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JUNE 2009

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know so far"**

**The 2009
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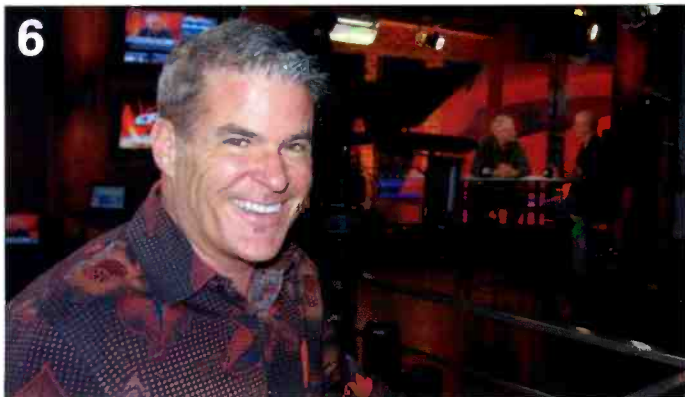
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PUBLISHER'S NOTE



Our cover story this month is a photographic tour of CP24, the southern Ontario Category 1 specialty channel that serves the Greater Toronto Area with 24/7 news. But it's also a story of the unbridled enthusiasm that VP/GM **Robert McLaughlin** has for his people and for the decade-old channel's recent re-build.

From what could be discerned by a short visit with McLaughlin, he has all the leadership attributes that **Ron Bremner** described in his *Broadcast Dialogue* cover article last month: *Doing the right thing*. "Listen" to what McLaughlin says about CP24 as you read his words beginning on Page 6.



The *NAB2009 Show* wasn't as much of a downer as most people expected. But that might be because it wasn't nearly so bad as expectations led us to believe. Yes, the overall numbers provided by the National Association of Broadcasters were down by about 20% (they may have been even lower than reported). Still, as **Dan Roach** (Page 39) and I (Page 27) found out, while the floors of the Las Vegas Convention Center were far less congested, exhibitors seemed much more content with the "quality" of the prospects and customers visiting their booths.



Greg Johnson, the assistant program director at *Country 93.3/Rock 97.9 Fort McMurray* makes a great connection between safety announcements performed by seemingly bored flight attendants who've done it "a million times" and jocks who sound like they've done routine breaks a million times. But what about first-time flyers who want to know the safety stuff or listeners who're hearing the weather for the first time today? When jocks do time and temp, traffic, intros-extros and so on, Johnson suggests that they make it sound like they're doing it for the very first time. Read Greg Johnson's guest programming column, *The BASICS*, on Page 19.

the n basket

You may recall my asking you to send me the 1937 meeting picture which you used for the CAB 80th anniversary feature. You kindly did, and I was able to blow it up and identify some of the people attending.

I have been similarly intrigued by the 1937 WAB picture. I have been able to identify some, but I could do better if I had that picture. If it is still available, I would appreciate you sending it as you did the first one.

I can identify the first man on the right-hand side as Johnny Walker, the RCA sales engineer who sold (and installed) the 1,000 watt transmitter and studio audio equipment at CKCK Regina in 1937. Fourth, fifth and sixth are: Carson Buchanan, who bought 10-AB Moose Jaw and converted it to CHAB; Gordon Love, owner of CFCN Calgary, and M.V. "Ches" Chesnut (formerly of CFAC Calgary) whom Harold Carson appointed manager of CKCK when Taylor-Pearson-Carson (TPC) took over the management of CKCK in the fall of 1936 on the merger of CKCK and CHWC. I'm pretty sure that's Harold Carson on the right at the head table.

I'm sure I could do better if I could zoom in.

I was surprised that John McKay quoted me, and you gave me so much space. I was glad to give him the background of what the broadcasters faced at the time—also the names of the movers and shakers and where he could go in our Website to get detailed answers and explanations.

John had a tough assignment, no one in that picture was alive to talk to and most of the people who may

have worked for them are dead, their whereabouts unknown or not aware of the real issues of the day.

There is no question that Harold Carson of Taylor-Pearson and Carson, either personally or through the station managers he appointed, played a major role in the development of broadcasting in the west and in Canada, and worked with other pioneers in helping to keep alive the private broadcasting industry which had been slated for extinction. (Nobody seems to remember that, but it remained on the government's agenda until August 1958.)

The idea of *Dialogue* recognizing the founding and existence of the WAB served to remind or re-acquaint all broadcasters today of the legacy of the pioneers of radio and television.

Regretfully the following should be said, if not by me then by others.

John McKay's search for broadcasting history exemplifies its scarcity and underlines the importance of preserving what we have. In this case, it was fortunate that Ross McCreath and I were still living, and from personal experience could reach far back to the era when the WAB was born. When we are gone, the principal resource that writers and researchers will have is the Website that the two of us (later joined by Pip Wedge), with the assistance of Ryerson, established—*The History of Canadian Broadcasting* at www.broadcasting-history.ca.

In recent years it has been necessary to remind everyone, that the Website is maintained by donations.

Lyman Potts
Burlington,
ON



Thank you for your (Nancy Smith) latest article on the *Guerrilla Girls* (*Broadcast Dialogue*/April) and for your on-going column. Your writing is so important in an industry and magazine that does not have a balanced approach towards women (not that there are many that do). For example, the front page article in the current issue does not include one woman in the photos or text.

I am doing an interdisciplinary doctorate at U of Victoria and I refer to a number of your columns in my dissertation. I am looking at the importance of positive images of the future in creating ecologically sound and socially just future communities. The research includes a look at contemporary films about the future as well as interviews with filmmakers in B.C., Washington State and L.A. who are using film to make change. One of my interviews was with Susan Valdes and Susan Davis who created a film called *Invisible Women* (about women over 40 in Hollywood). During that interview Susan Davis spoke about how we need to restart the women's movement and get it right this time.

You are quite right, the present and future outlook for women in media is not good. But the voices of women in film give me hope. When the dissertation is done and I have full approval to share their words I will send them to you, if you like.

In the meantime, attached is an article I wrote a few years ago, which does not include any of the interview material, but is focused on the review of the films themselves as well as the sexist/racist nature of Hollywood.

FYI, I am able to receive *Broadcast Dialogue* because I went to the Banff Television Festival in 2000 and 2001 to (unsuccessfully) pitch my ideas for an ecohero fictional series and a vegetarian cooking show. I actually think that the U.S. may be an easier place to do the ecohero series, than Canada, but it is on the backburner these days.

Keep up the great work!

Karen Hurley
Victoria, B.C.



CP 24

**"This is
what we
know
so far"**

VP/GM Bob McLaughlin in the foreground of the new set while Ann Rohmer anchors. Rohmer is the channel's lead anchor on the daily CP24 BREAKFAST show.



Aside from the stunning layout of the CP24 newsroom in the heart of Toronto's Queen Street West community, the most incredibly visible and enthusiastic component of the updated operation is Vice President and General Manager Bob McLaughlin.

McLaughlin's mile-a-minute commentary on the new look, new content, new feel, new EVERYTHING of the southern Ontario specialty news channel is almost contagious.

"This is an exciting new era for CP24," he said. "The innovative look and feel is a reflection of a fresh new direction for our network and, with more people tuning in than ever, we are proud to offer them the best in local news coverage for another decade and beyond.

"We've been putting it together for a year," McLaughlin said, "and the whole idea was to do it very slowly so that the viewers wouldn't wonder what the heck we were doing. I've been involved in a lot of launches but this has been the most exciting.

The reaction has just been overwhelming. And that's bucking a trend, because viewership is up."

With the set's anchor desk elevated and backing on to Toronto's Queen Street West, CP24 introduced another take on the channel's format with a new set, new graphics, new IDs and new opening music. On the set is a Breaking News Desk which houses the new weather and traffic systems as well as the breaking news assignment team.

The channel has also invested in new, high-tech news vehicles to capture Toronto's breaking news "from wherever it happens". When reporters head out to a story, the first thing they provide is a live hit from their vehicle in a "This is what we know so far" prelude. They'll tell viewers and listeners where they're going so that people can see the process. When they get to the scene, they report their arrival. By doing so, they eliminate any mystery for viewers.

"They don't hide the process," said McLaughlin. "They don't

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Opposite Page – Top:
CP24 introduced another take on
the channel's format with a new
set, new graphics, news IDs and
new opening music. The set's
anchor desk is elevated and backs
on to Toronto's Queen Street West.

Opposite Page – Bottom:
On the road, CP24 has invested in
new, high-tech news vehicles, to
capture Toronto's breaking news
"from wherever it happens".

hide mistakes. Viewers are made to feel more a part of the story because it's unfolding right in front of them."

New technology includes eight, robotic in-studio cameras as well as video display walls that brand the channel's various programs. Banks of computers running CP24's advanced weather and traffic systems are prominently featured throughout the set.

And the newsroom itself has pods strategically placed throughout it for various programming elements: Breakfast, anchor desk, breaking news and so on.

"Everything we do is live," said McLaughlin. "More live technology than anyone else. Our reporters do most of their work live rather than taped."

CP24 cameras will also be installed at Toronto's Pearson International airport, various intersections and venues because of the live product's overall importance.

The latest innovation is CP24's ever-important traffic reporting. A new process called *Beat the Traffic* will allow tracking travel times, all done by GPS.

While the channel is licenced to serve the Greater Toronto Area (GTA), the magic of cable and satellite brings the news service to other Ontario communities far beyond the GTA: Peterborough to the east, Muskoka to the north and London-Windsor to the west. Viewers there, though, might well be described as Torontonians at heart though many of them would likely argue the point. But for those folks who call Toronto home but are now living in Vancouver and St. John's and places in-between, CP24 has become a strong link to their heritage.

CP24.com was launched about nine months ago, and it's the second-most viewed news site in the CTV family with over five million hits a month.





Also on the set is a *Breaking News Desk*, housing the new weather and traffic systems in addition to the breaking news assignment team.

The Citytv (Rogers) and the CP24 newsrooms are still "kinda" married, says McLaughlin, at their location in the historic old CHUM Television building. Rogers, the Citytv partner, is expected to leave either this summer or early fall into a new location, also in downtown Toronto.

CP24, which was launched and owned by CHUM Television as a sister operation to its over-the-air Citytv Toronto, was sold to CTV Inc. as part of the Rogers-CHUM-CTV deal which saw the CHUM properties divvied up. Rogers now owns and operates the Citytv stations across the country while CTV bought the 'A'-branded TV stations and the specialty channels—among them, CablePulse 24 or CP24, as viewers now know it.

CP24 is said to reach 2.5 million viewers a week... and with the audio component now the primary programming element of CTV-owned CHUM-AM Toronto, there is an even larger audience.

1050 CHUM Becomes CP24 RADIO 1050

As already noted, CP24 line-extended into radio by usurping the Oldies format of legendary 1050 CHUM Toronto and replacing it with the audio portion of the CP24 specialty service. Now ID'ed as CP24 Radio 1050, the station broadens the channel's reach further by offering 24-hour news.

Because people tend to listen to TV as much as they do, McLaughlin says putting the audio on radio wasn't that big a deal. "We're not a conventional television channel. Going to radio just made sense."

McLaughlin admits that a lot of long-time, diehard CHUM Oldies fans were not happy with the format switch. "We knew there'd be disappointment but as you know," he said, "the format wasn't doing so well—ratings were terrible. But, on the other hand, the marriage between the two mediums has won us a lot of positive input, especially from commuters who say they really like CP24 on the radio".

