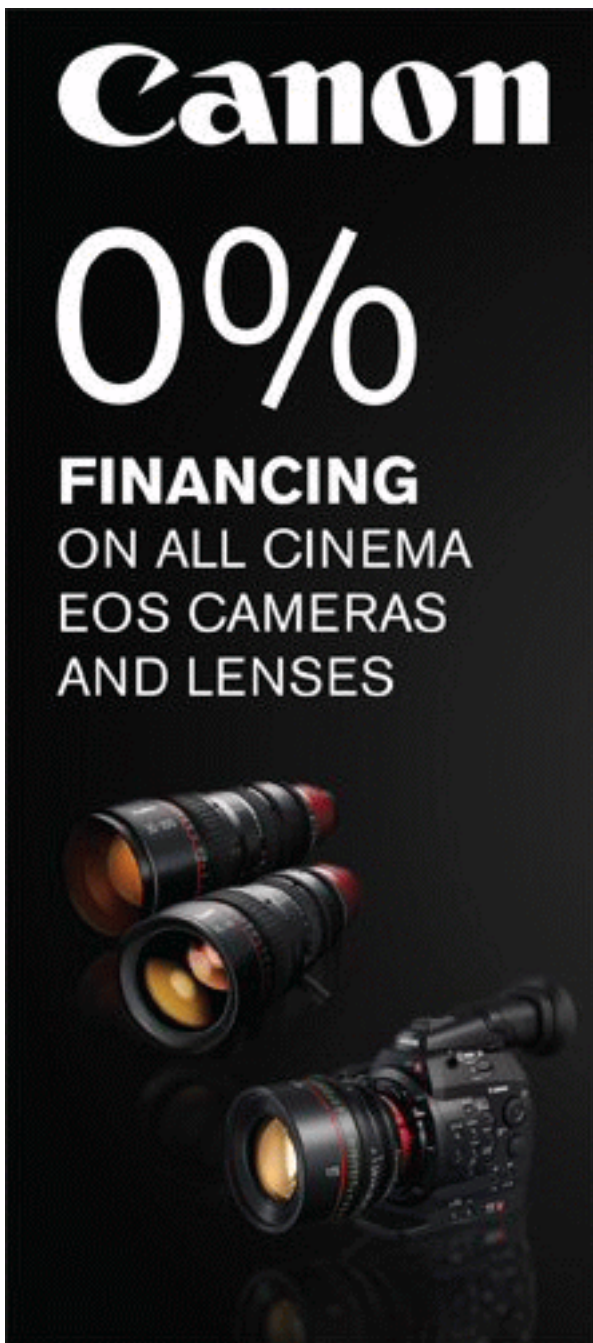


BROADCAST Dialogue

Essential Reading

Christensen Communications Ltd. • 18 Turtle Path, Lagoon City ON • L0K 1B0 • howard@broadcastdialogue.com

Thursday, March 7, 2013



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The advertisement features a black background with white text. At the bottom, there is a photograph of three Canon camera lenses and a camera body, arranged diagonally from top-left to bottom-right.

GENERAL: The second *CRTC* hearing into *BCE's* purchase of *Astral Media* will take place in Montreal May 6. Both parties have proposed a \$174.64-million tangible benefits package in this renewed effort to win approval, \$124.6 million on TV with 85% to go to independent, on-screen productions. Roughly \$73.1 million would be spent on French-language programming and \$32.81 million on English shows. The companies also said they would increase funding for its broadcasting participation fund by an additional \$2 million over the next five years, spend \$2.73 million on consumer education initiatives and \$2.69 million for media training and development. An additional \$500,000 would go to the *Canadian Broadcast Standards Council*. Astral and Bell Media will also spend \$50.04 million on benefits for radio... Meanwhile, earlier this week, the *Competition Bureau* reached agreement with *Bell* that provides for Bell divesting *Astral Media's* ownership interests in a number of specialty channels, both English and French. Bell holds on to *SuperEcran*, *CinePop*, *Canal Vie*, *Canal D*, *VRAC TV*, *Z Tele*, *The Movie Network*, *HBO Canada* and *TMN Encore*, as well as 77 radio stations. Astral radio stations up for sale and not part of the Bell/Astral deal are: *Shore FM (CHHR)/Virgin Radio (CKZZ)/CISL-AM Vancouver*, *Country QX 104 (CFQX) Winnipeg*; and *boom 97.3 (CHBM) Toronto*. Bell Media stations on the block are *Kool 101.5 (CKCE) Calgary*, *Fab 94.3 (CHIQ) Winnipeg*; and *Flow 93.5 (CFXJ) Toronto*... Corus has agreements with *Bell* and with *Shaw Media* that, among other things, will give Corus two Ottawa radio stations (*The Bear 106.9 (CKQB-FM)* and *boom 99.7 (CJOT-FM)*) and *TELETOON*, dependent upon *CRTC* approval of the Bell purchase of Astral. If all goes as planned, Corus will have a radio presence in eight of the top 10 Canadian radio markets. In addition to the radio purchase, Corus reached agreement with Bell and Shaw Media to acquire each of their respective 50% interests in the French-language specialty channels *Historia* and *Series+*. In a separate transaction, Corus will acquire the remaining 49% interest in *ABC Spark* from Shaw Media. Part of that deal involves Corus selling its 20% interest in *Food Network Canada* to Shaw. The combined acquisition price is \$494 million, all of which is financed with cash on hand and largely undrawn existing credit facilities. CEO John Cassaday said he welcomed "the opportunity to become a strong player in the Quebec television market"... The recipients of the 2013 *RTDNA Lifetime Achievement Awards* in each of the four regions are: Bill Good, *CKNW*

Vancouver; Ian Haysom, *Global British Columbia*; Ed Mason, *CHQT Edmonton*; Bob Maloney, *CKOS TV/CICC TV Yorkton* (retired); Don Cameron, *CKKW Kitchener*; Bob McIntyre, *CTV Barrie*; Bob MacEachern, *101.5 The Hawk (CIGO) Port Hawkesbury*; and Bill Jessome, *CJCB-TV Sydney* (retired). *RTDNA Canada - The Association of Electronic Journalists'* Lifetime Achievement Award was created in 2002 to recognize individuals who have distinguished themselves through outstanding service and continued excellence during the course of their career in broadcast journalism... Jorge Barrera, a reporter at the *Aboriginal Peoples Television Network*, is the winner of the *2012 J-Source Newsperson of the Year Award* for his investigative work in *First Nations* communities and his outstanding, multi-platform reporting on the *Idle No More* movement. The award honours an individual who has demonstrated excellence and made a positive impact on the quality of journalism in 2012.

REVOLVING DOOR: *CHEK-TV Victoria* president John Pollard and comptroller Rod Munro are no longer with the employee-owned station. In Pollard's place is Roy Gardner who became president/GM immediately. Gardner worked at CHEK for 15 years in the '70s and '80s, serving as GM before moving to *WIC Television's BCTV* and, later, *Global BC* where he served as VP of programming and general manager. Pollard was instrumental in helping employees save the station in 2009 when *Canwest Global* planned to shut it down. In late 2008, Pollard, then the senior account executive, became the new GM/GSM, succeeding Ron Eberle who was caught in a Canwest downsizing... Blair Daggett, the VP/GM at *98.9 myFM Simcoe*, will retire at month's end from full-time responsibilities though he will remain with *MY Broadcasting Corp.* doing project work. He'll be succeeded as GM by GM/GSM Rob Mise of *myFM St. Thomas*, who also retains that position. Daggett, who began in radio in the fall of 1977 at *CKCL Truro*, moved onward and upward through stops at *CJFX Antigonish*, *CFCY Charlottetown*, *CHTN Charlottetown* and *Newcap Corner Brook*, where he was GM. In Oct./2000, he took a minority position in *CHCD-FM Simcoe*... David Fisher is the new VP/GM of *CTV Saskatchewan*, overseeing the CTV stations in Regina, Saskatoon, Yorkton and Prince Albert. Most recently, he was manager of promotions and advertising for *CTV Edmonton* and *CTV Two Alberta*... Randy Simms, the *VOCM St. John's* talk show host who came under fire last week for remarks he made during an interview with a tribal chief, has retired from the open line program. He'd been in broadcasting for 40 years. Simms is also the mayor of Mount Pearl, a St. John's suburb... Cal Johnstone, the former ND for the *CTV* stations in London and Windsor, is returning to *Global Television* in Toronto as senior manager of digital resources. It's a return for Johnstone who worked at Global from 1994 to 2003... Bob Saye, formerly of *JRfm 93.7 Vancouver*, joined *KX-96 Oshawa/Toronto* as afternoon drive host. He started this week, succeeding MD Pete Walker who moved to middays... Rick Sargent has taken over as operations manager of multicultural *CINA AM Mississauga*. Al Pervin is now operations and business development manager of *CINA FM 102.3 Windsor*. Sargent was ops mgr of *CIAO 530 Toronto* for 12 years until 1998, then owned low-power stations *CFGM-FM Caledon* and *CJFB-FM Bolton* until selling them to *Haliburton*. Pervin was GM of *CHUM Windsor* in the '90s, as well as GM at *The Jewel Ottawa*.



RADIO: *Fred FM (CFRK) Fredericton* has become *HOT 92.3*, flipping to Top 40 from Classic Hits. Fred's exit was accompanied by Lynyrd Skynyrd's *Freebird* and *HOT 92.3's* opening fanfare was *Scream & Shout* by will.i.am. In mornings are Joe Arsenaault, ex of *The Wave Saint John*, Lindsay "Benny" Benoit from *The Bounce Halifax* and Jay McNeil, who moved from *Newcap* sister stations *The Giant/The Eagle Sydney*. Kate Buick, who moved from *Newcap's The New Hot 105.5/KROCK 105.5 Charlottetown*, is the new PD/midday host. In afternoon drive is Dexter Barry, ex of *LIVE 105 Halifax* and *KROCK 105.5 Charlottetown*... While *Newcap* is still seeking a buyer, or buyers, for its B.C. and Alberta radio stations, fourth quarter results were up 2% to \$35.5 million. And year-to-date revenue for 2012 was 3% higher than the year before, up \$4.3 million to \$130.9 million. Profit for the quarter, however, was down \$5.6 million to \$7.4 million from 2011... GMs, group execs and owners are optimistic about the future of traditional terrestrial radio, according to new research from *Mark Kasso & Co.* When asked, 69% reported themselves optimistic versus 17% who said they're pessimistic and 14% who don't know or are unsure of radio's future. Among reasons



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for optimism, 50% cited radio's local connection and service (far more than any other reason). Pessimists focused on the impact of major ownership groups and budget cutbacks as their rationale. The findings were based on 104 online surveys of radio owners and senior managers in both the U.S. and Canada... *CHQR Calgary* has done a soft launch with some new branding, moving to *Newstalk 770* from the former *QR77*. PD John Vos says while there are new intro stings for news and other program segments, there are more programming elements to come, hence the soft approach for now... The strike at *Maritime Broadcasting System's* three stations in Saint John has entered its ninth month. Seven employees at *CFBC/K-100/Big John FM* walked off the job in June seeking higher wages and paid overtime. They're asking for \$12 to \$17 per hour but the latest offer according to the striking workers is \$10.58 to \$12.98 an hour... The *CRTC* has revoked the *B.C.I.T. Radio Society's* AM radio licence for *CFML Burnaby* after the Society requested it... Thousands of *Pink Shirt Day* supporters across Vancouver donned their pink and made some noise against bullying during the sixth annual *CKNW Pink Shirt Day campaign*. More than 70,000 pink T-shirts and 17,000 buttons were sold to raise \$250,000 to support anti-bullying programs across B.C... *Corus Winnipeg's* (*680 CJOB/Power 97/99.1 Fresh FM*) partnership with *Hunger for Hope* through *Winnipeg Harvest* has surpassed \$1 million raised for the charity since its inception in 2008 – double the amount of \$100,000 a year in the original goal. *Corus Winnipeg* fund-raises for *Hunger for Hope* through a number of its annual events, all focused on nourishing children's bodies and minds... *AIR106 Airdrie* host *Rob Jamieson* is fronting a community program that finds one family or individual each month to help out. Donors, dubbed *Airdrie Angels*, have stepped-up with \$500 per month in donations. The initiative aims to assist an *Airdrie* family get back on its feet each month. The inspiration for the idea came from *CJAY92 Calgary's* *Gerry Forbes* whose *Secret Wish* program helps *Calgarians*.



