can expect to see at this month's *BIG* show in Las Vegas. On Page 13, see the whats and whos of *NAB2008* management sessions.



The Canadian Suite, sponsored by about 100 Canadian companies, is on again this year at the Flamingo Hotel during *NAB2008*. Details are in the boxed item on Page 34. The Canadian Suite is—by far—the likeliest spot to run into your colleagues and friends from Canada because while you're looking everywhere else for them, this is where they're going to be!



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Revitalizing Radio

Much was lost when radio changed to business from occupation. When I got into it owners and managers—often the same people—invested in radio because they were intrigued by it. Sure, they made a living, often a very good living. But radio was more than that; it was an outlet for creativity, community influence, ego gratification and even doing good.

Sure, there was much that was awful...radio stations that looked like slums. low salaries and bad working conditions, equipment often held together with scotch tape, a disproportionate number of con men, drunks and philanderers. But the lowliest 250-watt, small-town station back then had more magic than the slickest big city operation today.

It was before the word "beancounter" had been coined. And although there was much that was truly awful, there also was room for people to try their own ideas. That often produced original, creative, exciting moments, most of which would not have passed muster by consultants and focus groups.

So how do we revitalize it?

Scrap market research and hire people with good "guts". Sure, there will be failures. There are now. But there also will be magical successes and the triumph of creativity over bland uniformity.

Forget narrow demographics with their ever increasingly thin slice of the pie. Broadcast to tastes, not age groups. That, of course, will be impossible until the ad agencies, which are bastions of conservative thinking and timidity, also change their ways,

Hire personalities who actually have personalities as well as knowledge and experience of the music they play. And let them choose what they play and talk about it. Would you go to see a night club comedian who was promoted with the fact he never talked for more than 10 seconds at a time?

Do not slavishly copy U.S. formats but design new ones that relate to Canadians. Remember that most Canadian blacks have very different backgrounds to Afro-Americans. Remember that there are huge immigrant groups in Canada and that some of these cultures produce good popular music. In the news/talk genre,

why are stations like 680 News, good as it is, clones of the Westinghouse format? Why do phone show hosts insist on being the star rather than the guest or the caller? Why is there knee-jerk certainty that Canadian music is inferior unless it happens to be done by a Canadian who has scored in the U.S.

Stop regarding commercials as interruptions rather than part of the overall program flow. Create new commercials that people will want to hear. (On-going story lines; topicality on a daily basis; funny stuff that is freshened every couple of days.). It should be a firing offense to say *WE'LL BE BACK AFTER THE BREAK*. There should be a seamless, flow of program elements including the commercials. And perhaps sales people should question whether their client is getting value for a 30-second spot crammed into a set (and why do we call it a "stop" set?) of 10 or 12 commercials. Nor should we promote "commercial free" half hours and the like. That is so negative, rather like a butcher shop promoting vegetarianism. Or a billboard company planting trees in front of its signs. We are in the business of selling advertising!

The big 50K AMs with their huge footprints should reach beyond their metropolitan markets. That's especially true in a place like Toronto, where the big stations ignore events, weather and trends in areas such as Niagara, Huronia and Muskoka. If I was running CFRB I'd have the morning show on the road, broadcasting from a public location in one of these places, two or three times a week.

Dick Smyth

Bracebridge

Want to express your point of view?

Broadcast Dialogue welcomes your letters. Whether you have a comment on something you've read in *BD* or something else entirely in mind, share it with us.

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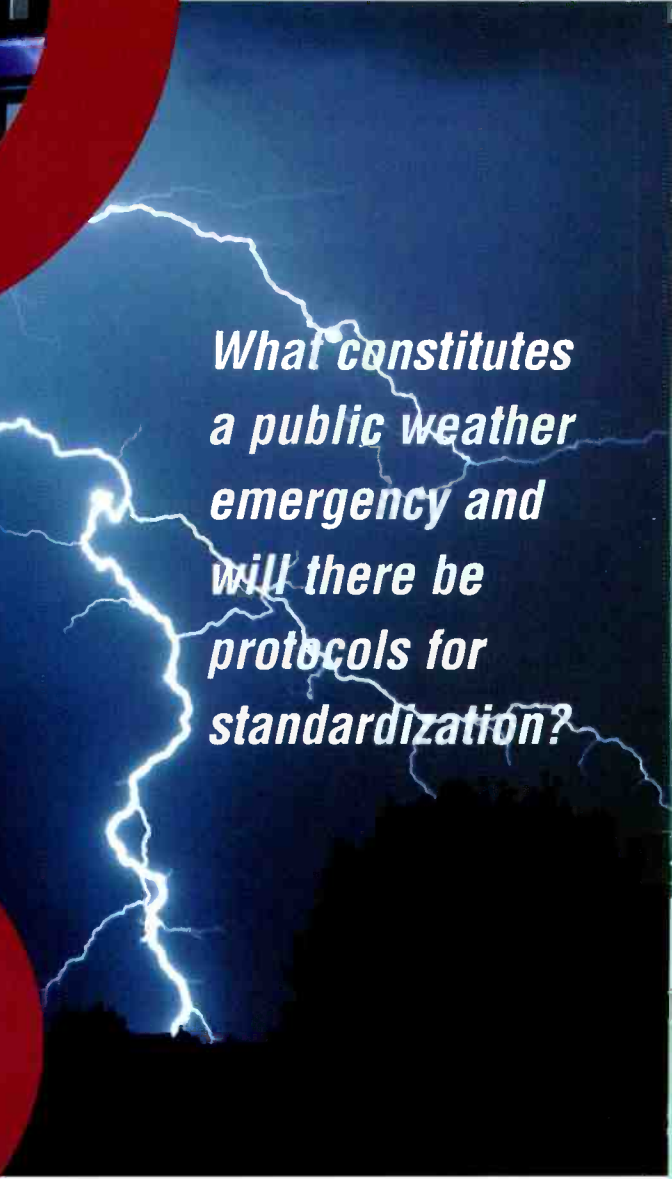
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**STORM
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*What constitutes
a public weather
emergency and
will there be
protocols for
standardization?*

"Does the TV have to be on?"

In an age of wild weather, where is an emergency broadcast system for Canada? On track, on hold or dead in the water?

Back in the 1950s, when Cold War fears meant the chilling prospect of Soviet bombers incoming over the North Pole, American civil defence authorities set up an emergency broadcasting system called Conelrad.

Canadians who watched U.S. TV stations in those days may remember the on-air tests with the circle-triangle CD logo and an announcer saying that if this had been a real nuclear attack, viewers would have been given information on what to do.

("Simply bend over, place your head between your knees and kiss your ass goodbye", suggested some wags.)

Radio dials were also marked with little triangles to identify Conelrad frequencies.

Conelrad was replaced with several emergency alert systems (EAS) over the decades, all administered by the Federal Communications Commission.

We Canadians did have a system of 1,700 community air-raid sirens, which was dismantled in the late 1980s. But apart from a commitment between the CBC and the former Department of Communications begun in the '50s, there was no true co-ordinated broadcast warning system in the country. And today, with cold fronts replacing the Cold War as a major threat of lost life and property, there still isn't.

Not for lack of trying, though.

It's On Hold

For a dozen years, Pelmorex Communications, owners of The Weather Network (and its French-language counterpart Meteomedia) worked on an All Channel Alert™ (ACA) system. Using its ACA technology, The Weather Network (TWN) can target any region or even municipality and broadcast an official emergency storm warning. The system is operational in-house, but a Pelmorex offer in 2006 to provide the service to all broadcasters and BDUs hooked up to their system was rejected by the CRTC. A similar offer had been turned down in 2001.

"For all intents and purposes, it's on hold," says a rather optimistic-sounding Pierre Morrissette, chairman and CEO of Pelmorex Media, Inc. "They (the CRTC) continue to be very interested in the concept

going forward and we're going to monitor that very closely."

"The CRTC is looking to see what the industry is going to be doing in this regard," he adds, more than a year after the commission's rejection. "I never say never but it's on hold."

"The capability exists for us in Canada to have one of the most advanced if not *THE* best system in the world and that's available today. It's going to happen some day."

At issue was the plan's mandatory nature as much as its eight cents-per-month fee for subscribers. Under the proposal, carriers would be obliged to have Pelmorex equipment installed at the head end of their systems. Then, an emergency warning from Environment Canada would automatically be distributed to all relevant channels by way of an onscreen alphanumeric text crawl and accompanying voice message.

Later, it was proposed, non-weather-related disaster warnings from other government agencies responsible for anything from chemical/nuclear spills to terrorist attacks, could also be included.

Pelmorex had plenty of support, from municipalities and police services and such groups as the Canada Safety Council and the Canadian Association of Retired Persons (CARP). But there was near-unanimous dissent from cable and DTH satellite providers as well as other broadcasters who preferred the option of choosing a voluntary, and more cost-effective, system.

"We think it is sort of odd to go from forbidden one day to mandatory the next day," said Rogers Cable in its intervention before the regulatory body. "It makes more sense to go from forbidden to voluntary."

Rogers went on to suggest that, if ordered by the government, cable operators would step up to the plate but that they should be given time to act on their own.

BY JOHN MCKAY

They found "deeply troubling" the idea of having Pelmorex's equipment installed on Rogers' systems when there may be incompatibilities.

"In Rogers' view, Pelmorex has no expertise in this area," the cableco's intervention said. "Approval of Pelmorex's application would constrain the evolution of Rogers' network."

Broadcasters such as CHUM, CTV and Global also opposed any compulsory system that would cede authority to an outside party to break into their signals, stressing that it would fundamentally undermine their editorial independence and journalistic integrity. The case was made at the Commission hearings that broadcasters could build on their existing local emergency reporting systems instead. Just give them a chance.

Both the CBC and Bell ExpressVu unveiled their own ideas, expressing a similar willingness to allow BDUs to hook-up decoders that could carry their service on all the channels they provide to the public. ExpressVu also noted that it could extend its alert distribution to its cellular telephone system.

Thought To Be Too Costly

In February, 2007, the CRTC turned thumbs down on the ideas for a next generation "all hazards, all media" alert plan. But it encouraged the stakeholders to work towards establishment of a voluntary system, giving a February 2009 deadline to do so, even as it relaxed the licensing rules that served as a regulatory barrier to creation of such an emergency alert service.

"We're certainly moving towards that date," assures David Purdy, vice president of television services for Rogers Cable, adding that all the BDUs are meeting regularly and while they would always like things to go faster, they are making progress on a common solution for a delivery system that, he says, could be up and running soon after next February's deadline. And it would be one that would eventually work on all platforms, over the air, cable, satellite, Internet and cellular.

Purdy adds that the Pelmorex application was far too expensive, that he understood what was in it for the Pelmorex shareholder but not for the taxpaying Canadian public.

"It seemed like a staggering sum of money," he says. "When we ran our cost estimates it was much, much lower. Operationally, I think we would be able to build this into the existing infrastructure and all that would be required is capital."

Steven Guitton, executive director of strategy and government relations for the CBC and Radio Canada, agrees the Pelmorex plan was too costly, and that the CBC's own idea would have been \$16 million to start and only a few million a year after that.

At the same time as this BDU process is under way, Ottawa is involved in its own stream in terms of trying to come up with a consolidated source of data. The federal initiative to do just that—called CanAlert, which began at Industry Canada—has been shifted to Public Safety Canada, where it now enjoys its new moniker, the National Public Alerting System.

On January 9 in Halifax, the federal, provincial and territorial ministers responsible for emergency management and representatives of the broadcasting industry met. Public Safety spokesman Bernard Beckhoff says they agreed to continue working towards a 2010 target to have a system in place across all media, including radio, television and wireless.

"The objective is for this National Public Alerting System to operate 24 hours a day, seven days a week using national standards and protocols."

But Beckhoff wasn't sure what the cost would be or how it would be paid for.

The CBC's Guitton, who has chaired a committee of broadcasters that's been working with the feds to help understand the technical issues involved, says the government must provide the industry with that national definition for just what constitutes a public emergency as well as some protocols for standardization.

"You really didn't want to have a patchwork system, where each province has a different type of alerting system, because that's a nightmare for national broadcasters," says Guitton. "It's a nightmare for cable systems, it's a nightmare for everybody, basically. Cellular providers would have the same problem. So you really want a national system."

"Everyone has to move forward together."

CanAlert began in 2002-2003 with workshops and forums involving governments and the telecommunications industry. It was given a boost in attention in December, 2004 when a tsunami struck Southeast Asia, but critics say was never given the required public funding.

"CanAlert is just a bunch of bureaucrats meeting," says Eric Vengroff, C.A.R.P.'s vice president of marketing, who testified at those CRTC hearings. "No budget, no mandate, other than to keep jawboning on the issue. People's gums are getting a workout, I can tell you that."

And Vengroff says that it sounded to him like the CBC and Rogers were merely stalling, perhaps partly because Pelmorex did stand to profit from the venture.

"They were looking to delay this because I don't think anybody's particularly anxious to pay the bill," he says, explaining that Ted Rogers doesn't want to pass the cost onto consumers already complaining of rising prices and that if Morrissette is leading the charge, he has a formidable opponent in Mr. Rogers.

"We said 'Yes, we're in', without really understanding necessarily all the cost implications across the board. But we thought this sounds like a public good."

Vengroff argues that seniors and shut-ins would require as much time as possible to get to safety in the event of an emergency—whether a tornado or hazmat spill—and that any cost for such a service should be borne by the public.

"I think it's shameful... it really is," says Vengroff about the lack of a national broadcast warning system. "I don't think it takes a genius to appreciate that we are, whether it's by nature or whether it's by our own hand, experiencing periods of extreme weather... we're getting larger than normal accumulations of snowfall."

He says it's up to the carriers to come up with a system and it's up to the federal government to finance it and perhaps to conduct an assessment of the social costs of not having one.

"I can get what's happening in Britney Spears' life now in five minutes. I can't find out whether or not... a chemical fire is threatening my life right now."

Meanwhile, only Alberta has a working emergency warning system in place, one proposed by the provincial government after the deadly tornado that devastated Edmonton in 1987. Since 1992, environment and provincial and local authorities have been able to trigger an across-the-board alert—whether initiated by weather, wildfires, hazmat threats or even terrorism—through the host broadcaster, CKUA Radio, the non-profit former university campus station.

Still, it's not exactly an ALL channel operation. An emergency bulletin demonstration on the station's website says warnings can be broadcast by participating media within one minute using the automatic signal override. But because some broadcasters do not have their programming automatically interrupted

and have to announce any warnings manually, they could take longer, listeners are told.

"This could substantially delay the transmission of a warning of imminent danger to the public," the voice says.

April Diver, the alerting and notification co-ordinator for the Alberta Emergency Management Agency, says the system is out-moded and imperfect but has saved lives.

It works over-the-air only and with audio-only warnings, and some local stations are not yet hooked up, not because they refuse but for technical limitations involving the network of transmission towers used.

"We are actually in the process of looking at modernizing, we actually have a project under way to do that," says Diver, who adds that they are still providing guidance to other provinces that lag behind them but who are thinking of proceeding instead of waiting for Ottawa.

She says they've had 61 activations since '92, mostly weather-related, including tornado warnings and flooding and even seven times for Amber Alerts, the continent-wide program whereby police can notify the public of a missing or abducted child.

Weather As Entertainment

Meanwhile, a debate lingers as to whether climate change really is leading to wilder weather and hence the need for, and interest in, more detailed and more accurate weather forecasting by the media. Or whether some broadcasters are merely hyping weather warnings and coverage to frighten the public and boost ratings (and ad dollars). Or maybe Canadians have just become weather "wusses", having lost our traditional winter hardiness. Maybe it's a combination of all three.

"There's no doubt in my mind that global warming and climate change is happening, resulting in more active weather more often, and more extreme conditions," says Morrissette. "And it's not just in our own backyard, it's around the world."

But in a January feature article entitled *Storm Porn*, The Toronto Star cited what it called the Katrina effect that says it's no longer good enough just to report on the weather, it has to be entertaining, too, Hollywood style, by overstating bad-weather predictions.

But the article goes on to concede that this on-air hyperbole —replete with the dramatic sight of storm-tossed reporters, "atmospheric paparazzi", smack in the middle of the maelstrom —is more of an American than Canadian broadcast phenomenon.

Hyperbole or not, weathercasting has come a long way since the early days when chalk-tossing Percy Saltzman was the CBC's, and Canada's, first weatherman TV star.