The news channel is still tweaking, making on-air allowances such as saying: "This is CP24" as opposed to "You're

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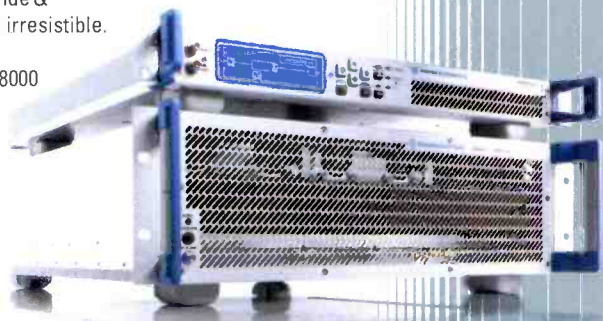
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The visual changes include an enriched screen featuring the rebranded ID: Toronto's Breaking News and a high-impact weather zone.

watching CP24". McLaughlin says, though, that "people in Southern Ontario know the CP24 brand and, aside from it now being on radio, there's no question that listeners identify us easily."

CP24 Radio 1050, he says, has no place to go but up.

Following the mantra "we're always with you," viewers can watch CP24 on television, listen on radio and follow along online.

CP24's new look was developed by The CIV Creative Agency. The CP24 website was designed and created in-house by The CIV Digital Media Group.



—BD

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The art of deceit

I cannot count how often I hear the words *appropriate* and *inappropriate*!

If inappropriate is interpreted as anything that might offend others, then I guess it would be safe to say that anything extreme, strongly worded, risqué, contentious, ambiguous, etc. would be included. Hopefully it is not too much of a quantum leap to infer then that *appropriate* and *safe* have become almost synonymous. Does this not fly in the face of nature? While we know that life cannot exist without death, day without night, good without evil, like without dislike, etc., is it realistic to persist with the illusion of a world painted solely in positive hues?

Semantics aside, I would suggest that the unthinking pursuit of appropriateness creates a breeding ground for arch deceit. The more we strive to appear appropriate, how much more likely will we hide what we really feel from others? What impact does only showing an appropriate face have on team, peer and client relationships?

It is a given that most of us are reluctant to express disagreement upfront and are fearful of appearing uncertain, negative or judgemental. We sit at countless meetings with deadpan faces that reveal nothing of what lies within. Or we smile and nod assent, or even gush with false enthusiasm, while we bide our time and find safe, backdoor avenues of expression. Usually invoking process, regulations or laws will provide effective cover.

It seems appallingly normal to sneak behind peoples' backs to make our feelings known. We live in a society that not only condones, but encourages snitching. Call the "snitch" line.

Similarly, feigning understanding at meetings, briefings, instructional encounters, etc. is commonplace. Oftentimes, to save face later, we pick apart process, competence and personality as defective or unsuitable.

Those who disguise unpleasant messages seem to be considered diplomatic and tactful. Those that do not are considered blunt and confrontational. Those

who openly disagree are all too often labelled negative.

Our language is couched in terms that does little to convey what we really mean—much like *American Idol's* Paula Abdul, who unctuously prattles away mouthing sweet nothings in a desperate attempt to let someone know they sang like a goat. Canadian market research showed some years ago that *Idol's* biggest draw card was Simon Cowell—maybe because we vicariously enjoy his refreshing honesty. Ironically, regularly telling people straight up when they sing like hell has made his opinion the most prized and trusted.

While trust is a commonly used business term, perhaps we have lost the real essence of the word. If we deem it improper to honestly express ourselves, how will we ever be trusted? How will we be able to trust people if we have not encouraged them to reveal who they really are and what they feel at any point in time? Consider the costly havoc this phenomenon wreaks with corporate hiring efficiencies. Yet, we continue to encourage and train job candidates to present what is required or expected, not what is real.

The following is a simple checklist to guide decision-making when next tempted to paper-over the right to express ourselves openly and sincerely:

- Would I prefer an honest response if I was in the other person's shoes?
- What response would enable me to get my job done effectively?
- If I am not upfront here, what opportunity will I have lost?
- If I don't speak now, am I prepared to let the matter rest?
- Would my lack of sincerity cost the company money?
- Will I lose trust if I am less than honest?
- Do I want people to know/like me for who I am?
- I am human and therefore imperfect—surely it is okay to show that I have not understood, disagree, etc.



- Have I been invited to express myself honestly, why do I not take advantage of this offer?
- Will my self-esteem be enhanced if I am able to say what I really honestly believe?
- If I keep quiet now, will I habitually resort to insincere/safer ways of expressing myself?

While deceitful people are generally more comfortable to have around in the short term, our awareness that insincerity destroys trust should goad us into encouraging open and upfront interaction. The ensuing trusted relationships will be worth the initial discomfort.

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

On the back burner



I'm slowly learning to barbeque, slowly being the operative word here. Perhaps I should say I'm learning to barbeque slowly, because that's what you must do to get the best results on the grill, or so I've been told.

I'm having a hard time adjusting to life on the back burner because everything else in life moves at such a fever pitch. The fastest, most efficient way to get a task completed or to journey from A to B is what drives many of us to complete our tasks in record speed.

Case in point, I found myself writing this article by hand after a computer malfunction grilled my laptop. The required warranty work is only three weeks away from being completed. Imagine the technology withdrawal I'll be feeling after that exercise!

I don't remember the last time I hand-wrote 725 words, or in fact if I've ever hand-written anything that long in my life! But I can type to beat the band, clocking in at about 85 words per minute on a typical day. Clearly all those years of piano lessons have finally paid off.

Just like barbequing requires the patience of a saint, the same holds true with ideas—it is best to just stew ideas over medium heat until they're done. How do we do that? The trick is thinking time. I never thought I had enough thinking time, what with all the "doing" time (time to complete the doing of a task, not a jail sentence). That is until I started to learn how to grill like a guy (or girl who knows how).

Now I've got all the time in the world to think about ideas, because I'm waiting for the indirect heat to cook my dinner.

The only caveat, if you want to try this, is that you'll have to learn how to write by hand again. I don't know about you, but when I get outside in the sunshine I cannot read the screen of my laptop. I am certain there is a way to make it readable but, frankly, I'm not interested.

Better you should gaze up to the clear blue sky, with the grill within view of course, and think. Then, take pen to paper.

This tangible action is where the rubber hits the road for many people in the midst of their own personal thinking time. If you're inclined to learn in a tactile way, writing ideas down by hand makes you feel like you've really accomplished something.

How will you know if you're the touchy-feely type? Try this simple test. Write a grocery list. Leave it on the kitchen table. Go to the grocery store. See how many items from the list you remember to buy. If you remembered most or all of them you don't need a list in the store—you need to write a list down to get the tactile sensation that plants it in your memory. Then, just leave the list at home because you're good to go.

Perhaps you prefer talking to yourself, and who doesn't like to do that from time to time? Recite the grocery list out loud, let it register in your memory, go back to the grocery store and see what happens this time. If you remembered everything on the list your learning style is auditory. Therefore, instead of pen to paper, you need mouth to mini-pocket recorder so you can get those ideas down

before it's time to put more shrimp on the grill.

You might want to engage your blue tooth technology for this exercise so that your hands are free for the all-important, time-sensitive, food-flipping ritual. Then you can record your ideas at ease as you're engaging in that magical thinking time generated by slow-cooking methods.

Whether your preference is for medium rare or well done on the grill, strive for well done on the idea front. You have most of the recipe now—it's up to you to add the finishing touches.

Bon appétit!

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

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Broadcast snapshots

Astral Media Radio Listeners Raise \$7,175,952

The listeners to 50 radio stations in 28 cities across Canada came to the aid of 20 children's hospitals and health care facilities during a one-day event called the *Astral Media National Day of Caring for Kids Radiothon*. The stations raised a combined total of \$7,175,952—the largest amount ever from a one-day Canadian radiothon event. Radio hosts broadcast live from partner health facilities throughout the day on April 30. In many of the 28 cities, Astral stations worked closely with Children's Miracle Network—the international non-profit organization dedicated to saving and improving the lives of kids by raising funds for children's hospitals.

John Hartman, the Chief International Officer for Children's Miracle Network, said "Canadians are known for their generosity, but I am absolutely astounded by their willingness to give during a time of economic uncertainty. It clearly shows that Canadians see value in helping others, in this case young children who are in need of the best medical treatment available."



Ian Greenberg and Jacques Parisien with Virgin Radio 96 Radiothon Participants at Montreal Children's Hospital



Above: Fanshawe College Radio Broadcasting & Broadcast Journalism Program Co-ordinator, **Robert Collins**, Entertainment Tonight Canada Host **Cheryl Hickey** and Television News Co-ordinator, **Jim Van Horne**

ET Canada's Cheryl Hickey and Rogers Radio's AI Campagnola honoured at Fanshawe's Broadcast Awards night

Two of Fanshawe College's broadcasting success stories have been honoured at the College's Broadcast Awards Night. **Cheryl Hickey**, host of Global Television's *Entertainment Tonight Canada*, and **AI Campagnola**, a programming executive with the Rogers Radio Sudbury cluster, are the ninth and 10th members of the College's Broadcasting Wall of Fame, which honours the best and brightest in broadcasting.



Left: Rogers Radio executive—**AI Campagnola** and Radio Broadcasting Professor, **Brian Nuttall**

92.5 JOE FM Reveals the Identity of the Limo Lady Who Handed out \$100 Bills Around Edmonton

As it turned out, the "Limo Lady" was hired by JOE FM to brighten the day of Edmontonians. The one-day event, held in April during a particularly sunny day, "brought shock, surprise and happiness" to those who got the \$100 bills. Program Director Julie James said, "On the nicest day of the year so far, we thought it was a great opportunity to lift the spirits of Edmontonians with a \$100 gift."



Quebec Specialty Channel Argent Associates with Caldwell Partners International to Promote Canada's Top 40 under 40

Created in 1995 by Caldwell Partners International, the program's *Top 40 Canadians under 40* pays tribute to men and women who have distinguished themselves as leaders before the age of 40. The program aims to promote mentorship and professional development by allowing these leaders to meet and be presented as role models for young Canadians.



From left to right: Monsieur **Yves Elkas**, Associé directeur du bureau de Montréal de La Société Caldwell Internationale, Monsieur **Yves Daoust**, Directeur général d'Argent, Monsieur **Jocelyn Poirier**, Président de TVA Publications et responsable de la marque Argent et Monsieur **Doug Caldwell**, Président du conseil et fondateur de La Société Caldwell Internationale

New Media course at Canadian Mennonite University (CMU)



CMU President **Gerald Gerbrandt** (left) receives \$50,000.00 cheque from **Elmer and Hilda Hildebrand**

Winnipeg's CMU has recognized **Elmer Hildebrand**, the Chairman of Altona-based Golden West Broadcasting, for his influence in establishing a Communications and Media Studies Program. Hildebrand lobbied for the program, backing it up with what's described as "a significant financial contribution".



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CORNER GAS Sets Audience Record

CORNER GAS, the homegrown comedy series, scored 2.914 million viewers for its series finale, the biggest audience on record for a Canadian scripted TV series. The episode ranks as one of the most-watched television programs in Canada this broadcast year, ranking eighth behind sports events and The Academy Awards.



The Longest Morning Show

Go Go dancers in the studio at certain times and a bagpiper at others helped German DJ **Dominik Schollmayer** (aka "der Schollmayer" or "Scholly") to set the Guinness World Record for the longest DJ morning show—169 hours. This all took place at Hanover's Hit Radio Antenne the week beginning March 30, 2009. The only breaks Scholly got were restricted to five-minutes an hour or, if he chose, 15 minutes every three hours. Oh, and der Schollmayer also had the benefit of a daily massage.

