

# BROADCAST Dialogue

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SEPTEMBER 2009

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## Radio Roundtable Part 2



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President, CHUM Radio



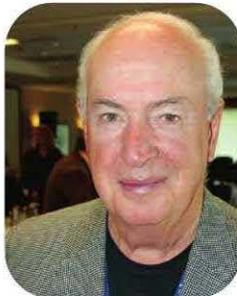
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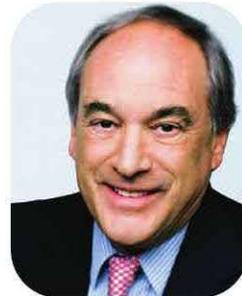
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# CONTENTS

8



## COVER STORY

RADIO ROUNDTABLE – PART TWO  
RADIO LEADERS ANSWER QUESTIONS  
ON THEIR INDUSTRY **8**

## FEATURE ARTICLES

“CONGRATULATIONS. I HATE YOU”  
*Sandy Sanderson* **7**

WRITE RIGHT! (I MEAN CORRECTLY!) PART 3  
*Mike Cleaver* **18**

BD WAS THERE: PICTURES FROM THE WESTERN  
ASSOCIATION OF BROADCASTERS CONVENTION **20**

TECHNOLOGY: A DISASTER IN THE MAKING  
FOR CONVENTIONAL BROADCASTERS OR  
AN OPPORTUNITY FOR RENEWAL?  
*Michael McEwen and Jeremy Bancroft* **24**

REVOLVING DOOR **33**

## OPINION

IS RADIO NOW AN ANACHRONISM?  
*Gary Freeman* **5**

24



## ENGINEERING

THE AIR IS HUMID; TO BE COOL, DIVINE!  
*Dan Roach* **38**

## COLUMNS

Joe Thistel: Scoring on home ice  
*Doug Thompson* **16**

Disable the reset-button!  
*Rodger Harding* **17**

Party of four  
*Maureen Bulley* **19**

New research confirms the power  
of television advertising  
*Theresa Treutler* **22**

Measurement versus influence  
*Wayne Ens* **23**

The changing face of station voices  
*John McGrath* **30**

Polishing the crystal ball:  
Using research to predict the future  
*Jeff Vidler* **31**

CRTC has some very hard choices to make  
*Andrew Cardozo* **32**

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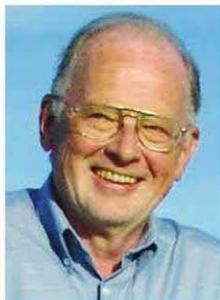
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## PUBLISHER'S NOTE



Part 2 of the **Radio Roundtable** series (starting on Page 8) completes what we began in the July-August edition; 11 radio leaders continuing the dialogue on where radio is, how it's coping and where it's going. All participants are extraordinarily candid in their responses and, more importantly, they all give members of the radio craft a greater sense of what exactly is happening and what they believe is down the road.



In an opinion column this month, **Gary Freeman** says radio's 15-minutes (actually 103 years) is up. The Corus Interactive Operations Manager, based in Calgary, admits that while he gives radio a hug every night and thanks it for the livelihoods of so many, it's essentially anachronistic. His piece begins on Page 5.



**Sandy Sanderson**, that extraordinary programmer at Rogers Radio—and a corporate VP—has retired. For those who know him, his quick wit and friendly manner have long been a staple within the Canadian broadcasting industry. On Page 7, Sanderson—in his usual inimitable manner—bids a fond farewell.



On television technology, **Michael McEwen** and **Jeremy Bancroft** take a hard look at the question of a disaster in the making for conventional TV broadcasters or an opportunity for renewal. People who keep writing the obituaries for existing broadcasters ignore one thing, they say. The Internet TV companies are in love with technology and distribution mechanisms but that the history of the modern media age is littered with casualties of people who believed in technology rather than content. You've heard the "content is king" argument before, but not like this. Begin reading their outstanding contribution on Page 24.

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# Is radio now an anachronism?

BY GARY FREEMAN

You don't need to know about the heterodyne principle to understand what it created. The so-called regenerative circuit gave birth to this business of ours. It was a healthy bouncing baby called "broadcasting" and it was delivered in December, 1900 when a high-frequency spark transmitter was used to send speech over a distance of 1.6 kilometres.

Reginald Fessenden, as father, let his child grow up fast. Within five years it was time to push the kid out the door into the real world. Now if anyone asks you what point in history you'd like to visit, don't hesitate to tell them Christmas Eve 1906. You'd be only one of a handful of people on earth who are listening as Fessenden "flicks on" the first fully-formed show.

Can you imagine that moment? Music and entertainment spilling out of nowhere. You're certainly sharing the experience with other listeners, but from your perspective it is all so personal. It's magic. You're at a singular moment in time, the moment we're given the gift of radio.

One hundred and three-years later do you know anyone who gets a radio for Christmas? Or wants one? True, presents include appliances that can receive radio frequencies, but the days of an RCA transistor radio (with trademark IMPAC plastic!) are not the days of this generation, or the next.

A collector will covet the thing, a kid could care less.

Radio is old. In fact by definition anything over 100 years is considered antique. So let's agree Fessenden's one-time magical gift is simply that... an antique.

In an appliance-driven and appliance-anchored society it's time to "flick off" Reginald Fessenden's fantastic invention. The implication is far reaching, but the idea is hardly heretical.

Fessenden could no sooner predict the future of radio than anticipate its lifespan. All things pass.

Or put it like this: Are you listening to an 1888 cylinder recording of Arthur Sullivan's *The Lost Chord* or Morrissey on your iPod? Are you watching Amos and

Andy on your 10" Spayberry TV or HD Hockey on your 50-inch plasma? Are you hopping into your Ford Model 'T' or a Toyota Prius for the ride home? Are you adamant that only a radio will do, or do you want to tune in to whatever, whenever and wherever you wish?

## Is the end inevitable?

Radio, or wireless transmission with radio waves, is anachronistic. But we give it a hug every night and thank it for our livelihood.

Even when the farsighted development team at Kerbango saw an IP Address realm for broadcasters they couldn't wrench their design away from a traditional radio. In fact, the 2000 advance model looked like something out of the 30s. The unit was never marketed to the public, but today Squeezebox, Receiva and Roku Soundbridge are but three of the Kerbango progeny whose time has arrived.

So what are we waiting for?

Well, those nightly hugs are a comfort. The mast, the STL, the hypnotic thrum of the transmitter, the little plot of land that houses the shack. It makes you wax nostalgic.

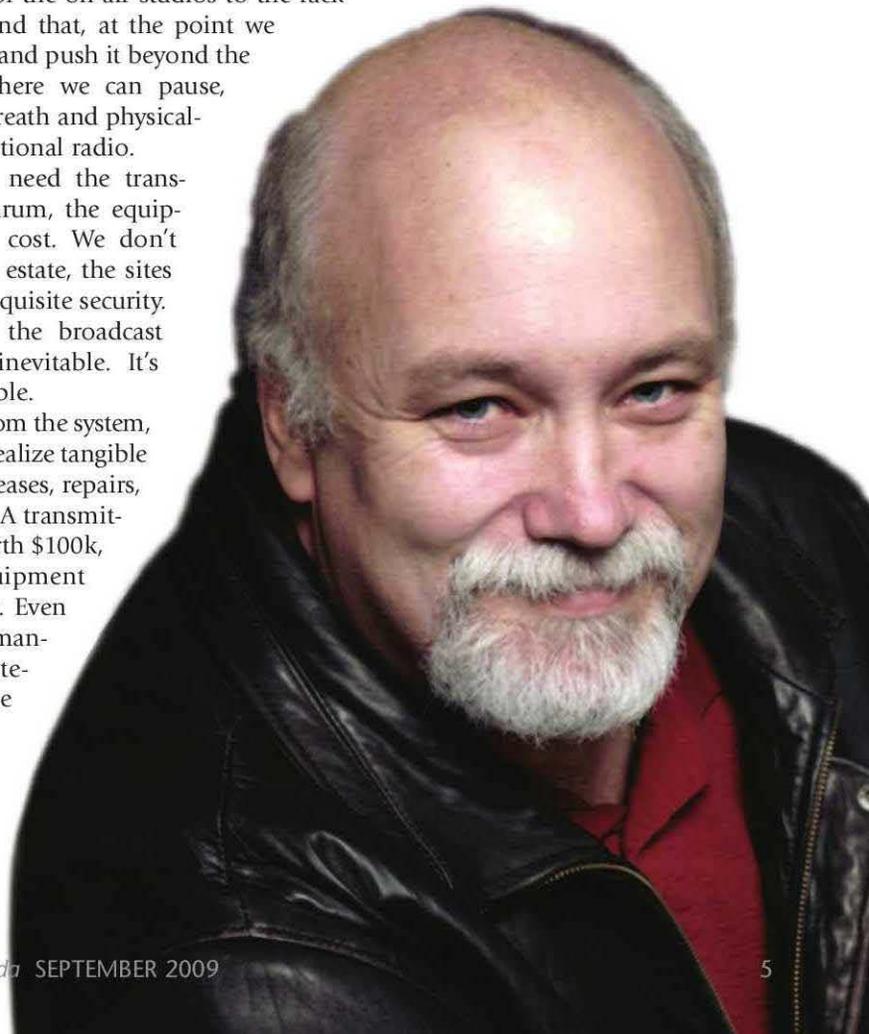
Although who waxes? Certainly not the listener. They only covet one thing, the on-air broadcast. How it gets from the announcer to the ear is unimportant... just as long as it does.

Because this is the only condition broadcasters have to meet, any means can be used to achieve the desired end. The simplest is to let everything in our current process running out of the on-air studios to the rack remain. Beyond that, at the point we split the feed and push it beyond the station, is where we can pause, take a deep breath and physically severe traditional radio.

We don't need the transmitter, the thrum, the equipment or the cost. We don't need the real estate, the sites or even the requisite security. That end of the broadcast equation is inevitable. It's no longer viable.

Severed from the system, stations will realize tangible savings. Site leases, repairs, et al, add up. A transmitter can be worth \$100k, ancillary equipment another \$50k. Even the cost in man-hour maintenance will be reduced.

So that's it ... everything beyond the split in the rack room is gone.



Now the on-air feed goes to encoders and people experience the broadcast via IP address.

Now things get really interesting.

No transmitter... no tether to a frequency. No frequency, no radio receiver. The brand won't be Edge 102.1, it will be Edge. You can still call the station Q107 but in 50 years no one will care that 107 was the frequency on an FM dial, any more than people care that CFTR is CF-Ted Rogers or CFRB is Canada's First Rogers Batteryless.

The CRTC will have to reinvent itself. And the move will marry up with PPM (Personal People Meters) as listeners are defined by granular data based in minutes, not blocks of time and quarterly diaries. Our brands and broadcasts need to be with the listener regardless of circumstance.

Calamitous? To put it mildly. The move is the end of radio, not broadcasting.

Radio. It's worth considering if only because of all the roadblocks critics are erecting in front of it. As examples:

#### **If the auto industry won't allow water-powered cars, they won't allow you to take out radios.**

The auto industry put eight-tracks in cars when they smelled a trend. If radio goes the way of the Dodo, watch the auto industry write the stub in Wikipedia.

#### **But won't the auto industry need far more robust Wi-Fi access?**

Yes. It won't be easy, or overnight, but if there's a demand for a service that will provide some sort of revenue... someone will bend over backwards to deliver it.

#### **Stations will never allow all the transmission equipment to be relegated to junk.**

That's true. Radio stations will sell the equipment to whomever will buy it. If no one does it can be salvaged as scrap. A one-time 10 cents on the dollar beats spending tens

of thousands of dollars a year, year in and year out.

#### **The CRTC will howl.**

As Cicero said: "*Consuetudinis magna vis est.*" As noted above, we're all guilty of complacency. What we do is now habit. The force of habit is great. We don't like change, and 180-degree change is change on steroids. Rest assured, the CRTC will howl ...and tomorrow the sun will rise.