TELEVISION: Specialty channel *Space* has rebranded with a new look both on-air and online. The new tagline is *It's all around you*, and there's a new logo. Owner *Bell Media* said the goal is to change the core idea of niche sci-fi to "... the mainstream appeal of genre programming"... *TVO* CEO *Lisa de Wilde* was awarded the *Queen Elizabeth II Diamond Jubilee Medal* for support and dedication to scientific literacy. The award recognized de Wilde's leadership in "engaging the public and advancing education, science and citizenry"... *CTV Ottawa's* 22nd *University of Ottawa Heart Institute* telethon raised \$6.6 million, up \$500,000 over last year's result. The *Heart Institute* gets 80,000 patient visits per year, has 15 research groups and 27 labs, and helps train 280 medical graduates and post-graduates... *CTV Saskatchewan*, in airing the 37th *Telemiracle* on behalf of the *Kinsmen Foundation*, helped raise \$5,546,712. The funds go toward assisting people with things such as travel and lodging when they go out of town for treatments, or providing wheelchairs, walkers and other equipment to help people get around.



SIGN-OFF: *Omer Girard*, 93, in *Magog*. *Girard* was the founder of *Quebec* cable company *Transvision Magog* in 1957 and who went on to found five other cable companies. He was also a co-founder of the *Canadian Cable Television Association* and became president of *CCTA* in 1968. His cable operations were later acquired by *Cogeco*.



Various Positions - Montreal

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STAYING TUNED



2013 CONFERENCE

Media researchers from around the world will gather in Toronto April 17 for one day of sharing experiences and insights on the latest audience measurement theories, practices and ideas. BBM Canada's annual media research conference—Staying Tuned—will take place at the historic King Edward Hotel in the downtown heart of Canada's largest city.



Left: Tod Maffin
Right: Pete Doe

This year's keynote speaker is Tod Maffin, recognized as a thought leader in online business innovation and strategy who routinely sheds light on trends and technological advancements. In his presentation, *The Social Station—Broadcasters' New DNA*, Maffin will examine the connection between social media and broadcasting, and will demonstrate how leading broadcast brands are exploiting social "virality" to connect with viewers and listeners.

Pete Doe, senior VP, data integration and Matt O'Grady, executive

VP, media audience measurement at The Nielsen Company, will present their findings on two distinct yet related topics: consumer viewing in an increasingly fragmented mobile/tablet world and how to measure that viewing using big data sources (tags, STB and server logs) in addition to a sample-based methodology. Their presentation will address how research can assess the validity and reliability of hybrid panel/set top box ratings.

The Netherlands is one of the few countries in the world that has been successful in commercially deploying an electronic diary. Camiel Camps, the research manager at Intomart GfK, will share his experience in implementing this methodology. Growing from a small share to now over 80% usage, the electronic diary has proved to be a success. Camps will demonstrate its functionalities and provide a look at historical data.

Kelly Johnson, senior director, audio, integrated media and promotion research at ESPN recently teamed with Arbitron to look at how, what, where and why people consume ESPN content. Johnson's presentation will demonstrate that cross-media use is not a zero-sum game and, more importantly, will demonstrate what role radio plays in this multimedia ecosystem.

The British Broadcasting Corporation is involved in ongoing work to help their radio stations understand how best to engage across digital touch-points, what their audience expects of them in these spaces and how to best evaluate their performance in an increasingly non-linear world. Alison Winter, head of audiences, audio & music, BBC Radio will present her theories on how the BBC has come to think about their radio brands and content, how they define them and how they measure success.

Staying Tuned's three plenary sessions will focus on: Innovations in Media Research, Cross-platform Insights and The Social and Digital Connection.

Additional speakers include: Gavin McGarry, president, JumpWire Media; Paul Street, senior director of research, Bell Media; Paul Seccaspina, president, Oraclepoll Research; Joan Fitzgerald, VP, TV Sales and business development, comScore, Inc.; and Carol Frost, VP, Arbitron Inc.

Lisa Eaton, the senior VP, member engagement at BBM who spearheaded this year's event, said, "Year after year, Staying Tuned hosts world renowned experts who offer a look at how Canada and other countries are handling the complicated task of providing measurement for the rapidly evolving technologies and broadcast mediums that make our industry so dynamic and exciting."

This annual gathering of media research elite continues to be an influential event. For more information or to register, visit the conference website at www.bbm.ca.



*Top: Matt O'Grady
Middle: Camiel Camps
Bottom: Alison Winter*



E-M-T-V-Commerce – what the ... ?

Television has never seen such a moving landscape. As the industry moves forward with broadband vs. cable, interactive vs. broadcast, connected and smart TVs, and now the integration of second screens, this opens up new opportunities for the advertiser in reaching the consumer:

Electronic Commerce

Nothing new, appeared on the scene when the Internet became big and the confidence in personal security in online transactions took hold. Around the same time, PayPal and similar services were born.

PayPal

PayPal is an online service offering a secured environment to hold credit card

by Laurie Kennedy

information and, as well, payment authentication, making online transactions easy and secured. PayPal is part of the eBay family.

Mark Wenger, director of connected devices and interactive television at PayPal, believes 2013 will be the turning point year of testing and learning. In the future there will be a broader omni channel of commerce which integrates online and offline retailing. There are already companies in it, including Home Depot.

Priorities on their 2013 agenda are:

Donations—a consumer can trigger a donation payment with a phone number and PIN using a PayPal account on his mobile device (M-Commerce).

Coupons—consumers can gather coupons online and store in their PayPal wallet. A coupon is applied when products or services are paid online or by using PayPal within a physical retail store.

Television Commerce/Video Commerce

So what does T-Commerce and V-Commerce offer? At this point the jury is out on the difference, what I do know is that the term V-Commerce is used in the UK and T-Commerce is used in the U.S.

There was a panel discussion at the recent TVOT Conference in New York City that included some who are already developing video-commerce applications. Panelists were:

- ❖ Chris Gorell-Barnes, CEO, Adjust Your Set
- ❖ Steve Callanan, CEO, wireWAX
- ❖ Tom Engdahl, CEO, Magic Ruby
- ❖ Pat Ivers, EVP, Delivery Agent/The Band
- ❖ and moderator Mark Wenger of PayPal.

Video-Commerce is enabled via “clickable video”. This is still evolving and there are different use cases, some with the primary screen experience only and others while watching the primary screen and triggering a separate second screen experience.

The panel discussed product placement/online purchase opportunities as well as providing additional content/info depending on where/when the hotspot appeared.

In a product placement example, we saw a viewer click on the actor’s clothing (hotspot), allowing click-through to make a purchase of the clothing item. In the second demonstration, we saw a viewer clicking on a hotspot offering additional information via a video overlay and further click-through options. These types of apps can be developed within a show or commercial. The video hotspots are tagged during the post-production process and linked with supporting background systems.

wireWAX (UK headquarters, www.wirewax.com) offers a “taggable video tool”. Clients and case studies include Nike, Oki-Ni, Tommy Hilfiger, ITV/The Only Way is Essex, and more.

Adjust Your Set (www.adjustyourset.tv) is a new type of agency in the UK. Their focus is to help navigate the complexities of this new landscape. They don’t create campaigns, they create conversations. Chris Gorell-Barnes, the CEO, said they pioneered V-Commerce with clients such as Marks & Spencer.

M & S has been successful in engaging up to 80% of their viewers who are able to purchase merchandise directly from the video content.

Gorell-Barnes mentioned that the company is seeing a shift with UK retailers who are now moving towards intelligent video strategies and experimenting using different content formats.

Delivery Agent (U.S.-based, www.deliveryagent.com) is the largest provider of T-Commerce with 230 clients, including entertainment (Fox, FX), sports (Sport Knicks, Boston Celtics with partner Engage TV), brands (Jeep, Chevrolet, Visa) and platform partners (Verizon, AT&T). Delivery Agent EVP Pat Ivers believes that to date, Verizon has the most experience with T-Commerce.

Magic Ruby (U.S.-based, www.magicruby.com) provides the infrastructure behind second screen apps. It is partners with Delivery Agent. The content technologies enable two-way synchronization with the primary video screen, whether for broadcast or cable TV, VOD, Blu-ray media or other primary content sources. CEO Tom Engdahl says what is important is not to interrupt the primary TV (video) experience. You don't want viewers to shift their attention from the show and commercial breaks. He believes a second screen app is important for overall success.

Engdahl cited the show Sons of Anarchy as a good example and there are others with FOX and FX. He also mentioned AT&T, which takes the viewer engagement and extends it to the second screen during and beyond a one-hour show.

Key to Success

There was a consensus among panel members about what needs to happen...

- **Organizational Shift**—need multi-channel leaders and support at the senior level
- **New Marketing Approaches**—traditional marketers are not adopting well; not as much about campaigns, but a more frequent content flow
- **Consumer Awareness**—Hotspots and second screen **MUST** be promoted within the primary screen and beyond, otherwise the viewer will not know to go there
- **Consumer Experience**—don't interrupt the main TV experience; augment only with second screen; sell only what people want
- **Integrated Production**—an integrated team to co-develop the T-commerce and second screen app with the TV show and any other platform you want to extend to, and
- **Backend Consistency**—consistent integration to ensure all the various merchant backend “commerce channels” work well together.

Laurie Kennedy, CMC is a consultant with Sapphire Leadership Inc. She can be reached at 416-918-4161 or LSKennedy@sapphireleader.com.



BROADCAST Dialogue

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Thursday, March 14, 2013

RADIO: It's interesting that two sources this past week have alluded to in-car listening; one is a study showing 41% of traditional radio execs believe that the Internet is "a big threat" to in-car AM/FM listening while the other claims that the installation of AM/FM radios in new cars will soon be a thing of the past. Eric Rhodes, writing about the *Radio Ink Convergence Conference*, reported that one session saw panelists agree that the direction of in-car experiences included dashboard apps, Internet radio and audio but not radio as we know it. AM and FM, the audience was told, are being eliminated from the dash of two car companies within two years, and from the rest within five years. The car makers see no need to continue putting radios in cars because the younger demos want *Pandora*, *Spotify* and other audio services. Traditional radio, said a panelist, can be accessed through *TuneIn* or *iHeart* or similar services. But wait. A check with 'The Big Three' automakers say "hogwash", that they're committed to terrestrial broadcasting. While the manufacturers have spent hundreds of millions in development and roll-out of digital dashboard systems, they say research shows drivers still expect AM/FM radios. And why not? Drivers like the free content and the automakers say radio's hardware costs them no more than \$10 per car. If anything's on its way out, look to CD players to be a thing of the past... Coincidental to the previous story came another study from *Mark Kasso & Co.* revealing that radio GMs, group execs and owners consider Internet access in cars to be the biggest competitive threat to traditional radio. While 41% believe that, an additional 42% consider in-car Internet to be "a small threat." Big or small, 83% of

radio execs consider the Internet's dashboard challenge as a threat to traditional radio... Radio listening is up by 1.6 million people over last year's numbers in the U.S., according to *Arbitron's March 2013 RADAR 116 National Radio Listening Report*. Radio now reaches 242.8 million listeners in the States on an average weekly basis. The largest gains were in the 12-17 demo. American radio now reaches nearly 23 million teens in an average week... *Vista's The Juice (CJUI) Kelowna* has moved from Classic Hits to Oldies, music from the '60s, '70s and '80s... *Corus Radio's 37* stations, saluting the late Stompin' Tom Connors, simultaneously played *The Hockey Song* last Saturday at 7 p.m. ET, 6 p.m. CT, 5 p.m. MT and 4 p.m. PT... *CBC (CBLA-FM2) Kitchener-Waterloo* launched on the weekend, bringing local listeners 12 and a-half hours of local programming each week, primarily through its morning show. The move to K-W came after CBC's application to upgrade *CBLA Toronto's* Paris repeater to a local production centre focused on the Waterloo Region. *The Morning Edition* host is Craig Norris... *Rawlco Radio* has asked the *CRTC* to delete a condition of *up! 97.7 (CHUP-FM) Calgary's* licence that stipulates 30% airplay for folk and folk-oriented music each week. The request is part of Rawlco's licence renewal application for the pop, rock, disco and folk station. The