Canadian Women in Communications 2009 Annual Awards Gala



Stephanie MacKendrick, CWC, Toronto; CWC 2009 Woman of the Year **Susanne Boyce**, CTV Toronto; and, **Ivan Fecan**, CTVglobemedia, Toronto



Senator **Pamela Wallin**, Ottawa; **Konrad von Finckenstein**, CRTC Ottawa; CWC 2009 Excellence in Leadership Award recipient, **Margot M. Micallef**, Vista Radio, Calgary; and **Stephanie MacKendrick**, CWC, Toronto

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Ted Yates: Gatekeeper of the memory vaults



AM radio stations playing Oldies are an endangered species. In the past year, many have either flipped to FM or have switched formats to some form of talk.

That hasn't happened to Hamilton's CKOC, and happily so. Ted Yates is Music Director and Assistant PD at the Astral Media Radio station, and he says the one thing that CKOC has is consistency.

"We started the Oldies format on Valentine's Day, 1992 and we've done that ever since. We've never changed, we continue to play the best music in the world."

Ted went to Oldies 1150 five years ago. Prior to that he'd worked in St. Catharines, Peterborough and Orillia.

"I started in Ajax back in 1973, but my interest in radio began a few years earlier in Toronto where I grew up. I listened to 1050 CHUM and fell in love with the music. In the summer of 1966, I was at the CNE standing at the CHUM trailer at the Princes' Gates watching the DJs doing their radio thing and I said to myself, 'That's what I want to do.'"

"I actually got my first job in radio with the help of Roger Ashby (who went to CHUM

in the summer of '69). I'd call him up when he was doing the all-night show and try to get him to come to these dances that I had on Friday nights. They'd started while I was in high school on Saturday nights and I had around 55 kids and then it just grew too big, so I rented a hall, charged a small admission and the crowds grew to a couple of hundred every week.

"That's around the same time that I started my make-believe radio station that I called CKTY. I had the 'In 44 Chart' which I had printed every week. I went to a printer and for five bucks had a couple of hundred charts printed—even used different colours each week and sometimes I even had a couple of sponsors who paid the five bucks that I needed for the printing costs. A bunch of friends and I handed them out in the hallways at school. On the bottom of each chart I had a hot-line request number, which was my own separate line in the basement. Kids would phone in, ask for a song and I'd dig it out, hold the phone up to the record player and say 'Here's your request' and play it for them down the phone line."

Yates was rapidly becoming a broadcasting entrepreneur and he hadn't even been hired for his first official radio job yet. That came about thanks to his friendship with Roger Ashby, who helped Ted cut an audition tape in the CHUM studios. Ted sent it out to various stations and in 1973, was hired to do evenings at CHOO in Ajax, which at the time played Top 40 at night.

It was when the station switched to a country format that Ted decided to find a job somewhere else and wound up at CFOR Orillia. From there, it was on to Peterborough's CKPT followed by a year at CKTB St. Catharines after which he jumped to CHSC.

Twenty-five years later, Ted went to CKOC.

"I'd kept in touch with Nevin Grant (now retired) over the years. I'd always wanted to work at CKOC. I used to bring in my demo tape back in the '70s, but it was always a tough station to get into. It took a while, but I finally got here and it feels like home."

In addition to his off-air programming

duties, Ted fills in on-air when needed. He also researches, writes and voices several regular features, including the *Rock & Roll Minute* and *Remember When*, both of which receive incredible listener response.

And that is what Ted Yates feels Oldies 1150 is all about—giving listeners what they want, along with a lot of things they didn't expect.

"Just because we're an oldies station doesn't mean we're going to keep doing it the same old way. We're constantly refreshing our music play list. CKOC regularly gives our listeners those 'Oh Wow!' moments, songs that take you back to your youth. And that's always a good thing."

Doug Thompson, who's a bit of an oldie himself, can be reached at dougth@aci.on.ca.

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The stupid things I have done

There are too many to list, but here's a few of the stupid things I've done. If you want, you can put a little check mark next to the ones that you've done, too.

1. Damn straight I have spilt a Coke on the board. I have learned my lesson by doing this not once but at least thrice in my career so far. The first time it happened, the plastic bottle tumbled out of my hand in slow motion, flipping twice in the air, spraying the sweet tar all over a brand new Mac and Pro Tools rig. I was an intern at the time. I also thought I cleaned it all up. This was disproved the next day as my boss woke me up with an enraged phone call and, later, handed me some paper towels and cleaning spray to clean up on my hands and knees while he watched in disgust.
2. Accidentally loaded the next day's promo that wasn't for air yet onto a currently-running cart. Awoke to voice-mails and e-mails wondering "what the hell happened?!", as promotions falls apart trying to secure extra prizes for the bonus runs.
3. Mislabeled a cart by just ONE number. Which, evidently, is all it takes to screw EVERYTHING up.
4. Literally spaced, leaving ONE NECESSARY WORD out of a piece of production, realizing it after jumpin' into bed. All that, just to have to drag my butt

OUT of bed, crawl into the car and hit the road back there at 2 a.m.. For ONE damn word.

5. Coming into work just to realize everyone has been in the boardroom for the past hour, having that important meeting I forgot about. In this case, on two separate occasions, I cut my losses and walked back home calling in "late cause of doctor's appointment". Sometimes I figure it's best just to not show up at the meeting than barge in with a sandwich board around your chest with the word "IDIOT". Unless you actually DO that, literally with a sandwich board. Then you are a genius.
6. Loading a Marilyn Manson station ID to run on the smooth jazz station by accident. Then keeping the logger reel that had the dark prince talking up the intro to Kenny G.

I am gonna stop there while I am ahead. If you haven't checked ONE of these things off of your list, damn I guess I really AM a space cadet sometimes.

My guess, though, is that you've committed at least one of these production felonies. The one thing I have learned from my many mistakes (and yes there are wayyyy more than just six), is that you cannot take this job, or yourself, too seriously.

Be responsible? Fine. Creative? Hell, yeah. But always own up to your mistakes. So many times I have put my tail



between my legs and admitted, "Yeah—I seriously messed that up". It is only after doin' that where you'll learn, and it's the only way to get better at the craft by learning how to deal with all the crap that is gonna come up.

I remember the first time I did a "themed" weekend at the radio station, having to produce interview clips into little shells before each artist we played. Labor intensive stuff. I over-thought that project so much that I was almost literally THERE all weekend building the darn things.

It took only round one of those bastards to realize this wasn't rocket science and learn where I could maximize my time the next time one of these came up.

Sometimes you gotta go through some stuff to learn how to get out of it. You will find your own system, your own vocabulary with your craft. When you know yourself in the art, that's when you can break your own rules. That's when the "breaking out of the box" stuff takes on a whole new meaning, 'cause you made the box to begin with.

Do stuff. Don't be afraid to make mistakes, don't be afraid to try stuff and risk failure. Because if you don't, how can you dare to succeed?

Go forth with thick skins and a devil-may-care attitude. You don't need to make apologies for that.

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



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The BASICS

The flight attendant came over the intercom blasé and monotone (think Eeyore) and delivered the spiel. You know: how to do up your seatbelt, how to suck oxygen in case of an emergency. She's delivered that spiel almost 1,001 times this week alone.

But wait. What if I was flying for the first time? I never would have heard the spiel before, and the information would be very informative and compelling. Plus, there were some new jokes that I hadn't heard before (something about turning off your electronic devices—cell phones, lap tops, George Foreman Grills).

But, with her less than upbeat delivery, she glossed over all her jokes and the humour fell flat.

If you sound bored you ARE boring. When they do the safety spiel, we think "blah blah blah". Listen to how it's delivered. There is no emotion, no attempt to make it sparkle. Therefore I'm making no attempt to listen.

What are you doing to make the basics leap through the radio? Make them count. Traffic and weather. Time and temp. Station ID and your name. You'll deliver it endless times throughout your show. Are you blasting through them or giving the basics their due? Someone just got into their vehicle and is hearing it for the first time. Make it sound like you're saying it for the first time.

That Rappin' Flight Attendant clip on YouTube? Betcha he's been doing that for three flights a day for months. But he delivers it like it is the first time.

No one is worth listening to if they don't sound like they're having fun.

The weather was awful. Snow, slush and wind. I expected delays. All the departure boards projected "On Time". The captain made no mention of delays. When it came time

to de-ice the plane, the captain came over the intercom and said, "This should only take 10 minutes". Problem is, it didn't. It took 40 minutes. BIG DIFFERENCE.

And not only did he lie about the time frame, there was no update on what the hold-up was until after we were making our way to the runway.

If you're going to do something on the show, then DO IT. You are making a promise to the listener. Saying

"a couple of minutes" or "in a bit" is not only vague but has different meanings to different people. "At 7:40" or "in 10 minutes" is concrete. I've sent out time framing rules before (*there are only three ways to time frame something on your show*). If you need a refresher, please contact me.

The other point is immediacy. The pilot is my information source. As passengers we were visibly agitated, and the pilot made no attempt to update us on our status.

In radio, we are the eyes and ears—and we have the ability to provide up-to-the-second information. Don't ignore the needs of our "passengers". Another airline is only a couple dial positions away.

The pilots introduced themselves as "Neil & Matt at the front of the plane". Call me old fashioned, but I'd at least like to know that it's "Captain Neil and Co-Pilot Matt in the cockpit". "Hey everyone it's Neil & Matt" ... they sound like the new design team on HGTV.

It irked me that the pilot was joking around. Was he going to do some rolls and loops in the sky?

Sometimes we need to be serious, human and sincere. Amber Alert... stick to the script. River Break 2009... flooding is not funny. Ask Manitoba.

Know your role in situations. People come to us for serious information and a quick joy buzzer gag could kill all credibility.

If you went to see a new doctor and he came into the examination room and said, "Hey there, I'm Rick!" ... I doubt you'd even stick around to hear the glove snap.

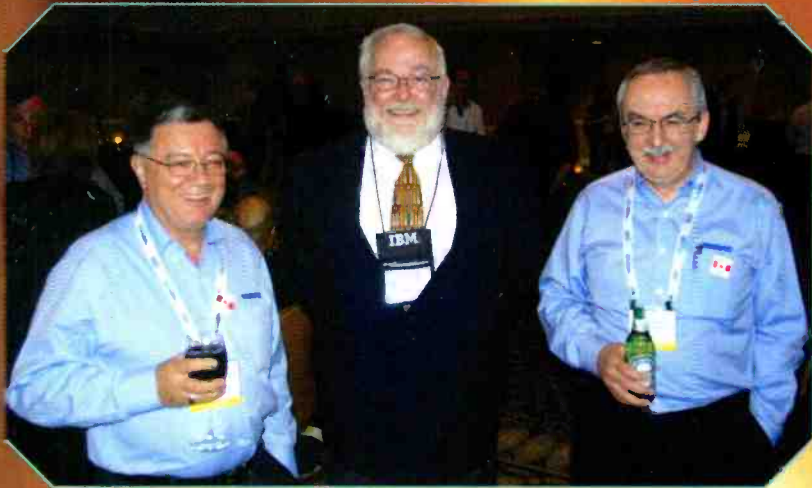
I'm sure I could find some radio analogy here, but the truth is planes are packing us in and we ain't getting any thinner.

If you recline, you're a jerk. I only wish I had my two-year-old with me to kick your seat for the entire flight.

Greg Johnson is Assistant Program Director at COUNTRY 93.3/ROCK 97.9 in Fort McMurray, AB. He may be reached by e-mail at greg.johnson@rci.rogers.com.