#### **What about broadcasting licences and those coveted frequencies?**

What about them? Remember eight-tracks and the Dodo? If there is no longer a reason for frequency, broadcasting regulators will invent new ways to institute compensatory equivalents. The empty frequencies may stay that way, or they may be used for a totally unexpected idea cooked up by a couple of kids in a garage just down the street from 367 Addison Avenue in Palo Alto, California.

#### **What will companies like Sony and Bose and Macintosh do with their radio receiver business?**

Move on. A need is always met. Business abhors a vacuum.

#### **The legal ramifications are scary.**

Not for lawyers. They love a challenge, and this one will define the word for years to come.

What holds us back from leveraging what we do to meet the needs and wants of our guests is the narrow focus of radio. Remove radio, and we release the industry to grow in every direction. We won't recognize the structure in 50 years because there will be no limitation to where we allow it to go.

And, just before the end of time, if we chance upon Reginald Fessenden and he asks "How did radio do?" we'll tell him what we did and why and where it took us. And if he is anything of the visionary, you know he'll say, "That's better than I ever imagined... and hey, radio had a good run. Did I ever tell you about the heterodyne principle?"

Gary Freeman is Operations Manager—Western Canada for Corus Interactive and Integrated Solutions, based in Calgary. He may be reached by e-mail at [gary.freeman@corusent.com](mailto:gary.freeman@corusent.com).

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# "Congratulations. I hate you"

The other day, I announced my early departure from this wonderful business. I hesitate to use the word "retire": it conjures up images with which I prefer not to be associated. It was a bigger deal than I had expected and I found myself a little choked up when I dropped the bomb to my direct reports, prior to posting a note to the rest of the staff.

The news spread quickly, as does all such news in this relatively small industry. It generated a number of very thoughtful and poignant e-mails from many old friends with whom I've worked over the past 39 years.

Even Howard Christensen dropped me a note. However, instead of the usual "Congrats, best of luck, you'll be missed" sentiments, Howard asked if I'd be interested in bidding farewell to the industry in a column for his magazine. In 725 words. How touching, I thought. (I'm sure he'll congratulate me some other time.)

So how do I say goodbye to an industry I've worked in for almost four decades in 725 words (since I've already used up 188)?

I've often answered the question, "Why did you get into radio?" with "It beats working for a living!" People think that's a feeble attempt at humour, but in all honesty rarely has it seemed like a job. A friend of mine who dropped by the office one day commented, "I feel like I'm at YukYuks! Do you guys ever do any work?" to which I quickly responded, "not an hour goes by that we don't have a laugh." He thought it was an exaggeration, and frankly, at the time, so did I. But then I thought about it. If I had missed an hour—I couldn't remember it. How many industries can make that claim?

I had no idea how much fun it could be when I started. Frankly, all I wanted to do was be an actor, which perhaps explains why I spent my time at university rehearsing for plays instead of going to class. Which perhaps explains why I flunked. Twice.

I decided to take a four-month radio broadcasting course, the idea being I would do a morning show somewhere and then perform in a play at night. The acting career would take off and I'd drop this silly radio thing. Perfect.



BY SANDY SANDERSON

Well, a couple of things happened. One, the acting offers slowed to a halt and, two, I absolutely fell in love with this medium. It did beat working for a living.

First job was in Huntsville, Ontario. I finally secured an interview after whining to the owner of the group who was a friend of my future father-in-law's. Back then, interviews consisted of a five-minute chat with the manager (in this case, the group owner's son) who then handed me a newscast and told me to read it.

ON AIR!

The combination of nerves and a nasal voice was bad enough. Making the mistake of saying "here are the erection results ..." didn't exactly endear me to the PD, but he hired me

anyway to do a country show in the evenings. Six months later I was Morning Man and Program Director. At 5 p.m. I taped a riveting half-hour cable TV newscast, consisting of me behind a desk in front of a map of the world. I couldn't do it live at 6 p.m. because I had to report to the Holiday Inn to wait on tables and supplement my radio income (which was below the poverty line).

And on it went.

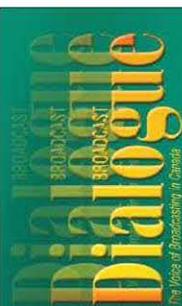
My resumé is not as long as that of many other broadcasters I know: CKAR Huntsville, CJBK London, CKGM Montreal, WABC New York, WDAI/WRCK/WLS-FM Chicago, ABC Radio Networks New York and then back to my hometown of Toronto for various positions with CFTR, CHFI, The FAN and KISS/JACK/KISS.

If Christensen had allowed me more words, I could have gone through all the impressive titles.

What an incredible ride it's been! Over the years, I have had the opportunity to work with so many amazing people—talented, solid professionals and quality human beings. That's why it was always fun. That's why there was a laugh an hour.

If you are one of those people, I thank you from the bottom of my heart. I will miss you. Even more than the free golf balls.

*Sandy Sanderson is golfing and playing with his grandchild. He may be reached at [sandysanderson@gmail.com](mailto:sandysanderson@gmail.com).*



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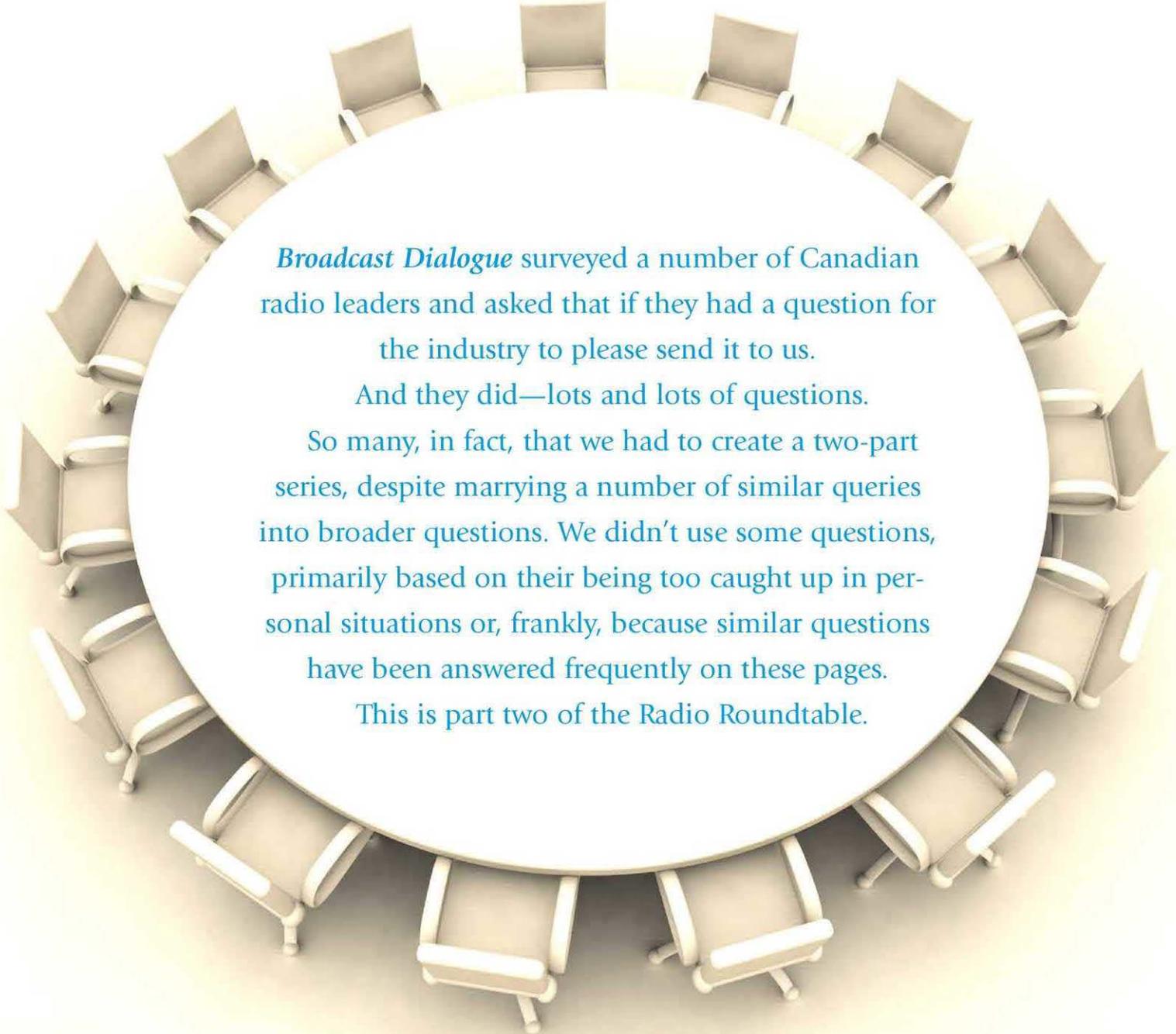
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# Radio Roundtable

## – Part Two



*Broadcast Dialogue* surveyed a number of Canadian radio leaders and asked that if they had a question for the industry to please send it to us.

And they did—lots and lots of questions.

So many, in fact, that we had to create a two-part series, despite marrying a number of similar queries into broader questions. We didn't use some questions, primarily based on their being too caught up in personal situations or, frankly, because similar questions have been answered frequently on these pages.

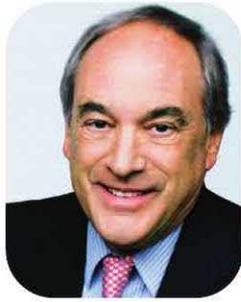
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President, CHUM Radio*



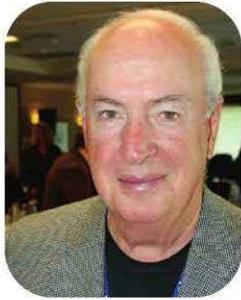
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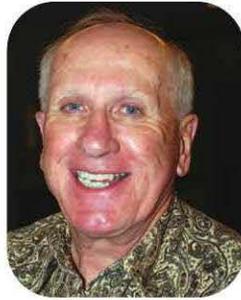
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**What plans exist to repatriate traditional radio listening by the 15-25 demographic so that terrestrial radio can remain a viable medium in the face of iPods, Internet radio and other new technologies?**

**Rick Arnish:** Any of our radio stations that are programming for this demographic not only have to be playing the music they like but the stations also have to have connectivity with meaningful content, promotions, websites, blogs, Facebook, loyal listener programs, etc.—all directed toward this sometimes fickle but very in-tune listener.

**John Cassaday:** A couple of thoughts. First, we believe PPM will prove that more young people are listening to radio than diaries would indicate. Stations like 102.1 the Edge

in Toronto and 91.5 The Beat in Kitchener are attracting a younger audience with targeted music and personalities, but the fact is that formats are generally programmed to “follow the dollars” targeting Adults 25-54. Having said that, we are responding to our audiences’ needs, particularly younger audiences, to have content where and when they want by streaming music on our websites, podcasting our content and making it available on iPhones and other devices.

**Terry Coles:** Radio’s major strength is its ability to relate a community to its listeners. As the 15-25 demographic matures, the local fabric becomes more important. The one element the new technologies lack is the connection between the listener and the immediate world around them. Local radio can supply that connection. The local in radio is the glue to attract and to keep listeners. The development of strong local personalities goes hand-in-hand with marrying a radio station to its constituents.

**Bruce Cowie:** Harvard Broadcasting has responded to this question twice in the past few years applying for and receiving licences to serve young listeners in Calgary and Saskatoon. We chose those markets based on high-quality research that clearly identified a strong desire within this age group to have a station that played their music. In Calgary, for example, the format chosen was Alternative Rock. We went to great lengths to meet young people well in advance of entering the application process to discuss this exact question. The answer we received was simple, we are leaving traditional radio because the music we want to hear is not available on the current stations. Simply stated, they wanted to hear and make New Music. The results have been highly gratifying in terms of providing an outlet for new music and in repatriation of listeners who were seeking their music online from various countries around the world. Saskatoon, on the other hand, was a response to a large younger female demo that was underserved. First indications are we are succeeding in responding to that need.