Morrissette says TWN has 400 employees, and more than 40 meteorologists (although he concedes an on-air weather personality doesn't really have to be a certified meteorologist), to provide the country's most comprehensive, accurate, and trusted reporting.

"We work constantly at improving the quality and the accuracy of our information. We measure our accuracy against ourselves, against last year, against others and we pride ourselves in striving and actually being the most accurate out there."

Indeed a Canadian Media Research national TVQ study released in February by TWN showed that BDU subscribers believe the network to have the best weather forecasts at 62%, with CTV in second place at only 9.3%.

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The CBC has also restored and boosted its weather coverage with the launch more than two years ago of the CBC News Weather Centre, serving both the main channel and Newsworld. Its team includes award-winning Vancouver-based meteorologist Claire Martin who calls it "quite outrageous" that there was a time when someone at the CBC decided they didn't need weather reporting anymore.

"Hey, you kidding me? It was almost like a no-brainer when they decided to bring it back."

Martin doesn't know if it's just a growing public awareness of the environment, but she says the audience is definitely more weather savvy these days. And, of course, the media technology for delivering faster, more accurate, more detailed and more colourful weather reports has improved, too.

"I get severe heat now in the office when we're wrong," Martin says, presumably no pun intended. "People expect us now to be right more often than not."

Martin doesn't feel like she's competing with The Weather Network, which she says does a tremendous job serving those with an insatiable appetite for weather coverage 24/7.

But she thanks God that Canada isn't America because Canadians wouldn't stand for storm porn. She calls it the CNN effect. In fact, she often urges news directors not to lead with the weather unless it affects a lot of people or it is very dramatic.

"Part of the reason I came to CBC and left Global was I didn't want to do it on a competitive basis anymore. Now I want to do it (because) every Canadian has the right to a decent weather forecast."

And she does support the idea of an emergency alerting system, whoever sets it up.

"I would rather it be us but no, if it's them, great. Canadians need this."

She notes that in the U.S there are now cars with a localized weather radio service that can interrupt whatever station is on to provide an alarm to the occupants. And last fall, when a typhoon threatened, the Chinese issued 60 million text messages to alert people along the coastline.

"I don't understand why in Canada this isn't just law," she says about the time it's taking to set up a common alert service. "All of them have got to sit down together and realize competition be damned."

Incidentally, a FAQ sheet provided by Pelmorex to help explain its plan includes what has to be the ultimate idiot question:

"Q: Does the TV have to be on?"

A: Yes, you must have the television on in order to see the warnings."

Which at least emphasizes the importance of a wireless or cellular component to all this.

And so a final word from a Manitoba blogger who calls himself Spirited Kenny and who worries about what he calls the 3 a.m. question.

"It's 3 a.m., you're asleep in your bed and there is a freak hail and lightning storm with gale force winds heading in from the south. How are you warned?"

He goes on to say current systems are based on you "pulling", or actively looking for a warning, whereas warning systems should be "push", something that wakes you up and let's you know what's happening and what you should do to get safe.

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

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Canada more diverse – the numbers

Canada is becoming more diverse with each passing census report. The 2006 results being released gradually show that two of the rapidly growing demographic groups are Aboriginal Peoples and Immigrants/Visible Minorities.

Aboriginal population

Point 1—Over 1 million: For the first time, the 2006 census revealed that the Aboriginal population has surpassed the million mark with an official figure of 1,172,790. That's like Manitoba or Saskatchewan, and constitutes 3.8% of the Canadian population (although many suggest the census undercounts Aboriginal peoples so 4% is perhaps more like the real thing), up from 2.8% a decade earlier.

This is a combination of First Nations Peoples (once referred to as North American Indians), Inuit (formerly referred to as Eskimos) and Métis (of mixed First Nations and French ancestry). Almost 700,000 are First Nations, 50,000 are Inuit and about 390,000 are Métis.

Point 2: This population is becoming increasingly urban with 54% living in urban centres. Winnipeg had the highest number of Aboriginal people, 68,380, representing 10% of its total population. Edmonton, with 52,100, had the second largest number of Aboriginal people (5%), while Vancouver had 40,310, (2%).

Toronto's Aboriginal population is 26,575 (0.5% of its population), Calgary (26,575 or 2% of its population). Regina and Saskatoon have 9% Aboriginal populations.

The cities with the highest percentage report 36% of the population in Thompson, Manitoba, 35% in Prince Rupert, B.C. and 34% in Prince Albert, Saskatchewan.

Point 3: The Aboriginal population is much younger than the rest of the Canadian population, which also means

it is growing rapidly. In 2006, the median age was a mere 27 years as compared to 40 years for the non-Aboriginal population.

Almost one half (48%) of the Aboriginal population is under the age of 24 compared with 31% of the non-Aboriginal population. Further about 9% of the Aboriginal population was aged four and under, compared to 5% of the non-Aboriginal population.

Immigration

The 2006 Census found 6,186,950 foreign-born in Canada, representing one in five (19.8% to be precise) of the total population—the highest proportion in 75 years. Between 2001 and 2006, Canada's foreign-born population increased by 13.6%, four times higher than the Canadian-born population, which grew by 3.3% during the same period. Keep in mind our annual intake is around 225,000 immigrants.

Interestingly, at 20%, Canada has a higher proportion of foreign-born than the U.S. at 12.5%, but lower than Australia at 22%.

Recent immigrants born in Asia made up the largest proportion of newcomers in 2006 at 58%. In contrast, in 1971 only 12% of recent immigrants were born in Asia. In short, the non-white population is growing by leaps and bounds.

Newcomers born in Europe made up 16% of immigrants in 2006 whereas in 1971, they accounted for 61%.

Seventy percent of the foreign-born population in 2006 reported a mother tongue other than English or French. The largest proportion (18.6%) reported Chinese languages. It was followed by Italian (6.6%), Punjabi (5.9%), Spanish (5.8%), German (5.4%), Tagalog (4.8%) and Arabic (4.7%).

As expected, the "MTV cities", to use demographic lingo, Montreal, Toronto and Vancouver, were home to 69% of recent immigrants. In contrast, just 34% of Canada's total population lived in



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.

these three census metropolitan areas. This is causing the balance of immigrant to non-immigrant to change considerably in these areas. It is noteworthy that many other cities are projected to have significant immigrant populations in the next ten years, such as Kelowna, Ottawa, Edmonton, Calgary, Winnipeg, London and Hamilton.

What does this mean for broadcasting?

As Canada's population changes, there is a need for broadcasting to change. We have developed a significant multi-lingual and third-language system in recent years of both Canadian and foreign services.

I would say it's time to hold the fort on that side and start concentrating much more on reflecting cultural and racial diversity in the mainstream English and French systems. The census also found that 85% of those eligible to become citizens have become Canadians. The electronic meeting space—that's where we all learn about each other. We have had some successes in some services, but others are falling behind.

There also needs to be new Canadian services that can act as a crucible or incubator of diversity programming that can then migrate to and help other services.

Or... we could just ignore these demographic changes.

(Source for the above figures: Statistics Canada; www.statcan.ca)

Theatre of the mine

Hey kids, let's talk about sound libraries. Whenever I talk to other producers, the first thing they usually bring up is the sound libraries they use, which ones to get or what's out there.

So, let's talk. Pull up a chair and a diet soda.

Sound libraries. All those weird noises and movie drops put on a CD or a website. They usually are quite pricey affairs that you have to talk your PD into getting but are very useful. The basic premise of these libraries is a group of producers acting as collectors of sounds. They'll scan through movies, music, and pull sounds out and organize them for you. Some of these services have their own audio engineers who, I can only suppose, bend spoons and bang pots and pans through a flanger and slap a phase/delay on it.

Where else do they get all those weird noises? My interest in radio production goes far indeed but not all the way into some hidden million dollar recording studio with a microphone aimed at a sandbox.

You almost done that soda? Here's another one. I know there's some chips and salsa in here somewhere. Hmm. Alright, so, wanna build your very own personalized library of sounds? Oh, I found the chips and salsa. Enjoy.

It takes lots and lots of time to go

through and to find the BEST music beds and the BEST movie drops—and when you're done doing all that, finding the BEST spot to use them in.

Your day-to-day production schedule probably won't allow for this much searching around without taking away from your assignments and deadlines. I've seen lots of producers do this on their own time at home, after-hours at the radio station or even on the weekends. I've seen so much detail and time go into projects like this and all I think is, "Man, I don't have the patience for that!"

What I like to do is work these sounds out, in real-time, on a project-to-project basis.

Let's look at it from the standpoint of producing a promo. After I have written my promo and I get it voiced, I build the skeleton of the promo by simply editing and arranging the voice parts with no music or anything. This is when I look for holes in the script or accentuation points that might benefit from a movie drop or something like that. For example, this past weekend I was doing a promo about a Countdown Weekend that we were bringing back because of positive response. So I scoured the Internet and YouTube for the line "Back by popular demand!"

Once I found the drop and edited it down to how I want it, before throwing it into my session, I saved a copy on a folder in the hard drive called TREVSCOOL-SOUNDLIBRARY under DROPS.

Boom! I've instantly started my very



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

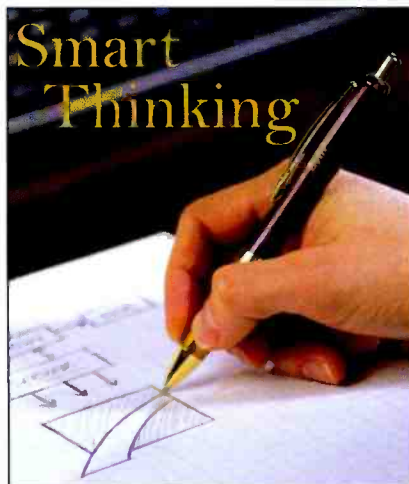
own archive of cool stuff. Next we'll look for that whipperzapper thing to start your promo off. You know, that quick sound that separates your promo from whatever is going on at the time on-air. This is when you go to your favorite movie trailer website. Seeing as most of this stuff is now downloadable in HD, the sounds are fantastic, plus it gives you something to watch to break the monotony of a busy day in the studio.

Horror and sci fi trailers usually work wonders and have some of the coolest sounds. Record a couple of seconds of that into your editor. Pick something that has that impact you are looking for and throw an effect on it. Reverse it even. Pick another cool sound from the trailer and stick that sound onto the end of the first one. Sounds good. Saving it into TREVSCOOL-SOUNDLIBRARY right now under SFX. Drop it into your session and build it into your promo.

Time for music. The soundtrack to your promo. Looking for something kind of cartoony? Maybe you've written some great comedy? Try some 60s kitsch like Esquivel or perhaps the great Carl Stalling. Use the preview feature on any online mp3 store, sample a few seconds and change the tempo and pitch. Excuse me while I save this into my folder! Rinse and repeat.

After a few weeks of this, you'll have your very own sound library for fun and profit!

Or I'll sell you mine for a great deal. Haha!



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Last month, *Broadcast Dialogue* featured what you can expect from the 2008 NAB Show's exhibits floor. This month, we're taking a look at who'll be appearing and speaking. The NAB Show takes place April 11-17, 2008 in Las Vegas, with exhibits opening April 14. It is the world's largest electronic media show covering the development, management and delivery of content across all mediums.



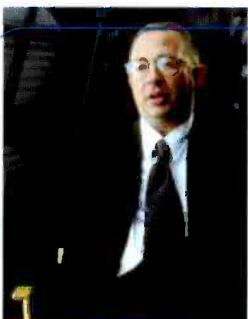
Anthony Zuiker, the executive producer and creator of the *CSI* television franchise, will show how creative ideas, great talent and a healthy dose of risk can open new pathways for existing brands. With *CSI: Crime Scene Investigation*, Zuiker has mixed traditional television with evolving broadband

opportunities to create one of the highest-rated franchises in television history, with all three of the shows (*CSI Miami* and *CSI New York*) regularly appearing in Nielsen's weekly Top 10 broadcast ratings.



Bob Barker, the retired host of CBS game show *The Price is Right*, will be inducted into the NAB Broadcasting Hall of Fame during the Television Luncheon. Barker retired in June of last year after 35 years as the show's host. TV Guide called *The Price is Right* the "greatest game show of all time."

The longest running in TV history, it was also one of the highest rated daytime shows during Barker's reign. Barker has been named twice in the Guinness Book of World Records as TV's "Most Durable Performer," with over 3,500 consecutive performances on *Truth or Consequences*, and the "Most Generous Host in Television History," for awarding \$55 million in prizes on his various shows.



Barry Sonnenfeld, the famed director and executive producer, will present a keynote address during the NAB Show. Sonnenfeld will look at changes in film content and how it is consumed, including the kinds of projects that studios are now producing, the impact of home theatres and the

Internet, and new directions in storytelling. Sonnenfeld has directed a number of feature films including *Men in Black II*, *The Addams Family*, *Addams Family Values* and *Get Shorty*.



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FROM WWW.BROADCASTDIALOGUE.COM



Jason Kilar, CEO of Hulu, an online video joint venture between NBC Universal and News Corp, will present a keynote address discussing the trends and technologies enticing content providers to distribute and deliver content as never before. Hulu is a free online video service that streams premium television shows, movies and clips. Via the destination site Hulu.com, distribution partner sites and embeddable video players, Hulu enables extensive distribution online.

Kilar joined Hulu after nearly a decade at Amazon.com where he was senior vice president, Worldwide Application Software. During his career at Amazon, Kilar also served as VP/GM of Amazon's North American media businesses.



Charles Osgood, anchor of CBS News *Sunday Morning* and of CBS Radio Network's *The Osgood File*, will be honored with the NAB Distinguished Service Award during the All Industry Opening Keynote. Known as CBS News' poet-in-residence, Charles Osgood has anchored *Sunday Morning*, considered one of the U.S.A.'s highest quality television programs, since 1994.

His radio program, *The Osgood File*, has been the five-time recipient of the Washington Journalism Review's "Best in the Business Awards." He is also a recipient of the Paul White Award, presented by the Radio-Television News Directors Association, for lifetime contribution to electronic journalism. He was inducted into the National Association of Broadcasters Hall of Fame in 1990.

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Robert Pittman, former Co-COO of AOL Time Warner, President and COO of America Online and founding member of media investment firm Pilot Group LLC, will provide the keynote speech during the NAB Show Radio Luncheon. Pittman led the programming content team that created the MTV

cable network and helped launch the music video industry. MTV Networks became the first profitable cable network group, a status that was held throughout Pittman's tenure at MTV. He began his career in radio at age 15, when he worked as an announcer at a Mississippi station. Pittman moved on to successfully program radio stations in Pittsburgh, Chicago, and WNBC in New York City, NBC Radio's flagship station.



Larry Lujack, "Lawrence of Chicago," will be inducted into the NAB Broadcasting Hall of Fame during the Radio Luncheon. Lujack began his Chicago radio career in 1967 at WCFL. Four months later he went to WCFL's Top 40 competitor, WLS. Lujack returned to WCFL in 1972 and was there for four

years before moving back to WLS where he remained for 11 years before retiring in 1987. In 2000, Lujack came out of retirement and spent six more years on the Chicago airwaves. Hailed as one of Chicago's most renowned radio personalities, Lujack has been inducted into both the Illinois Broadcasters Association's Hall of Fame and the Radio Hall of Fame.

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Mark Shapiro, a veteran of the TV industry and now president and chief executive officer of Six Flags, will present a keynote address April 15. In his *From Theme Park to Third Screen*, Shapiro is expected to discuss his newest media venture, Six Flags Media Networks. The interactive media solution will allow advertisers to reach a captive audience by introducing new content, innovative technologies and experiential marketing opportunities. Shapiro is also spearheading Six Flags' acquisition of Dick Clark Productions.



Alvin Toffler, author of *Future Shock*—the book that accurately forecast the disruptive influence on global economics by transformative information and content delivery technologies—whose other best-selling books include *The Third Wave* and *Revolutionary Wealth*—is a scheduled speaker. Toffler was described by Time magazine as "the standard by which all subsequent would-be futurists have been measured."