BY GREG JOHNSON



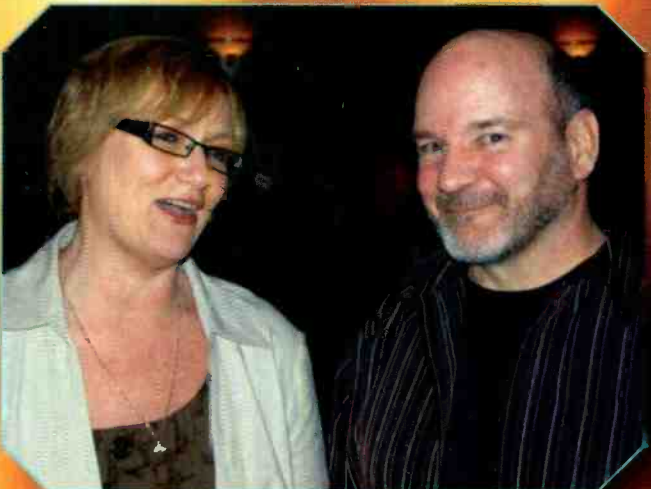
Mario Sebastiani, Incospec Laval; Michael Martin, IBM Toronto; and, Denis Dion, Incospec Laval



John Ahern and Jacques Monette, Davicom, Quebec City

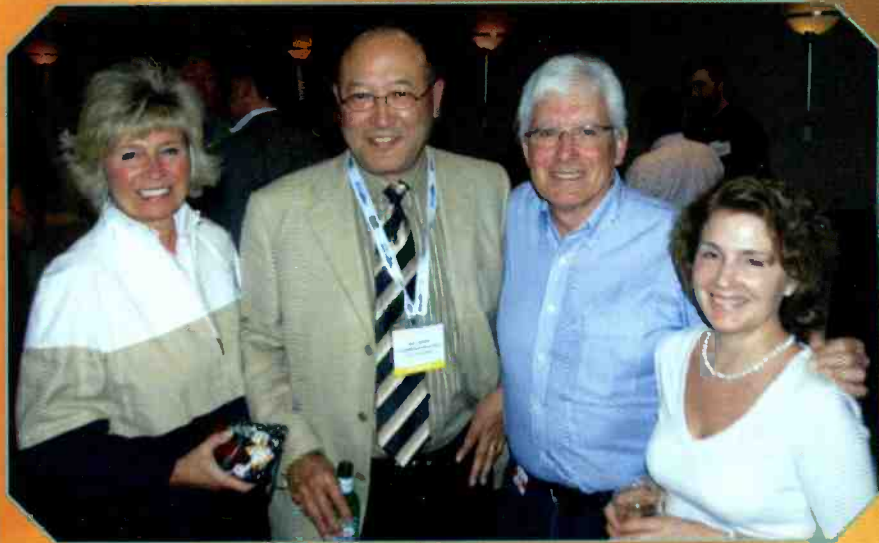


As has become tradition, this year's choir – employed only during the fleeting last moments of the 2009 Canadian Suite – wraps up the always outstanding event by leading Canadian NAB delegates in a rousing rendition of 'O Canada'

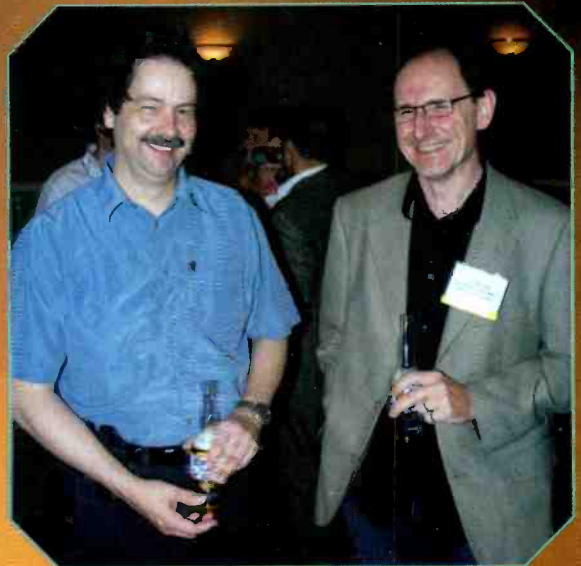


Michelle Gillies, Silk Purse Productions, Oakville and Norman Verrall, HFB Communications Canada, Toronto

Images from the National Association of Broadcasters Convention courtesy of



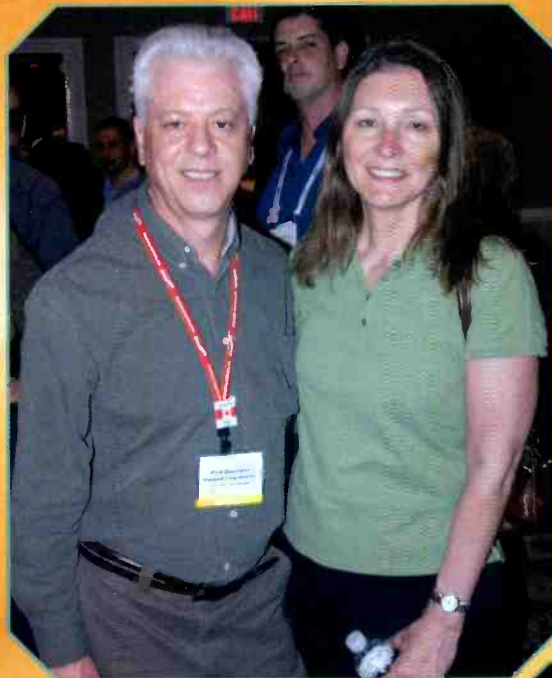
Debbie MacLeod and Joe Uyede of Novanet, Ajax and Len Lawson, Telesat Canada, Ottawa and Marie Drouin, SETTE, Montreal



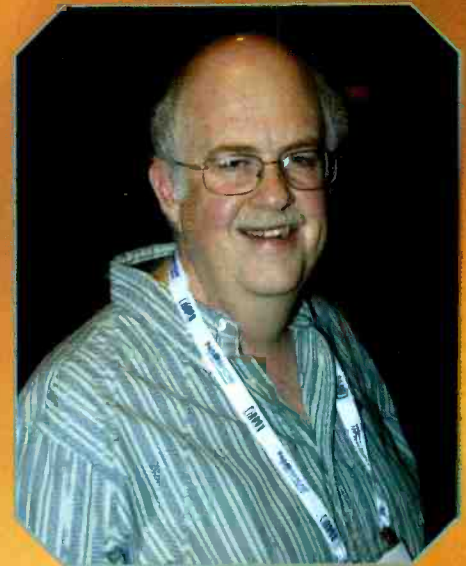
Terry Kelly, CHUM Kingston and Kris Ross, CKUA Edmonton



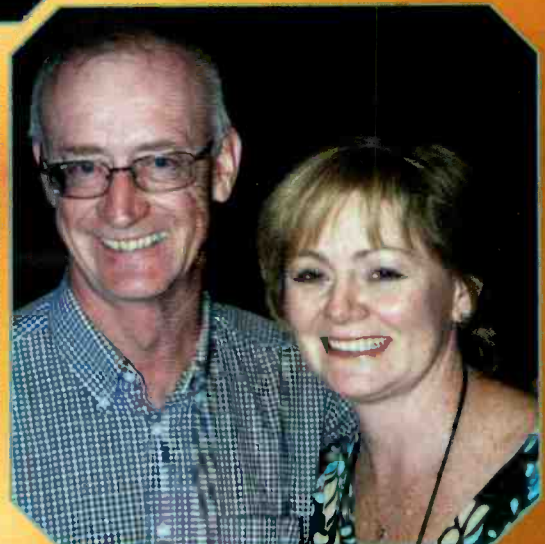
Kirk Nesbitt, Rogers Radio Toronto



Rick and Diana Basciano, Standard Integration, Toronto



Al Mitchell, PPD Post Producers Digital, Toronto



Steve Collier, CTV Toronto and Jane Inglis, Broadcast Dialogue, Toronto

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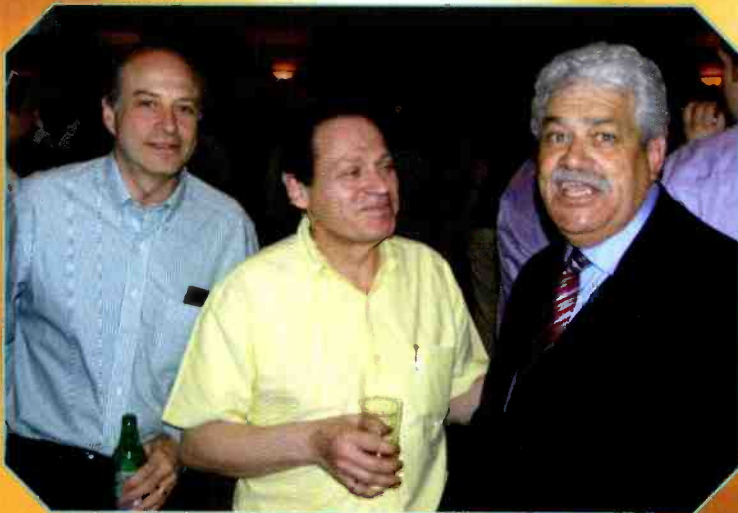
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Jack Hoepfner, Corus Radio Winnipeg; Robert Latreille, Astral Media Radio Montreal; Jean Arcand, Cogeco Laval; and, Frédéric Venette, Astral Media Radio Montreal



Justin Whelen, Roland Systems Group Vancouver and John Devries, Roland Systems Group Toronto



Dave Simon, CTV Toronto; Costa Babalis, CBC Toronto; and Eugene Johnson, Ward-Beck Toronto



Mike Moreau; Ian Gunn; and, Chi Chi Liu, Burl Software, Burnaby



Laverne Sieracki and Lyndon Friesen, Golden West Broadcasting, Altona

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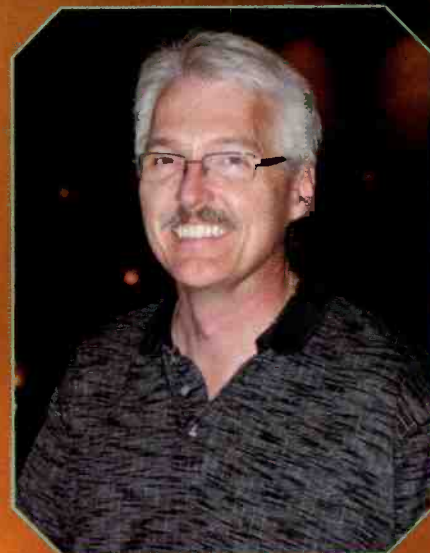
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Big players serving consumers' needs?

The next generation always has opinions. Even when they have the same ideas as previous generations, there is a new twist.

I have the opportunity to teach a fourth-year class at the School of Journalism and Communication at Carleton University. The subject is media policy and we cover, in chronological order, newspaper, radio, television and the Internet. So it's always fun to interact with students who have been studying communications—primarily theory—for four years and are about to go out into the working world. They are generally pretty tech savvy and are keen watchers of the media scene, often with very strong ideas.

So what do they think of the future of media in Canada?

Firstly, they have very few pre-conceived notions of what has to be and what needs to be kept. Must be nice to be that open-minded, uncluttered by ideas and attitudes built up by years of indoctrination. By and large they see the importance of Canadian content, and realize that in this globalized media world things Canadian are generally under threat. But that's about it for Canadian.

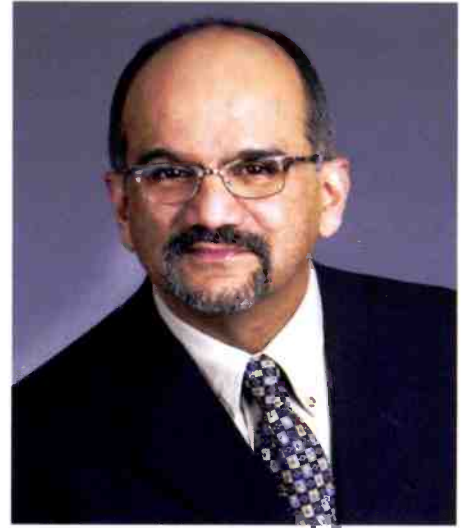
They seemed generally ready for a seismic shift in the media landscape if it does come in the very near future. It's no big deal that the *Seattle Post-Intelligencer* is going exclusively online. If that is the way of the future—well, maybe that's alright.