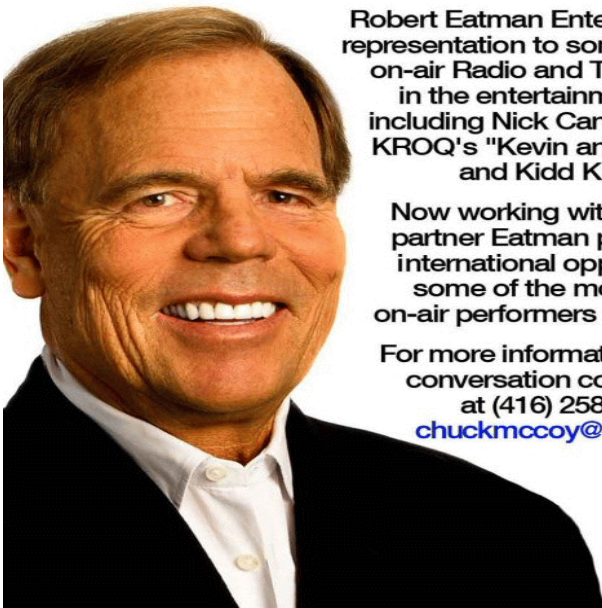
Canadian Radio and TV talent now have access to the best and most experienced talent representation in North America.

Chuck McCoy International Media Services
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Robert Eatman Enterprises provides representation to some of the biggest on-air Radio and TV personalities in the entertainment industry including Nick Cannon, "Bean" of KROQ's "Kevin and Bean Show" and Kidd Kraddick.

Now working with a Canadian partner Eatman plans to bring international opportunities to some of the most talented on-air performers in this country.

For more information or a casual conversation contact Chuck at (416) 258-5189 or chuckmccoy@rogers.com.





licence expires Aug. 31. up! 97.7, said Rawlco, wants to drop folk because of "significant financial losses"... *CBC Radio One Edmonton* AM transmitters to FM in Edson, Fort Vermilion, Grande Cache, High Level and Rainbow Lake... *Arctic Radio*, the owner of *CHTM Thompson*, *CJAR The Pas* and *CFAR Flin Flon* has *CRTC* approval to flip all three to FM. CHTM will move to 102.9 with 190 watts, CJAR also goes to 102.9 but with 250 watts and CFAR, sticking with the frequency trend, will be at 102.9 with 191 watts... A Newfoundland community radio station is getting provincial government funding to buy equipment.

Provincial Rural Development Minister **Keith Hutchings** says the station will receive \$15,000 to promote the unique culture and heritage of Bell Island, in eastern Newfoundland's Conception Bay.

TELEVISION: **Michael Maclear** is this year's recipient of the *Canadian Journalism Foundation Lifetime Achievement* award. The broadcast journalist, war correspondent and independent filmmaker will receive the award from **Lisa LaFlamme**, chief anchor and senior editor of *CTV National News*, at the 16th annual Canadian Journalism Foundation Awards June 13 in Toronto... **Mary Walsh** is *ACTRA's 2013 Woman of the Year*. The comedienne, best known for her work on *CBC's This Hour Has 22 Minutes*, was presented with the award on the opening night of her one-woman show (*Dancing with Rage*) in Toronto... User-generated content is an important element of TV news but broadcast journalists should exercise caution before using it by, for example, running it past legal before airing it no matter how innocuous it might appear. This is part of the lesson learned from the user-generated video that came into TV stations' possession after the big *NASCAR* crash at Daytona Beach that injured 30 people. The question, after *NASCAR's* attempt to block it online, was who owns the rights to fan-generated content? If anyone bothers to read the small print on admission tickets, *NASCAR* does as do other major league sports events. And for news organizations, the issue is the risk of legal problems when airing user-generated video that muddies the distinction between what's copyright protected and what isn't. In the example of the Daytona crash, were the tickets' disclaimers applicable after such an unexpected and newsworthy event? TV newsrooms want to make sure they're safe... U.S. TV ratings put *CBS* in first place, followed by *Fox* in *Nielsen* numbers for the 18-49s, *NBC*, which started the season in first place, now follows *Fox*, and *ABC* is fourth.



REVOLVING DOOR: **Steve Muscat**, who shared the director, national sales title with **Michael Cansick**, is no longer with *Rogers TV*. Cansick has taken over Muscat's responsibilities along with those of recently departed **Jacquie Hood's** national language sales. Muscat held the national sales director position at *Rogers* for just over five years. He'd been national sales director for *CHUM Television* for almost eight years before that... **Braden Doerr**, the GM of *Vista Radio's CJCS/FM 107.7 (CHGK) Stratford*, is retiring at the end of this month. New GM/GSM is **Alex Stephens**, ex of *Astral Radio Toronto* where he was in sales. Doerr's career began where it will end, at *CJCS Stratford* where he was an announcer. From there, he moved to ever-more responsible positions at *CFOR Orillia* (PD), *CFCH North Bay* (GM) and the launch of *CFBG-Bracebridge* before moving to *Telemedia London* where he was market manager for *CJBK/BX93/Q97.5 London* as well as continuing as VP/GM of regional broadcasting and GM at *CICX-FM Orillia*. A little later, he became responsible for *Telemedia's* London, Hamilton, and St. Catharines stations). He retired from that position at the end of February, 2009 and took a couple of years off before returning, in 2011, to *Stratford* where he became GM of *Haliburton Broadcasting's* recent acquisition, *CJCS/CHGK-FM*, now owned by *Vista Radio*... **Costa Maragos**, the face of *CBC-TV* in Saskatchewan, will retire at the end of this month. He's been with *CBC* for 31 years and an anchor for the supper hour TV newscast for 23 years... **Duane Duck** has been promoted from GSM to GM at the *Blackburn Wingham* stations, *94.5 The Bull/101.7 The One/CKNX AM920*. **Jeff Irwin** is the new GSM, promoted from retail sales supervisor, a position he's held for the last six years... **Pete Montana** has been promoted at *Vista Radio* to GM/PD of the five station *Cariboo Group*, based at *Williams Lake*. He had been PD/morning host at *91.7 Coast FM Sechelt/Nanaimo*. Former *Cariboo* GM **Gary Long** is out of the business and moved to be closer to his fiancée in *Prince George*... **Ian March**, the program coordinator at *Majic 100/939 BOB FM Ottawa* has been promoted to PD. March's background includes a stint as PD at *Bell Media's* Kingston cluster (*Fly FM/The Drive*)... **Steve Bohan** is the new PD at *Q105.7 (CIBQ-FM)/The One 101.1 (CIFX-FM) Brooks*. Bohan remains as morning host at *Q105.7*... *Canadian Women in Communications* has a new executive director, **Joanne Stanley**, and a new board chair, **Janice McDonald**. Stanley



Costa Maragos



Ian March

succeeds long-time president **Stephanie Mackendrick** and, most recently, interim president **Judith Campbell**. Campbell will remain with CWC until August. Stanley was most recently the co-founder/executive director of Canadian Women in Technology. McDonald is an entrepreneur and has been working with the CWC as regional board chair and, most recently, as part of the national board's executive committee... *CTV Vancouver* health specialist **Dr. Rhonda Low**, after 15 years, is no longer with the station. She had been host of the daily *Your Health on CTV News*... **Melanie Last** is no longer the creative director at *Rogers Radio Vancouver*. While a successor has yet to be determined, the new creative services director will oversee all Rogers writing and production staffs in B.C... **Morgan Prue**, who was the *boom 99.7 Ottawa* brand manager in 2012, is now assistant PD at *Magic 106.7 (WMJX) Boston*. Prue, who calls Canada her "other native country," spent 15 years before boom Ottawa at *WLTW New York*... **Julia Foy**, who's been the *CTV British Columbia* bureau reporter from the Fraser Valley since 2001, is no longer with the station.



Morgan Prue

SIGN-OFFS: **Max Ferguson**, 89, in Toronto of a heart attack. In his 52 years at the *CBC*, Ferguson became a celebrated satirist and award-winning broadcaster. He was best known for his long-running programs *Rawhide* and *The Max Ferguson Show*. Ferguson retired in 1998... **Barry Fontayne** (Ron Quail), 76, at Deep Bay, B.C. He had a 44-year broadcast career, first as an announcer and then in sales and sales management at *CKDA*, *CFMS-FM*, *CFAX* and *The Ocean/Jack FM*; all in Victoria... **Francis (Frank) Joseph Dolphin**, 84, in Edmonton. He worked in radio at *CHED*, *CKUA* and at *CBC-TV Edmonton* where he was the legislative reporter... **Lyndon Olson**, 77, in Edmonton. He began at *CFCW Camrose* in 1956 as a writer, then became an announcer and an operator and later, still at *CFCW*, became chief engineer. Olson retired in 2001.



Max Ferguson



Barry Fontayne

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The Broadcaster Treaty's time has come



by Michael McEwen

Massive misappropriation of broadcast signals is being suffered by both private and public broadcasters who are challenged on a daily basis in protecting the integrity and value of their signal and programming.

Protecting broadcasters' signals from unauthorized use and redistribution internationally has become essential to their continued ability to serve the public with quality programming on multiple platforms. International protection of those signals has been part of the history of broadcasting for a long time but those legal protections are rooted in an analogue environment which is increasingly obsolete in today's digital world. The time to update those protections is now.

I'm sure Moore's Law is known to many readers. It roughly states that the computing power of a computer chip doubles every two years and maybe even every 18 months. This has profoundly changed our lives, our economies and our social fabric.

Beginning in the late 1950s, Moore's Law has been pretty consistent in delivering that multiplier through the years and even though predictions spelled its inevitable slow down, it's still

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rolling along. Chips in virtually every electronic device and machinery from automobiles to your Smart TV have changed the way one uses products and services that were unimaginable 50 years ago. The Internet, digital television, smart phones and tablets; the list is endless and gets longer with more impact on innovation, products and services each and every year.

What does this have to do with the need for a treaty to update the rights of broadcasters in their signals?

These rights have not been updated since 1961.

In that year, the Rome Convention was adopted which provided some protection for the broadcast signals of that era namely signals transmitted over the air. This was just about the same time as Moore's Law was getting up to speed, and well before satellite, cable, DVD, digital delivery and the Internet, with all its opportunities for signal piracy in a high bandwidth digital world, became a reality. In other words, protection for an analogue signal at a time when there were relatively few broadcasters, all of them over the air, and with really no effective means to massively misappropriate and redistribute broadcaster signals or content.

More than 50 years later the world is a very different place. Today there are many more over the air broadcasters around the world with their signals distributed not only by over the air transmitters but also authorized for retransmission on cable and satellite and, in some cases, on the Internet. And, of course, hundreds of distributed cable and satellite services as well. The positive aspect is that this distribution and authorized redistribution of broadcast services provides for more viewers and listeners to be served and with more and higher quality services where and when they want them.

Oh, and one more thing has happened in the last 50 years. The Rome Convention, which also includes rights for the producers of sound recordings and for performers, has been updated for them.

The rights of broadcasters have not.

Today's challenge for broadcasters is to compete effectively in this world of multiple service delivery, maintain revenue streams, and protect their signals and the content they produce or acquire from piracy and unauthorized redistribution. The benefits from Moore's Law and the digital revolution are obvious; more services, better quality, more platforms and a more direct relationship with the markets and the public they serve.

To achieve these benefits, broadcasters must have the tools to protect their signals. Creation of the signal involves acquiring and creating content, editorially organizing, scheduling and promoting it, and creating and maintaining the means of disseminating the signals.