Carlton Cuse and **Damon Lindelof**, the executive producers of ABC's megahit series *Lost*, will discuss challenges associated with creating a distinctly original television program, along with their vision for delivering compelling program content to increasingly mobile audiences. An immediate ratings hit following its debut in September 2004, *Lost* tracks the lives of an ensemble cast of survivors of a plane crash on a mysterious island that appears to be in the South Pacific. Cuse began his career in feature films as a creative executive before partnering with feature writer Jeffrey Boam with whom he developed the



films *Lethal Weapon 2* and *3* and *Indiana Jones and the Last Crusade*. In television, Cuse was creator and executive producer of the CBS series *Nash Bridges* and *Martial Law*. Cuse also worked as a writer on the NBC TV drama *Crime Story*. Lindelof, prior to *Lost*, also wrote for CBS' *Nash Bridges*, the ABC drama *Wasteland*, and the MTV anthology series *Undressed*. He has also written and produced for NBC's *Crossing Jordan*.

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HDV(720p)	—	—	—	○	○	○	○
DV	—	—	—	○	○	○	○
COMPONENT	○	○	○	○	○	○	○
DVI	○	○	○	○	○	○	○
HD-SDI	○	○	○	○	○	○	○
SD-SDI	○	○	○	○	○	○	○

VC-300HD/VC-200HD VC-300HD

Input/Output Chart

All the above formats including NTSC/PAL and PAL/NTSC Conversion.

Launches & Makeovers

CIGY-FM • 97.7 Calgary FM • Eclectic mix of roots, acoustics and folk

(Rawlco Radio Ltd.)

6807 Railway Street SE, Suite 110

Calgary, AB T2H 2V6

P: 403-385-4000

www.977calgaryfm.com

Station Manager / PD: Kent Newson

Promotions Director: Marianne Vibert

Sales Manager: Rick Burgess

Launched: March 6, 2008 at 10:00 am

First song played: *Who Said You Can't Go Home* by Bon Jovi and Jennifer Nettles

Rawlco's new 97.7 Calgary FM (CIGY-FM) has launched what it describes as an eclectic mix of roots, acoustics and folk. Company President Pam Leyland said, "One thing became very apparent—Calgarians' music choice was not dependent on genre." Not unique is the three-person morning show. Unique is that two of the three are women (Sue Deyell, Jenna Holbrook and Beesley).

97.7
CalgaryFM
Your City. Your Music.

CICZ-FM • 104.1 The Dock • Classic Hits

(Larche Communications Inc.)

355 Cranston Cres., Box 609

Midland, ON L4R 4L3

P: 705-526-2268 • F: 705-526-3060

www.thedockfm.com

Launched: March 3, 2008 at 5:30 am

First song played: *It's Only Rock 'N Roll (But I Like It)* by The Rolling Stones

"The Dock", with a classic hits format, is a perfect name and format for Central Ontario since almost all of the communities served are on or near water, so says president Paul Larche. The on-air lineup includes mornings with Roop, Wix & Meg. The station strives to reflect the communities served with a focus on local news, sports, weather and community events.



CFCO/CFCO-FM • Country 929/630 AM CFCO Today's Fresh Country • New Country

(Blackburn Radio Inc.)

117 Keil Dr., PO Box 100

Chatham, ON N7M 5K1

P: 519-352-3000 • F: 519-354-2880

www.country929.com

Program Director: Dave Palmer

Launched: March 3, 2008 at 9:00 am

First song played: *Play Something Country* by Brooks & Dunn
CFCO, in its 80th year of broadcasting, relaunched with a change from Classic Gold to New Country which is designed to appeal to the 25-54 demo. The relaunch also saw a change in on-air personalities, with Dave Palmer and Adrian Day doing mornings, George Brooks middays, Mike Regnier afternoons and Trevor Thompson evenings.



CIQX-FM • XL 103 fm • Greatest Hits from the 60s, 70s and 80s

(Newcap Inc.)

1110 Centre Street NE, Suite 100

Calgary, AB T2E 2R2

P: 403-271-6366 • F: 403-278-6772

General email: feedback@xl103calgary.com

www.xl103calgary.com (little loudspeaker)

General Manager: Stephen Peck

Operations Manager: Murray Brookshaw

Launched: March 3, 2008 at 3:00 pm

First song played: *Crocodile Rock* by Elton John

The new XL 103 fm is an evolution of the previous California 103. The station had been operating under a restricted licence which required it to play a high proportion of unfamiliar music. Based on listeners' feedback, the new XL 103 fm, "Calgary's Greatest Hits Radio" was born, playing Calgary's Greatest Hits from the 60s, 70s, and 80s. The new XL 103 fm speaks to adults 35+.



CICX-FM • KICX 106 • Country

(Larche Communications Inc.)

7 Progress Dr., PO Box 550

Orillia, ON L3V 6K2

P: 705-326-3511 • F: 705-326-1816

www.kicx106.com

President: Paul Larche

Launched: March 3, 2008 at 5:30 am

First song played: *Famous In A Small Town* by Melissa Lambert
With the purchase of CICX-FM by Larche Communications from Rogers Broadcasting Limited, the format changed from AC to Country, returning to the format of 12 years ago at the station. Carey Moran joins veteran Jack Latimer in the mornings.



CFAV • C-FAX 1070 • News/Talk CHBE-FM • KOOL-FM • Hot AC

(CTVglobemedia)

1420 Broad St.

Victoria, BC V8W 2B1

P: 250-386-1070 (CFAV)

P: 250-382-1073 (CHBE-FM)

www.cfax1070.com

www.1073kool.fm

Moved: March 1, 2008

After close to 30 years at 825 Broughton St., CFAV/CHBE-FM moved to join A-Channel Victoria.



CKMH-FM • Rock 105.3 • Rock

(Rogers Broadcasting Limited)
208-1741 Dunmore Rd. SE
Medicine Hat, AB T1A 1Z8
P: 403-548-7581 • F: 403-548-7598
www.rock1053.ca



GM/GSM: Tony Marsh
PD: Jason Manning

Launched: February 25, 2008 at 1:05:30pm

First song played: *For Those About to Rock* by AC/DC
Rock 105.3 is the first local rock station and features artists such as Red Hot Chili Peppers, Nickelback, AC/DC and Tom Petty and the Heartbreakers. Rock 105.3 is broadcasting from a "boom box" and trailer beside the Trans Canada Highway. A permanent facility is in the process of being secured. The station launched without announcers on its first day. With the addition of Rock 105.3, Rogers now has 12 radio stations in Alberta and 52 stations across the country.

BIO

(Rogers Broadcasting Limited)
545 Lakeshore Blvd. W.
Toronto, ON M5V 1A3
P: 1-866-260-0033 • F: 416-260-3810
www.thebiographychannel.ca



General Manager: Alain Strati

Launched: February 18, 2008 at 11:00 am

First show: *Brigitte Bardot Biography*
Launched on Sept. 7, 2001 in Canada, The Biography Channel re-branded with a new name, look, logo and programming. Bio, the network for 'Great People Watching,' focuses on reality programming and features newsmakers from around the world.

CHBD-FM • Big Dog 92.7 • Country

(Astral Media Radio G.P.)
4303 Albert St., Suite 100
Regina, SK S4S 3R6
P: 306-337-2850 • F: 306-359-0931
www.bigdog927.com



General Manager: Mike Shannon
APD/MD: Paul O'Neil
GSM: Gary Wilson

Launched: February 20, 2008 at 3:00 pm

First song played: *Gone Country* by Alan Jackson
Listeners who tuned-in to 92.7 prior to 3 p.m. February 20 were greeted with the sound of a ticking clock. But when the clock struck 3, Big Dog 92.7 hit the air with Alan Jackson's "Gone Country." As part of its launch, Big Dog played 5,000 consecutive songs over the 20 days leading up to the unveiling of its on-air personalities March 10, coupled with a contest to win \$500.

Cosmopolitan TV

(Corus Entertainment Inc.)
64 Jefferson Ave., Unit 18
Toronto, ON M6K 3H4
P: 416-534-1191
www.cosmotv.ca



EVP/GM Lifestyle, Drama and Movies: Susan Ross

Launched: February 14, 2008 at 6:00 am ET

First show: *Manhattan Matchmaker*
Corus Entertainment, in partnership with Hearst Corporation and inspired by the world's bestselling women's magazine, launched Cosmopolitan TV on Valentine's Day. Targeting women 18-34—a younger demographic than Corus' W Network—CosmoTV programming runs the gamut from comedy to drama to relationship and reality programming. Like the magazine, the focus is men, sex and relationships. CosmoTV is available on Bell ExpressVu, Star Choice, Shaw and MTS. Negotiations with additional carriers are continuing.

Les idées de ma maison

(Groupe TVA inc.)
1600, boul de Maisonneuve est
Montréal, QC H2L 4P2
P: 514-526-9251 • F: 514-598-2909
http://lesideesdemaison.canoe.ca/tele



General Manager: Claire Sryll

Launched: February 19, 2008 at 6:00 am

First show: *Les saveurs d'Emeril (Essence of Emeril)*
Les idées de ma maison, TVA's new French-language specialty channel launched February 19, geared primarily towards women. It's entirely devoted to decorating, renovation, crafts, cooking, landscaping and "the art of living". Shows are produced in Quebec and some also come from foreign productions. *Les idées de ma maison* is distributed on digital television by Videotron, Bell ExpressVu, Star Choice and Cogeco.

CFBK-FM • MOOSE • AC

(Haliburton Broadcasting Group Inc.)
2-15 Main St. E.
Huntsville, ON P1H 2C6
P: 705-789-4461 • F: 705-789-1269
www.mooselfm.com



Station Manager: Sean Connon

Launched: February 4, 2008 at 6:00 am

First song played: *New Kid in Town* by The Eagles
With the sale of CFBK-FM to Haliburton Broadcasting Group, 105.5 More FM was integrated into the MOOSE family. Targeting adults 25-54 with a 60/40 female skew, the station plays AC with a classic twist. Located in cottage country, the station promises listeners that they are never longer away from weather forecasts than 15 minutes.

CIKZ-FM • KICX 106 • Country

(Rogers Broadcasting Limited)

305 King St. W., PO Box 936

Kitchener, ON N2G 4E4

P: 519-743-2611 • F: 519-743-7510

www.kix106online.com

PD: Don Kollins

Moved: Jan. 31, 2008

With the sale of CIKZ-FM from Larche Communications to Rogers Broadcasting Limited, CIKZ-FM joined the other Rogers stations in Kitchener. It was a gradual move since studios were rebuilt to accompany the new station.



CHVO-FM • KIXX Country FM • Country

(Newcap Inc.)

1 CHVO Dr.

Carbonear, NL A1Y 1A2

P: 709-596-1560 • F: 709-596-8626

www.kixxcountry.ca

PD: Bill Gregory

Launched: January 7 at 5:30 am

First song played: *Our Country* by John Mellencamp

On January 7, CHVO flipped to 103.9 FM from 560 AM. KIXX Country FM, maintaining its format, has broken away from the VPCM network and now provides the community with its own newscasts. The 560 signal will be on the air until summer.



CHLF-TV • TFO

(OTÉLFO)

21, rue College, 6th Floor

Toronto, ON M4Y 2M5

P: 416.968.3536

vos_questions@tfo.org

www.tfo.org

Directrice générale: Claudette Paquin

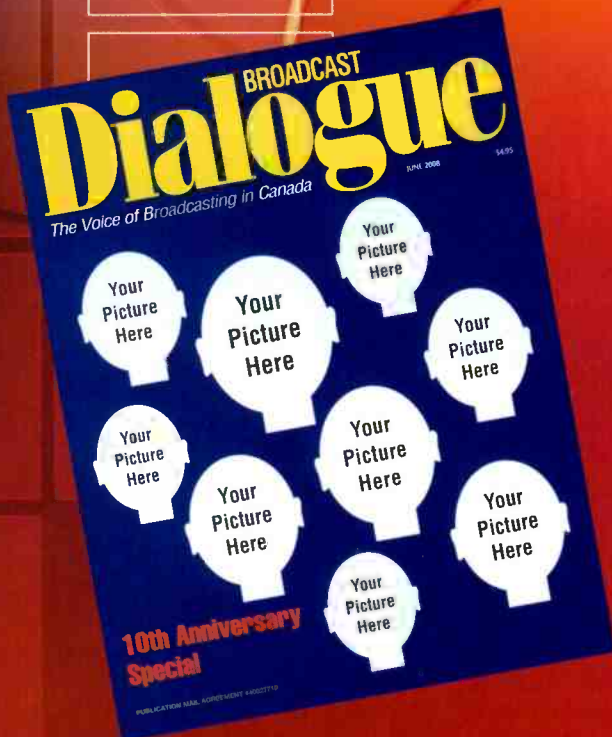
Moved: January 31, 2008

In April of 2007, Tfo became independent from The Ontario Education Communications Authority (TVO) with its own board of directors. By the end of January 2008, Tfo had completed its move to 21 College St.



Got a change or a launch coming? Radio, TV or Specialty Channel?

Let us know at
howard@broadcastdialogue.com



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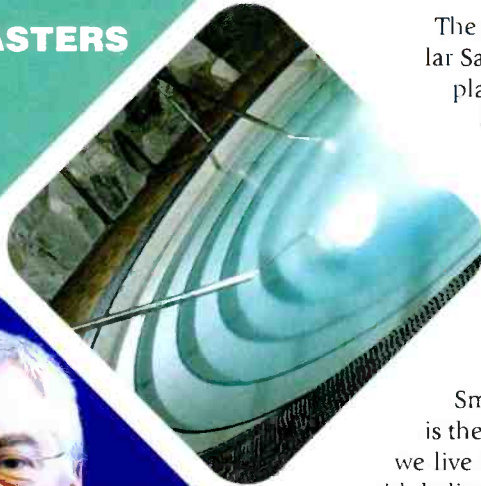
Help us celebrate 10 years of serving Canada's broadcast community by writing a column for the June edition that demonstrates your passion about and/or insight of an industry topic.

If you wish to discuss your idea before pouring your heart out, give me (Howard Christensen) a call at 705/484-0752.

But work fast! We need **YOUR** column and hi-res colour photo by April 15.

**BRITISH
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This year's British Columbia Association of Broadcasters 61st Annual Conference, running May 7 through 9, will be held in the heart of the beautiful Fraser Valley at the Harrison Hot Springs Resort and Spa.



BY DAN McALLISTER

The opening BCAB Golf Tournament will be held at the spectacular Sandpiper Golf Club, where the scenery is so breath-taking that playing the course the first time adds strokes to the handicap. Sandpiper's layout and easy walk-ability combines brilliantly with the area's rugged beauty, creating an unforgettable golf experience.

This year's conference has as its theme *Innovate Communicate* and will see presentations from world-class speakers on many of the top-of-mind topics that engage B.C.'s leading broadcasters.

The conference opens with Canadian Paralympian and wheelchair Silver medalist Kelly Smith, who brings his inspirational belief that "it is the choices we make every day that define the life we live and the life we can have ...and it all starts with believing".

Leaping forward from there, Jamie Ollivier and Bruce Warren of Anton Sledgehammer Creative will take attendees through what we hope will be an enlightening presentation entitled *Digital Strategies for Terrestrial Broadcasters and User-Generated Content*. To describe Ollivier's and Warren's session in broader terms, they'll bring a ton of perspective on how to stay relevant in the evolving media landscape.

Later, look to David Baxter of the Urban Futures Group to share his insights on the changing demographics in the B.C. market. Baxter, one of the most quoted business experts in the country, will present—in his usual engaging manner—an easier understanding of the issues broadcasters face and how the challenges can be met.

Tod Maffin, no stranger to the BCAB, will round out the day's program with *The Future of Broadcast News in a YouTube World*. Since his last visit with our association, broadcast news is now being consumed differently than ever, and technology has enabled the audience to be the journalists, contributing their news stories.

On Thursday evening, dinner in the Harrison Hot Springs Hotel's renowned Copper Room where BCAB delegates and their significant others can dance the night away to the sounds of the famous Jones Boys.

Come Friday morning, though, it's back to business. And a warning: Don't come down to breakfast with any kind of a hangover because we'll be getting the beat going with a motivational presentation by the Drum Café, something completely different (*and loud!*).

Vancouver lawyer Dan Burnett, of Owen Bird, will provoke, entertain and inform you with his session, *Hot Issues in Media Law*. Burnett has represented broadcast and other media for over 15 years and knows where

to clients across North America and Europe. If there is anyone who really knows how radio works it's Jaye Albright of Albright & O'Malley. She has programmed or consulted some of the most successful radio stations on this side of the world. One of radio's most-honoured consultants, Albright—a 40-year broadcast veteran—takes a look at *Finding Your True Talent—Making The Most Of Your Character To Build Loyalty*.