The notion that many newspapers will go online in the next few years seemed okay to this Internet generation that hardly knew information distribution before the net. Most have heard of rotary telephones and manual typewriters, but probably more by reputation than by practice.

This MP3 and iPod generation has no nostalgia for radio the way it has been. Okay, so those entrepreneurial visionaries across Canada started radio stations in big and small towns and gradually radio has evolved in content and in ownership. So what's the point? Why is that relevant to these early-20-somethings?

They know the kind of music they like, and many go searching for indie bands and music without the big labels, and for them there aren't many radio stations that give them what they want. It's like letting the kids out for junk food. They have tasted forbidden fruit, the huge variety of music that the net has to offer, and they find radio stations are unbelievably limited in their offering. A playlist that a DJ puts together is a bad thing.

It's nice that radio is forced to play Cancon, even though MAPL is an industrial concept rather than a cultural one. They would prefer a more cultural-based system instead. They accept that Cancon has a lot to do with why we have so many successful music artists in Canada, but they still want the unfettered access to their choices, many of which are Canadian



choices—but perhaps Canadian choices that are not making the top 20 are not on the radio.

With television, they feel there are too many conglomerates both within Canada and internationally. Generally they don't see the big players as serving their independent needs, which are best met by them as individuals making their own choices.

The CBC? Yes nice to have, nice that it's been there. Maybe it should get more money, but by and large this should be the epicentre of Cancon. If the private OTAs are suffering under the recession, give them a break for a short while if necessary, but hold the CBC responsible for upholding Cancon.

Yes, to subscriber fees for the OTAs—private and public—surely cable and satellite are doing well enough already and can share some of their profits.

While they are not expecting the Internet to replace radio and television as we know it, they see that it will replace the older media in large measure and they are not terribly perturbed. Better to be able to get music and programming when they need it rather than according to someone else's agenda.

The recent CRTC television hearings covered a lot of these issues, but sadly the next generation will not be there. One can hope that broadcasters and the CRTC alike are thinking about them, for they shall inherit the earth in short order. If folks want to save Cancon or the CBC this is the time to start appealing to the 20-somethings.

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.

An advertisement for Florical TV Automation Systems. The background is a dark silhouette of a city skyline with the CN Tower on the left. The text is in white and orange. At the top, it says "Reduce Operating Expenses". In the center, there is a logo consisting of a stylized 'F' and 'S' inside a square, followed by the text "FLORICAL TV AUTOMATION SYSTEMS". At the bottom, it says "www.florical.com" and "Reliable Scalable Intuitive".

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Small is the new big



Are we in a recession or a correction? Even prior to the recession, Chrysler was paying more people not to work than they were paying people to work.

Unrealistic autoworkers claim they would rather not have any income than accept a package worth \$56 an hour.

Naive investors gave their money to the Madoff's to invest in unsustainable Ponzi schemes.

In the boom economy we pondered how people earning \$50,000 a year could afford a \$550,000 mortgage? Now we know the answer... they can't!

Markets once served by one daily newspaper, two or three TV networks and a half dozen radio stations are now serviced by millions of websites, hundreds of specialty channels, streaming audio and satellite services and niche media.

Broadcasters' woes are less a result of a faltering economy than they are a result of out-dated business models. The global economy, the World Wide Web and other emerging technologies have transitioned traditional broadcasters into relative narrow-casters.

As broadcasters, our inventory was spots, reach and frequency.

Quantifiable products such as spots, reach or frequency, in a world of over supply, will continue to face pricing pressures. Those who are selling a service

rather than a commodity, on the other hand, are measured on quality rather than quantity. There continues to be opportunity for significant margins for marketers who can build upon the quality service perception.

It's time broadcasters corrected their business models to become profitable service providers rather than discounting product peddlers.

Correction #1:

The law of supply and demand dictates that as long as we commoditize our inventory, we're headed for disaster. The number of spots and spaces available in a broadband, multi-channel, high-tech global economy far exceeds advertiser demand. Multi-national and global marketers will continue to drive spot rates downward in an increasingly fragmented and competitive media environment.

Correction #2:

Long before this recession, Main Street retailers were disappearing, giving way to suburban malls, big box stores, on-line shopping and other unstoppable forces. Our diminishing universe of retail prospects is not a cyclical problem.

Correction #3:

Small is the new big. Large multi-nationals such as Circuit City and General Motors are too cumbersome to navigate rapidly changing waters. Small service-sector business continues to be the largest and fastest growing sector of our economy. Our friends at Yellow Pages have been siphoning more money out of small advertisers in our local markets than all broadcasters combined have been able to extract from big business.

Reach and frequency won't be profitable commodities during the next recovery. Here are just a few of the many profitable services narrow-casters can offer in their new business model.

Experiential Marketing. Local and national marketers recognize the value of experiential marketing. Sampling, product demos, special events and promotions

continue to consume increasing shares of marketing budgets every year.

Broadcasters have the local legs, audience relationships and advertiser relationships to facilitate experiential marketing opportunities. We can sample through remotes and on-air contests. We can facilitate live demonstrations and a host of other valuable services.

Partnering with local producers, we can facilitate local trade shows and other events that put marketers face to face with their prospects.

As a bonus, we have spots to advertise our experiential marketing campaigns.

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

The new “F” word

There are some words you just don't want to use in polite company. Some are obvious. George Carlin pretty much covered them in his famous skit about the seven words you can't say on television.

There is one in particular that I think needs some attention right about now. And we need to be able to say it without provoking nervous titters or causing downcast eyes when it comes up in conversation.

I'm talking about a most dangerous four letter word that starts with “f”—fear.

Fear is a mechanism that is meant to protect us from harm, and in itself is not always bad. But experienced too often or too intensely fear can hamper our ability not only to survive, but also to thrive.

openness to opportunity, strategic thinking, long-range thinking, innovation and, of course, courage.

Compare those qualities with what J. Gerald Suarez describes as the impact of fear on business performance in the *Journal for Quality and Participation*: “Fear erodes joy in work, limits communication, and stifles innovation... Fear fosters short-term thinking as people search to avoid reprisal, perhaps at the expense of others in the system. Fear produces questionable data... In fear-based management cultures, people tend to focus on eliminating the threat instead of working to achieve the desired positive outcomes.”

Put more succinctly, CYA becomes the first line of defence, not a last resort.

But it's so much easier to talk about



“ **Can we afford to make mistakes in difficult times? Can we afford not to if fear of failure stunts our ability to change, grow and innovate.** ”

Roosevelt's famous quote, “the only thing we have to fear is fear itself” leaves out what is arguably the more important part: “...the nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.”

Clearly, given the times, we ought to be paying at least as much attention to our “fear recovery” strategy as we do to obscure economic variables like the Baltic Dry Index.

As Canada shifts from manufacturing to knowledge-based businesses, and the media sector is undergoing an excruciating transition to the digital media age, managing fear should be front and centre as a way to maximize business results for all of us.

What do we need right now to sustain our focus as individuals and organizations on the opportunities that lie amid the ravaged remains of industrialism? You could put forward many things: optimism,

managing fear than it is to engage in it.

How do leaders handle fear within themselves and within their organizations? Can courage be taught? Where is the line between bravery and stupidity, and how can you tell which side of the line you are on?

I would argue that an essential part of managing fear as a leader requires demonstrating courage. Not necessarily in big, heroic headline-making ways but in smaller, more mundane ways, by identifying and acknowledging what we are fearful of and discussing openly how it can be managed. Unspoken, unacknowledged fears can be more powerful and dangerous than those we dare to confront.

I think this general truth is critically important for women in relation to their career strategy. It's not that women lack courage, far from it. But what may be lacking are the role models who manage fear and demonstrate courage in a way

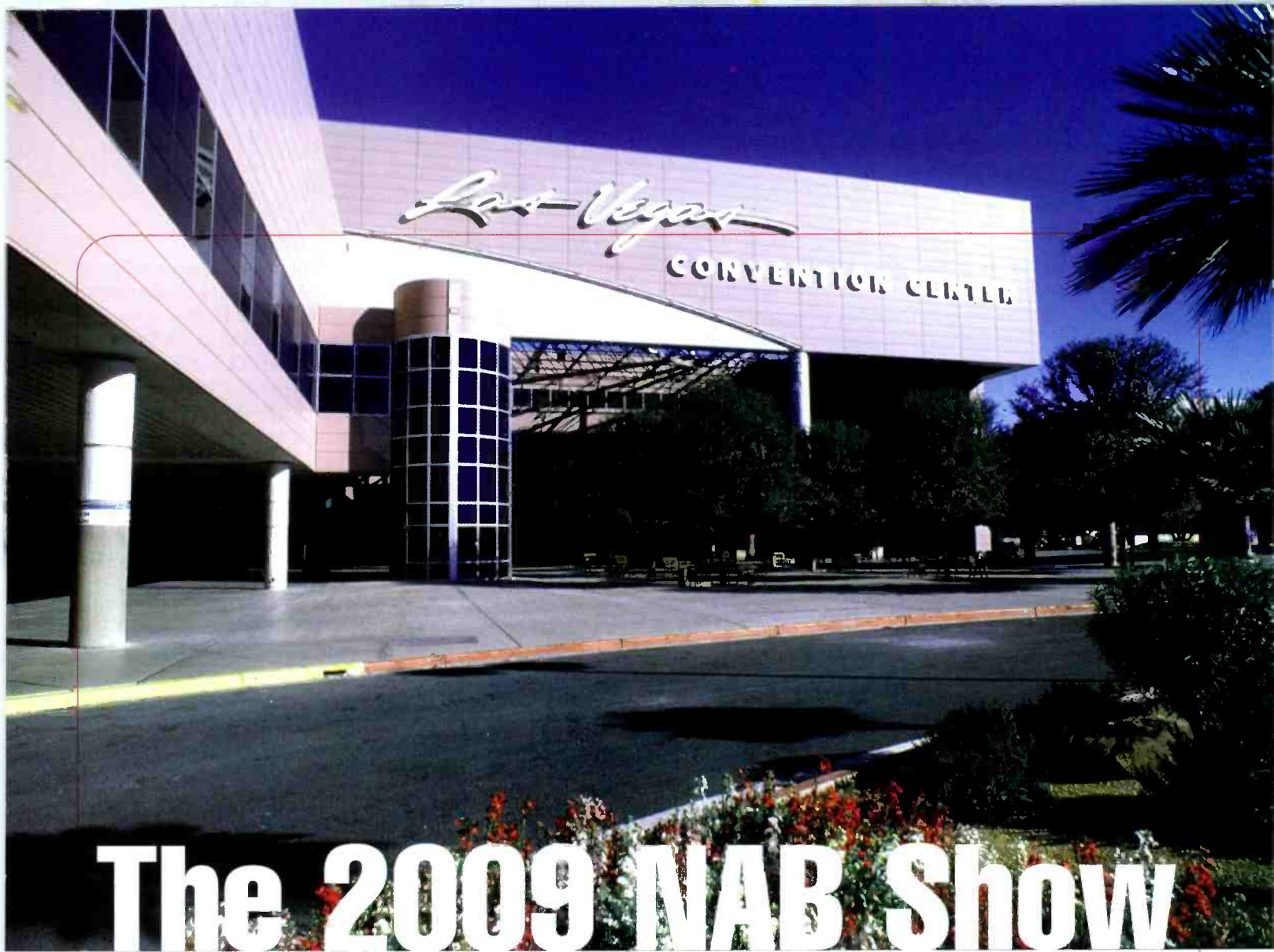
that is familiar and resonant with women. Less John Wayne and more Rosa Parks, Roberta Bondar or Laura Secord.