Broadcasters' investment in this process is immense.

With respect to this final element alone, broadcasters have recently spent billions of dollars converting their signals to digital. While the digital bonus provides the benefits of a revolution in broadcasting and to the communications industry generally, at the same time it provides the means to more easily steal broadcast signals and their content using many of these same technologies.

This signal and content misappropriation causes serious harm to broadcasters and the public they serve in several ways: loss of compensation from retransmitters; loss of ad revenue from ads that are often stripped; loss of program quality that results from migration of quality programs to pay services where technological protection measures can be more effectively employed; the loss to broadcasters into whose markets pirated signals are being transmitted, in that they lose exclusivity in their market and advertising revenues; and the loss of overall program quality.

When this happens, program producers suffer, stations are disadvantaged by less well financed quality programming and, of course, ultimately the viewing public suffers. Financial losses from an inability to exploit and protect signals adversely affects broadcasters' power to invest in a wide variety of quality programming, including sports, informational, educational and cultural, and to enable access to new services on a variety of platforms.

The regulatory and legal framework to preserve broadcasters' basic rights has not kept pace with the commensurate changes in the hardware/software of the digital broadcast environment. Simply put we are trying to manage a digital broadcast environment with analogue rules that have become ineffective and hopelessly out of date.

We have all seen pirated DVD product, pirated broadcast services on various platforms including, increasingly, the Internet, and even on simple USB sticks. This represents a clear and present danger to the continued expensive creation and dissemination of high value content, which requires appropriate compensation on all delivery platforms beginning with the broadcast signal.

There are three major reasons why broadcasters need new rights and why that need is urgent:

1. As demonstrated above, there has been a revolution in technology which has made current rights and protections at the international level obsolete
2. Consumer demand for independent time and place access to broadcasts requires broadcasters to develop new business models and revenue streams
3. Piracy

At the World Intellectual Property Organization (WIPO), which proposes and administers intellectual property treaties, there has been increasing recognition of the critical need to address these issues. Since 1998, WIPO has been working on a treaty to update the rights of broadcasters at the international level. It is fair to say that this has not been a

1961

1971

1981

1991

2001

2010

2011

2012

2013

2014

fast process. All nations have a say and a view; and harmonizing their positions takes time and great skill.

But progress, while slow, is being made. WIPO is now poised to have a Diplomatic Conference on the Broadcaster Treaty in 2014. A successful completion of this diplomatic conference is essential for broadcasters around the globe. Failure will result in seriously impeding broadcasters' ability to continue fulfilling their core mandate to provide services to national and local audiences of high value programming that enlightens, entertains and informs.

Updated protections for broadcast signals need to be provided internationally because much of the piracy is from foreign-based Internet sites which see a business model in stealing product from one part of the world and displaying it to markets in another. The Internet knows no boundaries as we are all too well aware.

Some have suggested the problem of broadcast signal misappropriation does not exist or has been overstated. The empirical evidence is overwhelmingly to the contrary. WIPO has commissioned several studies and consultations which confirm the piracy phenomena, noting in one that it is a "mass market" fact.

Last year a New York Times article entitled the *Internet Pirates Will Always Win* summed up the challenge: "According to Torrent Freak, the top rated pirated TV shows are downloaded several million times a week." In a March 4, 2013, Wall Street Journal article entitled *As Pirates Run Rampant, TV Studios Dial Up Pursuit*, the anti-piracy and security firm, Irdeto, said that instances of pirated content online from movies and television shows to video games jumped from 5.4 billion to more than 14 billion between 2009 and 2012.

The dollar value of piracy is enormous. The Motion Picture Association of America has estimated that piracy of content costs the U.S. economy \$58 billion a year.

It simply cannot be seriously disputed that the broadcast industry doesn't have an enormous piracy problem and that one way it can be addressed now is at the international level through WIPO in order to establish a framework that recognizes the global nature of the unauthorized use and redistribution of broadcaster signals.

Some critics have challenged the notion of a broadcaster treaty on the basis that it restricts individual use of the broadcast product, and some have even gone so far as to say that once a signal is in the air its use by anyone for any purpose should have no limitations.

What nonsense!

Broadcasters' entire business model is based upon maximization of individual use and enjoyment of their services. But that does not mean that third parties ought to be able to misappropriate those services for their own financial gain and at the expense of the broadcasters who created them. In a similar context, if a sound recording embodying the work of songwriters and performers is entitled to protection from unauthorized use, then surely protecting a broadcast signal which carries broadcaster originated and acquired content is similarly entitled to such protection.

Frankly, retransmission—whole or in part—on any platform should be subject to negotiation and agreement.

A broadcaster treaty represents the final uncompleted phase in updating

the Rome Convention for the 21st century to reflect the realities of the digital age. A combination of Moore's Law and the digital revolution has radically altered the broadcast industry, like so many others. More opportunities for broadcasters and content makers; more content, quality, and choice for consumers; and more revenue creating a larger economic pie to which all the industry players can compete to enjoy.

It is for these reasons that we need the legal tools the treaty would provide to protect today's broadcast business so it can thrive tomorrow by serving new markets on new platforms with new content and services, all of which depend so much on the core broadcast signal. Otherwise, piracy could well kill the next golden age of broadcasting.

So when your company lawyer starts mumbling about the Broadcaster Treaty give it some attention and encourage the discussions now ongoing to have a diplomatic conference in 2014 and a treaty at its conclusion.

It is important for all of us, broadcasters and consumers alike.

Michael McEwen is the Director General of the North American Broadcasters Association. He is based in Toronto and can be reached at mmcewen@nabanet.com.



We look forward to welcoming you to British Columbia's Okanagan Valley for the British Columbia Association of Broadcasters' 66th Annual General Meeting and Conference May 7-9.

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place
to be
in early
May



by Ken Kilcullen

For my last conference as president, I'm absolutely delighted to welcome broadcasters from across the country for our world class conference. It has been a number of years since we have been in Penticton but, based on the positive comments over the years, many delegates are looking forward to returning to this vibrant Okanagan city.

The BCAB conference will open with its annual golf tournament at the Nk'Mip Canyon Desert Golf Course on Tuesday, May 7. Tournament Chair Victoria Nelson has put together a great day of fun and prizes which will be followed by the President's Reception on the shores of Okanagan Lake. Conference organizers Dallas Gray of Newcap, Mark Burley of Astral and Jason Mann of Vista Radio have put together another great line-up. For example, there will be a nice balance of information for sales, programming and executives. Included in the line-up is **Steve Jones**, the author of *Brand Like a Rock Star: Lessons From Rock 'n' Roll To Make Your Business Rich and*

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Famous, who will bring a fresh approach to how we can manage our radio and TV brands to be more successful. He says bands such as U2, Kiss and others have a lot to teach us.

I had the pleasure of meeting **Paul Weyland** last year and was so impressed with his presentation to the Ontario Association of Broadcasters that we have invited him to share his energizing sales presentation. He has shown hundreds of organizations how to cut through advertising clutter and why price is the last thing you need to sacrifice when trying to attract a new customer.

Radio futurologist **James Cridland** is managing director of Media UK, the UK's free media resource. Delegates who saw him present last year said he was one of the highlights of our conference. With luck and a travel itinerary that has him flying through Canada, we are able to continue the discussion of media's future with Cridland this spring.

The BCAB is bringing back broadcast legacy awards this year, a program managed by the Canadian Association

of Broadcasters a number of years ago. With the changes in that association, we in the regional groups have picked up the responsibility of recognizing distinguished broadcasters for achieving 25 and 50 years of service.

B.C. broadcasters reaching these milestones may apply on-line at www.bcab.ca. Each new Quarter Century Club and Half Century Club member will receive a Certificate of Recognition and a pin. Those new members attending the conference in Penticton will be recognized at the QCC/HCC luncheon May 8.

Our team is excited to announce that legendary Canadian broadcaster, **Lloyd Robertson**, will provide the keynote presentation. Having spent 35 years as the chief anchor and senior editor of the country's most-watched national newscast, *CTV National News* with Lloyd Robertson, Robertson continues to be one of the most trusted journalists in television news as host and chief correspondent of CTV's investigative news series, *W5*.

Being located in the heart of British Columbia's wine country, this year's conference is offering a private



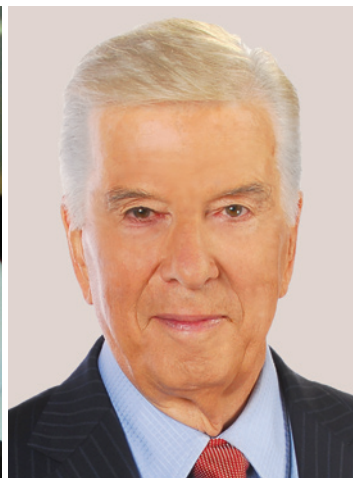
Steve Jones



Paul Weyland



James Cridland



Lloyd Robertson

evening tour to taste some of the Okanagan's finest wines on our Naramata Wine Tour scheduled for the Wednesday. We hope you'll consider bringing your spouse and spending more time enjoying the area before or after the conference.

This year's 66th annual BCAB conference will wrap up with the President's Dinner & Awards Gala Thursday evening. This is always the highlight of a great week when we award excellence in the B.C. broadcast industry, Friend of the Industry and present the annual Humanitarian Award. This unique program presentation by the province's private broadcasters was established in 1980 to provide charitable organizations with a distribution network to communicate their message. The BCAB offers significant television and radio airtime free of charge to one organization every year. Virtually every private TV and radio station runs a full 52-week advertising schedule. Collectively, B.C. broadcasters donate millions of dollars in advertising, ensuring the recipient of the Humanitarian Award receives significant exposure.

I have only touched on a few of the reasons you should make this part of your spring plans to learn and network with your friends in the industry. Book your room at the Penticton Lakeside Resort through our registration page at www.bcab.ca and enjoy the BCAB special offer on discounted room rates.

We'll see you in May!

Ken Kilcullen is president of the British Columbia Association of Broadcasters and general manager of the Jim Pattison Broadcast Group stations in Prince George, B.C. He can be reached at kkilcullen@ckpg.com.

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REVOLVING DOOR: *Quebecor* and *Quebecor Media* president and CEO Pierre Karl Peladeau is stepping down during the company's annual meeting in May. But he'll remain and oversee corporate strategy as chairman of the board at *Quebecor Media* and vice-chairman of parent company *Quebecor*. His successor is Robert Depatie, the president/CEO of the company's *Videotron* cable and telecom service, titles he's held since 2003. Peladeau has been with the company, founded by his father, since 1985 and has been president/CEO the last 14 years... **Al Campagnola**, the product manager of *Rogers Ontario North Radio Group*, is no longer with the company in Sudbury. He began with *Rogers North* in Aug./2005. Before that, he was PD for five years at *Rogers Ottawa*... **The Canadian Press** business editor **Greg Bonnell** has moved to an anchor position with *BNN (Business News Network)*... A new *CBC Radio* morning show in Saskatoon launching Apr. 29 will see *CBC* people returning to their home province. Host **Leisha Grebinski**, who had been hosting *CBC Radio One's Daybreak* in northern B.C., is from Regina. Producer **Kim Garritty**, a Saskatonian, moves back home from producing *CBC's* morning radio show in Quebec City... **Laura Cooper** is no longer the sales manager at *NCI-FM/Streetz 104.7 Winnipeg*. A search is on for a successor... Sports talker **Dan Russell** of *CKNW Vancouver*, who's been doing his show on Vancouver stations for 29 years, will not have his contract renewed after it expires Aug. 31... New afternoon host at *Y108 Hamilton* is **Brian West**, moving from sister *Corus* station *Dave FM Kitchener* where he was the morning show's co-host. This is the nine-year *Corus* veteran's second go-round with *Y108*... **Andrew "Rock Dawg" Davis** has been promoted to PD at *Vista Radio's* Coast Group stations: *98.9 Jet FM Courtenay*, *99.7 The River Campbell River*, *95.7 Sun FM Powell River* and *1240 AM The Port Hardy*. He continues doing afternoon drive. New APD/morning host at *Jet FM* is **Jason Hatton**, moved up from middays... **Rickie Tyler** moves to mornings at *99.7 The River* while **Warren Andrews** has been promoted to APD... New midday announcer/promotions director at *104.7 Heart FM Woodstock* is **Brian Shayne (Donahue)**, ex of *1240 AM The Port Hardy*. He'd been doing mornings and sales at the *Vista* station... **Suzanne Wilson** has joined *TVOKids* in Toronto as the children's acquisitions officer. Her broadcast background includes a stint with *BBC Canada*. She succeeds **Frances James**, the 23-year holder of the position, who will retire at the end of this month.