**Denise Donlon:** If our strategy is to find a way to get young listeners to change their listening habits and wholly embrace radio when they’re busily texting/chatting/Facebooking/downloading/Huluing and doing their homework all at the same time, we are doomed to failure. The focus must be content; to find a way to supply what people want to listen to in the way they want to listen. Under that scenario, the radio broadcast becomes just one of the tools in the toolbox. The program is the strength of what we do, the delivery technology is the enabling mechanism. Our strength at CBC Radio is providing a listening experience that people enjoy. It has context, creativity and entertainment value and provides both local reflection and national perspective. Our focus must be to get that experience to the listener in any way necessary. If young (and older) listeners prefer their iPods, Internet radio or other on-demand options, then we must be significant players in those areas. We’re already leaders in many of the multi-platform options. Listeners can get a variety of Radio One, R2 and R3 programming by streaming, downloading and podcasting already. There is a tremendous amount of archival material available and we’re innovating with Canadian music and community on Radio 3, not to mention the 24-hours streaming of four genre specific musical streams on Radio 2. Trick is to provide the kind of content people want—then figure out how to let them access it whenever, wherever and however they want it.

**Bill Evanov:** We have been servicing this 15-25 demo for many years now with both Z103.5 Toronto and Z103.5 Halifax. Although this audience is not as affluent as the more lucrative 25-54 demo, they need to be served. If they do not grow up listening to radio they never will and therefore overall radio listening can and will decline. They can be serviced by talking to them and playing what they want to hear. You must incorporate websites; iPods and use them with your radio service. Traditional radio has seen some success in repatriating the younger demographic by teaming up with new technologies rather than simply fearing them. The biggest advantage radio has over these other media is local, one-on-one connection. Staying connected with the audience through Internet, text messaging and broadcasting phone interaction, while providing local and relevant content, helps to keep this audience engaged. While other media either talks down to youth or has simply given up on trying to connect with them, radio has the ability to give them their own voice and platform (much as the Internet has) to keep them engaged. Meeting this demographic on their own turf is also imperative to their repatriation to the medium. Our station strives to be in their schools, in the clubs, the universities, on the streets—anywhere youth gather, our station is there.

**Lyndon Friesen:** Our plans remain consistent no matter what new technologies and other influences surround this young demographic. It is our sense that as this demo matures, and gets involved in the smaller communities we serve, they become more interested in local information—news, sports, community events—which is our total preoccupation. Most of this information about the communities they live in is only available on local radio, so we find that they do return to radio for at least some part of the day. It is very important for us to also be very involved in new media platforms to start connecting with them early.

**Chris Gordon:** While we acknowledge the importance of this demographic, this phenomenon is not new to media or radio. CHUM Radio has been applying for and launching youth-skewed stations extensively, targeting specifically in Halifax, Vancouver, Windsor/Detroit, Edmonton, etc. We believe that if this market is exposed to the product, they will have more propensity to spend time with radio as they get older.

**Jacques Parisien:** Radio is one medium for delivering content. As a result of the development of new platforms, radio is using new methods to distribute its content to spaces where younger people are spending time. iPhone apps, web streaming and the like show opportunities in this area.

**Paul Ski:** Radio continues to be a viable medium for this demographic—they are tuning just as much but spending less time with the medium. There are a couple of reasons for this. Teens and young adults have very eclectic music tastes so that it’s difficult for any one station to be their primary source for music discovery. For radio, it’s a paradox of breadth—the broader a station’s music playlist the smaller the audience. And if a radio station can’t aggregate enough listeners of a particular type of music it won’t be able to successfully monetize that audience. Additionally, this demographic are the first adopters of new technology and the first to experiment. They now have more ways to experience the music and information they desire. It’s interesting to note, though, that iPod owners say they listen to radio more often because it’s easy, free, portable, and efficient

and programmed for them. A recent Arbitron Edison research study showed that those who listen to digital radio platforms do not spend less time listening to AM/FM radio. Regardless, we have to try to give these listeners a more expanded, innovative experience—a 360-degree experience with radio as the hub that marries new music, on-line engagement, interactivity and audience empowerment. We also have to invest in our radio brands and on-line brands, because without compelling content every new platform is an empty shell. Our websites can't simply be marketing brochures for our radio stations.

**Rob Steele:** With proper content—both musically and spoken word—any age group can be attracted to radio. You must remember that a person in the 15-25 range who does not listen to radio will most likely become a radio listener once in the 25-54 age range with the onset of the work commute, family, etc.

**When will radio stations rekindle adding music based on sound rather than following everyone else who, in turn, is copying you—and all that you're all doing is copying each other?**

**Chris Gordon:** All of our music stations have program directors/music directors that choose music for their stations' demographics and target. This in itself makes the stations unique. What becomes a hit is common to the audience, not the radio station. We believe that pre-eminent radio broadcasters follow closely

the music patterns of the listening audience, but we believe that it extends beyond the music offering. The only true way for broadcasters to differentiate themselves is through lively and engaging talk and effective marketing that creates buzz and energy. This in turns leads to listener loyalty despite the perception that we all play the same music.

**John Cassaday:** Not sure we would agree with your premise. Corus invests in music testing across all of its music-based formats and relies on direct feedback from listeners in choosing what to play. As your readers are aware, music is one element of a successful radio station; there are many others. We have also concentrated on our talent, recognizing that the content between the songs is more important than ever before.

**Bill Evanov:** The difficulty lies in striking a balance between being familiar (playing the music they know they love) and introducing new music to the audience so that we become a source of new music as opposed to regurgitating what everyone else is doing. Feature programming such as "Head-2-Head", where two new songs face each other in an audience-voted showdown, request shows, etc. help new music to be heard before it becomes a hit; and, in fact, before other radio stations start to play it.

**Jacques Parisien:** Radio tuning is strong and the medium is profitable. Clearly the industry is offering Canadians a service that they like. Standard formats are not going to please everyone and for those who feel a need for different input there are many other sources of music. Songs are added to radio exclusively based upon their sound.



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**Terry Coles:** There's no question that there is a lot of copying going on in radio. Successful formats attract a lot of followers. It takes a gutsy programmer to be innovative and stray beyond the status quo. We encourage our programmers to find the sounds which take us above the norm. It's a delicate balance to stay within your format limits and introduce new sounds. The right combination puts you in the leader's seat.

**Bruce Cowie:** My answer to the first question is an example of how Harvard is doing exactly that. Firstly, undertake extensive quality research and adapt the findings to a format that has the ability to retain the younger listeners to local radio. Secondly, continually test the music and the relationship of the station's overall connection with local listeners.

**Rob Steele:** Our playlist is driven by what our listeners want to hear—we strive to be

unique and serve our target demo as best we can.

**Lyndon Friesen:** Again, our focus on local communities has always allowed a less rigid music policy and always adding music that we think the local audiences will enjoy. A good song will always make its way to the radio.

**Denise Donlon:** This scenario is not new. Leaders have always succeeded in leading, in creating a unique and distinctive listening experience. Followers have always been copycats. Leaders rise to new challenges. Followers, in times of challenge, retreat and program from a position of conservatism and lack of risk. But let's talk about the future of radio instead. When you're operating in a world where people can, with the turn of a dial or a click of a mouse, listen to programming from all over the world, it's incumbent upon the broadcaster (or narrowcaster if that may be) to provide a unique and compelling service. So you need to constantly be thinking about what your listeners want and how to serve them with excellence and heart. For CBC Radio it's a combination of unique local reflection and a strong national Canadian voice that offers depth, perspective and analysis. Part of what makes us successful is the range and diversity of our programming, and we continue to strive to build community with our listeners in order that they may feel included and heard. We serve Canadians first and we are focused on being responsive to a rapidly evolving audience. All of this becomes even more challenging in the current financial situation as, like many broadcasters, we are facing a situation where we need to find a way to expand on new platforms, yet have reduced resources in which to invest. One of the ways in which to accomplish this is to take a one company approach and envision the CBC as one content company. That's why you'll see examples such as Q, where Jian Gomeshi invites cameras into the studio so that his show's broadcast reach can be extended on BOLD, on YouTube as well as podcast, streamed and downloaded.

**Rick Arnish:** We have taken this challenge up with the launch of Canada's first true AAA FM radio station, 100.5 The Peak, which debuted in the Vancouver market in November of 2008. The format of the station is totally different from the homogenized formats in the market, with a

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real focus on programming music that is fresh, different and not readily available on competitive stations. We have to ensure that our programming philosophy of a AAA format is blended extremely well with personalities that talk to our listeners, have relevant content/spoken word programming and are connected with our listeners through an interactive website, blogs, Facebook, meeting each listener face-to-face where possible and launching one of Canada's best emerging artist concepts, "The Peak Performance Project".

**Paul Ski:** At Rogers that's simply not how we operate. Our radio station success is built one station, one market at a time. The drivers of that success include a constant connection with the audience via research to ensure that we are reflecting the market in everything that we do. Our stations focus more on their listeners and how to better serve their entertainment needs rather than on the competition.

**The migration of television stations to DTV will vacate the lower VHF band, making it possible that the FM broadcast band could be expanded. Should broadcasters be lobbying government for FM expansion, or are there too many FM stations already? What about digital radio?**

**John Cassaday:** As mentioned previously, we need to migrate from the AM band and have those stations grandfathered onto FM frequencies. Corus formally suggested to the CRTC that Channels 5 and 6 be allocated to the FM radio band at the Quebec City public hearing on the renewal of 10 of our licences there. So we are on record saying that we could migrate the popular AM heritage stations across the country to FM and still meet the CRTC's stated goal of preserving diversity. This will require a tweak of the common ownership policy but the CRTC has already indicated that it is looking at this policy. These stations are an important element of the communities in which they operate. Access to Channels 5 and 6 can be an important solution to the challenges to the AM band.

**Chris Gordon:** We believe that the CRTC is currently over-licensing major markets, thereby diminishing long-term economic prospects. Additional spectrum will only aggravate the challenge.

**Paul Ski:** There aren't necessarily too many, but the licensing of more stations in a market without a sustainable plan will cause station duplication—not diversity. As an example, many stations that are licensed today are proposing niche or micro niche formats. By their very nature these formats require broad distribution in order to achieve their audience targets, yet they are applying for disadvantaged or interference-prone frequencies which could make their audience goals very difficult to achieve. There is also the possibility of creating Swiss cheese coverage patterns for many of the existing broadcasters. We need to get the CRTC and government engaged as partners in developing a digital strategy for Canadian radio. Our radio brands need to be delivered digitally on as many platforms as possible.

**Jacques Parisien:** The CRTC has granted a large number of new licences in the past few years resulting in overcrowding in some key Canadian markets. Careful economic impact studies would be imperative on a market-by-market basis to determine the effects of a significantly expanded FM band. The real potential for damage to the system by the use of second adjacencies would also need to be closely examined. This is an issue being discussed by the CRTC at this moment. Digital radio is a non-issue with Canadian broadcasters at this point. IBOC has not been the salvation that was predicted and the L band, while having shown some minor success in countries like Britain (which had almost no commercial radio market before digital was introduced) just has not taken off. That said, Canadian radio operators with digital licences and the potential for them will have to come up with a way to use the spectrum they have been granted.

**Terry Coles:** Some of our markets are already over-licensed. There are too many FM stations already. We should learn from the U.S. experience. We'll have to wait to see what happens with digital radio. It's been a topic for too many years already.

**Denise Donlon:** Yes, we need more room on the FM band. There's still a lot of value left in FM spectrum. Digital is something we have been waiting for almost two decades, and it doesn't feel like we're any closer than when we started.

**Bruce Cowie:** If the lower VHF Band (Channels 5 and 6) are vacated and the FM band expanded, the result could double the number of FM frequencies available. If so, the FM spectrum would require very careful management from both an economic and programming point of view.