And wrapping up the speaker series for this year's BCAB is Bruce Kirby. Kirby, you may know, as host of CBC's *NOW: No Opportunity Wasted*, helps Canadians accomplish in just three days something they've been putting off for years. Sit back, listen closely and learn how to live life with passion, purpose and vitality. This is a don't-miss session.

Later that same evening (*in best booth announcer's voice*), the BCAB Gala Awards Dinner Friday night sees FOX Vancouver's Jeff O'Neill and his morning team acting as master of ceremonies and as hosts for our celebration of British Columbia's best broadcast products.

Join us for the inspiration, the schmoozing, the camaraderie with your brothers and sisters in Canadian broadcasting and, of course, the magnificent Harrison Hot Springs Resort and Spa. We'll have lots of ideas to share.

Dan McAllister is president of the British Columbia Association of Broadcasters. He may be reached at mcdan@TheQ.fm.

From the 2008 BBM

Staying Tuned conference

RESEARCH FOR A
DIVERSE WORLD



From left:
Robert Hutton,
POELARA
Strategic Insights;
Jim Peacock,
Peacock Research;
and Jim Kershaw,
Burke Inc.

Who's Playing in The Social Media Sandbox?

POLLARA Strategic Insights conducted two recent surveys that focused on social media and its relevance to broadcasters and advertisers. The first—measuring awareness, familiarity with, and attitudes towards social media—took place in 2007.

Pollara's Robert Hutton says that pretty much all of the respondents identified themselves as social media users—64% defined themselves as participants, the remainder said they were not.

Findings from corporate respondents included: over 28% say they're more familiar than their customers with social media tools such as Facebook, MySpace, YouTube, Flickr, blogs and podcasts. Pollara's Hutton raised a question about whether or not this was a situation of people not knowing what they don't know.

Forty-three percent said they have a profile on Facebook or MySpace.

Thirty-four percent of corporate respondents agreed that social networking sites were a powerful tool to connect them with their most important customers while 66% thought these sites were time wasters and that their employees shouldn't be using them on company time.

Corporate users understand the social media has some momentum but they don't think it's necessarily a trend to replace traditional media.

Senior management people say they are very supportive (12%) or somewhat supportive (42%) of greater investment in social media to reach out to customers but only 12% said they planned to spend more on social media marketing in 2008 while 39% said they'd spend about the same as last year, while 32% said they don't spend anything on it and don't intend to.

When those who said they'd spend more on social media in 2008 were asked where the money would come from, 49% said they would cut back on TV advertising and 31% said they wouldn't be cutting back instead increasing their marketing budget.

Moving from the corporate responses to general population results, there was momentum in the 18-34 demo but also a high level of awareness and use of social media tools in 35-54s. Over half believe that social media tools are very important, or somewhat important in developing, maintaining and nurturing friendships (a key concept).

The wide view is that social media are tools for social interaction, for connecting friends to friends and like-minded groups.

Fifty-three percent said social media is for individuals; brands and organizations don't belong there. That thought was consistent with men, women and even stronger with 18-34s. Interesting, though, that 29% believe that brands and organizations should monitor what's being said online.

Fully half of respondents believe that social networking sites are becoming too commercialized thus losing impact. About 66% were either very likely or somewhat likely to look for a new sandbox to play in.

Do people actually trust what they are reading on social media? Verbatim responses ranged from "for the most part but not always", "with a grain of salt" and "with reservations". Verify is the operative word in social media. One of the lowest levels of trust in variety media is in social media. Social media compliments traditional media since it's part of the process and actually prompts surfers to go to traditional media for trusted information and validation.

There's not a strong movement to watch less TV news or public affairs programming in favour of online news. There is some but it's not pervasive. Twenty-one percent said they were supplementing their TV viewing while 75% said watching shows on a website neither supplements nor replaces.

Bottom line conclusion is that brands have to encounter this world with some caution while traditional media is still a brewing world.

Radio's Emotion

Jim Peacock, of Laurel, MD-based Peacock Research, said radio ads' emotional impact on listeners is equal to that delivered by TV. The latest U.S. Radio Ad Lab study on *Engagement, Emotions and the Power of Radio* was designed to assess how well radio ads can generate emotional responses and engage with consumers, compared to TV. For the Executive summary, go to <http://radioadlab.org/engagementAdv.cfm>.

Growth of Online Panels and Ensuing Problems

Jim Kershaw of Burke Inc., a custom marketing research firm in Cincinnati, told Staying Tuned delegates of the staggering and disconcerting problems that have emerged from the growing use of online panels as a method of data collection. In increasing order of severity, Kershaw described six possible threats to the quality of data collection:

1. **Coverage error**—The idea of how representative the sample of the population is that we are trying to project to. This issue is well understood and can be managed.
2. **Non-response error**—This, too, is less of an issue in a world of panels where people opt in to be ready to participate.
3. **Professional respondents**—If you google the phrase "make money take surveys", you get about 6.5 million hits with reputable, widely known panels and companies with varying levels of quality. The issue of professional respondents, says Kershaw, is a "little bit of a red herring". Generally speaking, professional respondents tend to provide very carefully thought-out and logically consistent responses. Where the big threat comes into play is the idea of conditioning. The people taking surveys are frequently exposed to new concepts so they have a higher threshold to kind of get through them. Where there are things like concept testing, that conditioning could be a significant threat.
4. **Duplicate respondents**—People belonging to

multiple panels can be an issue although solutions for identifications are improving. It can be more of an issue where there is a small sample with a hard to reach population.

5. **Fraudulent respondents**—A Research and Development project identified fraudulent respondents as the worst kind of respondents, the most nefarious. These are people who understand how screeners work and they will say anything to qualify for a survey. Their goal is to qualify and get to the incentive. Across the panels tested, an average five percent of panelists met the definition of being dishonest or fraudulent. That frequency can be much higher when there is a low incidence study... if you have a single digit incident category, liars comprised 40% or more of the total completed sample. If they are going to be identified and removed them from our sample, there needs to be testing upfront when respondents are screened.
6. **Strong "satisficing" respondents**—"satisficing" is a term that was coined in economics that means "pursuing minimum requirements to achieve the goal". Respondents might take mental short cuts to get through the

questions which means they might be less thorough in comprehending what is asked. They will straight-line an attribute, giving the same rating over and over again. They won't check all that apply. Their goal is only to get through and finish as quickly as possible. Unfortunately, they can only be identified after they complete the survey since you have to study their pattern of responses and the length of time required to complete the survey.

What can be done? Reducing survey complexity, making them shorter, increasing the motivation and explaining the purpose and importance of the survey, says Kershaw, would lessen the likelihood of people taking shortcuts.

The Viewer Takes Control

Digital Video Recorders (DVRs) have profoundly affected the U.S. advertising market, said David Poltrack of CBC Corporation in New York. Developed in 1997, on the market in 1999, the DVR—by mid-2000—was proclaimed a revolutionary product about to transform every aspect of television advertising markets, essentially destroying it. However, by 2007, penetration had grown to only 7%

in U.S. homes. More recently, though, DVR penetration has achieved a new momentum thanks to the enhancement of digital packages offered and upgrades to the digital tiers of service for HD. By the end of this year, DVR penetration is expected to be at 30%.

Sixty-five percent of all DVR playback takes place within 24 hours of the initial broadcast, and 88% within three days. Playback viewing is predominantly to the top network TV programs, with 73% compared to the broadcast's current 46% share of live viewing. Not surprisingly, the list of the top programs in playback ratings looks just about the same as the overall program ratings.

This growing trend required a change in the currency of the television business which led to the new C3, or commercial audience 3 + 3 days advertising currency.

The central issue was, now that Nielsen added DVR homes to the sample, how would playback be credited? The solution was to switch the currency measure for audience measurement in the U.S. from *program* audiences to *commercial* audiences, then to use the three day playback duration, a compromise between the advertiser's desire to discount all playback and the seller's desire to include all playback up to seven days.

The impact of change to commercial ratings sees some, but not all, ratings to be lower as the switch is made from program to commercial minute basis. Playback audience that does not fast-forward through commercials will be added back into currency.

As DVR penetration grows, so will playback. We know that those viewers equipped with a DVR watch more television and, more significantly, are more likely to watch the top broadcast network programs. At the 30% DVR penetration level projected by the end of 2008, it's expected to see these program ratings surpass the live only program ratings for the top network programs.

A co-operative effort between advertisers and broadcasters stimulated by this change in viewing patterns is product placement. Studies show that when product placement is used, the product gets great advertising recall and positive results while enhancing the advertising recall of commercials within the same programs. Broadcasters, however, are still struggling with putting a value on the various forms of product placement.



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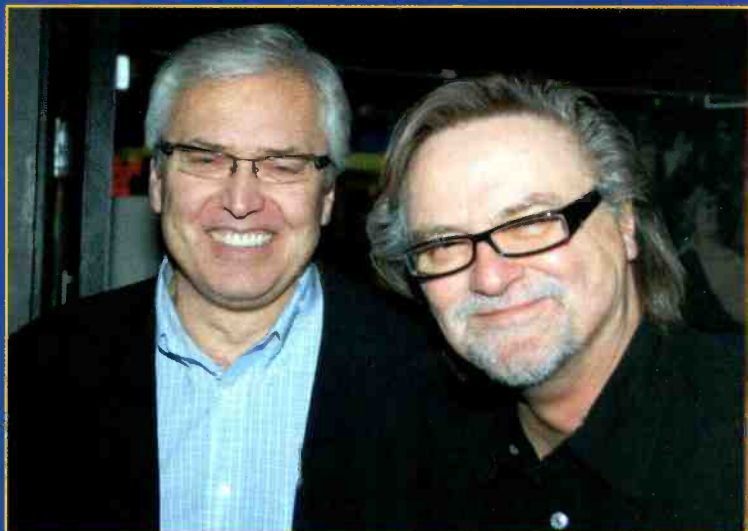
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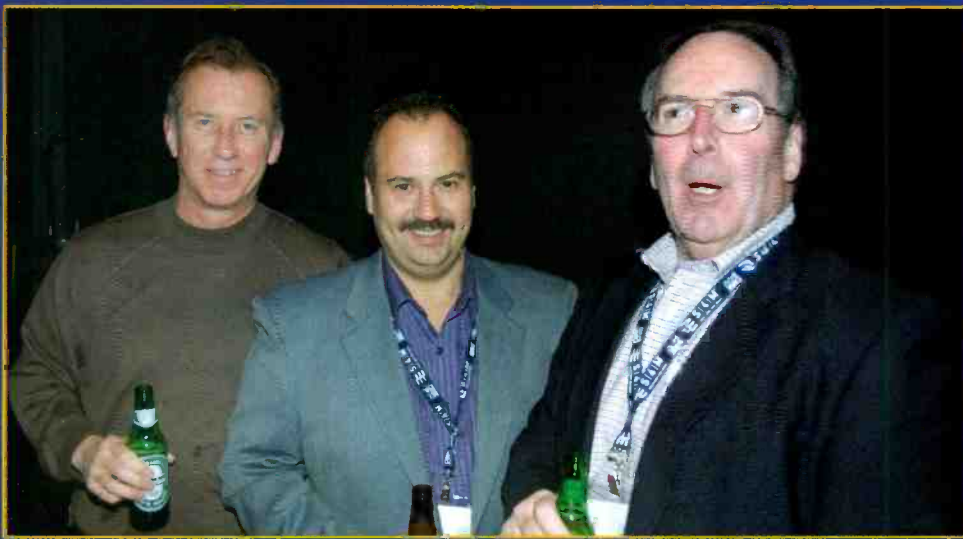


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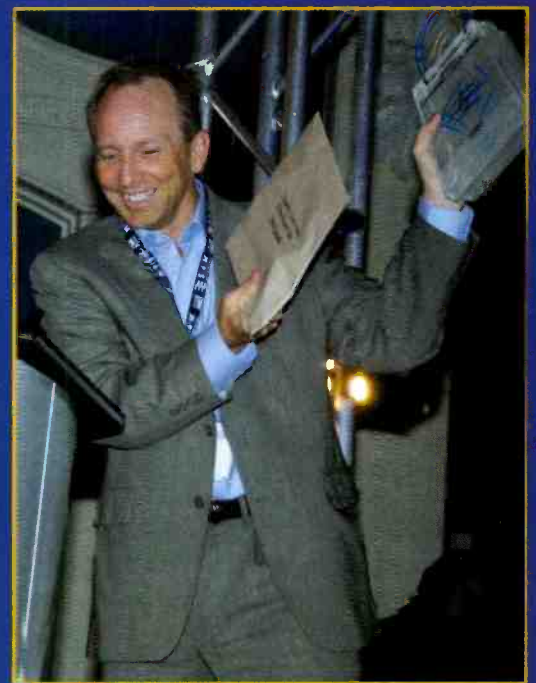


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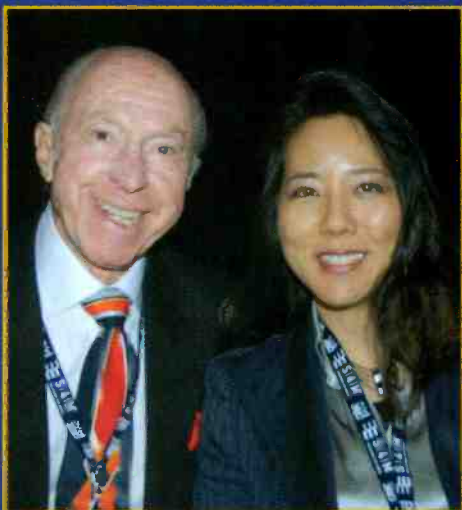
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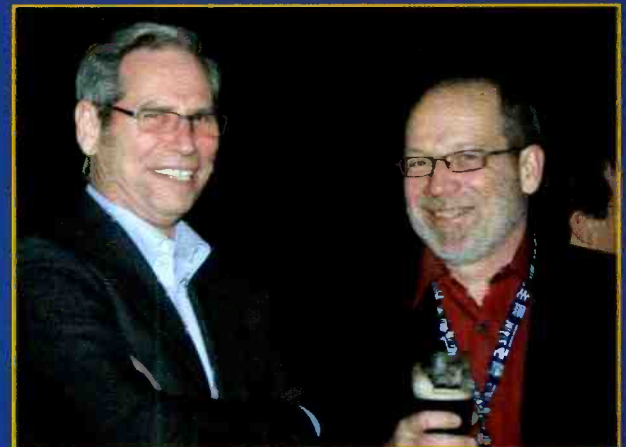
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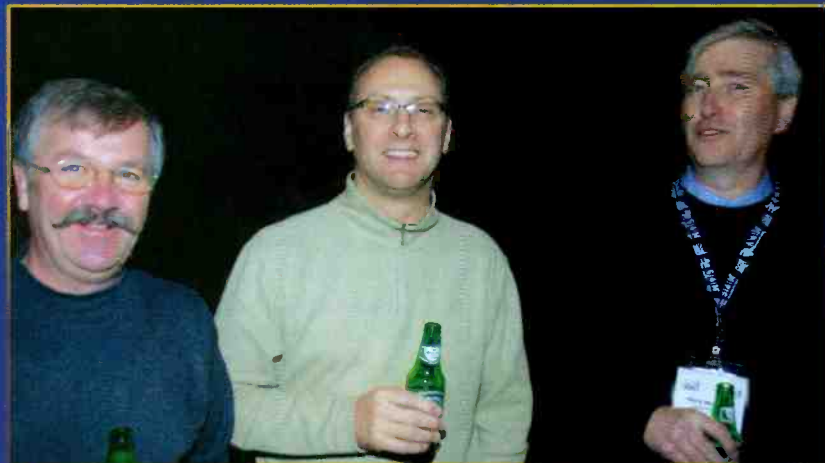
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These and other photos from broadcast events may be found at www.broadcastdialogue.com.

television Bureau's ence (SAC) in Toronto

Mnemonics – The persuasive power of audio

It had to happen eventually.

I live in Aurora, approximately 40 kilometres north of Toronto, nicely nestled between the suburbs of Richmond Hill and Newmarket. I've been there for 17 years, ever since moving back to Canada from Los Angeles. For all that time, my cable company has been Aurora Cable, a small, independent operator not owned by any of the big guys. I liked that. Aurora Cable, which was launched in 1965 by Jim Irvine, was recently sold to Rogers.