Suzanne Wilson



Brian West

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—John Soller, Vice President of Engineering, Radio One



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RADIO: In conjunction with *Canadian Music Week*, going on in downtown Toronto this week and wrapping up on Saturday, *Vision Critical* survey results show that radio stations remain as the leading music source for North American adults even as a wide range of digital options appear to be closing the gap. Nearly two-thirds of them say they listened to music via AM/FM via over-the-air or streamed radio in the past week. Canadian adults at 70% are slightly more inclined to listen to broadcast radio than Americans, pegged at 63%. But online music sources are gaining a foothold, e.g. YouTube. It's used widely as a music platform, especially amongst 18-34s; 66% of Canadians and 61% for Americans. The use of Internet radio and music streaming services is considerably higher in the U.S., with more than one in four American adults using them compared to 20% of Canadians... Beginning this morning (Thursday), *SONiC 104.9 Vancouver*, *SONiC 102.9 Edmonton*, *96.9 JACKfm Vancouver*, *96.9 JACKfm Calgary* and *Lite 95.9 Calgary* will air their morning shows live from *Canadian Music Week* in Toronto. The *Rogers* stations are set up on-site at the *Marriott Downtown Eaton Centre*... *MZ Media* has won approval for a new station in Collingwood (*CFMO-FM*) at 102.9 with 9,370 watts and programming classical music. To make the frequency work with no interference, the Commission also approved an application by *Georgina Island First Nations Communications* to change the frequency of *CFGI-FM Georgina Island* from 102.7 to 92.3. CFGI also got a power bump, from 250 to 650 watts. MZ Media is picking up the costs on Georgina Island for the change... The *CRTC* denied *RNC's* application to change *CKLX-FM Montreal's* format from jazz and blues to specialty spoken word. While the Commission agreed that the station was losing money, and has done so every year since 2007, it also said CKLX had a number of instances of non-compliance, including the condition of licence

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related to music aired and the recording of material broadcast. When questioned about that, said the CRTC, RNC said the apparent non-compliance was caused by the methodology used by the Commission. The CKLX licence expires Aug. 31 and, said the CRTC, it will "examine the licensee's instances of non-compliance" then... *CBC's* French-language station, *CKSB St. Boniface*, will soon become *CKSB-FM Winnipeg*. The *CRTC* has approved the flip to 88.1 at 100,000 watts. The AM and FM stations will both operate during a three-month transition period, beginning when the FM'er goes to air... A Nunavut community station has been urged to keep it clean after complaints of obscene language and hate statements. Steps are now underway to ensure that some community stations in the north are using appropriate language... **102.3 CLEAR FM Winnipeg** announcers raised \$2,500 in support of *Cancer Care Manitoba*. Its *Challenge for Life* 20k walk saw the hosts broadcasting while walking on treadmills during a local remote... **Z99 Regina's** radiothon for the *Regina General Neo-Natal Intensive Care Unit* raised \$742,343, all of it aimed at purchasing equipment. This 26th radiothon is a record-breaker; the most money ever raised. Over the 26-years, the fundraiser has provided more than \$5 million to NICU...



Winners at the **2013 Crystals Awards**, held last night in Toronto, are:

- * **Platinum — Best In Show Canadian Comedy Network** for "Russia", created by **Patrick Scissons, Graeme Campbell, Logan Gabel, Lisa Smith and Renzo Mendoza**. Company: **GREY**
- * **Gold — Agency Campaign Parkland Industries** for "Blair/Jamie/Russ", created by **Max May and Sebastien Wilcox**. Company: **WAX**
- * **Gold — Agency Single Parkland Industries** for "Russ", created by **Sebastien Wilcox and Max May**. Company: **WAX**
- * **Gold — Best Radio Entry from a Small Market Northstar Ford** for "Northstar Justice", created by **Marty Giles and Ryan Leininger**. Company: **Rogers Radio Fort McMurray**
- * **Gold — Copywriting OES (Ontario Electronic Stewardship)** for "Old TV", created by **Juniper Park**
- * **Gold — Creative Use of Sound/Music Knickers 'n Lace Lingerie** for "Carol of the Belles", created by **Doris Rodgers and Byron Close**. Company: **Corus Radio Calgary**
- * **Gold — Performance Canadian Comedy Network** for "Russia", created by **Patrick Scissons, Graeme Campbell, Logan Gabel, Lisa Smith and Renzo Mendoza**. Company: **GREY**
- * **Gold — Public Service Announcement Pflag Canada** for "Jazz", created by **Robin Heisey, Lauren Miller, Elma Karabegovic, Cynthia Roach, Anna Neilson, Gerry Mosby, Julian Rudd and Vapor Music**. Company: **DraftFCB**
- * **Gold — Radio Campaign MR. ROOTER** for "It's 3 a.m./No Butt Crack/Full House Royal Flush", created by **Rob Mortimer, Tracey Robertson, Chris Knowles, Brock Young and Melinda Ainsworth-Roy**. Company: **Bell Media Radio Ottawa**
- * **Gold — Radio Promotion Campaign Newstalk 1010/Newstalk Deals** The Monopoly Guy/Good Time Charlie/Pocket Squares, created by **Rebecca Milloy and Dave LeBlanc**. Company: **Astral Radio Toronto**
- * **Gold — Radio Promotion Single FM96 London** "NHL Players PSA", created by **Brad Gibb**. Company: **Corus Radio London**
- * **Gold — Radio Single Oakville Hospital Foundation** "The Machine That Goes PING!", created by **Dave Calvert and Justin Dove**. Company: **Rogers Radio Toronto**.

GENERAL: The eighth annual *Ontario Association of Broadcasters' Career Development Day* in Toronto this week attracted well over 200 students and faculty, the largest event in the CDD's history. Photos from the roundtable sessions are in this edition, following **Dan Roach's** milestone 100th Broadcast Dialogue column... Following the OAB photo spread is an article from the *Western Association of Broadcasters* showcasing its upcoming 79th annual conference, this year at the *Fairmont Banff Springs Hotel*... **Pierre Karl Peladeau**, who surprised virtually everyone when he stepped down as *Quebecor's* CEO last week, may have sports — specifically hockey — on his mind. He's been looking at re-establishing Quebec City, 18 years after the *Nordiques* left, as the base for an *NHL* franchise. While that goal may be personal for Peladeau, it's also a business decision for his Quebecor. *Rogers* and *Bell Media* own all of *Maple Leaf Sports and Entertainment* while *Bell*, which directly competes with Quebecor, owns a stake in the *Montreal Canadiens*.

TELEVISION: In the matter of *OWN*, the *Oprah Winfrey Network*, the *CRTC* did not revoke the specialty channel's licence but did issue a stern warning concerning any future breaches of its regulatory requirements. Those requirements did not change when *Corus Entertainment* moved the channel from what was *Canadian Learning Television (CLT)*. CLT's mandate was "to provide formal and informal educational programming and learning opportunities that generally focus on adult education and that come from a full spectrum of basic, credit-based, skills-related and life-enhancing programs." A mandatory order was issued that the channel immediately abide by its conditions of licence... While the *CRTC* still has to make its decisions on any of the following, the *Competition Bureau* has given *Corus Entertainment* the green light to buy the remaining half of *Teletoon*, which includes the main channel, *Teletoon Retro*, their two French-language counterparts as well



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as the *Cartoon Network* (Canada). The Bureau had made approval of *BCE's* takeover of Astral contingent upon those channels being divested. Corus also acquired French language channels *Historia* and *Series+*, owned 50-50 by BCE and *Shaw Media*... *Verizon's* new approach to paying programmers for the number of people reached rather than the number of homes served may be an influencer during *CRTC* hearings soon aimed at addressing mandatory carriage. The American company wants to alter the fee structure by negotiating payments based on the number of viewers for a network, instead of tying fees to the number of U.S. homes a channel reaches.

SIGN-OFFS: John McFadyen, 73, of cancer at Hamilton's *Juravinski Hospital*. McFadyen was an accomplished broadcaster for more than 30 years and upon retirement returned to his passion, acting. His early days in broadcast news included *CKPC Brantford* before he moved to *CKFM Toronto* where he served as ND from the mid-'70s through the early '80s. He also became ND at sister station *CFRB Toronto*. Later, he was in news management at the *CKO* news network, *CKWS-TV Kingston* and *CHCH-TV Hamilton*... **Allan Lindsay "Chopper" McKinnon**, 66, in Ottawa of natural causes. He was a *CKCU Ottawa* radio announcer for 33 years, hosting a weekly folk and roots show. McKinnon also chose music for a number of years at *CBC Radio Ottawa*.



John McFadyen



Chopper McKinnon

SUPPLYLINES: Ashley Barretto (Mr.) has joined *WideOrbit* as GM of the *WO Network*. The 25-year broadcast industry veteran was most recently with *Invision* and, before that, *Group W* and *CBS*... *Rogers Media* has chosen IT supplier *arvato Systems* to provide a broadcast management solution for integrating Rogers' rights management, program scheduling and ad sales processes... *Sonotechnique* has become the Canadian distributor for UK-based *TSL Professional Products*, expanding Sonotechnique's ability to become more involved in the broadcast industry.



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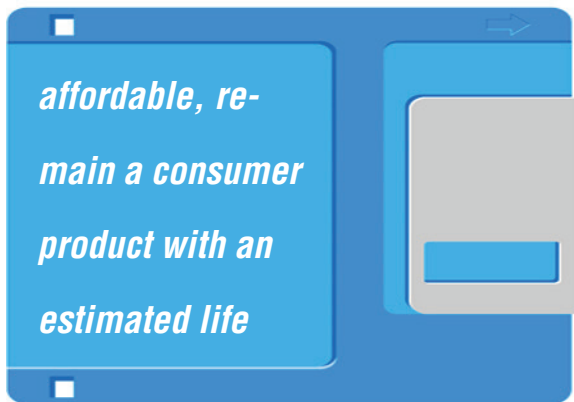
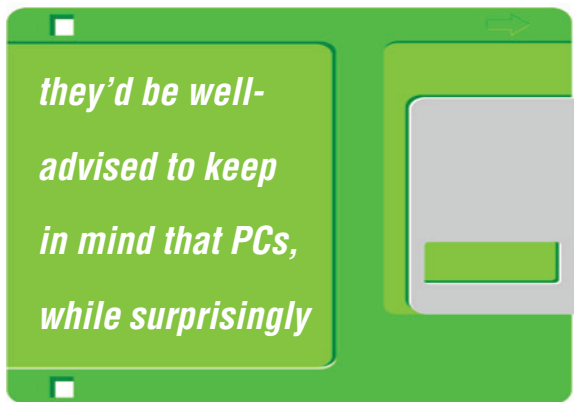
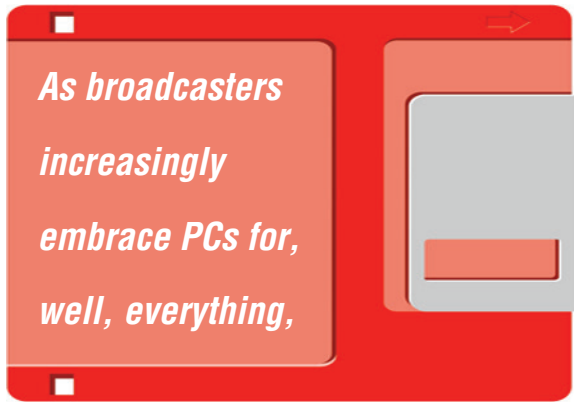
The road ahead

For those of you who have been following this diatribe as it wends its way, inexorably, over and around and through the broadcast engineering business, this is my 100th column for *Broadcast Dialogue*. Through the years we've often talked about the way things used to be and the way they are today. Perhaps this is a good opportunity for some navel-gazing about the way things are likely to be in the future.