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**Bill Evanov:** Without a clear digital mandate it is difficult to plan our next move as broadcasters. The immediate, short-term answer to the question is to move into the lower VHF band and expand existing services, but would it not make more sense to create a digital model for that spectrum similar to the DRB services widely used in Europe? A move by FM into any other portion of the spectrum would require consumers to replace their existing receivers—one more argument to use the band for digital transmission since we could conceivably offer a wider variety of services or channels than we could by simply following the tried and true analog FM model. As for digital, the DAB model rolled out in markets across the country in the early part of the decade appears to have failed before it got off the ground. It's no secret within the industry that the chief causes of that failure were: firstly, the enormous cost of replicating existing AM and FM coverage contours with the Eureka system, which would have required massive networks of repeaters; secondly, a lack of support from the automotive sector to include DAB receivers in their vehicles; and thirdly, the onus placed on consumers to replace every single one of their existing AM/FM radios with no subsidy from broadcasters nor the government. At this point it would be imprudent of Canada to shun the U.S. IBOC model if we are to realize a digital environment for terrestrial radio signals before the end of this decade. It is also a cost-effective model as IBOC can be injected into the existing FM transmission system without massive infrastructure upgrades.

**Rick Arnish:** We must be very careful that if second adjacent FM frequencies become available we don't kill the radio industry with over-licensing. Such over-licensing may already be having a serious impact in many markets, even in a good economy. The bottom line comes down to jobs. If you have too many stations going after the same revenue pie there is going to be a major fallout of employment in the marketplace as stations adjust to the new reality. All we have to do is look to the United States to see how their model is not working. Let's not bring a made-in-the-USA model to Canada. Regarding digital radio, we believe that it is still a number of years away. If it is to become a reality then we need a North American standard. We don't see any appetite at this time for a digital radio model in our markets. Satellite radio is a non starter.

**There may come a time when a large capital expenditure will be required to renovate or replace your AM transmitter plant(s). Are you prepared to spend \$1 million or more to keep it operational? Or if it came to such expenditure, would you be prepared to surrender your AM licence?**

**Paul Ski:** Spend—in most cases—yes. Rogers has been a leader in developing the All-News format on AM in Canada and, although it has taken substantial investment and patience, most of these stations continue to grow. 680News in Toronto has over 1.4 million listeners. No surrender here.

**Lyndon Friesen:** Where we operate, AM continues to be an important part of our radio service to small communities ... and we continue to see growth in spite of the trends. Again, if we continue to put our resources towards local content, we feel that we will have many years of service for AM. As long as audiences remain on the AM band, we will be there to serve them.

**Rob Steele:** This decision would be made on a case-by-case basis. If any expenditure, whether AM or FM, does not produce an adequate return it won't be made.

**Jacques Parisien:** This question would have to be answered on a market-by-market basis. The cost of AM installations is much lower than they were with relatively new solid-state technology and sharply reduced electricity costs, etc. Where the service is needed and the economic model exists, AM radio is still part of a vibrant Canadian radio landscape.

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**Terry Coles:** I think there is still room for AM radio. Depending on the format I'd be prepared to maintain an AM licence.

**John Cassaday:** Many of our AMs are profitable. Of course we would invest to keep them operational. In the case of money-losing AM stations, we remember Warren Buffett's rules of investing: Rule #1: Never lose money. Rule #2: Never forget Rule #1.

**Bill Evanov:** Once again the lack of a clear digital model or, at the very least, protected FM allotments for incumbent AM signals makes that question difficult to answer. In major markets across Canada AM still makes money and has found new life as a news and information source in both official languages as well as a myriad of other languages. In the case of CIAO-AM, a heritage multicultural station in Toronto, we would be doing a great disservice to the many ethnic and cultural groups in this city to surrender a licence solely for monetary reasons or because AM is inconvenient to operate.

**Denise Donlon:** We make this decision on a case-by-case basis. We're looking at all solutions.

**Chris Gordon:** We would review AM products carefully. If they are unprofitable it would be difficult to justify investments in AM plants. We must remain fiscally disciplined, but the challenge is to provide compelling programming.

**Bruce Cowie:** The answer is yes. Private AM stations are flourishing in many markets and we see no reason that will not continue.

**If your management team could "vote you off the island", would they and if not, why not?**

**Terry Coles:** I don't think I'd be voted off the island. My style is to give my management team their heads and let them do their jobs. I just insist on full communication. I want to know what's happening and don't want any surprises. We meet on a regular basis and each one knows what the others are doing so that we indeed do have a team effort.

**Denise Donlon:** I think my management team may find that I can be quite useful

on the island. I'm quite good with a suture kit and I don't mind diving in for the good of the team. If you show people you believe in them, show them that what they do is important, show them you have a passion and a vision for the business you are in, then they'll take you where you need to go. My focus is to provide our people with the tools they need to make superlative content and then stay out of their way.

**Bruce Cowie:** I believe my management team would not vote me off the island. We have been together for a long time and continue to share the same local service and professional business philosophy. The tie that binds is the fact that we enjoy what we do and we have arrived at this point together.

**Rob Steele:** We have a pretty cohesive group right now—we all share common goals and aim to grow shareholder value.

**Paul Ski:** Good question—hope not. There are only four big radio islands in Canada and I've now lived on two. That doesn't leave many. We have a very collaborative approach to managing our radio division and our stations, as mentioned earlier. We all share in the successes and failures. I'm very fortunate in that I have a very strong management team that has a great deal of depth in radio.

**Rick Arnish:** I don't believe they would vote me off the island, even though they may want to from time to time. I'm a big believer in team play and giving our station management the responsibility of running our stations and making the decisions that are in the best interests of our team members and the communities we are licensed to serve.

**Jacques Parisien, Lyndon Friesen, John Cassaday, Bill Evanov:** Ask them!

*Part One of this compelling Radio Roundtable appeared in the July/August edition of Broadcast Dialogue.*

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# Joe Thistel: Scoring on home ice

**"**If I was getting started today, I'd go into the sports side right away, but I got into radio because of rock and roll. That's what really interested me—not for a second did I think about a career in sports radio, because it didn't exist back then."

The "back then" Joe Thistel, the Director of Programming—Sports & Talk for XM Satellite Radio Canada, is talking about is 1981.

Originally, he says, he had a very specific career path in mind: "I never wanted to be on air, my aspirations were to be a writer/producer involved with the music side of radio."

"My first job was at CFOR in Orillia," he said. "In late 1981, the station aired a John Lennon special on the first anniversary of his death. Well, I thought it was

the greatest radio program I ever heard and I said to myself, "This is what I want to do with my life."

It didn't quite work out that way. Instead, Joe says, "The sports thing just happened. It was 1985—the Toronto Blue Jays needed a producer to go on the road. I was a huge sports fan—always have been. I was the guy at the station that everyone came to with their sports questions. So I took the Jays job, which brought me back to Toronto from Orillia and from that time on, sports has been my career."

After Joe came off the road at the end of the '85 baseball season, the Production Manager job became available at CJCL Toronto. The station's music format at the time, when they weren't airing Blue Jays and Maple Leafs hockey games, was *Music Of Your Life*. CJCL eventually dropped music and morphed into Canada's first all sports radio station, The Fan.

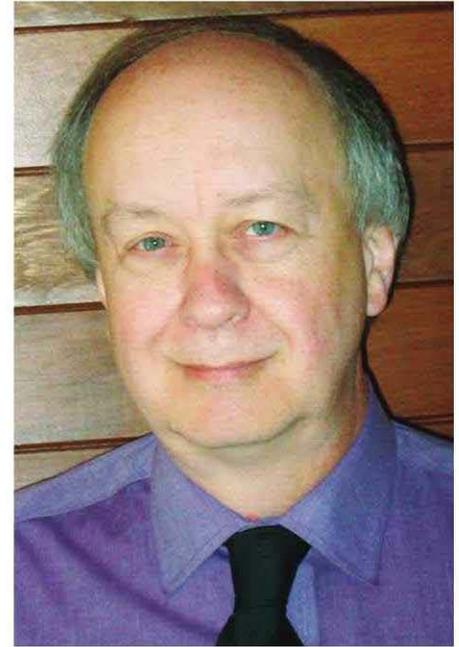
Thistel was able to use his immense sports knowledge to write many national radio specials, including sports year-in-review programs; Instant Replay, hosted by NFL broadcaster Pat Summerall and Baseball 125 narrated by Blue Jays play-by-play legend, the late Tom Cheek.

While at The Fan, Joe wrote the daily sports feature *The Tipster*, which starred a gruff voiced character (also Joe) who offered sports predictions and comments. Station writer Damon Papadopolous took over the feature following Joe's departure in 1990 to "do his own thing".

Those "things" included freelance writing and marketing. One of his consulting clients, TSN Radio, later turned into a full-time gig.

Near the end of 2000, former Headline Sports (now The Score) executives Paul Williams and Gerald McGroarty were planning a national sports radio network and offered Joe the job of Marketing Director. Although that gig (and the network) only lasted a little more than a year and a half, Thistel is glad of the opportunity, "I'm damn proud of what we accomplished at The Team."

Flash forward a few years to when satellite radio first appeared on the Canadian



radio horizon. Once again, Thistel was in the right place at the right time.

"Bob Mackowycz originally called me and asked if I wanted to get involved with XM and I said yeah, but by the time I got here, Macko had moved on and Stephen Tapp was running things."

Joe recalls that there wasn't a lot of time to get things in place. "When I started in August of 2005, John Melville and I were the entire programming department—within a three month period, we had to launch eight channels, hire staff plus build the studios. Well, we did it."

XM Satellite Radio Canada now features 13 Canadian channels, including Joe's pride and joy, Home Ice, which recently won the James H. Ellery Award for excellence in broadcasting from the American Hockey League.

Joe plans on keeping Home Ice at the cutting edge of sports programming.

"Listeners pay for this service, so we have to be better tomorrow than we were today. There can absolutely be no compromise."

Joe Thistel is living his dream... and he knows it.

"I'm the luckiest guy around. I love radio. I love sports and I love hockey. And I get to do all three every single day. It doesn't get any better than that."

*Award-winning writer/director Doug Thompson, who doesn't know even one sports statistic, can be reached at [doug.t@rogers.com](mailto:doug.t@rogers.com).*

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## Disable the reset-button!



While applauding President Obama's recent initiative to breathe new life into U.S.-Russian relations, it was with uncomfortable smugness that I noticed the dangerous notion of the *reset button* has finally become a mainstream concept. It was only a matter of time!

With a generation of folk so used to the reset function of computer games and the remote control, has the illusion of being able to erase the past become an accepted reality? Are death, catastrophe, crime, jingoistic political/economic policies and, dare I say, failure perhaps considered phenomena that can be wiped away with a simple reboot? As a fiercely proud Canadian, this gives me even more cause for concern when I read that only two provinces in this wonderful country, with its revered world status, have history on the obligatory subject list. Similarly, nearly every *self-help formula* seems nowadays to tout ditching the past as the ultimate panacea.

"Let go of the past", "move forward" are perhaps the most common mantra of our time. Are we living in an era that discards the past as irrelevant?

Not for a minute am I suggesting that we live anchored in the past. Logically, though, it is an inescapable fact that the present and future are built on past realities. Raised in the school of "you are building your future now", I am ever conscious of how past achievements, mistakes, failures, wrongdoing, etc. shape our individual and collective personality, emotional make-up, as well as the opportunities available to us. Much like a vast tapestry or mosaic, every stitch or piece represents our evolution.

It is surely impossible to ignore the positive and negative when observing our impact on others.

Yet in nearly every conflict resolution workshop or mediation initiative I deliver, I find it a huge challenge to persuade participants to look past the first symptoms of conflict or disagreement and examine their actions that potentially lit a slow-burning fuse, ultimately igniting the powder-keg.

So too in the bigger picture, past political, economic and social actions and events in any country, society or grouping have direct bearing on current impact. None of us, I am sure, would advocate forgetting the Holocaust, apartheid, colonialism or other such evils for fear they might happen again.