Now, let me say that I have absolutely nothing against Rogers. I have many good friends who work for the broadcast division. I even did a substantial amount of freelance writing and producing for CFTR (Toronto) back when it was a contemporary music station in the late '70s and early '80s, as well as for Rogers Broadcast Productions, the company's then-radio syndication division.

So, as I say, it's not a slight against Rogers, it's just that I'm not sure I want to hear that Rogers audio logo when I turn on my computer. You know, that five-note mnemonic that plays at the end of every radio and television ad for a Rogers-owned company—or once an hour on their radio and television stations.

I've just started getting used to Astral's new mnemonic—a four-note whistle that the company's stations have been running.

The dictionary defines a mnemonic as "an aural device, such as a formula or rhyme, used as an aid in remembering." Think the NBC chimes. NBC has been using those distinctive three notes since the early 1930s. That's over 70 years and they currently run it, quite creatively I think, at the end of all of their on-air promos.

It turns out that the chimes didn't originate with NBC.

In doing some research, I found that there is a slight discrepancy about the origins of the mnemonic, but the story goes that a New York based NBC Radio executive heard the chimes on a Georgia Tech football broadcast that originated from WSB in Atlanta (which had been airing them since 1929) and asked permission to use them on the NBC radio network. NBC television continued the tradition when it came into existence. In 1947, NBC filed an application with the U.S. Patent and Trademark Office, which granted the request in 1950, thus making those three musical notes, C-E-G, the first copyrighted mnemonic.

20th Century Fox movie studio has used their distinctive mnemonic for decades. Fox Television adopted it and airs it at the end of Fox-produced shows such as *The Simpsons*. Technically, it's a fanfare, but upon hearing it you instantly think of Fox, which is the purpose of a mnemonic.



Doug Thompson is an award winning writer/director. He may be contacted by e-mail address at doug@aci.on.ca.

You could be in another room in your home or apartment, far from your television set, but the moment you hear those two plucked string notes, "Plink-plink", you know that one of the versions of *Law & Order* is airing.

The advertising industry has been using mnemonics for decades. Think Maxwell House Coffee's percolating mnemonic from the 1950s... "Dubba-dubba-bum-bum, ba-dubba-bum-bum". And who can ever forget possibly the most famous mnemonics of all—Intel's 'Ding! (Slight Pause) Bung-bung-bung-bung' Bel Air Direct uses a unique musical mnemonic at the beginning and end of their radio commercials.

During my teen years, I grew up in Edmonton. There were, and probably still are, many A&W drive-ins. Even now, I remember the jingle A&W used in the 1960s... "Let's all go to A&W. Food's more fun at A&W." It was very catchy and obviously it's been rattling around in my memory banks for 40+ years. But, it was nowhere near as memorable as the opening four tuba notes, "Ba-dum-ba-dum" that A&W used in the 1980s and '90s. The A&W theme, created by Griffiths, Gibson & Ramsay Productions of Vancouver, became so popular that a full-length version 45 single was released (remember them?).

If a picture is worth a thousand words, then a successful mnemonic that instantly makes listeners think of your station/product or service is priceless.

And I'm sure I'll eventually get used to hearing Rogers' mnemonic, "Dug-a-dug-a-dum". It's actually quite memorable.

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Don't thank me on the spot



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.

I've heard some very clever commercials in recent months that feature the client as the main or secondary voice in the commercial. While that may sound like an oxymoron, it doesn't have to be. Here are a few points to keep in mind if you find yourself in an awkward situation caught between what the client needs and what the client wants.

The fact is, we may be doing clients a disservice when we allow them to read their own commercials. Sure, it is "the client's money and they can do whatever they want with their airtime". But we owe it to them to get a return on their investment. The best way to do this is to offer a bit of advice, a couple of alternative ideas, and let them choose.

The fact that your client may not get the results they anticipated could be as much due to the way the commercial is written, as the way it is read. Any commercial needs a clear statement of the consumer benefit. If your client has 150 mini-vans on their lot, the consumer will have plenty of choice. In fact, the mini-van they want, with the options they desire,

may be sitting there waiting to be driven home. But don't mistake the benefit as the 150 vehicles available—the benefit is the ability to drive it home immediately. Execution is the first point we need to clarify with our clients. The next is delivery.

Remember, your job is not to make clients sound like professional announcers; your job is to make them sound natural. A great producer can do that with appropriate coaching skills. Begin by diplomatically suggesting that they adjust their delivery according to the direction you're giving them. It's tough telling a fast-talking sales person to slow down so their message can be understood. You have to be strategic and position the slower pace as being essential to their achieving results.

The client may say that they get results from commercials they read themselves. This could simply be the result of a good airtime schedule. We seem to remember things we don't like, longer (because they irritate us). So tell the truth: their commercials could work even better if they took your advice. Be sure to address both execution and delivery issues in this conversation and remember, you don't sell cars from their showroom, they don't tell you how to produce commercials.

But what about the ego factor? Everyone will call your client to say they heard them. Trust me, this novelty will soon wear off. Try to fast-track that feeling by gradually writing them out of their own commercial. Begin with a five-second announcer set-up and close, allowing the client to fill the other 20-seconds. Gradually, you will lengthen the announcer-read portions and shorten the amount of copy the client reads. Once they realize they're taking time out of their busy day to read one or two lines, they'll ask you to do it anyway. Not the quickest route to the ideal commercial, but when clients come to that conclusion on their own, it has more meaning.

Another option is to have the client read their own commercial, then have a staff announcer read it. Play both versions for the client and ask them for their honest opinion about which one sounds better.

One of my favourite techniques is the "good cop, bad cop" routine. The sales rep is the good cop who says he'll check with the PD on station policy. The PD plays the "bad cop" who requires that every client audition before they can voice their own commercials. If the PD declines the client-read piece, the account executive can convey the information without compromising their relationship with the advertiser while they blame the evil program director.

Someone needs to have the last word on commercials read by the clients themselves. That someone should be outside of the sales arena. Assign someone to the task, develop a list of policies, and be firm and consistent with the decisions you make. Your advertisers may not thank you at the time, but they'll be grateful after the spot runs and generates the desired outcome.

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Not every new TV transmitter system offered is either efficient or a long-term money saving investment.

Today, new transmission standards are being implemented or modified. The digitization of television makes it necessary for network operators to implement new digital standards such as DVB-H or ATSC. A modification of the existing transmitter system is often not possible so a new system must be purchased. This article provides guidelines on what should be considered when making a purchase.

Ability To Handle New Standards

The era in which a transmitter system transmitted the same signal at the same frequency for decades at a time ended long ago. New standards, such as DVB-H, MediaFLOTM, and T-DMB for mobile TV or DVB-T/DVB-T2, proposed standards such as A-VSB or new national standards such as DMB-T or SBTVD-T for digital terrestrial TV require that transmitter systems offer complete adaptability. New standards may become mandatory in a few years and then modified a few years later.

In addition, frequency assignments may change due to the proliferation of new services or single frequency networks may be implemented. Stations that operate on UHF channel 21 today may be assigned channel 46 next year. Unfortunately, broadband in a data sheet does not always mean broadband when deployed.

Although many manufacturers offer systems for the complete frequency spectrum, the spectrum may be divided into multiple sub-bands. If a user's channel is changed over a large frequency range, individual modules may have to be adjusted or the replacement of some hardware may be necessary.

This is all the more important for operators of multiple sites. Anyone who operates a coast-to-coast transmitter network should require that only a few spare parts have to be stocked; a benefit that also means real cash savings over the years.

Only a few manufacturers can provide flexible transmitters for all the new standards,

Upgrading to ATSC? Details

especially during the initial phase. These are usually companies that participate in the definition of the standard and, for example, also develop the test and measurement equipment. That's because new standards are always accompanied by the front-end need for new or modified T&M instruments to be used in the development of new chipsets and receivers. The deep understanding of the new standards for T&M allows the supplier to ensure the transmitter will also be compliant.

There may still be an immediate need for a new analog transmitter. These operators may face uncertainty about the details of the digital standard and frequency plan to be used in the future. This is not a problem for a transmitter system designed with flexibility in mind so the buyer needs to ensure their analog unit can be converted whatever happens.

Older transmitter systems must be completely replaced since they cannot handle evolving standards. In particular, the new standards for mobile TV, such as DVB-H, MediaFLOTM, and T-DMB, cannot be used in a great number of older transmitter systems. Expensive modifications may seem to make sense at first glance, but problems such as old components and poor efficiency in comparison to the latest generation of transmitters cannot be solved by an upgrade.

Keeping It Cool

A basic fact is that with a lower operating temperature for a transmitter system, components such as the transistors will run more efficiently and last much longer. The latest generation of transmitters for high-output power use liquid cooling instead of more conventional air cooling. These systems have become considerably more compact than before.

matter!

BY THOMAS LOICHINGER



The better the cooling, the less heat will be dissipated in the transmitter room. This may eliminate the need for air conditioning, further lowering operating costs. If systems operate 24/7, the lower charges on your electricity bill immediately become obvious.

For liquid systems, a closed cooling circuit is highly recommended since the cooling system can operate at a very low pressure and low flow rate with only a small temperature differential. This increases efficiency, lowers the stress on the system and reduces the risk of leaks. Quick disconnect couplings should be there to prevent minor spills.

In a closed system the risk of corrosion-causing oxygen or other impurities getting into the system is almost zero. Modern liquid cooling systems are low maintenance, using coolant like the glycol in your auto radiator so no special coolant treatment is needed.

Smaller Footprint

New TV transmitters are becoming ever more compact. Today, transmitters with an ATSC power of up to 8.5 kW are accommodated in a single 19" rack. Who would have dreamed this was possible even five years ago?

The user benefit is that space requirements at the transmitter site are reduced. Less space means less enclosed area and less maintenance. As transmitter sites are often in leased space, lower space requirements will also mean lower leasing costs so the overall footprint is important.

Higher Efficiency

In recent years, some manufacturers have been able to further increase the efficiency of their transmitter systems. In particular the latest generation of LDMOS transistor technology has contributed to this advancement. Yet many manufacturers have not been able to conquer the challenges that this kind of transistor presented to fully utilize the inherent capability and have already given upon it.

A few manufacturers have successfully been able to greatly improve the efficiency of their digital TV transmitters. The power consumption of such transmitter systems, including the cooling system, can be reduced by more than 20% compared with competitive systems. For example, an efficient 5kW ATSC transmitter can use about

50,000 kWh less per year. Even at current energy prices the slightly higher price of a technically superior model will amortize within a short time. Future power costs are almost certain to rise and operators can only hope that they will not be hit with "smart meter" time of day pricing as shutting down in prime time is not an option.

A major difficulty for manufacturers has been the production of truly broadband transmitter systems with the current transistor technology. Since amplifiers are by nature not linear, some suppliers can linearly cover only a frequency band of 100 MHz. Only a few amplifiers can be used across the entire UHF range (470 MHz to 862 MHz).

In today's environment, transmission systems that are not flexible can lead to expensive modifications when new additions or frequency changes are introduced. Retrofitting will cost much more than the amount saved on the initial purchase.

Ease Of Servicing

When purchasing a new transmitter system, one focus should be on easy servicing. This also means less effort and less training for the maintenance and operating personnel.

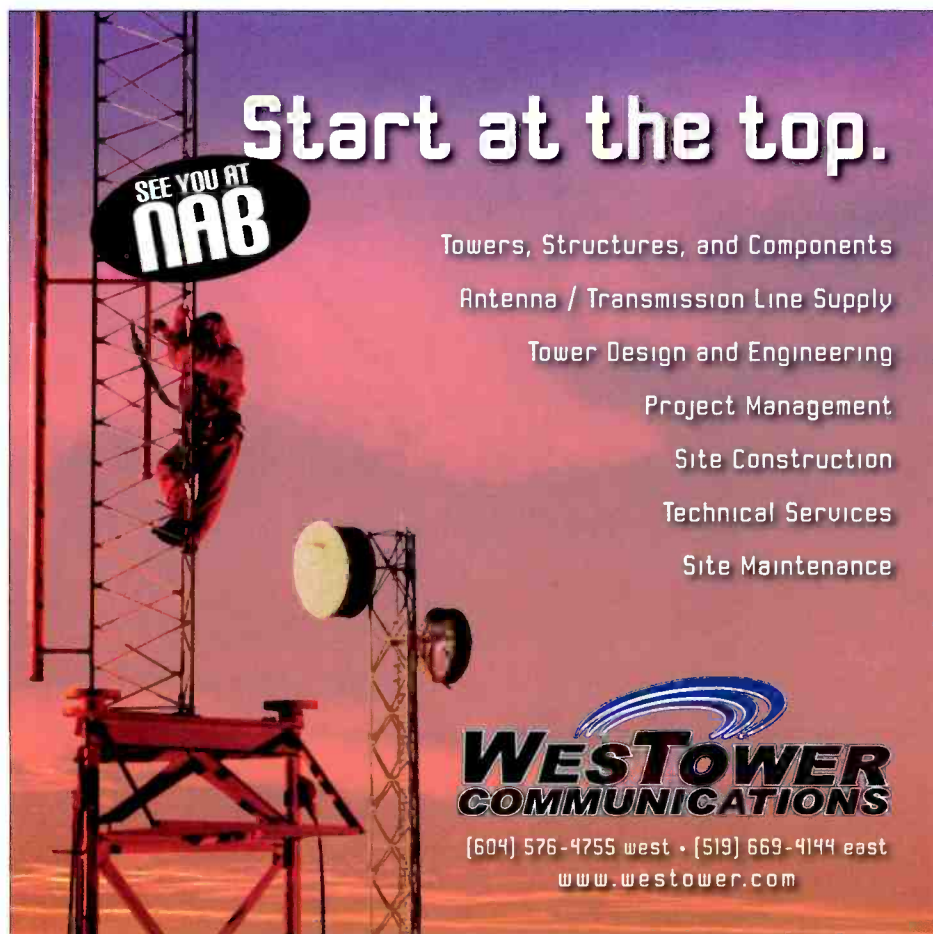
Transmitters with an intelligent electronic control unit can detect errors and display the problems before the system fails. Expensive on-site personnel are no longer available around the clock so remote maintenance is a must. The best transmitter systems of the latest generation have an IP interface and can be monitored from anywhere in the world if necessary. Remote maintenance, better known as remote access, is now an easy task using a web browser or SNMP connection.

Today, it does not matter if the monitor is in the same room or at the opposite end of the country. If major problems occur, the manufacturer can also log-in to the site without incurring travel expenses or an additional delay.

A concept that uses uniform modules in one or more product families is another advantage for operators of large transmitter networks. Thus, spare parts provisioning will be minimized and a uniform operating concept reduces training for the service teams.

Energy-Saving

In the long term, the costs for purchasing a transmitter system are secondary when compared to the total costs incurred over the product's entire life. Higher



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quality minimizes the need for servicing and extends the depreciation period. A more compact design requires less space in buildings which are usually leased. Thus total life cycle costs will be reduced.

Liquid cooling only adds to this benefit for higher power units, especially if there is significantly enhanced efficiency due to the skillful use of LDMOS technology. In total, this means large savings in energy costs, which certainly add up over the many years a TV transmitter is kept in operation.

Anyone who purchases a system with exceptionally high efficiency quickly achieves a high return on investment. The latest models save so much energy that replacing older units is well worth the money.

In a time of rising energy costs around the world, transmitter systems that save on electricity become a must. Lower energy consumption will benefit not only the environment but also the network operators and TV providers who will enjoy lower operating costs.

Is it Upgradeable?

The uncertainty as to the future standard or frequency for a digital channel is often matched by the difficulty of predicting which output power will be needed. In some cases, relatively low power is deliberately used at the beginning to keep the investment low.

In modern transmitters the power comes in lumps as a number of amplifiers are combined. Alternatively, the ATSC power is often lower than the analog rating so power may have to be reduced with negative effects on efficiency. Here, it is especially advantageous if a manufacturer provides solutions that allow

expansion (adding to a lower power digital) or reduction (converting a higher power analog to a lower power digital) as and when they become necessary.