That's a pretty tall order for me. I often find the crystal-balling of many of the pundits to be kind of unrealistic if they're creative and self-evident to all if they are not. Maybe a lack of vision or short-

by Dan Roach





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sightedness on my part; perhaps. But we've seen so many "next big things" come and go, or never come around at all, that I maintain a certain healthy scepticism is essential; DAB, AM stereo, r-DAT, eCasset, minidisks, Dolby FM and quadraphonic sound to name a few.

At the risk of offending any true believers, perhaps HD radio as well.

Meanwhile, while we prattle on about what's to come, our whole infrastructure and way of doing business is (not so quietly) turning itself inside out in innumerable small ways, most of which we didn't anticipate (pass me the floppy disk!).

The trick in my view is not to just to see the trends in new technology but to make the vital connection as to how they will affect the tides in our lives in years to come. Just as the transistor is finally stamping out the power tube (it's only taken 60 years or so), the LED is pushing hard to eliminate tungsten and the solid-state laser led inevitably to the CD and DVD.

I guess once the CCD came into existence the writing was on the wall for the Plumbicon.

Broadcasting and the professional audio/visual industries are increasingly being tugged on by the consumer electronics industry. And while that's giving us a pretty exciting ride with new technologies and affordable new toys, it sometimes causes alarming instability.

When the first big SCSI drives came out in the 1990s, radio stations seized upon them as an ideal way of affordably storing digital audio. Of course, those giant eight Gig hard drives (gasp!) weren't made specifically for audio, nor in fact for any application that requires a constant stream of data retrieval.

Who amongst us remembers the horrible fact of thermal recalibration as the drives hesitated every once in a while to tune themselves up in the middle of retrieving an audio file?

A couple of columns ago we were talking about how changes in the wireless industry have led to difficulties in getting certain types of transmission lines and RF connectors for broadcast. Earlier, major transmission line makers Andrew and RFS Cablewave stopped making rigid transmission lines broadcasters depend upon. These events were caused by the growth and changing tastes of wireless.

Could we have anticipated them?

Broadcasters beware: Consumer electronics, and the wireless industry by extension, are not really interested in our needs and they will take no prisoners as they continue to advance and push the technical envelope searching for untapped markets. They care little for the wants and desires of broadcast operators or the attendant expense to us of changes in technology or standards. ATSC was accepted

surprisingly quickly once the signals became available but home A/V has hardly stopped at 1080i and 5.1 surround sound, and there will be increasing pressure to keep up.

As broadcasters increasingly embrace PCs for, well, everything, they'd be well-advised to keep in mind that PCs, while surprisingly affordable, remain a consumer product with an estimated life of three to five years before replacement. And the computer you buy next year will not be terribly compatible with the one you bought this year, neither in hardware nor software.

Welcome to the wonderful world of personal computers!

This, of course, is affecting all sorts of businesses but that doesn't make it any less true: I recently heard the author of the LemonAid series of used car buying guides bemoaning the fact that today's motor vehicles increasingly use microprocessors for controlling everything because it allows them to economize and add new features at the same time. He warns of depressed resale values for these vehicles as their onboard computers increasingly start breaking, with no affordable compatible replacement parts available in the future.

In the meantime, enjoy the ride!

Dan Roach works at S.W. Davis Broadcast Technical Services Ltd., a contract engineering firm based in Vancouver. If you have a question or comment, contact him at dan@broadcasttechnical.com.





The eighth annual Ontario Association of Broadcasters Career Development Day in Toronto saw well over 200 students and staff for the round table discussions, plus the broadcast professionals captured in the photos below.



Stephanie Shaughnessy,
680News/Sportsnet
590 The FAN Toronto



Chris Nimigon,
Vista Radio Toronto



Sheila Quattrociocchi,
Rogers Broadcasting



Jeff Degraw, MY Broadcasting



Jennifer Bergen,
Astral Media Toronto



Chris Pottage, Rogers Radio Toronto
and Carson Manette, Vista Radio East



JD Moffat,
Bayshore Broadcasting



*Maureen Bulley, Rogers Radio Toronto
and Pat Cugliari, Astral Radio Toronto*



*Steve Kassay, Durham Radio Oshawa
and Steve Parsons, Astral Radio Toronto*



*Rhianna Robins, Star 93.5/107.9 The Breeze,
Cobourg and Mike Fuller, KX 94.7 Oshawa*



*Paul Cross, Humber College and Ontario
Association of Broadcasters president Doug Kirk*



Saphia Khambalia, City Toronto



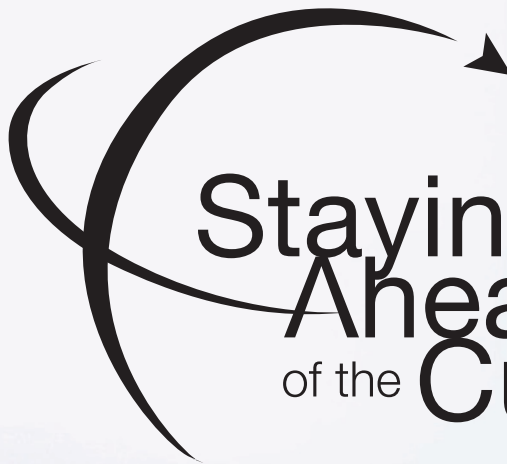
*Pelham Bell-Smith, Star
93.5/107.9 The Breeze, Cobourg*



Scott Metcalfe and Anne Lavrih, 680News Toronto



Ron Waksman, Global Toronto



Staying Ahead of the Curve

The Western Association of Broadcasters' 79th annual convention

In this world of advancing radio, television and Internet technology, being competitive is all about staying ahead of the curve. Yet success is predicated on more than systems. It's also about staying ahead of the communications curve so that we remain relevant to those with whom we interact, both inside and outside our buildings.

The WAB 2013 conference June 5-6, true to this year's 79th convention theme, will provide attendees with timely and relevant information

in an atmosphere that's unique to Canadian broadcast association conventions. In WAB's small and relaxed setting, you will connect one-on-one with the decision-makers in Canadian broadcasting.

Along with the brain food being served will also be some physical food, i.e. the golf course. In fact, WAB's golf classic leads off the event, staged at the famous Fairmont Banff Springs Golf Course. In the clubhouse afterwards comes the sustenance, a BBQ dinner presented in an atmosphere of sociability and networking combined with stunning 360-degree views.

Next morning, it's back to business.

Sessions begin with reports from the Canadian Radio-television and Telecommunications Commission, the Canadian Broadcast Standards Council, the Canadian Association of Broadcasters, BBM Canada and FACTOR.

On tap to bring fire, excitement, enthusiasm and inspiration is **Michael Clemons**, a guy who's had plenty of experience in motivating and inspiring teams. (In Canadian Football League circles, he's known for his long association with the Toronto Argonauts. Most know him by his nickname, 'Pinball'.)

A noted lecturer at Cambridge, **Dr. Brian Little**—described as a cross between Einstein and Robin Williams—will use brilliance and humour when he discusses effective and easy-to-implement strategies for managing personalities in the workplace.

Getting ahead of the curve, our theme for this year's conference, also means getting a handle on what new employees expect and need to flourish on your team. SAIT's **Dr. Steve Olson** will take a look at the kinds of things today's graduating broadcast students expect from their careers. Olson provides the kinds of insight managers need to deal with and to comprehend the youngest and newest hires.

Too often, managers' interaction with CRTC people is via correspondence or by telephone or in the formality of a hearing. The WAB's *Meet & Greet* session provides the opportunity to form relationships with Commissioners and staff that can't be duplicated over the phone. The *Meet & Greet* won't take place in a classroom configuration but rather in a laid back daytime cocktail format.

Along with the other Canadian regional broadcast associations which have worked with the CAB to coordinate awards programs, WAB is ensuring a continuation of the Quarter and Half Century Clubs in the form of the *WAB Broadcast Order of Achievement*.

Applicants can apply online or download forms at www.wab.ca to be honoured for 25 or 50 years of service in Canadian broadcasting.

WAB would also like to receive nominations for the *WAB Hall of Fame* award which follows the same format as the *CAB Hall of Fame* awards. Candidates are those amazing people in Canadian broadcasting with whom we have worked, and I encourage your nomination of a deserving person from your team.

The *Leader of Tomorrow* award goes to amazing broadcasters under 30 as of June, 2013. It's a great way to recognize talent and excellence.

We will also be presenting the prestigious *WAB Gold Medal* awards for those community services which stations have worked on over the last year.

WAB 2013, running immediately prior to nextMEDIA and the Banff World Media Festival, will be held at the Fairmont Banff Springs Hotel & Golf Course. Don't miss the opportunity to network in the relaxed Rockies environment and rub elbows with the decision-makers in Canadian broadcasting.

Special hotel rates are available and we encourage you to book your room as early as possible because the hotel is bound to sell out. Book online at www.wab.ca or send comments/questions to info@wab.ca.

WAB would not be possible without the generous support of our sponsors, members and delegates. Thanks to all of them. Please take the time while on the WAB site to see the full list.

See you at the Western Association of Broadcasters' 79th annual convention in Banff June 5th and 6th.



Tom Newton is president of the Western Association of Broadcasters and general manager of Rawlco Radio Regina. He can be reached at tnewton@rawlco.com.



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BROADCAST Dialogue

Essential Reading

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Thursday, March 28, 2013

RADIO: Broadcast winners at the 31st annual *Canadian Music & Broadcast Industry Awards* are:

Stations of the Year *CHUM-FM Toronto* - (Hot AC); *98.1 CHFI Toronto* - (Mainstream AC); *Kiss 92.5 Toronto* - CHR; *Q107 Toronto* - Classic Gold; *Sonic 102.9 Edmonton* - Rock; *680News Toronto* - News/Talk/Sports; *CHIN Toronto* - Multicultural; *Country 105 Calgary* - Country; *106.1 The Goat Lloydminster* - Small Market; and *Kool FM Victoria* - Secondary Market

Program Director of the Year (Small Market)
Program Director of the Year (Secondary Market)
Program Director of the Year (Major Market)
Music Director of the Year (Small Market)
Music Director of the Year (Secondary Market)
Music Director of the Year (Major Market)
On-Air Talent of the Year (Secondary Market)
On-Air Talent of the Year (Major Market)
The Allan Waters Young Broadcaster of the Year
Promotion of the Year

Mark Burley - *99.9 Sun FM Kelowna*
Brad Gibb - *FM96 London*
Al Ford - *Sonic 102.9 Edmonton*
Jeff Winskell - *99.9 Sun FM Kelowna*
Anna Zee - *Q104 Halifax*
Lochlin Cross - *100.3 The Bear Edmonton*
Robin & Brian, *Kool 107.3 Victoria*
Roger, Darren and Marilyn - *CHUM-FM Toronto*
Amanda Logan - *104.5 CHUM FM Toronto*
AMP 90.3 Calgary