Wars and subsequent peace treaties have evidenced declarations that such devastation should not reoccur. Do we take the November 11 Armistice Day remembrance ceremonies to heart? Considering only the Iraq and Afghanistan military engagements, we speak blithely of fighting for freedom but seem to overlook the enormous civilian and economic devastation in those countries. When the fighting is over, will we again think that pressing the reset-button will wipe the slate clean? Will wreath-laying ceremonies in years to come suffice to assuage our collective conscience? Will we interpret subsequent anti-western feeling as "hatred for our

freedoms" ... or will we examine our imperfect actions as a possible cause?

Similarly, facing current challenges in the Middle East and Iran, as well as our preoccupation with Islam and anti-western feeling, are we at all looking to recognize, admit and acknowledge what gave rise to what we consider to be so evil? Would this not perhaps, rather than self-righteous or self-interested condemnation, be the first step in moving forward?

Closer to home, I do not think it an exaggerated observation that Anglophone exasperation with the Francophone Canadian sovereignty activists does not pause to look at why people feel the way they do.

The media drives public opinion. Would not a media that consistently insists on "why" rather than assuming polarized standpoints, create a culture that seeks to understand and appreciate why things are as they are?

This does not at all suggest that we should accept or condone criminal or evil acts. The traditional Canadian role of *peacemaker* has always demanded that we fully understand both sides of international disputes. This daunting task seems to be less of a priority than in the past. Perhaps an awareness of history does not always suit political, ideological and economic agendas.

The past can never be erased. Failure to look at history will cause us to mindlessly repeat past mistakes. We will not advance.

New generations deserve the accumulated, not selective, wisdom of mankind.

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

# Write right!

BY MIKE CLEAVER

It's been awhile since I began writing in *Broadcast Dialogue* regarding the decline in writing skills as heard on radio and television and seen in print and on the Internet.

I was hoping to be able to report some improvement here, especially after spending a term teaching News Writing and Documentary Production to 80 students at the British Columbia Institute of Technology in Burnaby, outside of Vancouver.

The first-year news writing class was comprised mostly of students in their late teens to early 20s. There also were several mature students, who were somewhat more experienced in their writing skills.

Most of the younger students were sorely lacking in grammar, spelling and punctuation skills, even though some of them had achieved top marks in their high school English courses.

Marking their entrance exam essays really was a chore.

The mature students scored somewhat better but still displayed some chronic problems with the language.

The amazing thing to me was that many couldn't be convinced that these things mattered!

This "iGeneration" or "TextGeneration", as I think of them, feel it is acceptable to use constructions (contractions) such as "txt me b4 u go" in a written document.

Punctuation rules have been thrown out the window.

As bad as things are in school, there has been no improvement in the broadcast and print industry.

A recent example from our local all-news radio station: "Police shoot man with a knife."

Writers to the local broadcast forum were asking if a new weapon had been invented which uses knives instead of bullets.

Then there is that annoying insurance company commercial that seems to run non-stop on the Canadian cable news channels.

"You don't drive like her so why should you pay the same insurance rates as her?"

Correctly, it should be "You don't drive the way she does so why should you pay the same insurance rates?"

If you take the original sentence to its logical extension it comes out as "you don't drive like her does drive."

We're always being urged to "Act fast!" instead of the correct "Act quickly!"

Newscasters constantly drop the suffix from words such as in this phrase, "Dress warm" instead of the proper "Dress warmly."

(I mean  
correctly!)

## Part 3

Traffic reports result in a laugh-a-minute because of mistakes in English.

"The bridges are moving well."

Oh? Where are they going?

"Heading eastbound on Highway One."

That's another one from our Department of Redundancy department.

The one that irks me the most is the use of the noun "medal" as a verb.

During the Beijing Olympics, we constantly heard commentators saying "So and So "medalled" in the Team Tiddlywinks competition."

I'd also like to know what happened to the rule that you use "an" before a word beginning with a vowel?

I conclude anyone who does this on-air simply is ignorant.

I've railed about punctuation before, but "overcommafication" (my made-up word) runs rampant.

Commas are NOT necessary after "and," "but," "so," etc.

Some written articles are dropping commas where they ARE necessary.

Some people still use ellipses in written content on public display.

(In case you don't know what an ellipsis is, it's the three dots in a row used instead of a comma. It worked well in radio and television copy back in the days of typewriters.)

There are dozens more examples but I'll save them for another day.

The use of proper English and following the rules results in a broadcast or a document that is easy to read or understand, especially if you get only one chance to, as Mike Holmes says, "Make it right!"

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I never fold over a page to mark my spot. I always use a bookmark. But this time I couldn't help myself. There were so many passages that rang true I found the need to make note of where they were so I could read them again.

If you didn't read *Late Nights on Air* this summer at the cottage, it's a great read around the fireplace this fall. Penned by Elizabeth Hay, this Geller Prize winner is a great read for *anyone*; and it is a terrific read for anyone who's in the broadcast industry.

It is technically accurate. By that I mean the author's descriptions of the studios, the editing techniques and the personalities are genuine so you can get lost in the story instead of critiquing the details. One of the pages I dog-eared tells of a scene where the main character, a seasoned broadcaster now in a small market, coaches an intern about how to do great radio. "...It's about one person learning something interesting and telling somebody else. You're speaking to one person, remember that."

Can you remember anyone you mentored that went on to be a success in this business? Do you take pride in the fact you made a contribution to that success, however big or small?

Recent events made me think of one person in particular. It has to be more than 25 years since that person came to me and asked how they could learn to read commercials, do voice-overs. He had just started in the business and was eager

to learn everything he could. While I coached him as best I could, it wasn't his commercial work that made him popular—it was his on-air style as a host and performer. I therefore cannot take any credit for his success but take great pride in having been able to count him among my friends.

Martin Streek was an on-air personality at 102.1 The Edge, CFNY in Toronto. By now you know Martin took his own life on July 6, 2009. The media coverage was extensive, the outpouring from fans, tremendous.

Martin and I reconnected after having not seen each other for a number of years. He was anxious to get together with me and two of our long-time mutual friends. The plan was to have dinner and I would make the arrangements. I was excited, so proud of Martin and how he'd grown to become a big deal since that day in the mid '80s when he asked for my advice. During that time we partied like crazy fiends, and the four of us were eager to get together and catch up on each other's lives.

I first got the news of Martin's passing when one of the four fast friends rang my cell phone. I was driving out of town on business and found myself preoccupied with the news throughout the day, and focusing on the workday took all the strength I could muster. On the drive home it occurred to me that I should have been more diligent, more probing about what had transpired since Martin's climb to fame, subsequent termination from the station he'd worked at his entire career and the multitude of other things that were going on in his life. Maybe I could have helped out, again.

In a quiet moment, the main character in *Late Nights on Air* was thinking about radio people he'd known. "Quarrelsome as sparrows guarding their territory, but what issued from them was song, bird-song, being proprietary and exclusive. What were people imagining as they listened to radio? How friendly everyone was. How well they must get along, how intimate they must be."

## Party of four

How well, indeed. While the story is fiction, it truly captured for me the unique bond we develop with those we admire and those we mentor. We're eager to help young people entering the industry, and it is our duty to do so. When they grow professionally and become people we're proud to have mentored, do they no longer need our guidance? Or are they afraid to ask for it?

Perhaps we need to check in with them along the way, make sure everything's okay. I know I won't miss the opportunity to do that again. Oh, and dinner? It's still on. Party of four. Martin, we'll set a place for you.

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

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*Len Perry, CTV Calgary*



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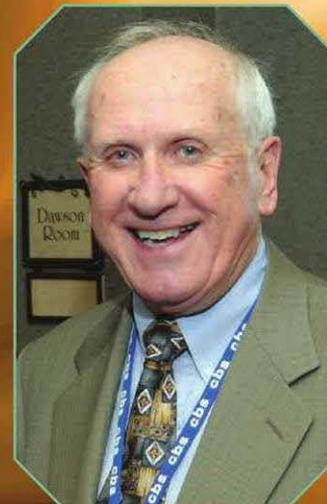
*Ron Cohen, Canadian Broadcast Standards Council, Ottawa and Gerry Forbes, CJAY 92 Calgary. Forbes is holding a mock CBSC pardon issued by Cohen*



*Terry Bahiy, Peace River Broadcasting, Peace River*



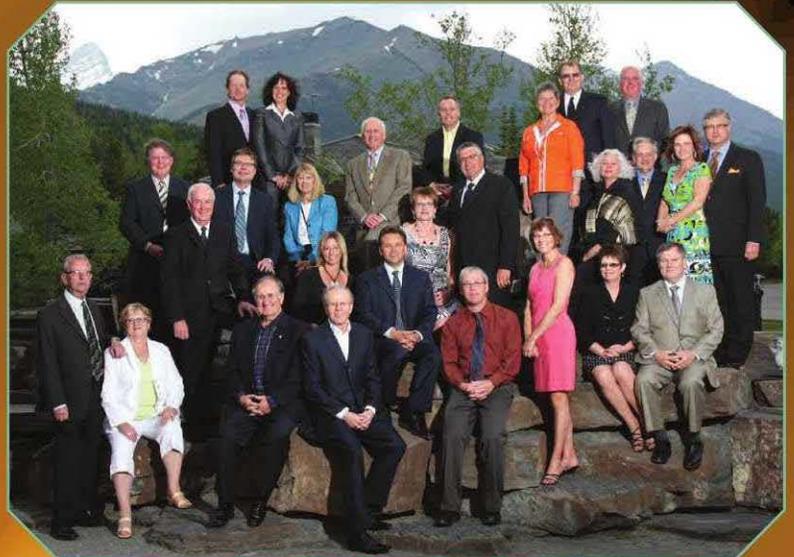
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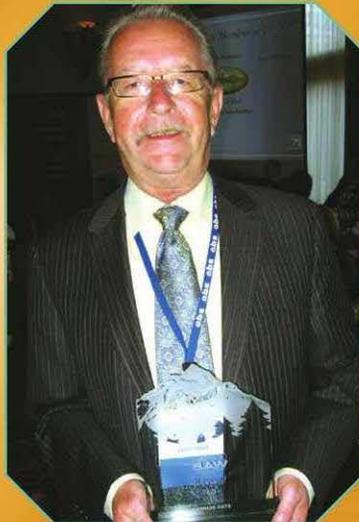


*Ken Singer and Gene Fabro,  
Fabmar Communications, Melfort*



*Western Association of Broadcasters board members and spouses*

# Images from the Western Association of Broadcasters Convention



*Stan Schmidt, CJCA/CJRY-FM  
Edmonton*



*Lyndon and Bonnie Friesen,  
Golden West Broadcasting, Steinbach*



*John Yerxa, Edmonton and Lesley Conway-Kelly, Astral  
Media Radio Sales, Toronto*



*Marty Forbes, Edmonton*



*Pam Leyland, Rawlco Radio  
Saskatoon*

## New research confirms the power of television advertising

In May 2009, TVB commissioned Angus Reid Strategies to conduct an online survey of 1,000 randomly selected Canadians who are part of the Angus Reid Forum panel.

The survey results confirmed that television advertising outperforms all other media (radio, daily newspapers, magazines, the Internet, and out-of-home) across a broad spectrum of age group, household income, and education segments. In this column, I focus on addressing misconceptions about the diminishing appeal of TV advertising among younger Canadians by comparing results for the 18-34 and 35-54 segments.

The online panel was asked to identify THE medium that is most influential. Among the 18-34 group, 63% identified television, followed by the Internet at 13%, newspapers at 9%, radio at 7% and magazines and out-of-home (OOH) each at 3%. For the 35-54 group, the results were similar, with the single exception of newspapers replacing the Internet in the #2 spot—i.e. television commanded 66% of the vote, newspapers 16%, the Internet 9%, radio 5% and magazines 1%. (OOH was not identified as an influential medium by this group.)

What about the medium that delivers the most authoritative advertising? Television was selected by 43% of the younger (18-34) set, followed by newspapers at 30%, radio at 9%, magazines at 8%, the Internet at 7% and OOH at 1%. Among 35-54s, television wins hands down at 52% and newspapers are again in the second spot with 25% of the votes. Of note, the Internet won the #3 spot with 8% of this group's votes, followed by radio and magazines each at 5% with OOH at about 1%.