SUMMARY

When purchasing a new transmitter system, it is important to check the details. Only flexible and highly broadband transmitter systems guarantee a solid investment for the digital future. Only a few manufacturers offer good quality systems that support all new standards through solid, future-proof design. The cost may not be the lowest but, as usual, you get what you pay for. Do you drive the cheapest car?

Here are some things to look for in new transmitter systems:

- New designs that incorporate new devices and control techniques.
- Designs with good overall efficiency and low transistor temperatures.
- Closed loop liquid cooling systems with no special requirements.
- High operating reliability.
- Low life cycle operating costs.
- Ease of servicing and remote monitoring.
- Low space requirements.
- High flexibility when changing from analog to digital.
- High flexibility if changing channels and power levels.
- Single frequency network capability.
- Financial stability of the supplier for long term support.

Thomas Loichinger is Head of Broadcast Transmitter Sales at Rohde & Schwarz and is based in Munich.





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Does it pay to be judgemental?

The negative inference of the word *judgemental* seems to have widened in our corporate culture. If *judgemental* means unwarranted condemnation of others I have no problem. Because I consider myself tolerant guy, I am surprised when some of my decisions are considered judgemental. As a believer in fairness, balance and not wanting to look down on others, I have given the matter considerable thought.

Try as I may, I cannot avoid the basic presumption that making a judgement call is a natural and necessary human function. People make choices, and they either like something or they don't!

I always look to nature for answers when I am perplexed—a dog or other animal almost always avoids what it believes to be tainted food. This is good judgment—I will reject this food as bad for me. Surely this is what people do?

Yet in the corporate world, it seems we are not allowed to reject, at least openly, what we do not like. In the so-called spirit of collaboration, much appears to be accepted just because it would not be good to be seen to reject someone, an idea or the choices made by others.

No one has a problem when positive judgements are made, yet when fault is

found this is perceived as negative. This seems a touch hypocritical—surely we are obliged to assess people and situations in the context of our own requirement. Our search for the right fit with others in business automatically dictates a positive or negative judgement. Are we supposed to keep all negative judgements to ourselves?

The concealment of how we really feel has become a sought after skill. Think of the countless euphemisms we hear and use everyday. "I'll take a rain check" means "get lost...you are not my kind of person", while "you are over qualified" means "I'd rather jump over the moon than hire you".

Has our fear of being considered judgemental resulted in an aversion to facing unpleasant truths? What would be the business cost if we only made positive judgements? Perhaps this is why our society is so litigious—do we rely on legislation, rules and process to make negative choices for us?

It is assumed that everyone is talented, intelligent and loaded with potential and should be invited into any role whatever the actual level of suitability. Then, when non-performance, compliance or outright failure occurs, we look to set process, lawyers and courts to remedy what should not have happened!

I often find it is the more intuitive, risk-taking and direct people who are labelled as judgemental. Similarly people with strongly articulated opinions are considered arrogant and overbearing, when in fact they are merely voicing rationales



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 or by e-mail at staycool@web.ca.

for sound decision making. There is a difference between being tactless and being judgemental. This distinction has somehow been lost. Any disagreement is apt to be seen through a lens of uncooperativeness, intolerance, or hostility.

Political correctness protects the feelings of others. This is a good thing and should not be confused with making good business choices. This is where the true danger lies.

It is dangerous, and a waste of talent, to confuse opinion, or judgement, with the kind of blowhard tactics of those who find fault in everything and condemn not only the issue but the person. For example, if a certain position calls for ongoing accuracy and precision, it cannot be given to a maladroit, unfocused and unskilled person. Similarly if a high benchmark is sought, whatever does not meet the required standard should be rejected. These judgement calls, more often than not, unfairly provoke the reaction: "You don't know me...You have no right to say I am not suited for this" or worse "Who are you to say I am not qualified/suited for this?" I cannot help but think of the fascination so many have with Simon Cowell. Does he voice the sort of thing we would love to be able to say ourselves?

We all, openly or clandestinely, make positive and negative judgments. Good business decisions depend on this innate human ability. Pretending we are not judgemental will lead to costly time-wasting, inefficiency and hopeless clutter.

Perhaps the simplest guideline is to clear up the difference in our own minds between evaluation/judgment and gratuitous bigotry/condemnation!

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Are you destroying your future top sellers?

BY WAYNE ENS



Many of our industry's failed new sales recruits become huge successes in other sales fields. Most of these failures are result of managers who were too busy to look after the little things.

Bruce Barton, author, congressman, and founder of Betty Crocker, is quoted as saying; "Sometimes when I consider what tremendous consequences come from little things, I am tempted to think there are no little things."

Here are ten little things that can make a difference in a new advertising sales person's career.

- 1.) **First Impressions:** Develop a starter kit to get each new account executive started on the right foot from day one. Your starter kit will include all of the simple but important things starting with printing the new recruit's business cards before they arrive.
Other basics in your starter kit will include your corporate history and mission, staff lists and introductions, company policies, and benefit plans. Always include a detailed daily itinerary of what is expected of them and what they can expect from you for the first 30 days.
- 2.) **Catch 'em Doing Something Right:** Far too much emphasis is placed upon results rather than recognizing those activities which produce results. Behaviours which get recognized get repeated. The best managers know how to foster those activities which will eventually achieve the results they require.
- 3.) **Turn Cold Calls into Warm Calls:** Advertisers hate cold calls more than sales people hate them. Have a system, like our SoundADvice, to warm up every contact. Make sure your new recruit has a valid business reason for every customer contact. A valid business reason is defined as any reason which benefits the customer.

- 4.) **Transfer the Confidence:** Make sure your sales hopefuls understand what they're selling—it's not format, ratings or even radio—it's results. A lot of lip service is paid to selling results, but seldom do we train HOW to get results for our clients.
- 5.) **Success Breeds Success:** Don't hand your new sellers the loser list that your best sellers could not sell. Calling on accounts your best people couldn't sell can discourage even the most optimistic new recruit. Working with your new recruits to train them on your processes and systems while they manage some of your entitlement accounts can be a huge confidence-builder.
- 6.) **Cut Their Teeth on Leads:** Frankly, good seniors don't need your leads. They have developed lists which require huge doses of service and relationship-building, and they do enough networking that they can find their own leads. Working with your new recruits on every new lead that's phoned in keeps you in touch with the street and is a great training exercise for the rookie.
- 7.) **Set Realistic Goals:** We are in a long sales-cycle industry, and advertisers have more choices today than ever. We know it takes a minimum of seven valid business contacts before your prospects trust a new recruit. Set challenging goals your new sellers can achieve, and focus on the long term return on your investment in them.
- 8.) **Counting on Media Kits and Packages:** I don't know anyone who ever bought because someone dropped off a media kit... they all say the same thing anyway, 'we're number one'. New reps who drop off a hundred media kits or packages soon draw the conclusion no one wants to buy.
- 9.) **Have Integrity:** In all likelihood, your new recruits today have taken a business ethics course, a course that probably didn't exist when you went to school. A new recruit today can have their moral destroyed when they hear about a grandfathered rate your seniors have sold you on.
- 10.) **Have Fun!:** Put the "show" back in show biz. The best people today have plenty of career options. If they're not having fun, they won't have the passion to jump over tall buildings for you and your clients.

You've probably noticed training isn't one of my top 10 little things. That's because training is a huge thing. If you don't know that, please don't ruin a possible future top seller by hiring them. And if you haven't noticed, the long term future of your business is totally dependent upon the ideas, successes and passion of today's new recruits.

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

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Earlier this year, at the Canadian Broadcast Distribution Association's (CBDA) Canadian Digital Broadcasting Summit in Toronto, Professor Pierre C. Bélanger of the Department of Communication at the University of Ottawa discussed emerging practices taking root that are affecting traditional business models.

These emerging practices are: *Participatory action; conversation; free; and, mobility.*

Those four, he said, are having a major impact on traditional media, emerging technologies and new applications that change everyday practices in the way we interact with radio, television and music.

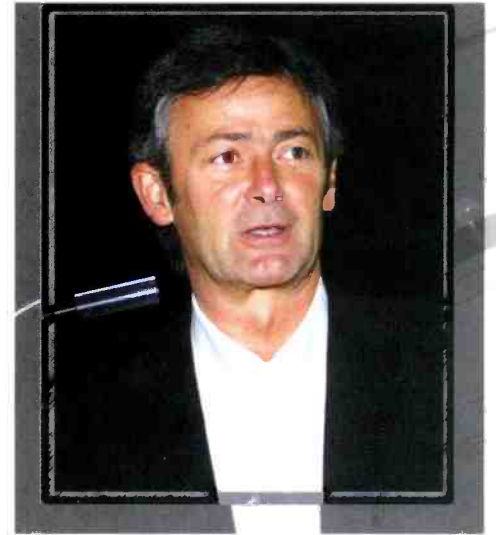
Participatory action—New ideas and phrases are popping-up with some regularity. "Crowd sourcing," for example. The notion of user-generated content is making such an impact that even Apple is taking advantage by giving access to its content. Last summer, a British 18-year-old created a commercial about Apple's new iTouch and used a song by a Brazilian band. That song was downloaded 750,000 times over a three-day period. There is only a minimal difference between his version of a commercial and the final professional product.

Conversation—The leading trend in online traffic, says Bélanger, is the move away from a content-centric activity where you simply go to a website to get content (Web 1.0 concept). Even the Web 2.0 concept, he says, is "really 10 minutes ago."

Web 3.0, coming fast, is where we move to conversation-centric activities—where we can entertain a conversation with users, customers and creators. This idea of points of contact becomes stations, he says, "so I'm trying therefore to develop a *conversation* with having access to content on my mobile via the web, by BlackBerry, via print, by my old television set, by my radio, by my portable devices—these are all *conversations*." And points of contact, he asserts, is where the market is going.

Travel sites are an example of engaging one in a conversation. You can find out what other people are buying, what other people are thinking about doing during their vacation and what they're saying about it.

Free—Free stock analysis, free music, free downloads, free



Professor Pierre C. Bélanger,
Department of Communication,
University of Ottawa

During the 2008 Canadian Digital Broadcasting Summit of The Canadian Satellite Users Association (CSUA) a rebranding took place. CSUA became The Canadian Broadcast Distribution Association (CBDA).

The name change is said to better reflect CBDA's work mandate, shifting from a focus solely on the satellite distribution networks to all distribution platforms available to deliver broadcasters' signals.



simulcast, free magazines, but somebody's got to be paying the piper somewhere. This notion of FREE affects the way strategies are being designed.

One example is Qtrax. You play the music, and because hoping you'll pay for it is a lost battle, the supplier pays the artists. You win. Qtrax gives you the music because the concept delivers eyeballs for advertisers. You've heard about the Radiohead experiment with their album *In Rainbow*. It asked you to visit their website, download their music and pay whatever you thought the album was worth. (*Editor's note: That experiment was suspended and the album is available now only through purchase.*)

About a month prior to the beginning of Prince's tour in the UK, he inserted two million copies of his CD in a newspaper. The thinking behind it was "If I don't give it to you, you'll steal it from me. I might as well look like a good guy!"

This way you would hopefully tell your friends about it and create a big buzz and go to Wimbledon Stadium to see his concert and pay 100 pounds.

CBS liked the concept so much they bought out LAST FM last summer and paid US\$256 million. This is the last FM station you will ever listen to because you basically create your own playlist. Says Bélanger: "I tell you, and I create my channels



The net- amorphosis of traditional media

and stuff. If you happen to like the same kind of music as I do, then I will have access to your list and then you can educate me about similar songs or things we've got in common."

Another concept is bundling. France started last year with Neuf Digital which is an Internet service provider and Universal Music. They built in the price of free access to music into your Internet connection.

Nokia's newest phone, the N95, comes with a full year of unlimited access to their music catalogue. They've got all the major labels so now this notion of paying for music is a thing of the past. These guys are telling you that they are implementing a distribution system whereby the price of music is built into the price of your device that will play music. It changes a thing or two.

Eighty-five percent of paid music downloads used to happen on iTunes. Super Bowl Sunday, Phoenix, Arizona, February 3, witnessed the launch of AmazonMP3.com. Join Pepsi, collect points and trade the points for free music downloads (iTunes compatible!), free videos, caps, etc. (U.S. only).

As an aside, should you go to London in the next while you'll find that about half a kilometre on either side of the Thames gets you free WiFi access. Connecting time is free so

long as you allow the sponsor to interrupt with a commercial message. If you'd rather not be disturbed, you pay a nominal fee and you're commercial free. The model of giving this option is now being transposed into other areas.

Mobility—The physics of the media have changed significantly over the last couple of years. Seemingly everywhere you look there's access. We've been growing from a world of limited distribution channels—and industry people perhaps know better than most that we're now in a totally different paradigm where there's unlimited distribution. Just look at the YouTubes and the MyFaces of this world.

There are no corners in North America where we can't be connected. The problem is finding hot spots. But now there's a t-shirt featuring glowing bars on the front that changes as WiFi signal strength changes. There's no need to boot up your laptop anymore.

Having problems with dying batteries for phone, iPod, BlackBerry? Wear a Zegna Solar JKT jacket with solar cells integrated into the collar. Two solar modules convert the sun's energy into electricity which can be used to charge a device directly or store the power until needed.

One of the major developments now is using our phones to

CES Report

Phil Keeling of Cocos & Keeling Inc. delivered his yearly CES Report to CBDA delegates. Great information for everyone in the media business. The CES Report is available at www.broadcastdialogue.com



watch videos, a significant development. In January, ESPN was featuring on their mobile site the Australian Open Tennis Tournament and NBA games.

Interestingly, during an NFL football weekend in January there were more hits on ESPN mobile than the ESPN website. Bélanger isn't saying that people aren't using the ESPN website anymore but rather that it was people watching the football game at home using their device to get the stats on Manning or other guys.

As for radio, Bélanger told the CBDA delegates that a person can listen everywhere on WiFi enabled devices. If this room was WiFi enabled, he said, "I'd turn it on and I could listen to Radio Kuala Lumpur, Radio Roma, Radio Johannesburg, Radio Prague, just name it. There are about 20,000 radio stations streaming at this moment on the web."

Television is the next one in line, he says. This is the next frontier.

At the Consumer Electronics Show in Las Vegas, something called Musical tag was released. It's a WiFi radio receiver. You slip your iPod on it and, if you hear a song on Radio Wherever, you press Patch... and the song is registered.

You don't need to know the name of the song, the artist, the ISBN number. All you need to do is tag it. When you get home that night, you've heard, say, six songs you patched. You take your iPod and re-connect it to your computer and the six songs get downloaded. This is what we are looking at now in terms of discovering music. This is, mind you, a paid download system.

The next step in mobility has to be the car. The home is perfectly connected. Bélanger thinks that over the next five to seven years there'll be a lot of gizmos proposed to turn automobiles into mobile offices or entertainment centres.

Abundance/Multi-platform strategy

For those involved in programming, Bélanger suggests looking at all the different platforms where your content can be accessed because a large number of Millennials and Generation Xers use their phones as entertainment devices. ABC and CBS are taking initiatives to change viewers' rapport with TV in that, for example, we're told to forget about watching Ugly Lulu tonight at 8 because it'll be online for the next month. "Obviously," he says, "this notion of rendezvous appointment television is a totally different concept right now. In your business, this is a signal there is something taking shape."

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About half of Millennials and Generation Xers are said to be creating content on-line through websites, music and video blogs. That may seem an inflated number but consider that creating content is when anyone uploads their photos or a music collection, thus making that content available.

If broadcasters want to hit all demos they've got to create as many conversations as possible because that's where they are—especially the Millennials and Generation Xers.

We all know Marshall McLuhan's famous mantra: "The medium is the message." But now, with the new media, Bélanger isn't so sure it applies as perfectly as it has over the last fifty years. The notion, however, that traditional media isn't generating as much traffic as it once did is in error. He cites a recent study in Canada by IDC indicating that 95% of Canadians rely on traditional media for general news.

What's more important, he says, is *who* delivers the information. The older media strength lies in peoples' perception of it: trustworthiness, professionalism, quality of the content. So while people may spend less time watching TV, listening to radio and/or reading magazines, they instead go to the websites of these traditional organizations and access information.

Personalization

A trend to watch in 2008 is the notion of trying to personalize the content to strengthen relationships between the user/customer and company. It gets so personal that even a no-frills Italian airline changed its name to MyAir simply so that you and I are doing business together.

The trend to watch is look at my air miles account, my trading account, my stock list, everything has to do with my, my, my, my. It's called MySpace and YouTube for a reason.