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There are three pages full of photos from *Canadian Music Week* in this edition, including pics from *The Crystals*. *Broadcast Dialogue* carried the Crystals winners in last week's edition... Triggered by an FM application for Surrey, B.C., the *CRTC* has issued a general call for applications from others interested in serving the Vancouver market. The Commission must receive completed applications by June 17... *The One 93.1 (CJLD-FM) Leduc* is now in its testing phase. The Country station's on-air line up is complete, with Sean Burke in mornings, Kimberley Wyld on morning news and PD Mike McGuire handling afternoons... *The Jewel (CJWL-FM) Ottawa* got a six-year licence renewal (to Aug. 31/19) but the *CRTC* denied its request to increase the airing of hits beyond the 50% threshold, a policy all English-language FM radio stations in this bilingual market must abide by (the same holds true in Montreal). The *Evanov* station also wished to substitute contributions from *Canadian Talent Development (CTD)* to *Canadian Content Development (CCD)*. Through a series of calculations, the Commission determined that the station must contribute an additional \$53,279 to eligible CCD initiatives no later than Aug. 31/13, and made the payment a condition of licence... The second annual *CJ1280/Sun 102.3 Estevan Radiothon for Life* saw \$38,600 raised

toward the purchase of two operating tables and a sterilizer machine for the *St. Joseph's Hospital Foundation*. The *Golden West* stations broadcast from a local mall between 6 a.m. and 6 p.m., with updates on the radiothon and segments about the hospital... *XFM (CJFX) Antigonish* has done some fine-tuning to its format, moving from Hot AC/Classic Hits to '60s, '70s and '80s Oldies/Classic Hits. The station ID has also changed to *989 The Nish* (a derivative of the town's name)... There may be block programming on the new community station in Whistler. PD Jason Jaski says he's looking at such blocks as hip-hop, punk rock and talk programming. Meanwhile, *101.5 Whistler (CKEE-FM)* now airs only its new afternoon show. Jaski describes that move as easing into programming to reflect the community, developing it organically. Sometime soon, he and Kristen Robinson will do mornings... A *CRTC* hearing set for Gatineau May 27 will hear applications from, among others, *Vista Radio*, *D&K Communications*, *The Banff Centre* and the *Prince George Community Radio Society*. Vista is applying for an Adult Hits/Hot AC hybrid format at 106.1 in Creston, with power of 2,800 watts. D&K wants a low-power commercial FM licence in Windsor, N.S. for a Country and Pop format targeting the 30+ demo. The Banff Centre has two applications. The first is to acquire French and English low-power tourist information FM stations *CFPE-FM* and *CFPF-FM* from *Friends of Banff National Park Fellowship* so as to continue operations under the terms of the current licences. The Banff Centre also wants a new station that would program an Adult Album Alternative music format. And the Prince George Community Radio Society says if granted a licence it would program 126 hours of programming per broadcast week, 110 of them local.

TELEVISION: *BBC World News TV* and *BBC.com*, in a worldwide study, have found that the role tablets are playing in TV usage is an "international phenomenon." Respondents in the U.S., Australia, Singapore, India, United Arab Emirates, South Africa, Poland, Germany and France were deemed "high earners" who already owned a TV, smartphone, tablet and/or a laptop, effectively skewing the survey although demonstrating that there are some strong correlations. Working with *InSites Consulting*, findings included:

- * 43% of tablet owners say they watch more TV now than they did five years ago while 83% said they use tablets alongside TV
- * 25-34 year-old professionals are the biggest "news enthusiasts" but the enthusiasm still puts TV first, other screens second. Across all demos, 42% of news consumption is still happening on TV, followed by laptops (29%), smartphones (18%) and tablets (10%)
- * TV remains first screen in breaking news situations (42%), with the majority (66%) then turning to the Internet to investigate further. Users rated national and international news of most importance (84%, 82%) and

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EOS CAMERAS
AND LENSES

local news at 79%. Next in importance to those surveyed was financial and business news (61%), sports (56%) and arts/entertainment (43%)... *MTM (Media Technology Monitor)* has released a report on streaming media on smartphones in Canada, examining the use of audio, video and television on the devices. Highlights include: As Anglos rapidly acquire smartphones, the number of Anglophones streaming audio, video and TV has grown; there are signs of fatigue in streaming video/TV on smartphones; and brands of smartphones affect streaming of media (audio and video)... *TVO*, the Ontario public broadcaster, took down an online game called *Pipe Trouble* which depicted the bombing of a gas pipeline. The game was designed to accompany a documentary about the pipeline debate in B.C. and geared toward engaging people on both sides of the debate. Critics -- among them, Alberta Premier **Alison Redford** and B.C. Premier **Christy Clark** -- didn't like the game's introductory video which appeared to show activists protesting before a pipeline blows up. The developer of the game had said that a portion of any proceeds would go to the *David Suzuki Foundation*. The Foundation, however, says it has no relationship with the game maker. Adding to Redford's and Clark's grievances, Federal Heritage Minister **James Moore** upped the ante on the weekend by taking a shot at the Foundation for "actually collecting a financial benefit". David Suzuki Foundation CEO **Peter Robinson** responded by saying that the charity hadn't received any money from the game's developers, and won't accept any until they look more closely at it... *Hollywood Suite* has applications for two specialty channels which will be heard May 27 in Gatineau. The Toronto-based company wants Category B national services, one to be called *Adrenalin* and the other to be called *Dream*. Adrenalin would offer the entire genre of action and adventure, including crime fiction and epic and heroic drama while Dream would be devoted to romance, as well as the lighter side of love and relationships. The deadline for submission of interventions/comments/answers is April 25... The *CRTC* has launched a public consultation on the need for deaf, hard-of-hearing or speech-impaired Canadians to get video relay service. A hearing is set for Oct. 21... *Asian Television* saw its annual profit fall 45% to \$2.9 million on revenues of \$27.8 million. In 2011, profit was \$5.3 million. ATN has 35 premium specialty channels... *CTV* has ordered *THE SOCIAL*, a new, one-hour, daily Canadian talk series from *Bell Media In-House Productions* for next season. Among other promises, CTV says the show will provide an outlet for viewers to debate through social media, e-mail and text messaging. The network says it will be the only program of its kind on English Canadian conventional TV. As does *ABC's The View*, *THE SOCIAL* will have four female hosts: **Melissa Grelo**,



Lainey Lui, **Cynthia Loyst** and **Traci Melchor**... *GlobalNews.ca* has done some renovating and now has a new editorial strategy and design that supports the growth of mobile devices as a viewing platform... *CityNews Toronto* anchor **Gord Martineau** is in the Philippines filming his 2013 series for the *Herbie Fund*, catching up with young people whose lives were saved. The Herbie Fund is a foundation in support of Toronto's *Hospital for Sick Children* that allows patients to travel to Canada for life-saving surgeries. Over the past decade, Martineau has traveled worldwide to tell the stories of patients who received operations at SickKids... *Accessible Media Inc.* will launch its *2013 Scholarship Program* April 2. The program awards two \$5,000 scholarships per year to qualifying individuals, one of which is reserved for a student with a permanent disability... *MLSE (Maple Leaf Sports and Entertainment)* says it is donating \$1 million to *Right To Play's Promoting Life-skills in Aboriginal Youth (PLAY)* program. The program, which partners with First Nation communities across Ontario, now sees MLSE as its largest single private sector donor. PLAY is committed to changing lives through the spirit and power of sports.



Gord Martineau and Maryann Banglos, a 2006 Herbie Fund patient who was treated for four holes in her heart and severe curvature of the spine.

REVOLVING DOOR: **John Masecar** will become creative services manager - BC radio for the *Rogers* radio stations April 1. Most recently, he was with *Astral Radio Vancouver* and, before that, *Astral/Standard Radio Toronto*... **Julie Kumaria** is the new director, marketing at Toronto-based *Hollywood Suite*. Most recently she was with *Astral* as the affiliate marketing manager of *TMN*, *MPIX* and *HBO*, as well as their youth brands... **Kurt Price**, who's been doing mornings at *Lloyd FM Lloydminster* for 13 years, has been promoted to program director for *Newcap's* seven Alberta East stations... **Pip Lucas** has been appointed interim promotions coordinator at *LIFE 100.3 Barrie* while **Jen Melanson** is on maternity leave... **FCC Chairman Julius Genachowski** says he'll step down soon, though no date was given.



GENERAL: The number one core quality truly essential to your career advancement is authenticity. In a recent post, **Jack Welch**, the former president/CEO of *General Electric*, described it as your foundation, your centre, and he cautioned people not to allow companies to surreptitiously nudge you toward a generic type. If you have everything else you need, i.e. talent and skill, he wrote, your humanity will come to be your most appealing virtue to an organization. Your realness will make you accessible; you will connect and you will inspire. This is as true for on-air talent as it is for sales people, as it is for managers, as it is for technicians, as it is for anyone who works with others in any endeavour.

SUPPLYLINES: *Avid Technology*, which recently postponed its earnings announcement to evaluate its accounting practices, is no longer in compliance with *Nasdaq's* listing requirements. Avid says it intends to submit a plan to *Nasdaq* on how it expects to regain compliance... *Rogers Vancouver* has installed eight *StudioComm 76DA/77 5.1 Surround Monitoring Systems* from Skokie, Ill.-based *Studio Technologies* for its *City* and *OMNI* stations.

Images from Canadian Music Week courtesy of



*Rob Braide, Stingray Digital/
Galaxie Canada Montreal*



*Betty Selin, SUN FM Vernon, 2013
winner of the Rosalie Award*



Liz Janik, Janik Media, Brampton



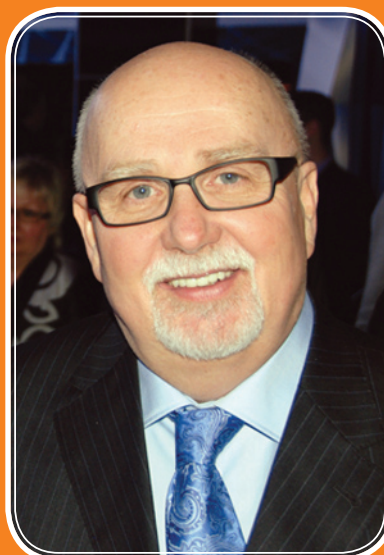
JJ Johnston, Corus Radio Kingston



*Dave Calvert and Justin Dove,
Rogers Radio Toronto*



*Dave LeBlanc and Rebecca Milloy,
Astral Radio Toronto*



*John Donabie, Toronto, winner
of the Allan Waters Lifetime
Achievement Award*



Jeff Vidler, Vision Critical, Toronto

Images from Canadian Music Week courtesy of



Brad Gibb, Corus Radio London



Chris Knowles and Rob Mortimer, Bell Media Ottawa



Paul Ski, Rogers Radio



*Rob Farina, Astral Radio Toronto
and David Kines, Hollywood Suite, Toronto*



*Chris Pottage, Rogers Radio
Fort McMurray*



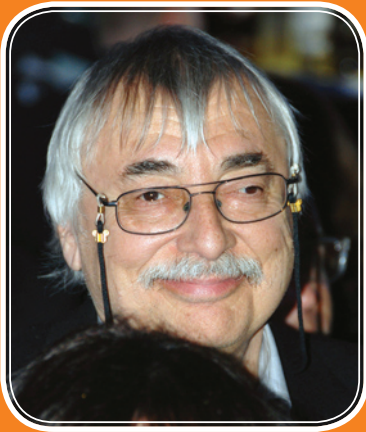
Margot Micallef, Vista Radio



Stewart Meyers, Astral Alberta



Simple Plan, 2013 winner of the Allan Slaight Humanitarian Spirit Award



*Dave Haydu (Geets Romo)
Toronto*



*Doug Thompson, Douglas
Communications, Aurora*



Duff Roman and Brian Master, Evanov Radio Toronto



Roger Ashby, CHUM-FM Toronto



Doris Rodgers, Corus Calgary



Dave Marsden, Durham Radio, Oshawa




*Steve Jones, Newcap Halifax; Tamara Stanners, 100.5 The Peak Vancouver;
Ronnie Stanton, Astal Radio Vancouver and Paige Nienaber, Scandia, Minn.*



Chris Pandoff, Corus Radio Toronto

**Images from
Canadian Music Week
courtesy of**

The
Metamorphosis
Continues



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Week takeaways:

From the Radio Presidents panel

Why radio is still here and its future

Margo Micallef, Vista Radio: I don't think anything has changed in why people listen to radio. If we continue to connect with our audiences and if we continue to provide local content which, in small-market radio is absolutely critical for our survival, then I think we've got a long future ahead of us. Other technologies don't do a very good job in interacting at the local level.