When the panel was questioned about the most engaging advertising, television was the clear winner. Of adults 18-34, 53% selected television, followed by the Internet at 16%, radio at 15.5%, magazines at 6%, newspapers at 5% and OOH at just under 3%.

Among the 35-54s, results for television and the Internet were similar to those

from the younger segment—television scored just below 63%, followed by the Internet at 17%. Somewhat surprising for this older age group, radio, newspapers and magazines all received low results—in the area of 5%. OOH scored the lowest at just above 1%.

Even when the criterion is relevancy, arguably the toughest measure of all, television advertising is the winner. Of the 18-34 group, 40% chose television as the medium that delivers the most relevant advertising, followed by the Internet at 23%, newspapers at 16%, radio at 9%, magazines at 6% and OOH at 1%. The 35-54 group also voted television as #1 in delivering the most relevant advertising (at 44%), followed by newspapers at 19%, the Internet at just under 17%, magazines at 9% and radio at 5%. (OOH barely registered at half a percentage point.)

The Angus Reid study also included questions pertaining to the most powerful, effective, and persuasive advertising media. You can see these results at [www.tvb.ca/pages/RTSA2009](http://www.tvb.ca/pages/RTSA2009).

In summary, this study clearly indicates that television is the optimum hub or anchor medium to a multi-platform advertising campaign. We paired these results with the BBM Analytics' RTS Spring 2009 survey to provide a comprehensive cross-media comparison that includes traditional measures such as reach and time spent, in addition to the attitudinal results. The "reached yesterday" results are fairly consistent with results from a year ago and are included within the website address provided above.

However, the weekly time spent (per capita) results do reveal a number of noteworthy trends. Television viewing time has remained essentially unchanged across all segments. Among 18-34s, television garners 21 hours weekly, second only to the Internet at 24 hours (an 11% increase from a year ago). Time spent with radio decreased by 5%, although still the third-



ranked medium for this age group. Time spent with newspapers and magazines was negligible.

The Adult 35-54 group revealed similar trends, where Internet time increased by 15%, radio decreased by 5% and time spent with the print media was marginal—i.e. under 4% of this group's total measured time spent with various media. Not surprisingly, for this group, television remains the #1 medium in terms of time spent (just under 24 hours), whereas the advantage of radio over the Internet is diminishing.

Credible and timely research continues to be one of our most important tools!

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

## Measurement versus influence



The quest for measuring advertising's ROI (return on investment) has been going on ever since the late 1800s when department store magnate John Wanamaker was quoted as saying, "Half of the money I spend on advertising is wasted; the trouble is I don't know which half."

Newspapers have published coupons in their ads, Yellow Pages have issued trackable phone numbers to advertisers and direct mail has promoted exclusive offers to justify that it was their half of the budget that was yielding a return on investment.

Heck, some misguided radio and TV stations have even run ads which said, "say you heard it on the radio" or, "say you saw it on TV" to measure their results.

In the late 1990s it was the dot.com kids in Silicon Valley who made millions capitalizing on marketers' thirst for measurable advertising results, promising measurable clicks and responses.

But online marketing expert Ari Rosenberg wisely says that online media taking credit for the actions of consumers is, "like taking credit for the sale of coffee because you work at the Dunkin Donuts cash register."

Human action is preceded by a complex chain of influences that takes place over time, long before action is actually taken. Before any action or purchase, our minds travel from unawareness of a product to awareness, and from awareness to interest, from interest to liking, from liking to preference and on to actually taking action.

The dangerous and underestimated irony is that the closer we get to measurable action or response, the less opportunity marketers have to influence or change

that action. Once the consumer has clicked on the Ford truck website or has their cheque book out to buy it, they are less easily persuaded that the Chevy might be a better truck.

In broadcasting, we are at the important leading edge of the thought chain, reaching unaware consumers and influencing them long before they are at the preference or action end of the decision-making scale.

But some of us have forgotten how important those first few links in the chain are, and have tried to be accountable only for the last few links in the chain.

Our problem is, consumers don't really know why they do the things they do, so the last point of contact receives credit for the purchase decision.

Yellow Pages used to take credit for sales because that's where consumers found the number they called when they were finally ready to buy. Unenlightened marketers never asked the right questions. Realtors didn't ask, "What made you decide to look for a new house instead of renovating your old home?" or, "What made you choose our firm over all of the others listed in the directory?" They simply asked, "How did you find us" and the buyers credited the last point of contact in the chain saying, "We found your number in the Yellow Pages."

Today, measurable online media take the credit for action. But long before

buyers Google a website or click through for a quote or purchase, they are making complex and subconscious decisions that are more easily influenced while their preferences are being established rather than after they have been established.

My old friend Keith Dancy used to say, "the game never changes, only the names of the players."

The marketing game really has not changed since Wanamaker's famous quote, only the names of the platforms available to advertisers.

I'm very excited about the future of radio and TV with these new platforms at our fingertips. Advertisers have long touted the importance of a media mix, but now we can feasibly own the entire mix from influencing consumers who are at the beginning of the decision-making chain to being able to take credit for action with our web applications.

Our on-line competitors are in a no-win situation. They can only sell the tail end of the chain, a tail that will soon be recognized as the Dunkin Donut cashier. We can create the desire for the donut with our advertising, and the measurable action with the donut coupon on our website.... broadcasters can be on-line marketing's missing link!

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

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In a paper published in 1965, Gordon Moore, Director, Research and Development Laboratories at Fairchild Semiconductor who went on to co-found Intel, observed that the number of transistors that could be placed inexpensively on an integrated circuit had doubled every two years since the invention of the integrated circuit in 1958.

Moore's law, as it became known, has been proven largely correct ever since, and the same rate of growth has been applied both to memory chips and computer disk drives. In just three decades we have gone from 5MB of storage on a hard disk drive for a microcomputer to more than 160GB. Associated solid state memory storage capacity has also had similar growth.

Equally astonishing is the reduction in cost for these devices. With every improvement the costs drop exponentially, all making for an Internet explosion in video and audio products never before contemplated.

The challenge for today's technologists and consumers is bandwidth. Historically, bandwidth has not followed such a smooth path; instead it has increased periodically by large steps following major technology shifts. These steps have been typically two-to-four years apart.

In 1990, the average connectivity to the home was 9.6kb/s, using early modems over a standard telephone line.

In 1994, 28.8kb/s was possible using more advanced modem technology.

In 1998, modems appeared that could deliver 56kb/s provided that the subscriber was attached to a digital exchange. By now, the bandwidth was limited by the physical characteristics of the public telephone network and switches.

In 2000, UK telecom provider BT launched ADSL services providing 512kb/s, but with limited availability.

Bandwidth increased to 1-2Mb in 2004, and to 4-8Mb/s in 2006 by incremental improvements to the exchange technology and to ADSL routers. However, many rural subscribers still struggle to get better than 2mb/s, with some only achieving one quarter of this.

New fibre network technology is now offering 20-200Mb/s, but only to cable companies in large conurbations that have fibre-to-the-curb infrastructure.

In the UK, BT's 21st Century network (21CN) will roll out this year, bringing up to 100Mb/s broadband within reach of more than a million premises during 2010. BT plans to accelerate the fibre to the cabinet (FTTC) rollout aimed at hooking up 40% of UK homes and businesses, some 10 million premises by 2012.

This significant technology shift will see an explosion of bandwidth availability to the home, and this coincides with the consumption of video content via the Internet.

In fact, with the increased bandwidth provision, and the availability of multi-casting technology<sup>i</sup>, this enables the delivery of real time HD content over the public Internet for the first time. This effectively breaks the stranglehold of the existing terrestrial, cable and satellite transmission networks, and is already allowing new television "brands" to emerge and prosper.

While the examples are based in the UK, they only mirror what is taking place in developed media countries around the world. We are at the cusp of solving the bandwidth problem and marrying storage and distribution technologies to create a whole new media world.

BY MICHAEL McEWEN AND JEREMY BANCROFT



# Tech

**In the face of the Internet challenge, traditional broadcasters are once again going to have to embrace change, but in a way that they have never faced before.**



**nology:** *A disaster in the making for conventional broadcasters or an opportunity for renewal?*

**“People who keep writing the obituaries for existing broadcasters ignore one thing—they (the Internet TV companies) are people who are in love with technology and distribution mechanisms—that the history of the modern media age is littered with casualties of people who believed in technology rather than content.”**



Michael McEwen, Director,  
Media Asset Capital

### The new television paradigm

Whereas television programming was almost exclusively the domain of broadcast and distributor organizations until the mid-2000s, the emergence of Blinkx in 2004, YouTube, Babelgum and JumpTV in 2005, Joost in 2006, and Hulu, the BBC iPlayer and BSkyB's Sky Player in 2007 has fundamentally changed the way (predominantly young) people consume television content. No longer are they bound by "appointment-to-view" TV transmitted over the air, satellite or cable (although this is still a strong driver amongst the young), but they are now able to watch content across the Internet while simultaneously chatting to friends online and sharing their views.

These sites offer access to video-on-demand services, whereby content is stored on disk by the service provider and is streamed to users as and when they want to watch it. The dramatic reduction in storage costs has enabled these providers to host hundreds of thousands of hours of content, ensuring that there is almost always something for everyone, no matter how niche or bizarre their preferences.

The linkage between social networking and video sites is clearly an opportunity for advertisers. Google has identified this huge opportunity, and while not a major player in social networks (yet), is now the top U.S. video property with a 40.9% market share<sup>ii</sup>.

Unlike the traditional broadcasters, Internet companies have been able to benefit from one-to-one relationships with their consumers, and customer profiling techniques have been employed by several of the larger companies for some time, despite public and regulatory concerns over consumer privacy.

A study by the Consumer Electronics Association titled *Net-Enabled Video: Early Adopters Only?* found that most adults are already online while watching TV. Almost a

third of online adults (30%) say they always or usually surf the Internet while watching television and another third (32%) say they sometimes do.

A report just published by U.S. research company In-Stat<sup>iii</sup> states that over 40% of young adult U.S. households view Internet video on the TV at least once per month, with revenue from Web-to-TV streaming services forecast to grow to \$2.9 billion in 2013.

With the introduction of integrated Internet connected TV sets, it is expected that the convergence of broadcast and Internet-delivered TV programming will hasten. Such TV sets currently have a small installed base and will take time to proliferate due to a typical replacement cycle of 5-10 years. However, as about half of prospective TV buyers say they are likely to purchase an Internet connected TV<sup>iv</sup>, these devices are expected to help drive the uptake of online video content.

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However, one question remains to be answered. How much longer can Internet video providers continue to provide content for free? They are not immune to the global advertising slowdown, although their sector is increasing market share. It also remains to be seen whether subscriber revenue to Internet-delivered content can sustain a thriving production industry now dependent on traditional television distribution.

### What does this mean for traditional TV broadcasters?

The broadcast environment has become hugely fragmented in the last 25 years with traditional over-the-air networks competing with subscriber-based pay and specialty services.

While initially the advertising market grew as more services became available and new subscriber revenues were being generated, the old formula worked pretty well. But with the current economic collapse in advertising in virtually all markets, this advertising growth has stopped and most projections do not forecast any significant recovery in the short term.

This does leave subscriber revenue for the distributed services, but even that is under pressure from new Internet-based offerings. If the networks were worried about a fragmented market and declining share and revenue in the last few years, they should be in full panic mode now.

### Is the outlook any better for the new Internet TV brands?

Research by Magna Global<sup>iv</sup> suggests that over the next few years online video advertising will continue to grow steadily, with the market expected to reach \$864 million in 2010 and over \$1 billion in 2011. That represents a compound annual growth rate of about 36% from 2006 to 2011.

Even so, the online video opportunity is still very small compared to traditional television. Television advertising is forecast to be \$56 billion in 2009 for the U.S. alone<sup>vi</sup>.