And, in the quest to compete, to break barriers and to prove they have the right stuff, women may be reluctant to admit their fears lest they be seen as weak. As trailblazers, they may worry unduly about screwing up and wrecking things for all the women following in their wake. The fear of failure and perfectionism can then start to feed on one another. And that's not productive.

Can we afford to make mistakes in difficult times? Can we afford not to if fear of failure stunts our ability to change, grow and innovate. And if we agree that managing risk, not avoiding it altogether, is the right way to proceed, then confronting our individual and collective fears seems to be a good idea.

For women, that means taking a good look at what is motivating our career choices and reminding ourselves that success is not perfection, but rather impact and progress.

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



The 2009 NAB Show

BY HOWARD CHRISTENSEN

When one is bombarded for months in advance of the annual convention of the National Association of Broadcasters in Las Vegas by how tough the times are for broadcasters—never mind the entire global community—it's little wonder that expectations for a show this large would be somewhat pessimistic.

But, surprise! The NAB Show, held April 18-23 and billed as "the world's largest electronic media show covering filmed entertainment and the development, management and delivery of content across all mediums", was not a pity party.

Peoples' expectations were so low going in that the broadcast turnout and the Las Vegas atmosphere were, in fact, pretty good. As an aside, it's funny how good we feel about something when our low expectations are exceeded.

But make no mistake, the NAB numbers WERE down and the city of Las Vegas IS suffering.

Air traffic at LV's McCarran International Airport was

off 14.1% through the first quarter—and appeared far less busy on the day of our arrival. All of the top five air carriers serving Las Vegas are behind their 2008 numbers.

On the way into the hotel strip, the cab driver waxed eloquent on what he described as the "phoney demand" for hotel rooms and shows. He claimed that the strip was half-populated by locals who were being comped rooms and performance tickets to make things look busy.

He may have been exaggerating but it is true that there are now only two big-name headliners in town and that at least one major hotel is on the brink of collapse.

What was indisputable proof of the city's overall slowdown, however, was that there were far fewer cars on the road and thus, the ride from the airport to the Flamingo was about 10 minutes faster. Add to that the construction slowdown. Perhaps dead halt might be more accurate. Cranes were in place at new hotel projects but they were all at a standstill.

Our first test of how busy it was going to be came Monday morning as we prepared to go out and wait in the

Photo courtesy of the Las Vegas News Bureau/LVCVA

usual long line-up for the bus to take us to the Las Vegas Convention Center (LVCC). As we stepped outside, a bus was already there and there was no line-up. This is not a good omen, we thought. But then, stepping onto the bus, we discovered that our timing had been perfect, the bus had already been loaded and we were the last to board.

Traffic was heavier than it had been the night before so we began to take heart that maybe things weren't going to be so bad after all. Those thoughts were dashed as we

approached the LVCC. The first sign of depleted numbers was the availability of parking spaces in the lot out front. The second sign was, oddly, the lack of them on the sides of the LVCC buildings. Where in the past there wasn't an advertising space to be found, this year there were just two banner occupants of the signage spaces.

Inside, the halls were definitely less populated. But exhibitors said they were delighted to be able to spend more time with clients and vendors without the pressure of being rushed.

The trade floors weren't as loud as in previous years: fewer demos being conducted plus audio levels were cranked down a notch.

Three of us from *Broadcast Dialogue* talked at length with exhibitors who, in one manner or another, spoke positively of the floor activity. The common message went something like this: "No question that the traffic is down... but all we've lost are the tire-kickers. The people coming in to talk are serious prospects and customers." So, while the number of delegates was down, the quality to exhibitors was up.

Jan Mills of Iroquois, Ontario-based Ross Video told a tale that was likely echoed at many supplier corporations as the time lead up to NAB. He said his company had to significantly cut expenses or, failing that, see NAB cut from their budget. To have a presence at the LVCC, Ross' sales and marketing people had to justify going. To do that, they made contact with their clients to find out what they wanted to see and then designed their booth around what they interpreted their clients' requirements to be.

Ross Video had less equipment, discontinued live demos and significantly cut back on staff and booth space. But from what was said, the company proved that less is more. Things at NAB, Mills said, went very well for Ross.

Back at the Flamingo Hotel on the evenings of Monday through Wednesday was The Canadian Suite, an institution for Canadians at NAB since it began in the late 1930s. While some faces were missing, the very large Eldorado Room was surprisingly full. Guesstimates put

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Malcolm Gladwell at NAB 2009



Photo Courtesy: NAB

Before I present this thought, you've got to step away from everything you know or think you know.

Ready?

Okay, imagine if real newspapers and their online versions were invented in reverse sequence so that before newspapers came along you had to lug your laptop to the breakfast table every morning.

Weird, huh?

And then some inventor cum entrepreneur cum huckster comes along and pitches you on how great a newspaper is, e.g., "I can give you something that's light, it's portable, you can write on it, you can rip things out of it and you can buy it for 50 cents every morning."

If you're a kid, you might respond, "Oh, wow! This is sooooo cool."

Malcolm Gladwell, the author of three books—*The Tipping Point*, *Blink* and *Outliers*, turns out to be the kind of thinker who, instead of going to the inside-out, tilts madly at outside-in. That methodology, he says, involves looking at the various events around him, hearing interesting stories and then attempting to answer the question: "What can we learn from (it, them, him, her, etc.)?"

His keynote address to NAB 2009 delegates touched on the many facets of living in these early years of the 21st century. You've already had an example of Gladwell's thought on print vs. online media... but what about broadcasting? How do we read where things are going and how to adapt?

He deliberately dodged those questions, he said, but did offer this: "Those who think that they have answers about where we're going are going to be wrong." Expounding on the thought, Gladwell pointed to the current "radical" instability where a lot of rules seem to be wrong and a lot of things are seeming to be crashing and burning.

"It would be a mistake," he said, "to assume that what the world looks like five years from now will be a linear extrapolation of the way it looks right now."

A lot of what looked like fundamental change over the last couple of years was purely a function of the kind of economic trouble we were in, he said. And things that looked like fundamental changes were generational distortions amongst teens and those in their early 20s who were given "an extraordinary number of things to play with."

On the matter of Twitter, said Gladwell, it's likely that most of us—within two years—won't know what it was/is.

The cultural problem facing us now, he said, is about values; the way we choose to live our lives; how much we save; how much risk we take with investments, and so on. This cultural aspect is going to be one of the great responsibilities of American leaders over the next few years because people need to know what went on with the U.S. during the previous decade. Somehow, he said, we moved away from the cultural roots of frugality, thriftiness and the work ethic that built the United States.

Gladwell's most recent book, *Outliers*, was conceived in the unparalleled self-congratulation of a society where anybody who had a successful run was holding him- or herself up as a genius. And they were thinking that it was normal that they be given extraordinary salaries and all kinds of pats on the back. Somewhere along the line they forgot the kinds of lucky breaks and special opportunities that successful people such as Bill Gates had. The difference is, Gates never forgot. He understands how lucky he was and that's why he gives away so much money. He KNOWS he didn't do it all by himself.

Malcolm Gladwell on perceived pessimism: "When someone is willing to entertain worst-case scenarios, to ask difficult questions, and he or she is willing to deviate from consensus, these are all extraordinarily useful things. Every organization needs someone to play this role. What you've had at Wall Street the last 10 years was this kind of giddy consensus... a group of over-optimistic people who had no dissenting voices that were strong enough to help them understand that they were over-confident in their visions for the future. Institutionally it's important to have this voice present."

As an end thought, he said: "There is this presumption among people younger than me that Google has everything in it. My big value-added as a journalist now is that I'm trying to find things that are not on Google."

—HC

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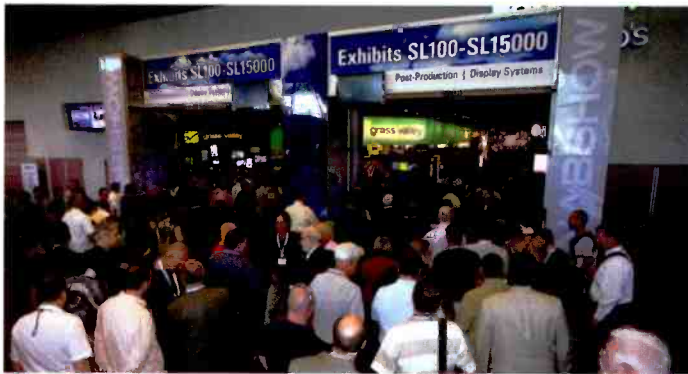
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attendance at upwards of 1,200 people. Those numbers held for all three evenings.

Downstairs in the casino, the slot machines and the noise levels weren't nearly at the fever pitches of previous years. And, getting a table in any of the casino restaurants or bars did not involve long waits, if at all.

Bottom Line

While the world and, in particular, broadcasting is in the midst of a slowdown, that's a far cry from down and out. The fact is, radio and television are not dead. Nor are the folks who supply radio and TV.

And, from our perspective, the NAB convention—held every year since 1923 and staged in Las Vegas since the mid-1970s—is far from dead. But, yes, it will likely see some necessary surgery and revisions to align itself properly for situational conformity.

In recent years, the NAB shows in Las Vegas typically drew about 100,000 attendees and was second only to the Consumer Electronics Show as the largest annual event in the Nevada gambling mecca. This year, NAB reported 83,842 registered attendees of which 23,232 were international delegates—down roughly 18% to 20%.

A big THANKS to the 96 Sponsors of the NAB CANADIAN SUITE 2009

The Canadian Suite, once again, was a huge success! You might want to personally thank these sponsors the next time you see them.

This year, the attendees consumed 1981 refreshments on Monday, 1899 on Tuesday and 1404 on Wednesday, totalling 5284 refreshments.

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Living in an exponential world



If you think life's moving too fast and you can't keep up guess what, you're probably right. It is no surprise that technology has accelerated the pace of life, but most of us have never really considered or quantified the real impact of living in an "exponential world".

There is a compelling video on YouTube right now with a series of vignettes that illustrate how rapid change is affecting our institutions, the marketplace and society at large. The edits on the video are so fast that you feel the impact of the words, even as you struggle to grasp the content. But don't let that stop you from viewing it.

Watching the video (entitled *Did You Know*) several times allows you to more fully absorb the message. But there is nothing like the rush you feel when you run it the first time.

By pulling some of the headlines from the video you get a sense of just how hard it is going to be for any of us to stay on top of the information and knowledge we'll need to run our lives and our businesses. I've summarized some of the examples below.

If you want to understand the speed at which media habits and markets have changed from the advent of radio until

today think about this:

Years it took to reach a Market Audience of 50 million people:

- Radio—8 years.
- Television—13 years.
- The Internet—four years.
- iPods—three years.
- Facebook—two years.

It has never been easier to access information and data and to connect globally.

- One week of the New York Times newspaper contains more information than someone living in the 18th century may have come across in a lifetime.
- There are now 540,000 words in the English language, five times more than there were in Shakespeare's time.
- There are 31 billion searches a month on Google. In 2006 there were 2.7 billion Google searches. Who did we ask before Google?
- There are 200 million registered users on MySpace. That's more than the population of many countries.

How do we educate ourselves and our children to prepare for and live in an exponential world?

- The top 10 in-demand jobs in 2010 didn't exist in 2004. We have to do a better job of preparing ourselves and our kids for jobs that don't exist yet.
- New technology information doubles every two years. This means that for students taking a four-year technical degree, half of what they learn in their first year of study will be outdated by their third year of study.

Were you hoping for longevity and security in the workplace?