Slacker (*Editor's note; U.S. only*) is based on listening preferences. Playlists are created and stations are managed and co-ordinated by professional DJs, people who know a thing or two about music. The basic package is free with commercials, the premium package has a low monthly fee and is without commercials. Slacker came up at this year's CES with a portable device. Your favourite radio stations get side-loaded into the device.

Imagine what that does to traditional radio stations. Now the competition is the world.

—BD

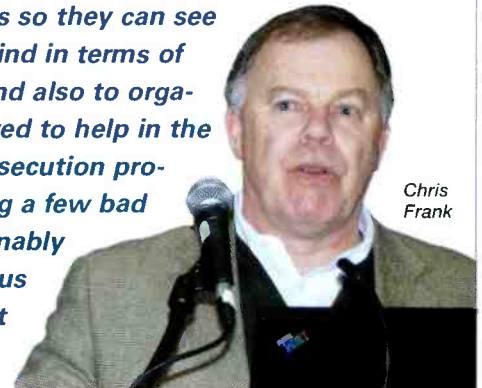
CAST - A COALITION TO COMBAT THEFT

This year's CBDA Outstanding Service Award went to CAST, the Coalition Against Signal Theft and in particular its three co-chairs Chris Frank, Luc Perreault and Harris Boyd.

CAST is about trying to convince the government that tougher laws and tougher penalties are needed. In monitoring some of the court cases for people who pirate and/or who have been caught with illegal devices, quite often they pocket millions of dollars, are found guilty and get away with community service convictions or minor fines. So there really isn't a legal deterrent; tougher laws and more ambitious investigation should be in order.

CAST is using a comprehensive approach that includes a series of committees that tell the story. It needs to put a reasonable quantification of the issue together so as to convince Ottawa to devote resources the coalition needs to combat theft. And to be listened to by the government, members need to speak on behalf of a broad coalition—not just representing the views of one company or one sector.

Chris Frank says, "Our public relations and communications group has to explain the problem to consumers and to government. Our legal and prosecution committees need to help with putting draft legislation in front of the parties so they can see exactly what it is we have in mind in terms of new sanctions and penalties, and also to organize all of the companies involved to help in the evidence-gathering and the prosecution process. Perhaps we can, by putting a few bad guys in jail, and having it reasonably well-publicized—and with serious deterrents—that we can at least minimize this issue."



Chris Frank

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SAC 2008 – Observations

July 18, 2007 marked the first planning meeting for SAC 2008. The planning committee, a.k.a. the Executive Sales Committee with Brett Manlove as Chair, comprised 12 members representing national and local sales across conventional and specialty sectors.

We began by reviewing the SAC survey results of the past four years to identify the consistent threads for what worked and what didn't. It took two lively meetings to nail the theme—*Television, Integration, and the Digital World*.

Then on to the most challenging aspect of the process—the speaker line up. The idea of an MC was quickly embraced, and James Cunningham was contracted. We also agreed to continue with the two traditions of Derek Burleton and Scott Cuthbertson (TD Bank Financial Group & TD Newcrest, respectively) and the current year's Bessies Chair. I believe that the two sessions allocated to the gentlemen from TD are necessary. Alternatively, the role of the Bessies Chair is perhaps not as certain, given changing SAC themes.

What were the key take-aways of the other presentations? Did they link their message to the theme?

Mitch Joel, Twist Image, affirmed that while people will not abdicate TV viewing, the road to future success is through the integration and extension of content

across other distribution channels. How we do that and what we communicate should take into account the idea of "tribes" that define groups of people united by a common interest.

Don Romano, Mazda Canada, demonstrated how television remains a key for Mazda because of its ability to connect emotionally with consumers. He also demonstrated how TV campaigns were effectively extended across other platforms. However, his main message was a plea to media suppliers for true partnership with advertisers, comprising potential mutual risk and ultimately benefit.

Dawn Thompson of Sun Life and Laurissa Stebeleski of ACLC presented the dominant role of television in Sun Life's re-launch, executed to a "big TV" and "intelligent TV" strategy. They also highlighted the importance of strong relationships and close communication with media suppliers that, in their case, ensured rigorous adherence to this dual execution strategy throughout the campaign.

Dr. Brian Little, Carleton and Harvard Universities, addressed the differences between introverts and extroverts in terms of thinking process, work habits, and behaviour. While not on the conference theme, the intent of this first day's closing session was to clarify these distinct personalities that populate all of our organizations, leading ultimately to less conflict and a more productive workplace.

Mike Bloxham of Ball State University heads Insight Research at the Center for



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

Media Design. He spoke about the future of the communication landscape where consumers will seek out content across multiple platforms, especially those offering interactivity, and will ultimately spend more time consuming media.

Sherry O'Neil, of OMD, gave the agency and advertiser perspective regarding the new way of thinking about television. She stressed the importance of integrated multi-platform campaigns, ideally linked to measurement of business results.

Scott Heath, CW5 San Diego, talked about successful sales strategies and best practices relative to an increasingly digital world. He stressed the importance of platform-customized content as the best way to engage consumers, and closed with a powerful message about the qualities and behaviours of successful local and national sales managers.

Broadcasting legend Al Masini, the conference closer, spoke eloquently about his extensive television career that took him from establishing TeleRep, to producing highly-rated mini-series, and creating and producing new (at the time) program formats that continue to be successful today. Al shared his personal formula for success, and closed with the advice that the quality of people involved and quality of the product are paramount.

All SAC 2008 presentations (with the exception of Mitch Joel's and Stephen Jurisic's) are available to TVB members on tvb.ca.

Delegates' responses and e-mails indicate that SAC 2008 was a success. However, as the Executive Sales Committee begins planning the 2009 conference, delegates' suggestions and collective personal observations will provide the fodder for an even better SAC in 2009.

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WAB

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2008
broadcasting...
**UNLOCKING
COOL**

BY DAVID DEKKER

Coming up at Kananaskis, Alberta—June 6 through 8—is the 74th annual convention of the Western Association of Broadcasters. I heartedly invite you to attend.

Our theme this year is *Broadcasting ... Unlocking Cool*.

Some of Canada's best broadcasters will provide opportunities to learn, discuss issues and mingle with key partners in our industry, including CRTC Chair Konrad von Finckenstein and Canadian Association of Broadcasters President & CEO Glenn O'Farrell. Both will be addressing WAB delegates.

The WAB is pleased to bring yet another world-class panel presentation as the highlight of our program, moderated by acclaimed broadcaster Barb Higgins of CIV Calgary. Panelists, including TVB President Theresa Treutler, Canwest Broadcasting Chief Marketing Officer Walter Levitt and CRTC Vice-Chair Michel Arpin, will discuss how broadcasters can "Unlock Cool" to show stakeholders the innovations and creativity broadcasters use to reach consumers, advertisers, investors and potential talent.

Sunday morning's guest speaker is Jeremy Gutsche, founder of TrendHunter.com, one of the world's largest and most trusted trend-spotting websites. In *"Broadcasting ... Unlocking Cool"*, Gutsche will talk about "cool hunting", innovation and marketing strategies, focusing on the hottest trends and their relevance to broadcasting. Hear his take on how the strengths of broadcasting, already intrinsically tied to local communities, is enhanced by the opportunities that technological advances in content delivery offer to strengthen those ties. Gutsche will also deal with how to leverage viral trends and methodically approach innovations to generate ideas, stimulate creativity and ultimately unlock cool. With a background in management consulting and web 2.0, he brings a rare perspective on how to unleash innovation within a business context.

Our convention is a great opportunity to network in a relaxed atmosphere and re-connect over a great round of golf at the world class Kananaskis Golf Course. And it's an excellent opportunity to spend a few days together in the magnificent Rocky Mountains, whether you golf or not.

At the President's Dinner and WAB Gold Medal Awards Banquet, presentations will be made to 2007's best of the best in Western broadcasting. Has your station or stations showcased the great work you do? If not, the deadline for WAB Award applications is April 15. Invitation packages, including information about WAB Awards, were mailed at the beginning of March. Please make contact if you would like an additional package mailed to you. See the contact info below.

If you've never been to a Western Association of Broadcasters convention, now's the time. Hotel rooms fill up quickly this time of year so download a hotel form now to secure the reduced WAB rates before April 25. Our convention is timed so that delegates can travel the short drive on Sunday to the Banff World Television Festival June 8-10 at Banff. Enjoy the beautiful scenery of Kananaskis, Alberta!

This has been a busy year for the WAB. We are extremely proud of our new scholarship program offering \$6,000 annually over the next three years to students in Alberta, Manitoba and Saskatchewan to foster and promote careers in broadcasting. We aim to encourage excellence in students across the Prairie provinces while, at the same time, helping to grow the number of talented young broadcasters while also promoting our members.

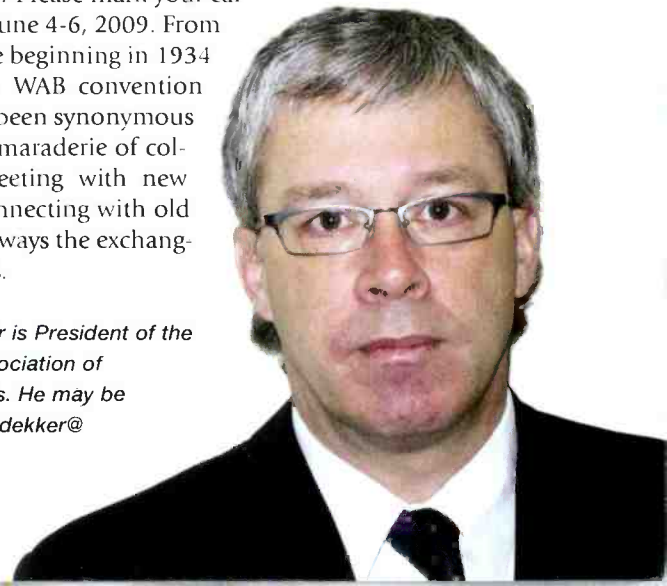
Online registration forms and information are all available at our website (www.wab.ca). You may also contact us directly either at info@wab.ca or by toll free phone at (877) 814-2719.

We thank all of our members, sponsors and friends for being part of the WAB, and we welcome your comments and/or suggestions.

Please join us for our 74th annual convention June 6-8.

The WAB is also looking forward to our banner 75th anniversary! Please mark your calendars for June 4-6, 2009. From our humble beginning in 1934 at Jasper, a WAB convention has always been synonymous with the camaraderie of colleagues, meeting with new faces, re-connecting with old ones and always the exchanging of ideas.

David Dekker is President of the Western Association of Broadcasters. He may be reached at ddekker@rawlco.com.



Defining your image as a network affiliate

BY JOHN McGRATH



If you're a network affiliate, you have a major advantage when it comes to defining your station's image—part of your image is already set based on the strength of the network brand.

But that advantage also poses certain challenges as you strive to put forth your own personality. The question becomes, how do you stay true to the personality of the network while at the same time develop your own brand locally, especially in those timeslots when your not airing network shows?

"It's really striking that right balance and finding the best way to utilize your prime time programming to promote your out-of-prime block and your out-of-prime programming to promote your network prime stuff," says Brett Freitag, who, as Creative Services Director of the CBS, CW and My Network affiliates in Central Pennsylvania, knows a thing or two about creating that balance between capitalizing on the strength of the network brand while building a unique brand locally.

And Freitag thinks one of the best ways to create an image as a local affiliate station is to focus on content.

"More and more, it is less about a particular station but about a block of content," says Freitag. "People will watch this station one hour, flip to another for another show, and then perhaps go online. They're looking for content. You have to promote your content to keep them with you."

So for his CW affiliate—WLYH in Harrisburg, PA—Freitag developed an image campaign for the 5-8 comedy block that simultaneously promotes content while also defining the personality of the station outside of prime time. The campaign is called "Comedy Works", playing on the CW initials and promoting comedic content. It's the place to go if you want to laugh when you come home from work. Spots run in and outside of prime and visually reflect the network elements to keep look and feel consistent.

"The strategy was to sell that whole block of programming—not to sell any particular individual show, although we do obviously feature (the shows in the block). The main thing was 'this is three hours every day of comedy'. You come home, tune us in at any point and you're going to be carried all the way through to prime if these are the type of shows that you like. That's how we're selling it—as a daily event rather than a particular individual show."

The concept of creating event TV is something that is used a lot during sweeps, but WLYH is trying to create it year-round with the campaign.

"When you get into sweeps, it's all about event programming. The biggest guest stars, or a two-hour special of a major show, or two shows back to back for two hours of excitement. That's what we're trying to do on a daily basis."

Freitag also worked very hard to ensure that the tone of the spots promoting the block are unique and feature longer-than-normal clips of the shows in the block.

"When you look at a lot of promos that do sell blocks or set up a particular show, it's often about throwing in the two-second sound bite here, the four-second sound bite there, clip, clip, clip, watch this at five," he says. "Our approach was to give the viewers the whole joke, to let the setup come, to let the punch-line come, to let the reaction come. That way some folks who might not have seen that particular show get a better feel for what it is. We let a 20-second scene play out to really let our viewers get a flavour of a show."

In other words, letting people sample the content. Each spot begins with a scenario that doesn't work, followed by a clip of a show, followed by the tag that comedy does in fact work. As an example, one spot for *Scubs* starts by stating: "Human Testing, doesn't work." A comedic clip from the show reinforcing why human testing doesn't work follows. And the spot is tagged "Comedy Works." (You can see a sample at www.johnsvoice.com/CW.php.)

"It's a continuing drive on our behalf to make our promos feel a lot more content driven than promotional advertisement driven."

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 or visit www.johnsvoice.com.

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G

Geoff Poulton is the new *Citytv Vancouver* VP/GM, ex VP/GM of *CITI-FM/CLEAR-FM Winnipeg* and *OMNI.11 TV*. His appointment was effective March 1... **Craig Letawsky** became GM



Geoff Poulton



Craig Letawsky



Al Campagnola



Jeff Brown

at *CITI/CLEAR FM Winnipeg* in addition to his role as GSM... Four *Rogers Broadcasting* senior PDs will expand their responsibilities on specific stations/formats within *Rogers Radio*. They are: **Al Campagnola**, Product Manager for *Rogers Ontario North* stations, adds his direction to all *Rogers Country* stations; **Jeff Brown**, PD at *JACK FM Toronto*, takes on a programming leadership role at *JACK* and *Rock* stations; **Gayle Zaratany**, PD at *CITI FM/CLEAR FM Winnipeg*, adds the Sr. PD title for all of the AC and *Rock* stations located in Ontario North; and, **Julie Adam**, VP/GM/PD at *CHFI-FM Toronto*, who takes a leading programming role at *Rogers AC* stations. She has also been appointed Assistant National Program Director... **Frank McCormick**, one of Montreal's best-known newsmen, has retired. The *CBC Radio* news Anchor read his last newscast March 2, capping a broadcast career that spanned more than four decades. He began as a jock at *CJRL Kenora*, then moved to Montreal where, after a short time, moved from hosting to news—most notably at *CJAD Montreal*—covering some of Montreal's biggest moments in modern history, including the 1970 October Crisis, the 1976 PQ election victory and the province's sovereignty referendums... **Jeremy Paige** is the new PD/Radio Ops. Mgr. at *Astral Media Radio's B.C. North* group of stations. He's based at Terrace. Paige had been Station Manager at *Newcap's CKDQ Drumheller*... **Gord Cutler** and **Don Young** have been appointed Executive Producers, Features for *CTV-Rogers'* coverage of the 2010/2012 Olympic Games. Both will report

Lisa de Wilde and Chair of the *TVO* Board of Directors **Peter O'Brian** to second three-year terms. De Wilde and O'Brian have been with *TVO* since the fall of 2005... **Avi Lewis**, the former *CBC-TV* host, has joined *Al Jazeera's* English network as host of a weekly program on the American election... **Michael Pietrus**, ex ND at *A-Channel Calgary* (now *Citytv*), is now Director of Information Services for *The Mental Health Commission of Canada*, based in Calgary... **FM96 (CFPL-FM) London** Host **Mark Cameron** adds the Music Director's gig to his on-air duties.