According to Magna Global, interest in the online video ad space is being driven by the growth of professionally-produced content and broadband connectivity. While user-generated content 'accounted for a significant volume of potential advertising inventory in the past', the time spent with professionally-produced online video grew 24% in 2008, after a 50% increase in 2007.

One of the major structural differences

between the Internet TV and broadcast TV companies is that little, if any, Internet TV organizations produce or commission professional content. They do not invest in creation, which in September 2008 prompted Michael Grade, the executive chairman of UK's ITV, to label YouTube a "parasite" that lives off the TV shows and content created from the broadcasters' annual programming budget.

He went on to say: "People who keep writing the obituaries for existing broadcasters ignore one thing—they (the Internet TV companies) are people who are in love with technology and distribution mechanisms—that the history of the modern media age is littered with casualties of people who believed in technology rather than content."

Within eight months of making that statement, Michael Grade had announced that he was stepping down as Executive Chairman of ITV. During that period ITV announced a loss of £2.7 billion, axed over 1,000 jobs and had lost out on nearly \$2

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# The growth of online video has been phenomenal. However the broadcasters still largely own the audience.

million (U.S.) in advertising revenue by failing to negotiate an agreement with YouTube over the Susan Boyle *Britain's Got Talent* clip.

Michael Grade was right to focus on technology and distribution mechanisms. The Internet TV companies operate in a *capital economy*. Their head count is substantially lower than broadcasters. Instead, their investment is in commodity IT technology, storage and connectivity; all of which are reducing in cost and can be scaled depending upon the number of consumers that they serve. A broadcaster's costs are largely fixed regardless of audience size, and being driven by creativity they operate in a *people economy*<sup>vii</sup>, and the cost of good people increases. And even today, good people are hard to find.

Where ITV failed was not in its creative processes, but in its structural inflexibility as a result of fixed thinking and a silo approach. Google and other Internet companies have not inherited the working practices and rigid structures that have developed within the television industry as a whole. It is these working practices and structures that will be the undoing of many TV companies, not the new technologies deployed by Google, Hulu and others.

These technologies and processes need to be adopted wholesale by the broadcasters.

To succeed the Internet companies need the content and creativity that broadcasters provide, and the broadcasters need to recognize the structure and practice of new media and its importance as both a delivery mechanism and a vehicle for social interaction.

Perhaps if there is to be a casualty out of this evolution it will be the satellite and cable companies, if they too don't embrace new media in the broadest sense. After all, if alternative pipelines for content exist why would a specialty service pay huge fees for cable carriage that didn't give them the full Internet benefit?

## New Media within broadcasters—will it save the day?

New Media departments exist within many broadcasters today, but often operate as a silo and separate business unit. They often work on completely separate technology platforms and employ completely different processes than those used within the traditional television strands.

We have seen firsthand evidence of this from our own engagements with broadcast companies across the world. New Media operations, often frustrated with the speed of response of internal technology departments and working practices, have been driving the uptake of a wider range of IT-based and prosumer<sup>viii</sup> media products,

and radically different ways of working. But they are often isolated within broadcast organizations.

Broadcasters have until relatively recently been the gatekeepers to the audience. Transmission resources have been expensive and scarce, and licences to transmit have been at the behest of politicians and regulatory bodies. They have developed trusted and valuable brands and have held a unique position for many years, but now they are not alone.

The growth of online video has been phenomenal. However, the broadcasters still largely own the audience. The Magna Global report states that consumers watched more than 490 billion hours of traditional television in 2008, which is 244 times more than consumers spent with online video that year. Even if online video continues last year's growth rate through 2012, U.S. viewers would still be watching 98 times more traditional TV than online video.

So why should broadcasters be worried? Their brands are under attack from Internet TV companies, they generally do not have a one-to-one relationship with their consumers, their revenues are depressed and they seem unable to cut sufficient cost to ensure profitability.

We suggest that broadcasters must embrace structural change if they are to survive and prosper.

## A Time for Change

Production processes within television have changed little in 40 years. Some of the technology tools have advanced (e.g. the vast majority of editing is now non-linear rather than tape-based) but the processes by which programs are made are largely the same now as it was in the 1970s.

Industry stalwarts might say, "*It's done this way because it works*". So did printing newspapers with hot metal, but painful as the change to electronic publishing, computerized typesetting and offset printing was to the newspaper industry, if someone told you today that they were going to launch a new newspaper using linotype technology you would think that they were mad—and with good reason.

As Michele Romaine, former director of production at the BBC said: "*One of the odd things about creating television programs is that the process has never been subjected to the kind of Wapping revolution<sup>ix</sup> which hit newspapers when they abandoned hot metal.*"

For most broadcast organizations that

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have not embraced changes in production of programming or news, change will be required sooner rather than later. And this change will have far-reaching consequences.

Many broadcasters operate in silos. Documentary production and editing is separate from news. News gathering is separate from sports. Sports is separate from elections. Drama is separate from light entertainment. Schedule planning is separate from presentation. Library is separate from media management. And promo production is separate, period.

Most of these departments will have their own staff and their own technical resources. And despite the fact that there is commonality of skills, the types of platforms and equipment may vary and there is generally little use of resources across departmental boundaries.

To continue with our newspaper analogy, imagine a situation where the news pages were produced on a different system to the sports pages. Where the front of a page was printed on one printer and the back on another. Where the classified ads were printed after the paper was finished and folded.

As ridiculous as this sounds, this is exactly the way in which many different television programs are made.

To fix this problem requires structural change within the broadcaster. The changes will affect many departments and therefore can only be implemented if they are mandated and fully supported at board level. Although technology might be used to support the changes and harmonize workflows, technology alone cannot be the solution.

What's required is a thorough analysis of current processes, and a comparison of effectiveness at the process level with other similar broadcast organizations. Our own experience of helping broadcasters meet the challenges of changing workflows, harmonizing platforms and helping to implement and manage change has shown us that organizations often think that they under-perform in one particular area and are world class in another, whereas the truth is sometimes exactly the opposite.

There are few formal benchmarks available to broadcasters that will allow them to appraise their own performance, other than at a macro level. Unfortunately, many of the problems exist at the micro level; buried deep within specific processes that have grown up over years of operations and are ingrained within the

culture of the organization. This is where it is important to draw upon experience gained in multiple organizations by people who not only understand the processes, but have "walked in your shoes".

Only once an analysis is performed, and comparisons are made against best in class organizations can a plan for change be created. This plan should be done in conjunction with internal stakeholders who will ultimately be responsible for the implementation and success of the change program, and supported by external, relevant expertise.

Change Management and Benchmarking were a hallmark of the original thinking required by the big networks in the 1990s when faced with a fragmenting market of pay and specialty services. It was a difficult and wrenching time but the result was, for the most part, a wonderful decade of media growth and diversity. In the face of the Internet challenge, traditional broadcasters are once again going to have to embrace change, but in a way that they have never faced before.

Will everyone embrace change? Probably not. Some will complete the journey while others will be left behind still spouting the mantra that there is nothing wrong and that the old ways work.

Ironically, it was probably these very people who were part of the necessary changes of the '90s and it must be recognized that today these people will likely not be the ones responsible for producing a new vision, for delivering value to shareholders and profit to the organization in the future.

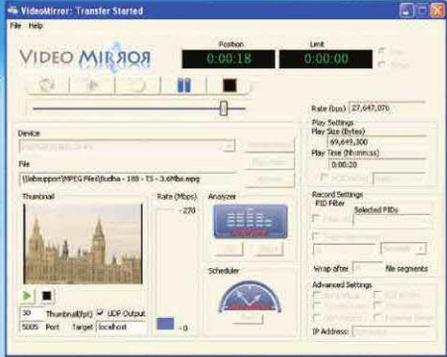
- i *Multi-cast is the ability to provide a single stream to multiple viewers simultaneously. This is a core capability of broadcast television and radio networks, but until very recently, all video transmission via the Internet was unicast, i.e. a single stream per viewer.*
- ii *Advanced Television 1st May 2009*
- iii *www.instat.com/press.asp?ID=2515&sku=IN0904404CM*
- iv *Consumer Electronics Association study*
- v *www.magnaglobal.com*
- vi *Zenith Optimedia Advertising Expenditure Forecasts 2009 P12*
- vii *See 'The People Economy' by Dr Madsen Pirie, Adam Smith Institute*
- viii *Type of electronic product that straddles the Professional and Consumer market, or one who uses such a product. Source Camcorderinfo.com glossary*
- ix *See [http://en.wikipedia.org/wiki/Wapping\\_dispute](http://en.wikipedia.org/wiki/Wapping_dispute)*

*Michael McEwen and Jeremy Bancroft are Directors at Media Asset Capital, a UK-based consultancy. McEwen, a former Secretary General of NABA and former President of CDTV and Chair of the Task Force on Implementation of Digital Television in Canada, may be contacted by e-mail at [mmcewen@xplomet.com](mailto:mmcewen@xplomet.com).*

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# The changing face of station voices

When it comes to your station, how do you sound? Do you speak with one voice or many?

That may seem like an odd question but it goes to the heart of an important element of your overall image—your station voice or, as is becoming more and more the case, station voices.

Like many things in broadcasting, the use of a single “voice of God” for a station is changing. There seems to be a trend these days to use a collection of announcers with different sounds for different programs and programming blocks.

“I feel like if I see two or three promos back-to-back and it’s the same voice, I think there’s much more of a tune-out factor,” says Brian Dollenmayer, senior vice president of on-air promotion and creative marketing for the Fox Television

Network. “If you start hearing the same person talk to you all night long you may start to pay less attention.”

But how does that affect overall station image if you have different voices?

“From our standpoint, Fox has so many different faces,” said Dollenmayer. “We’ve got cutting edge dramas, the irreverent animation block, reality shows. So to have the same voice on all the promos doesn’t have the same impact. I think the way people watch television these days is that they watch programs and not networks (stations) necessarily. We try to use whatever voice we feel sells that show. But regardless of the voice, there’s still a (consistent) attitude.”

Fox has a regular stable of about six announcers and will experiment with different voices for specific spots. But Dollenmayer says it’s not just big networks that are experimenting with the traditional single station-voice concept.

“It’s kind of getting away from that in terms of that one-voice person that you use,” says Jeff Clemons, director of marketing and creative services for Channel 39, KIAH-TV Houston, TX, a CW network affiliate. “We have two primary voices and we have a stable of other people that we can access (for specific projects).”

With hundreds of channels to choose from, not to mention other media platforms vying for the same eyeballs, Clemons says station voices need to stand out like never before.

“To me what’s happening in the industry currently is that people are moving away from the big booming “voice of God” voice and it’s really getting into a niche kind of voice that people are looking for,” he says. “A lot of local broadcasters are starting to niche program now. They’re targeting all their on-air product and their news product in a certain direction. So you’re going to want a voice person who will have appeal to that audience. The main thing (you look for in a voice) is you have to be able to cut through the clutter out there.”

Dollenmayer agrees.

“Your voice should stand out. It



should be easy to listen to. It shouldn’t sound forced. It needs to sound like a real person that you can have a connection with. There really are no rules of what your voice should be.”

“It sounds cliché, but it’s almost like the YouTube generation is permeating through, where ordinary people are (broadcasting)” adds Clemons. “It’s plain speak, an everyday sound. That’s where (things) are going right now.”

“We are in a YouTube world these days,” concurs Dollenmayer. “Not everything is polished. It’s more relaxed in promotion. To take that approach with your announcer is sometimes a good idea too.”

While a voice is only one component of a station’s overall image, it is an important one. Watch a typical teen or 20-something watch TV and chances are they’re also on the computer and/or texting at the same time. In other words, they may not have their eyes glued to the screen. If the voice helps them know who they are watching, then it has done its job.

But if you close your eyes and flip around the dial and can’t tell when you’ve landed on your station by just listening, that may not be a good thing.

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

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## Polishing the crystal ball: Using research to predict the future



With the media landscape changing a little more quickly and uncomfortably than most broadcasters would like, there may never be a more important time to be working with a research roadmap. Not just for the next ratings period, but for a future when the distribution advantage that broadcast radio currently enjoys is likely to fade to black.