- One in four people have been in their current job for less than a year. One in two people have been in their job for less than five years.
- Estimates are that current "learners" may work in 10 to 14 different jobs before age 38.

Searching for love in all the wrong places?

- One in eight people who married in the U.S. last year met on the Internet.

Is it inevitable that economic power will shift from the west to new superpowers such as China and India?

- While American kids are falling behind academically, India has more kids on educational honour rolls than there are children in America.
- China will soon be the number one English-speaking country in the world.
- The population gap continues to widen between the U.S., India and China: A rapidly growing educated middle class in these countries could shift market dominance.

I've tried to capture some of the highlights of the video, but to really get the message you should go online and watch it yourself. Here is the link: <http://www.youtube.com/watch?v=cLYWu2kWwsy>

After watching *Did You Know* you'll wonder what the sources were for many of the statistics (most of which are U.S. related) and whether they're from legitimate/accurate sources.

In the end it really doesn't matter because the underlying message remains valid—the world is changing exponentially and we'd better learn how to adapt fast, or like the Roadrunner cartoon character we'll keep running off cliffs and spend our lives reacting to one crisis after another.

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

Media and the world of Facebook and Twitter

Social media. It doesn't matter whether it's Facebook, Twitter, MySpace, LinkedIn, a blog space or whatever, media are jumping on the "social media" bandwagon. People are there, so media have to be as well.

But just being there isn't good enough. To play in this new space, you, meaning your station, have to do it right. And the first place to start is to decide which playgrounds you want to play in, because social media experts say one size does not fit all.

"There's no (social media) channel that suits everybody," says Paul Gillin, author of the acclaimed books *Secrets of Social Media Marketing* and *The New Influencers: A Marketers Guide to the New Social Media*. "Do your research up front and see where your audience is and go to them."

Gillin says too many organizations start with the destination—Facebook or Twitter—and then plan from there. Putting the tools, which is all Gillin says the social networking platforms are, before the strategy, is not the most sound of business practices.

"The tool is less important than the business strategy," he says. "You want to choose the tool that is going to reach the audience that you want to reach. For some people that might be MySpace. For others, Facebook, or LinkedIn or Twitter. For a younger audience, you're going to use a different tool than you would use

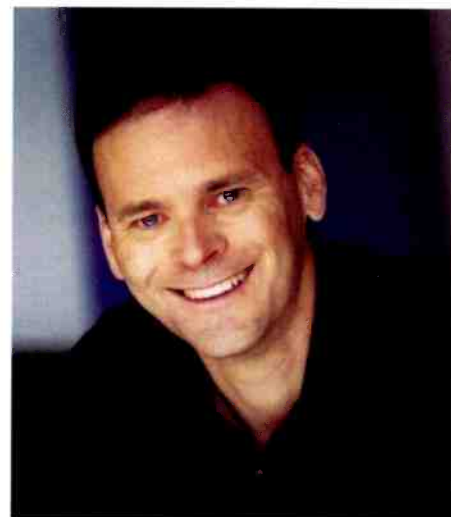
to reach a professional, upwardly-mobile audience."

Once you know where you want to be, then you have to go there. But that can be easier said than done. Physically it's easy. Someone in the creative department goes online and sets up a page or creates a station identity on a social network. But once you are there, you have to accept that you are now in a new ballpark, where you don't control all the rules.

"The traditional media model is a one-to-many model," says Gillin. "The social media model is a networked model, where the information can come from many sources including those that don't have any formal affiliation with the media organization. The media entity in that case is more of a mediator and aggregator of the information. (In delving into social media) you have to admit that you're going to have to give up some control. You're going to be more of the traffic cop than the town crier."

That perceived loss of control and re-defining of role is what Gillin says poses the biggest obstacle to a media outlet's successful foray into the social media world.

"That worries them. But it doesn't have to be anarchy. (Media's) role in a more democratized media world is to pick out what is important and highlight that to their audience, rather than be the source of everything that is important. So they



are more facilitators, conversation starters. You (can) organize people and try to include them in the process in such a way that it's not going to dilute your personality, or credibility."

Gillin says in order to succeed in the world of social media, you have to be part of the conversation. And, like any conversation, it's a two-way street.

"You have to show that you are open to listening, acting on what you hear and feeding back to people that what they are contributing is meaningful. Take your audience seriously and show that they are an important part of the equation. Frankly, a lot of media organisations have problems with that because the audience (has traditionally) had to consume whatever was pushed at them."

The key, says Gillin, is to make yourselves the invaluable arbiter in this world.

"I've seen estimates that say that the amount of information that is produced in the world or is available in the world on-line is doubling every couple of days. The problem that creates is that we are drowning in information. We feel like we are struggling to keep up. Nobody can process everything we want to know about a topic. We need mediators in that case who can sift through the information and say, this is what we think really matters. That's what media has to do."

Some say social media will be the death of traditional media. But, if used properly, social media may be a place where traditional media grows and expands its personality.

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

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World Impact Ministries (WIM), a Canadian-based religious charity known for media and international work, has taken over operations of The Christian Channel (TCC) from S-VOX. WIM has begun producing programming for The Christian Channel through the new daily show, *Encounter*, and through other original programming. WIM says the takeover in ownership will mean possibilities for the hiring of 20-30 new employees.

Missinipi Broadcasting Corporation (MBC)—Saskatchewan's Aboriginal radio network heard in more than 70 communities across the province and has an average listening daily audience of 150,000 people—is expanding its Prince Albert operations. MBC moved into their new Prince Albert Sales & Marketing facility (27 11th St W) at the end of April. While the majority of network programming will continue to originate from the La Ronge broadcast centre, the new Prince Albert location includes new on-air and production studios.

99.5 Drum FM serves the valley with great music and local information, featuring the best music of the last 30 years along with the biggest hits of today.

When listeners need to know what's happening in the community, Drum FM is there with local news, sports and weather. Darrel Janz, one of the most respected names in the business, anchors the morning news team with newscasts at 7:00, 7:30 and 8:00 a.m.

The new station's goal is to provide "Community Service Radio".

WFN: World Fishing Network is the only 24/7 television network dedicated to all segments of fishing with programming that covers instruction, tips, tournaments, travel, food, boating, outdoor lifestyle and more. Anglers can now experience the true beauty of the world's most spectacular fishing destinations in stunning high definition.

While WFN HD airs all programming in High Definition, sister specialty channel WFN will continue to air its own broadcast schedule in standard definition (SD) to ensure that all cable, satellite and telecommunications distributors can meet the needs of their customers.

CJTK-FM Sudbury, which went to air in 1997 as a low-power non-commercial station, has grown to become a four-transmitter operation: In Sudbury, North Bay, Little Current and now, in Elliot Lake with studios in all but Little Current. These digital studios are connected via fibre optic cable which allows each location to broadcast independent programming or to receive network programming for air.



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PPM is not just for major markets

By the end of this year we will have five markets utilizing the Portable People Meter (PPM) to record and report radio station audiences. With PPM we will know more about what is being listened to, who is listening and when they are listening. The answers to these questions have been sought by radio professionals since commercial radio was first introduced.

Frank Stanton, broadcast visionary and president of CBS from 1946-1971, was fascinated by radio during his graduate studies at Ohio State University. His primary interest was why people reacted positively to certain radio shows but negatively to others. Stanton used his doctoral research in psychology to answer this question; he analyzed the effectiveness of various radio programs and established tests for measuring their value. His dissertation, *A Critique of Present Methods and a New Plan for Studying Radio Listening Behavior*, caught the attention of CBS and launched his career in the broadcast industry.

A sample of some questions posed by Stanton:

1. When does the listener use the receiver?
2. For how long a period does he/she use it?
3. What station or stations does he/she listen?
4. Who listens (sex, age, economic and education level)?
5. What does he/she do as a result of the program?
6. What are his/her program preferences?

Stanton would have loved PPM; it would provide answers to all of his questions. He never envisioned a dynamic measurement technology with the ability to track listening audience continuously over time. PPM does that.

At the end of every day the PPM audience panel dock their meters, and station tuning data is downloaded to BBM. This means that each day is a survey unto itself. There are variables that affect audience tuning such as events, program content and even weather that can be analyzed and evaluated. Access to this

information will have a profound effect on Canadian radio stations. Knowledge attained in PPM markets is transferable to non-measured markets across the country.

In January, the Radio Marketing Bureau (RMB) hosted a PPM symposium in Toronto featuring Doug Abernethy, Regional Vice President, Radio One. Abernethy's initial experience with PPM was not pleasant; when PPM became official audience currency in Houston his two top-ranked stations landed in the middle of the pack. After recovering from the initial shock, Abernethy and his staff decided to embrace PPM, learn from it and got to work re-building to improve his stations.

A profound statement from his presentation was, "PPM is unforgiving"—if your program content is not compelling, audiences will find another station to tune to. Abernethy took that to heart, revamped his station content and reclaimed the top-ranked positions in the Houston market.

With that in mind here is some data from our friends south of the border of how learning from PPM can benefit all radio stations. I will spare you the technical details and skip right to a few interesting examples.

Our first example examines the results of a study on audience behaviour when a country station introduces new music.

1. Country music audience increases 1.8% with the introduction of a new song.
2. New songs from established artists perform much better than new artists.
3. New songs from male artists perform better than female artists.

Secondly, Coleman Insights studied the effect of feature programming on music station audiences and discovered the following:

- Music features perform better than talk features.
- Well-known or established features perform better than new or unfamiliar features. Popular features help build the station's brand because they represent



the kind of content that makes listeners loyal to that station.

- Features that air immediately following commercials start with lower audience levels than features that do not follow spot breaks.

Lastly, Hear2.com studied the effect of disc jockey "open-mic" segments on music format stations. Results found that listeners are four times more likely to tune away from a station during an "open mic" than during a song. For open-mic segments, Hear2.com suggests that stations plan the time wisely and get to the point; give the audience a reason to listen.

Although these are U.S. cases, soon we will have the opportunity to replicate studies like this in Canada. This type of knowledge will benefit stations nationwide, whether or not they broadcast in PPM markets.

We encourage everyone to pay close attention to PPM and discover how this new measurement tool is a benefit, regardless of the market.

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



L

en Lawson, Director, Broadcast Sales at *Telesat* in Ottawa, will retire in August. He says an immediate goal is "a lot of international travel, including New Zealand"...



Len Lawson

New GM/VP for *Rogers Radio Vancouver* is **Geoff Poulton**. He's staying on as GM at *Citytv Vancouver* until a successor is found... **Don Mumford** succeeded **Jim Blundell** as VP/GM of *Bob FM London*. Blundell moved to Victoria as VP/GM of the CTV properties there, *A Victoria* and the two radio stations, *CFAx* and *KOOL FM*. Mumford retains his duties as VP/GM at *A London*, *A Windsor* and *A Wingham*...



Geoff Poulton

Terry Spence, after 35 years at the station, is no longer with *CFAx Victoria*. The former ND, Exec VP, part owner and GM, had been a talk radio mainstay in the B.C. capitol. *C-FAX* was sold to *CHUM* in 2004, which in turn was bought by *CTV Globemedia*... Still with *CFAx Victoria*, **Johnny Z (Zwolak)**, the longtime Production Manager —after 36 years with the station —retired in May... **Dave Simon**, ex VP Engineering for *Astral Media Radio* in Toronto, is the new Director of Engineering, Radio for *CTV's CHUM* stations. He succeeds **Dave Haydu**. Simon, unlike Haydu, works from the Agincourt office.