Paul Ski, Rogers Radio: Our fundamental viability is the fact that our unique selling proposition is the relationship with our local audiences. It goes beyond just being local. It's that psychological affiliation, or the relationship with the audience, that no other media has. No other on-air talent really connects with that audience. Certainly

Key points
from Radio
Interactive
and The Digital
Summit



Left to right: Paul Ski, Rogers Radio, Margo Micallef, Vista Radio, Chris Pandoff, Corus Entertainment Radio and Chris Gordon, Bell Media Radio

television does not. Certainly newspapers do not. Nor do any of the new digital media do it as well as radio. First and foremost, that's our fundamental viability.

Chris Pandoff, Corus Entertainment Radio: A decade from now, two decades from now, radio will not be exactly as we see it today but it ultimately will survive and thrive based on the unique proposition of the local markets.

Chris Gordon, Bell Media Radio: We believe that radio has a strong future. But we'll need to be a lot more aggressive on the digital front, getting carriage, getting positioning, enhancing our digital product. There are things we need to look at in the coming years in order to remain on the dashboard of every vehicle.

How does radio deal with the relationship to people and their digital devices?

Ski: I think it's all about radio being on the menu, whether it's a cellphone or a smartphone or whichever device it is. Radio is really the only one with great talent, producing original content, almost 24/7 every day. In most countries where there is an FM chip available in those devices, tuning has gone up 10 percent to 15 percent. If radio has some erosion, there are other opportunities, e.g. devices such as an FM chip on new refrigerators. Every time we can expand our coverage and our distribution it's better for us in the long run.

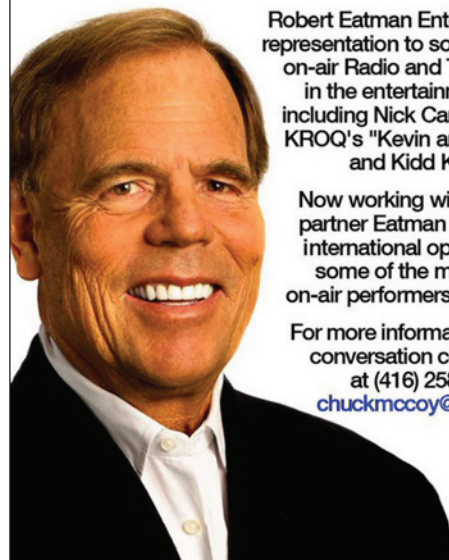
Canadian Radio and TV talent now have access to the best and most experienced talent representation in North America.

Chuck McCoy International Media Services has formed a partnership with **Robert Eatman Enterprises** of Los Angeles, New York and Chicago.

Robert Eatman Enterprises provides representation to some of the biggest on-air Radio and TV personalities in the entertainment industry including Nick Cannon, "Bean" of KROQ's "Kevin and Bean Show" and Kidd Kraddick.

Now working with a Canadian partner Eatman plans to bring international opportunities to some of the most talented on-air performers in this country.

For more information or a casual conversation contact Chuck at (416) 258-5189 or chuckmccoy@rogers.com.



CANADIAN MUSIC WEEK

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Gordon: We've got to push harder to find our place in the drop down menu. We have to be very careful and very relentless in getting placement in places where we need to expand our reach. Most radio stations have a great reach over the transmitter but we need to get better reach with different kinds of devices.

What is the industry doing to lure creative people into radio and make sure that the industry hangs onto them?

Pandoff: A lot of companies are giving younger people the opportunity to do programming and shifts beyond the general training they get in the colleges. We try to recruit as much of the young talent as we can and try people who haven't been radio announcers before. I

think, we as an industry, need to look into nontraditional places where people can become the future talent for our industry.

Micallef: The first thing we identified is retention practices. We have to make radio fun again. It has become corporatized. We must find the balance between making a profit and having fun; fun for the employees and fun for our listeners.

Ski: We started something with Seneca College where interns can come and work at Kiss 92.5 (Toronto). It's an opportunity for them in real time to be on a real radio station and see what it's all about. We are also running some public service announcements for community colleges that promote training for technical people because this is an area where there aren't a lot of young people coming into the business.

What is local radio?

Gordon: Bell Media Radio operates in cities with millions of people and we operate in towns of 10,000 people. Radio people are part of the community, embedded in the community. That to us is what local means. When fires happen such as in Slave Lake, Alberta, people rally around the radio stations. Local means being in the community, being part of it.

Micallef: To Vista, local means making a difference in the lives of the people in the communities that we serve. It means mundane things such as road or school closures, weather reports, things that affect your everyday life.

Pandoff: It's what people are talking about: Anything that relates to the life that I live that's not widely available in the digital world. This is probably the best, from a content standpoint definition, of local.

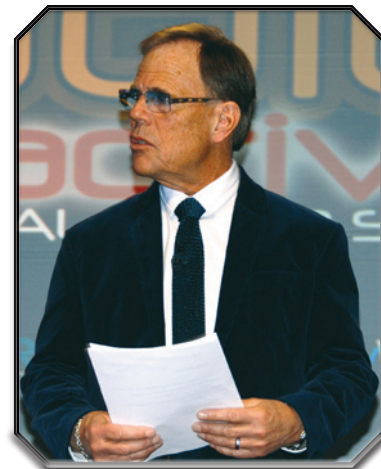
Ski: We're hyper-local. We're super-serving whatever the audience target is with our newscasts. If it's females 25-54 then the news that we provide to them will be similar to other news that we're providing but has a different tone. This is also part of being intensely local and hyper-focused.

**Do you see the revenue model evolving over time?
At the moment it's largely based on 30-second transactions.**

Micallef: I think it's going to be advertiser supported and free.

Pandoff: While a part of our business is commoditizing relative to ratings, one of the good things about local radio is that we have the ability to go out and call on virtually any business in the market of any size and find a solution for them from a marketing advertising standpoint. The advertiser supported model is going to continue though it may gravitate away from transactional audience-based and be more solution, local and advertiser direct-based in the future.

Ski: The sales person is changing. Rogers Radio has one of the largest sales teams in any one of the markets; a competitive advantage for us. But those sales people have to be ready to go out with a bigger tool kit of things that they are selling, such as digital things, video. It's going to be more of a creative solution type of approach as opposed to selling air-time or selling spots-and-dots.



Chuck McCoy

**From the International Broadcasters Forum
moderated by Chuck McCoy:**

**James Cridland, Radio Futurologist/
Managing Director, Media UK:**

We argue an awful lot on whether the platform for the future of radio is Internet, HD radio, or DAB+, or FM or DRM or satellite radio. We spend hours and days arguing the merits. We think if we make the choice about one platform for radio's future it's the most important thing. Really, at the end of the day, it's all just radio.

The future platform is all of them. The future of radio is a multi-platform future. This means more budget for distribution, unfortunately, but it does mean you'll get in your programming to your audience where they want their programming. In the UK, only 62 percent of all radio listening is done on FM/AM. Radio audiences are moving away from AM and FM to new platforms as well. DAB+ is around 20 percent of time spent listening, TV and the Internet hover around five percent. Different platforms appeal to different people.

Let's forget about chasing one unique platform because multi-platform is the right platform. My job as a broadcaster is to make sure that my content is available on the right platform for our audience. Platform itself doesn't really matter.

Rob Graham, CEO & MD, EON Media Group, Singapore

Handheld devices in Asia is staggering; 25 percent of people under the age of 25 in India listen to radio on a daily basis on their handheld devices, the highest listenership of handheld devices in the world. In Cambodia, the whole country is now wi-fied because they can't lay cables due to the land-mine situation. They leap-frogged a lot of technology, outperforming countries such as Australia with technology penetration.



James Cridland



Rob Graham

While syndication has existed in North American markets for some time, syndication in Asia has just recently been developed in an organized fashion. While EON Media is not reinventing the syndication wheel, it is producing an Asian-specific Asian Top 40: A regional chart show.

Ken Nishikawa, Director, Atelier E.A.U, Tokyo, Japan:



Ken Nishikawa

Japan is always associated with high technology. Japan radio is, in some ways, quite old-fashioned. This is the biggest difference between our countries. The single biggest difference is that there are no formatted radio stations. Instead, stations are using block programming. There may be one hour of jazz programming, followed by pop, followed by country.

The role of a programmer/program director does not exist in Japan. DJs might pick some of the music. Certainly a lot of the record labels suggest songs. But, by and large, the music played on Japanese radio is usually determined by the sponsor. If the advertiser promotes whiskey, the agency would suggest to the station to play jazz or blues, the kind of music people associate with the product. Each radio show is tailor-made to the advertiser's satisfaction.

It's like a plate of sushi. You've got all sorts of different flavours on one plate as opposed to a plate of steak and chips.

From the Top Digital Media Trends session as presented by Bryan Segal, VP at comScore Canada:

Canada rocks when it comes to digital. When we look at Internet usage across the world, Canada continues to lead in usage, the amount of people online related to the percentage of the population, as a percentage of usage and engagement, and depth of data.

Canada watches the highest number of videos per viewer on a monthly basis.

This is a very big opportunity for content producers.

We're also very social. Nearly one in five minutes online in total around the world is spent on social networks.

The idea of the rise of the visual web is occurring across the globe. As we see the large growth in Twitter, LinkedIn, Tumblr, Pinterest there are a lot of similar visual interest sites which are drastically growing in Canada. There is startling growth of Pinterest, Instagram and Tumblr, and this is just on the PC side.

Advertising on social media websites accounts for about 27 percent of all impressions viewed in Canada.

New platforms are being adopted at increasingly higher rates. It has become a challenge to measure someone's footprint across all of these digital platforms. Thirteen percent of all web traffic now comes from spaces beyond PCs, such as smartphones and tablets, and are growing every day. We are, however, not seeing a reduction in the amount of TV being watched. Instead, audiences are extending across different platforms.

Everyday content is consumed across multiple devices by the same person.



Bryan Segal

And this is where the measurement issue comes into play. When you think about daily routine, PCs rule our days, smartphones rule our mornings while tablets rule our evenings. But there is a convergence of all these different platforms with which people are interacting, not only in silos but concurrently.

Common metrics should be used to facilitate multi-platform planning and optimization. Impressions and clicks define online campaign measurement but are really imperfect measures. The solution of evolving metrics of sponsorships, aligned with engagement of reading articles, is going to be the higher correlation to ad effectiveness rather than click-through rates alone. We need to change the vocabulary and the way in which we talk to these things.

From the opening keynote at the Digital Media Summit—Erik Qualman, author of Socialnomics



Erik Qualman

Socialnomics is simply word of mouth on digital steroids or world of mouth. Statistically, 90 percent trust what our peers recommend and only 14 percent trust what advertising says. It's important in this world where there is so much transparency. It's really all about that peer-to-peer, that word of mouth on digital steroids.

Only 15 percent of the best companies are currently doing what I call listening reports. Where you are supplying to your executives a one- to two-page report that says, "Here is what's being said both positive and negative about our products, service and organization. And here is the exact same report for our competition." All these listening reports can bubble up from all the analytics tools you have. They have to be hand-written. It takes a human to look at it and to provide the summarized detail to your executives.

We're all creating a digital legacy, a stamp comprised of our digital footprint and our digital shadow. Digital footprint is what you do, digital shadow is what others are saying about you and your brand online. Together they are a digital stamp.

Nokia wanted to showcase a new phone that could take a video without shaking. They filmed the commercial with a mounted high definition camera from a van and not from a phone. A bad idea, especially when the cyclist being filmed went by a mirror and this could be seen in the commercial. Nokia had to pull the ad and apologize.

Some trends of tomorrow: LinkedIn—When you have a 100 percent completed profile, you have 40-times more job opportunities. Mobile wallet—Companies want to save on the fees they are paying credit card companies. More importantly, they want to own the data of the customer. Mobile first—Starbucks changed and morphed into a digital leader and now Starbucks is a company that's a digital company that happens to sell coffee. Mobile voting—You can sign up and say "I only care about these issues. Send me a vote when a vote comes up for it" and you just hit the button to vote. That's probably 10- to 15 years out. Big data—Taking unstructured data such as a transaction through a credit card at the point of sale, or from all the Tweets and entries on Facebook, and making it structured, making sense of it, and making it actionable.

—BD