Gayle Zaratany



Julie Adam



Gord Cutler



Lesley Conway-Kelley



Ross Hawse



Steve Hammond

to **Rick Chisholm**, the Exec VP of Broadcasting for *CTV-Rogers Olympic consortium*... **Michael Jones**, GM at *Heart FM (CIHR-FM) Woodstock*, leaves that post late this summer. A successor is being sought. Jones and his family are returning to their native Australia... **Christine MacDougall** is the new RSM at the *Beat 94.5 Vancouver*. She was promoted from her Sales Exec position at sister *CHUM Radio* property, *QM/FM Vancouver*... The *Ontario Government* has reappointed CEO



Michael Jones



Christine MacDougall



Lisa de Wilde



Peter O'Brian



Ron Hutchinson

Ron Hutchinson, President/GM of *imsradio*, moved upstairs to *Astral Media's* Outdoor division where he is now Sr. VP, Corporate Development. Succeeding him at the helm of *imsradio* is **Lesley Conway-Kelley**, ex of *CHUM Ltd.* She is Exec VP/GM... At *Newcap Edmonton*, **Ross Hawse** has become GSM of the *Edmonton Radio Group (K-Rock, Big Earl and CFCW)*. **Rick Colliou** and **Steve Hammond** have been promoted to Retail Sales Supervisors for *K-Rock* and *Big Earl*... *CBC Sports* broadcaster **Terry Leibel** has announced her retirement, effective in June. Leibel, the first woman to ever host a *CBC Olympic Games* broadcast, began her 28-year career with *CBC Sports* in 1980 as an



Terry Leibel



Marianne Zahoruk



Kirk Dickson



David Craig



Marilyn Denis



Oleg Stolyarov



Candida Zelaya



Holly Stoddard

equestrian analyst. Ironically, her final assignment is an equestrian event in June. Leibel's work at the Atlanta and Sydney Games earned her *Gemini* nominations for *Best Sports Broadcaster*, and in 2003 she became the first female sports broadcaster to win a *Gemini Award*... **Marianne Zahoruk** of *CJCS/MIX 107.7 (CHGK-FM) Stratford* has stepped down as ND to fight her challenges with Multiple Sclerosis. It was a déjà vu moment as **Kirk Dickson** returned as News Director March 10. He had been with *BNN Toronto's* news department... Radio News Anchor **David Craig's** retirement didn't last long. The veteran Toronto-area newsman, who may be best remembered for his years at *CFRB Toronto*, is now on full-time staff at *CBC Toronto*... **Jon Rees** is the new Promotions Director at *Mountain-FM (CISQ-FM) Squamish*, a promotion from Promotions Coordinator. Also at Mountain FM, **Rob Michaels** has taken over the morning show, moving from afternoons... **Russell Rancourt** is the new Production Manager at *CHUM Brockville*. He'd held that same position at *Big Daddy (CHNO) Sudbury*.



Jon Rees



Jennifer McGuire



Fred Mattocks



Marc Patrone



Mike Patterson

At the *CBC*, a management shuffle more closely integrates its radio, TV and digital divisions—with the goal, says Exec VP of English Services Richard Stursberg, of placing greater focus on content rather than individual services. At the news division, **Jennifer McGuire**, Exec Director of English Radio, became Exec. Director of news programming and deputy head of news for all services. Programming for radio, TV, *NewsWorld* and *cbc.ca* are under one boss. **Todd Spencer**, ex of *CNN's* Asia bureau, became Exec Director of News Content. **Fred Mattocks** left his role overseeing the regions to focus on production and resources for radio and television... The Conservative government has appointed **Marc Patrone**, a former party candidate in Nova Scotia, as a full-time member of the *CRTC*. Heritage Minister **Josée Verner**, in making the announcement via news release, didn't mention Patrone's ties to the Conservative party... The Retail Sales Manager position at *FM 96 (CFPL-FM) London* has been filled by **Mike Patterson**, ex station manager at *Rogers Television London*. He began March 3... After nearly 20 years as host of *CityLine*, **Marilyn Denis** will be leaving *Citytv Toronto* at the end of the season. Denis, who is also a co-Host of

CHUM-FM Toronto's morning show, now owned by *CTV-globemedia*, will make the move to a new *CTV* daytime talk show next fall... New Engineer at *Astral Media Radio Dawson Creek* is **Oleg Stolyarov**... **Candida Zelaya** became the new Manager of Programming at *Movie Central* Feb. 19. She had been in similar roles with *High Fidelity HDTV* in Toronto and *Alliance Atlantis*. Also at *Movie Central*, **Holly Stoddard** has been promoted to Manager of Programming for *Movie Central Encore* and *SCREAM*... **Qasim Chemma** is the new Broadcast/IT Specialist at *Maritime Broadcasting*, based at *CKCW/CFQM/CHOY Moncton*... **Susan Rogers** is the new Program Manager at *CBC Radio Thunder Bay*. She moves from *CBC Quebec City*... **Mick Weaver**, most recently SM at *CHEZ-FM/CIWW Ottawa*, joins *Larche Communications* as GM/GSM of new station *KICX 91.7 Sudbury*. It is expected to launch this summer... **Bruce Wilkinson** left *Pippin Technical* in Saskatoon after 19 years with the company. His last day was Feb. 29.



Susan Rogers



Bruce Wilkinson



Gary Tredwell



Joe Pavia



Don Kollins



Louise Gattesco

Tim Schellenberg, GM/GSM at *Global (CKND-TV) Winnipeg* has been promoted to VP, Local & Regional Sales for all Global TV stations. He remains based in the Manitoba capitol... **Victor Giacomelli**, VP, Sales at *Corus Radio*, has added Director of Sales, *Corus Radio Toronto*, to his responsibilities. He succeeds **Murray Johns**... PD at the newest *Newcap* licence, not yet launched at Kentville, is **Gary Tredwell**. He moved from *Coast 101.1 (CKSJ-FM) St. John's* where he also served as PD. The new Annapolis Valley station is scheduled to launch this spring... New ND at *570 News (CKGL) Kitchener* is **Joe Pavia**. He moves up from Ass't ND, while **Don Kollins** retains his PD duties at 570 and doubles them at recently acquired *KICX 106 (CIKZ-FM) Kitchener* where he's now also PD... **Louise Gattesco** is the new Promotions Director at *CJQQ-FM/CKGB-FM Timmins*... **Tara Rajan** joined the *CAB* Feb. 25 to oversee research,



Tim Schellenberg



Victor Giacomelli



Tara Rajan



Greg MacDonald



Dominique Bazay



Mike Miles



Jack Thompson



Brad Gibb



Sean Rickner



Maria Xithalis

provide economic analysis in support of regulatory and policy proposals and to work with the CAB Board and committees on the development of policy and positioning. Her job history includes serving as the first Executive Director of the *Canadian Broadcast Standards Council* and research and policy positions with *Telefilm Canada*, *Canadian Heritage* and the *Canadian Television Fund*... New Production/Creative Director at *Corus*



Pat Dubois



Jeremy Dodge



Brett Manlove

Hamilton (CHML, Y108 & C953) is **Greg MacDonald**. He moved from *CHFI Toronto* where, for the past 17 years, he was the Image Producer... **Dominique Bazay** has become *VRAK-TV's (Montreal)* VP Programming. She had been with *DECODE Entertainment* where she was VP Distribution... **Mike Miles** moved from producing *CHCH News at Six* to producing *CHCH News.ca*. **Sue McDonald** succeeded him on the TV side on an interim basis... **Dave Thomas** moved into morning sports at *92.9 The Bull/CJWW/Magic 98.3 Saskatoon*. **Pat Dubois** fills the Music Director position and continues his evening duties on *92.9 The Bull*. **Jeremy Dodge** joined *92.9 The Bull* as Drive Time host, arriving from *The Goat Lloydminster*.

Brett Manlove is VP/GM, BC Region. In his new role, he oversees *Global Television BC, CHBC Kelowna* and *CHEK Vancouver Island*. Most recently, he held the position of Senior Vice President of Television Sales for *Canwest* in Toronto... **Dave Palmer**, ex of *Bob FM/JR FM Brockville*, is the new PD at *CFCO Chatham*... *Score Media* CFO **Patrick Michaud** has left the company to establish a financial consulting practice. VP Finance **Brian Merker** will handle things until a successor for Michaud is found... **Brenda O'Brien** has been promoted to GSM at *CHEX-TV Peterborough*. O'Brien has been with the station for 27 years and has progressively been promoted... **Jack Thompson**, who retired from *CHUM Kingston* at year's end, managed to stay away from on-air duties for about two days. He's now the morning Host at *102.7 (WBDR-FM) The Lake Kingston*, operated by **John Wright's** radio group (*K-Rock (CIKR-FM)/KIX Country Kingston*)... **Brad Gibb** is the new PD at *CFEX/CFMK-FM Kingston*. He was with sister *Corus*



Dave Palmer



Brian Merker



Brenda O'Brien

operation *CFPL-FM London* as APD/MD. He began in Kingston March 3... **Sean Rickner** is the new Manager of Marketing at *APTN Ottawa*... **Jay Walsh**, most recently a *CBC* Communications Manager, has moved to manage communications at the *Wikimedia Foundation*. Walsh is the second senior manager to head to the organization which manages the Wikipedia website. Last May, **Sue Gardner**, who now heads Wikimedia, left her post as Senior Director of *CBC.ca*... Moving to *Miranda Technologies* as Director of U.S. Central Regional Sales is *Sundance Digital's* Canadian Rep, **Kurt Caruthers**. Caruthers' immediate and interim successor at *Sundance Digital* is **Eric Harrington**... **Maria Xithalis** has joined *KLOTZ DIGITAL Audio Systems* as Director of Sales—Americas. She is based in Toronto, working with the corporate team in Atlanta. Xithalis had been with *RVA Canada, Lawo North America* and *Studer North America*.

SIGN-OFFS:

Robert C. (Bob) Short, 82, in St. Catharines. Short's career included serving as President of the *Canadian Cable Television Association* and as Deputy Chairman of *CLIC Broadcasting*. Short was the founding President in 1967 of *St. Lawrence College*. He took it from a concept to three campuses (Kingston, Brockville and Cornwall).

Retired *ABC News* correspondent **John McWethy**, 60, in Colorado after a skiing accident. McWethy, a longtime veteran of ABC TV and Radio, was in the Pentagon during the Sept. 11, 2001, attack and reported live from the scene afterwards.

<h1>Coming?</h1>	<h1>Going?</h1>
	<h2>Promotion?</h2> <p>Let us know by e-mailing howard@broadcastdialogue.com</p>

Audio monitoring in the control room

BY DAN ROACH

Ah, monitoring. Much has been written, but broadcast practice seems to differ in some respects from what the textbooks have to say. Of all the different areas of a radio station's technical plant, the monitoring system must be among the most controversial, the least backed-up by science and the most able to keep operating staff comfortable during the day, or not.

Loudspeakers come in a bewildering array of sizes and shapes. For our purposes, let's stick to two-channel stereo (and save surround for another day), and fairly "normal" low-impedance electromagnetic speakers. There are certain words that we could classify as jargon that usually, but not always, have a certain meaning. "Bookshelf speaker" is an example. This usually means a speaker that is intended to be placed inside a bookshelf cabinet for proper bass response, and may be a bit weak on the bottom end if it's placed out in the open. But sometimes it just refers to a speaker's case style.

Buyer beware!

Watch out for speakers with bass relief ports in the back—they should have at least 25cm clear space behind them, so make sure that you don't back them up against anything. A surprising volume of air can pump in and out of those ports (drive one and put your hand back there to see for yourself), so make sure they can breathe.

Speaker placement is often determined

near the end of control room construction. There are many ways to mount a speaker but I personally prefer hanging'em from the ceiling. This provides lots of options for location and also, when done properly, it cuts down on inadvertent transmission to cabinets, walls, and other surfaces.

Traditionally speakers are mounted in front of the operator at approximately head height and forming a horizontal equilateral triangle with the operator's head. If there's a chance anyone's going to walk into them, I pull'em high enough that folks won't get brained. You'll get better results if you have a minimum of objects between the speakers and the operator. The less you have to deal with reflections and inadvertent transmission media, the happier you will be.

One of the funnier episodes I've been through with monitor speakers was many years ago with a monitor we'll call Brand X. These were originally very modest close-field monitors (priced at a little over \$100 per speaker) for the consumer market, certainly not intended for professional use. But word got out that super-producer Quincy Jones had used these particular monitors for his mixdown of Michael Jackson's *Thriller* record album.

Lemming-like recording studio mixmasters just had to have these wonderful speakers for themselves. The only problem was that they just weren't very well-suited for high-end use. No worries: There



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@broadcast-technical.com.

were numerous further articles in the industry press, detailing secret modifications that would improve performance. First of these was to remove the speaker grilles. Unfortunately, this gave the speakers an overly bright sound. The next brilliant idea was to tape a piece of toilet tissue over the ribbon tweeter to attenuate it a bit. The main problem with that was that it caused standing waves to be set up inside between the tweeter diaphragm and the toilet tissue, producing a comb filter, or flanging effect. Next came printed comments on the relative merits of various brands of toilet tissue, with the burning issue being whether to go with two- or three-ply.

I'm not kidding.

This presented Brand X with a unique problem. While they sold a ton of these speakers to the gullible, they risked being laughed out of the business by the few folks actually listening to the results. In fairly short order, they came up with a "Pro" version, still carrying the same model number (at a much higher price point). The new version actually bore no resemblance to the original. It came without a cloth speaker grille, since by now it was known that the studio guys would just remove it anyway. Instead, it had an expanded metal grille, which some wag suggested was to stop exploding speaker cone parts from impaling hapless operators. It was a far more suitable speaker and went on to be used in many studios. And the studio operators were happy, thinking (incorrectly) that they had something in common with the great Quincy Jones.



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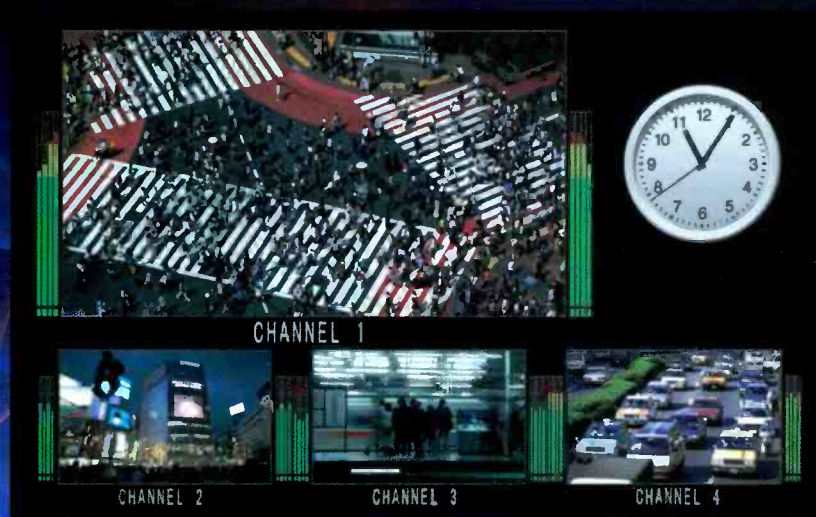
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NAB SHOW

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FOR-A

INNOVATIONS IN VIDEO
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Video Transfer Image

Cost Effective Multi Viewer from FOR-A

HD/SD/Analog (NTSC/PAL) Mixed Input

WUXGA (1920 x 1200) DVI-I Output

Video-Transfer Via Network

Audio Level, Tally Display

Character Display

Analog/Digital Clock

Free Layout Software

MV-410HS **NEW**

The MV-410HS is a 4-channel multi viewer that supports mixed input of HD-SDI, SD-SDI and analog composite signals. High-resolution video output using a DVI terminal is included as standard. Support is also provided for user-created patterns and video transfer over a LAN connection.

- Support for mixed input of HD-SDI, SD-SDI, and analog composite signals (asynchronous input is possible)
- Support for mixed input of different frame rate signals
- High-resolution output: DVI and analog RGB terminals are provided as standard for split-screen video output for enabling easy usage on large screens and computer monitors.
- Includes layout software for size and position of sources as well as pre-set patterns.
- Network video transfer function: LAN interface provided as standard for enabling transfer of output video over the network
- Audio level display: Includes level display function for embedded audio signals superimposed on HD/SD-SDI (8ch display)
- Includes tally display, title display, and time display functions
- Video loss detection function
- Optional SNMP support: External monitoring of power supply and fan alarm status
- Optional redundant power supply is available



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