Don Mumford



Terry Spence



Johnny Zwolak

Brian Main, the Station Manager/GSM at *Global Saskatoon*, has departed his 21-year career with *Global* and moved to another industry. Succeeding him as Station Manager/Sales Supervisor is **Wayne Rorke**... **Derek Debolt** is the new Managing Editor at *Global Edmonton*. Debolt had been Senior Producer at *CBC Radio Edmonton* and, prior to that, ND at *CFCN-TV*



Dave Simon



Brian Main



Wayne Rorke



John Tory



Deborah Stillie



Dave Hunter

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

Lethbridge and an instructor at *Lethbridge College*... New Manager, French Services at *CBC Sudbury* is **Michel Morin**. He returned to Sudbury after a 15-year absence after turns at CBC stops in Toronto, Montreal and the most recent, *Radio-Canada Trois-Rivières*, where he was Executive Producer. It was in 1979 that Morin took part in initiating CBC French language service at Sudbury.



Derek Debolt



Michel Morin



Garry Raible



Geoff Rohoman



Dave Ostler

Garry Raible retired at the end of April after 36 years in broadcasting and 13 years as morning Sports Anchor at *News 1130 (CKWX) Vancouver*. Succeeding him is **Geoff Rohoman** who was a News Reader and fill-in Sports Anchor... **Dave Ostler**, after 19 years with the Moncton operation, retired from his Sales Manager's job at the Newcap stations May 29. Ostler is part of the team seeking his successor and is helping in the transition process... **Michelle Dubé**, co-anchor of *CHCH-TV Hamilton's* evening news, left the station after four months to become a Reporter at *CTV Toronto (CFTO-TV)*... **Michel Saint-Cyr**, President of the CBC's real estate division, resigned just as CBC was trying to sell assets to finance the majority of a \$171 million shortfall.

Former *Ontario Progressive Conservative* leader **John Tory** began a one-hour weekly talk show on Sunday nights on *CFRB Toronto*. Tory is also a former *Rogers Media* CEO, *CFL* Commissioner and a corporate lawyer... Account Exec **Deborah Stillie** has been promoted to Retail Sales Manager at *Astral Media Radio Vancouver*. She took over the position May 1... **Dave Hunter**, the morning show Host at *89X Windsor*, has added



Brenda Dittrich



Barb Matheson

Program Director to his duties. Hunter, who's been with the *CHUM Windsor* cluster for 10 years and with *CHUM Radio* for more than 16 years in different on-air positions, succeeds **Vince Cannova**... New PD at *Radio Ville-Marie's CIRA-FM Montreal* is **Claudette Lambert**. She had worked as a Journalist, Host, Director and in public relations during her 24-year career at *CBC radio and TV*... **Brenda Dittrich** is now with *Shore FM Vancouver* as the creative director at the soon-to-be launched station. She moved from her Ass't Creative Director's gig at *Newcap Edmonton*... **Peter Puxley**, a former *CBC Radio*

Parliamentary Bureau Chief, returned to the Hill as a senior political aide for *NDP leader Jack Layton's* office. He began May 4... **Barb Matheson**, the Director, Publicity and Communication at *E1 Entertainment Canada* in Toronto, has moved to *Walt Disney Studios Motion Pictures Canada*, also in Toronto ... At *The Jewel 88.5 Toronto/Newmarket*, **Paul Stoutenburg** has become the Promotions Coordinator. Stoutenburg arrived from *CTV's 'A' Barrie*. Also at the *Evanov Radio Group* station, **Candace Lowes** became the Assistant Promotions Coordinator. Her background includes promotions at *Moose FM Haliburton*... **Diane Humber** has been appointed Managing Director at *CBC Calgary*. It's a move from Regional Director for Newfoundland and Labrador... **Rachel Nixon** became Director of Digital Media for *CBC News* June 1. Nixon spent nine years with *BBCNews.com* and is now the Global News Director of



Paul Stoutenburg



Diane Humber



Rachel Nixon

Vancouver-based *NowPublic.com*, the world's largest participatory news network.

SIGN-OFFS:

Les Walton, 52, of a stroke in a Hamilton hospital. Walton had worked at *CKTB St. Catharines* as a Newscaster the last 24 years.



Art Gould, 95, in Saint John. The former broadcaster, politician and, earlier, a meteorological officer with the *Royal Canadian Air Force*, helped establish a daily, televised weather broadcast on *CHSJ-TV Saint John* in 1957. Gould had been the mayor, deputy mayor and councillor for the city of Saint John.

Ted Reynolds, 83, in Vancouver. Reynolds' career spanned more than 50 years, 35 of them with *CBC Television*. It included radio and TV play-by-play for 23 sports during 10 Olympic Games. He also did freelance broadcasting and retired from the business two years ago at the age of 81.



Murray Gaunt, 73, in a London hospital. Gaunt, the Huron-Bruce MPP for 18 years and *CKNX Wingham's* farm editor for 17 years after that, was inducted into the Ontario Agricultural Hall of Fame in 2005 because he was "a strong voice for the agriculture community as a member of the legislature, farm news broadcaster and agricultural commodity group leader for more than 40 years".



Harry Kalas, 73, in the broadcast booth at Nationals Park in Washington. Kalas had been the voice of the *Philadelphia Phillies* for nearly 40 years. The news of his passing prompted makeshift memorials around Philadelphia and made headlines on newscasts and websites across the U.S.



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ARF 2009 Re:think conference



If ever there was a year that justified a gathering of research and marketing leaders to re-think the direction and methodologies of advertising research, this was certainly the year. Yet attendance by a mix of researchers, advertisers and agencies at the Advertising Research Foundation's annual three-day conference in late March was below last year's levels—another reflection of these challenging times.

The conference's first day focused on the urgent need for change. A panel of marketers (MTV Networks, Unilever, Microsoft and Johnson & Johnson) delivered the message that they are looking for thought leadership from their advertising research heads as opposed to their traditional role of "data waiters and waitresses".

The marketers underscored the need for research to pick up the pace and match the speed of business that is their daily reality. They concluded by defining the key role of research as "identifying business opportunities for their companies".

A panel of research industry leaders representing The Nielsen Company, The Kantar Group, Ipsos and Information Resources Inc. (IRI) responded to the advertiser challenge by discussing how research will change within the next five

years. This group agreed with the marketer perspective on the need for research to provide strategic input into company plans and to accelerate their process to match today's pace of business.

The panel's third directive centred on the way researchers think about consumers. In order to get at consumers' conscious and unconscious product and brand selection processes, they urged their fellow researchers to study consumers as people, where the observation of emotions and the narrative of life (as opposed to the standard attitudinal and usage measures) would more likely lead to richer holistic insights.

What else can we expect from the researchers of tomorrow? We will see a move towards more scientific methodologies such as neuroscience. Forays into neuroscience-based research are demonstrating the ability to provide extremely timely and accurate data—an excellent complement to or even potentially replacement for the currently prevalent survey-based and observational methodologies.

Innerscope Research stated that over 75% of brain processing is unconscious, and therefore difficult to study without neuroscience. Neuroscience methodology includes a network of sensors (usually placed in a vest worn by research subjects) to measure skin reaction, heartbeat, breathing and motion, and an eye-tracking device. Some marketers have already been accessing Innerscope services to evaluate creative executions, and recently TIVO Inc. collaborated with this research company to explore the relationship between viewer engagement with an ad and the likelihood of fast-forwarding. Not surprisingly, the results clearly indicated that emotionally engaging ads were less likely to be fast-forwarded.

Nine Network (Australia) shared its use of neuroscience to better understand the relationship between program and advertising engagement levels. They discovered that these engagement metrics can tell a very different story from that of standard industry program ratings. As a

result, Nine Network is working towards the eventual inclusion of these new engagement metrics within the commercial airtime selling process as an additional factor to consider beyond standard ratings and audience data.

Microsoft has also experimented with neuroscience to understand the difference in viewer impact between ads aired on television and online video ads. Their Research Manager presented an initiative where television ads (all :30s in standard commercial clusters) and online video ads (all :30s in pre-roll positions) were studied. They learned that online ads appeal to the part of the brain that processes auditory signals; whereas television ads activate the part of the brain that deals with visual and cognitive processing.

Additionally, online video seems to generate a higher range of emotional reactions because viewers tend to be more engaged when they are online as typically they are there for a purpose. Of note, the higher emotional response levels of online video were inconsistent—that is, inconsistently positive and negative. By contrast, television ads, while generating lower emotional reactions (because viewers were usually in a relaxed frame of mind), tended to deliver more consistently positive responses.

The Microsoft study concluded that television ads are generally more effective than online video. This study and the preceding examples were intended to be experiments of neuroscience methodology as opposed to meaningful studies of the viewing public. In most cases, sample sizes were too small to be considered credible or representative.

Researchers of the future will be part of their company's strategic planning process, they will find ways to accelerate the pace of research, they will become anthropologists and they will embrace science as a powerful research tool.

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.

Random thoughts from NAB 2009

BY DAN ROACH

Fresh from the NAB annual broadcast equipment swap meet and fair, with a few impressions.

This year, of course, attendance was way, way down. NAB claimed that there were 88,000 attendees and, as always, there are some of us who think that even that figure is probably well inflated. Certainly there were fewer visitors than in the heady pre-9/11 days when NAB used to claim numbers around 140,000 or so.

I didn't believe them then, either.

Lower attendance in of itself is not a bad thing. With the ranks thinned, the exhibitors become more accessible and it becomes possible to have a conversation with an exhibitor without having to make an appointment weeks in advance.

And, with the reduced numbers the hyper-inflated cost of NAB week in Vegas gets reduced as well. This allowed me to take an extra day and attend the annual Nautel Users Group meeting, or NUG. I found this three-hour session to be very valuable.

As I've mentioned in past columns, Nautel wrote the book on lightning protection techniques at transmitter sites, and this year they featured a presentation by their Chief Engineer Emeritus, John Pinks, reviewing and updating his classic work on the subject. As he pointed out, anyone wishing to market a transmitter that connects FET transistors to the end of a several-hundred-foot tall lightning rod faced an uphill battle when trying to convince traditional tube-type station engineers. What was once almost scandalous has now become commonplace. Some of Pinks' notions are common sense, but many are counterintuitive, and all are underscored by many, many years of study of this problem.

Kevin Rodgers surprised me with a "maintenance tips and tricks" run-through, covering virtually every model of transmitter Nautel has made. There was a time when Nautel was not so outgoing with this type of information, and it's really encouraging to see that they have had a change of heart.

I've been assured that these items are available on their website to any and all, so feel free to avail yourself of their generosity and have a look for yourself!



The continuing evolution of computers for programming radio, and the pending marriage of these systems with BBM's PPMs will have a number of interesting and perhaps industry-shaking consequences. Ross Langbell of RCS Canada ran me through some of the technology out there at the bleeding edge. For a station technician like me, this is humbling stuff indeed, but it is obvious that some great minds have been putting a lot of thought into applications for the "metrics" of radio.

First, the music scheduling programs I have seen heretofore basically operate by filling programming slots with the first selection that meets the required criteria. Instead, the new RCS scheduler will examine every possible selection in the library and choose the one element with the highest score... the best element.

Second, monitoring services, where available, are already noting every selection and every commercial aired, minute by minute, by every station in a market. This data can be mined, either to show which commercial buys are going where, or perhaps where they aren't.

And program repetitions, combined with PPM data, can be used to (partially) overcome the resolution vs. accuracy problem noted by Jeff Vidler in his analysis in the April issue of Broadcast Dialogue (PPM Info: Too much of a good thing?), producing the result that we've all been dreading (or wishing for): a graph showing bumps, up and down, that occur in our audience measurement whenever a given announcer or program element goes to air.



I leave it to your imagination what will likely happen to an announcer or a song that predictably produces a "down bump" in audience measure. A little further massaging and we can even tell to which stations our listeners go when they punch out.

This is all just a little too much for someone who remembers when the jocks were allowed to pick the music that was played on the station. And trust me; most of them weren't using mathematical algorithms to choose the next song.

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

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