Broadcasters need to address two priority issues as they move forward. First, what role will broadcast radio continue to play for consumers as they are granted easier and easier access to an increasingly broad range of audio alternatives? Second, which radio brands can best be shifted to the platforms where listeners will be spending more and more of their time, and how can that best be done?

Research can help broadcasters prepare for this future, but this is a new kind of mission that will require new kinds of research approaches.

Generally, research works best when it asks people about their recent behaviour (or, even more accurately, when it observes actual behaviour through metered listening such as PPM). You can also ask

people why they behaved as they did, and if you ask your questions carefully and interpret their answers wisely—that is, if you don't expect them to comment on behaviour they might not even understand themselves—you can get a better handle on how they might act in the near future. All of this works well for most of the day-to-day, book-to-book, tactical research that radio stations typically conduct—perceptual studies, format searches, focus groups, music tests and so on.

But conventional research doesn't work as well when you ask people what they will do in the more distant future. How can you expect them to tell you how they will act in a future that will be very different from their present? By the time their future arrives, they may have new kids, new jobs, even new spouses. Each of these events, and countless others, will have an impact on their future behaviour. Not to mention how difficult it is for them to predict their behaviour with technologies they may never have used.

It's time for some unconventional thinking on some new ways to research audiences.

One way to catch a glimpse of the future is to talk to consumers who are already living it. What role does broadcast radio still play among heavy users of iPods and mp3s? How do people who routinely listen to Internet radio or stream music on demand from their iPhone, use broadcast radio? Or those who regularly download and listen to podcasts? Or live on Facebook or Twitter, or browse the My Space pages of their favourite artists? How does all of this vary by demographic and format preference?

Or you can move the conversation to a panel of more ordinary listeners and track their usage of, and attitudes towards, broadcast radio over time as

you encourage them to experiment with new media alternatives. This is a more challenging assignment in that it goes beyond the traditional snapshot research survey and into more of a motion picture of changing habits. But it is also likely to paint a clearer picture of the future among the majority of consumers who are not among the vanguard of early adopters.

All of this begs the question of who will foot the bill for this kind of research, especially with budgets as tightly squeezed as they are today. Projects of this scale and scope lie beyond the reach of most individual stations and many of the smaller broadcast chains. They would have to act together to get the full benefit.

If there is any great upside to consolidation, it's that large broadcast chains should have the resources to pay for research like this. They also have a greater ability to act on the results, thanks to the number of chess pieces they can move to put the research insights to their strategic advantage.

Can research predict the future? Not exactly. But one thing is certain. Broadcasters who take steps to learn what tomorrow's consumers will want and need from their brands will be one step ahead of those who simply let it happen or cling to their existing business models oblivious to the fact that the consumer may have already moved on.

*Jeff Vidler is Senior VP, Managing Director Radio Research at Angus Reid Strategies in Toronto. He may be reached by e-mail at [jeff.vidler@angus-reid.com](mailto:jeff.vidler@angus-reid.com).*

# CRTC has some very hard choices to make

There are times in life when being a former Commissioner of the CRTC is particularly satisfying, with an emphasis on “former”.

It’s funny how many times I have been asked whether I miss being on the Commission. As the challenges facing the broadcasting world increase and the solutions become less obvious, the question is sometimes posed in jest and sometimes in seriousness: “What would you do?”

The problem with getting to the solution is that there is no consensus on what the problem is. One of the critical issues is whether over-the-air broadcasters should get a subscription fee just like specialty networks. Naturally most OTAs say yes while cable and satellite say no. And both are equally emphatic.

We have seen battles royal among the

players before. They seem to happen every few years, but this one seems to be a dual to the finish.

One of the past battles was over the ownership of discretionary services in which the Commission ruled in August 2001, and now some feel the regulator went down the wrong road. I find that a little satisfying because I dissented on the decision when the Commission lifted the limitation on cable ownership of specialties. I certainly got my share of scars to show for it.

There is inequality in the food chain of broadcasting. Distributors at the top, broadcasters next and producers below them. The higher up you are the more power and income you have, the lower down you are the less of both you have. Sometimes you would think the Act should be called the Distributing Act rather than the Broadcasting Act.

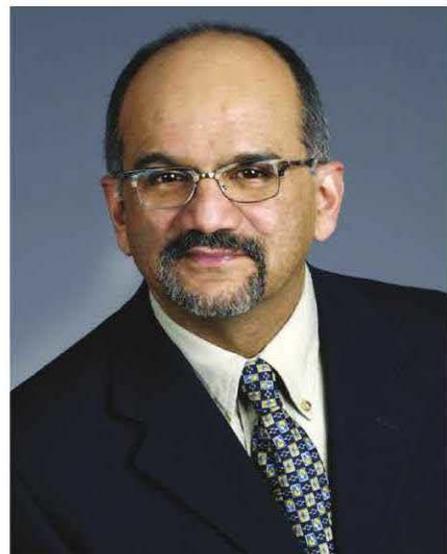
It is the CRTC, then, that is the equalizer, or at least the one that is supposed to ensure some sense of fair play.

But one of the things it has failed to do is to demystify the commercial relationship between distributor and broadcaster. Bringing that out into the light of day, just as it does for so much else about broadcasting, would be a good start. I have never heard a good reason why it was always thus.

Your TV bill is perhaps the only occasion where you don’t get an itemized statement. Imagine doing your weekly grocery shopping and not knowing what each item costs and then not getting an itemized bill to see if you have been charged correctly. And on top of that, imagine hearing an announcement over the PA system saying, “Oh, by the way we are upgrading something technical and we need to charge you another dollar or two, even though your grocery cart looks just the way it did before”

Well, that’s your cable bill.

So the Commission could require distributors to charge customers for OTAs—the only local programming providers—or it could open these commercial deals and find cost cuttings.



Another option is the Local Program Improvement Fund (LPIF), which is designed to share some of cable’s and satellite’s profits, increasing from 1% to 3% of revenues. Naturally, the distributors are not pleased. They say the plea of impending poverty by the OTAs is exaggerated and does not require a response from the CRTC. They point to the specialties, which are making money. In the case of both Canwest and CTV, the specialties are making money which can be used to help the OTA segments of their families.

The distributors are fighting with an unprecedented PR and lobby campaign focused on both the CRTC and the Heritage minister lest he think of helping the OTAs.

However you cut it, one has to wonder how the distributors got so much dough all this time. They say it’s theirs and see what good business people they are. Never mind that the Commission has given them all sorts of protection since they were in short pants. They insist it’s their money.

But I have a sneaking suspicion it’s really ours. We subscribers, who pay month after month never knowing what exactly we pay for and not having much of a real choice if we want to be connected to the television world.

The recent hearings included *in camera* segments to discuss how bad the financials really were—something I never saw in my years on the Commission. It’s a sign they were listening intently and grappling with the conundrum before them.

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

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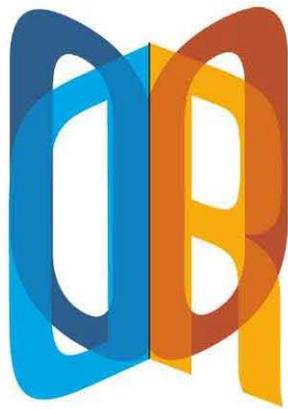
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# REVOLVING

# A

fter 28 years, **Dennis Dunlop**, VP/GM *CTV Saskatchewan*, based in Regina, has retired. He began as an Account Executive at *CKBI-TV Prince Albert* in 1981 and became the station's GSM in 1987.



Dennis Dunlop

In 2001, Dunlop was appointed Vice-President and General Manager of CTV's Saskatchewan stations. Succeeding him as VP/GM of CTV Saskatchewan is **Wade Moffatt**, the Retail Sales Manager at *CTV Regina* and *CTV Yorkton*. Moffatt assumed his new duties Sept. 1... **Scott Bodnarchuk**, the long-time GM at *CHUM Halifax (C100/CJCH-FM)* has resigned. A successor has yet to be appointed... **Art Pultz** is the new GM at *Rogers Radio Timmins—CKGB and CJQQ*. Pultz has been with the stations since 1983, most recently as PD, and will retain those duties. Rogers has operated the Timmins stations without an on-location GM for the past few years. **Scott Sexsmith**, GM at *Rogers Radio Sault Ste. Marie*, had been handling the chores... **Renato Zane**, the VP News at *OMNI Television Toronto*, has been promoted within the *Rogers Broadcasting* organization to VP/GM at *Citytv Vancouver/OMNI B.C.* He succeeds **Geoff Poulton** who had been leading both Rogers Radio and television in Vancouver. Poulton is now responsible for the radio side... **Danny Kingsbury**, for years an Exec at *Rogers Radio Ottawa* and who got caught up in a reshuffling last year, is back on board in a consulting capacity to project manage the launch of Rogers' new FM'er in Halifax: *Lite 92.9*.



Wade Moffatt



Art Pultz



Renato Zane

... **Scott Sexsmith**, GM at *Rogers Radio Sault Ste. Marie*, had been handling the chores... **Renato Zane**, the VP News at *OMNI Television Toronto*, has been promoted within the *Rogers Broadcasting* organization to VP/GM at *Citytv Vancouver/OMNI B.C.* He succeeds **Geoff Poulton** who had been leading both Rogers Radio and television in Vancouver. Poulton is now responsible for the radio side... **Danny Kingsbury**, for years an Exec at *Rogers Radio Ottawa* and who got caught up in a reshuffling last year, is back on board in a consulting capacity to project manage the launch of Rogers' new FM'er in Halifax: *Lite 92.9*.

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Danny Kingsbury



Sandy Sanderson



David Errington

*Rogers Broadcasting* Exec VP **Sandy Sanderson**, based in Toronto, pulled the plug at the end of August. He's been in the business for almost 40 years and says there hasn't been a day when there wasn't at least one laugh. Check the *Contents* page in this edition to find Sanderson's goodbye column... **David Errington** is the new

President/CEO at the *National Broadcast Reading Service—The Accessible Channel* based in Toronto. His appointment was effective July 7. Most recently, Errington was VP/Co-COO at *Score Media*, also in Toronto. He succeeds long-time President/CEO **Bob Trimbee** who left the job earlier this year...

Consultant, PD, DJ and probably a whole lot more **Dave Charles**, who moved to Australia some years ago, has moved back home to Canada. His next adventure, he says, will begin soon in Hamilton.

**Raymond J. Carnovale**, VP and Chief Technology Officer at *CBC* and based in Toronto, has announced his retirement.



Raymond Carnovale

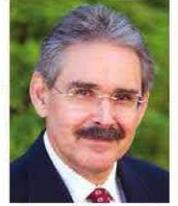
Carnovale will leave at year-end after he completes several projects now on the go... Some moving around at *CBC* news operations saw anchor **Evan Solomon** and reporter **Terry Milewski** head to Ottawa where Solomon will become host of an expanded political show on *Newsworld* that begins this fall and Milewski become the new senior correspondent. **Keith Boag**, who held that job, moved to Los Angeles where he covers the California region and beyond. **Susan Bonner** went to *CBC's* Washington bureau, joining **Neil MacDonald**, **Paul Hunter** and **Michael Colton**. Reporter **David Common** moved to New York City after a stint in Paris... With 42 years at *CBC* **David Knapp's** contract was not renewed. Knapp had been Director of Elections and Special Events. Knapp, who lives in the Toronto area, is setting up a business specializing in media event organization and management... **Mario Filice** is now Senior Manager, National Sales at *CBC Toronto*. Most recently, he was with *CTV* where, for the last seven years, he worked with both *Much/MTV* Specialty sales as well as conventional sales... *CBC-TV Halifax* journalist **Jennifer Stewart** has become Nova Scotia Premier **Darrell Dexter's** press secretary. Stewart had been a reporter at the *Halifax Chronicle Herald* for six



Evan Solomon



Susan Bonner



Terry Milewski



David Knapp



Keith Boag



Mario Filice



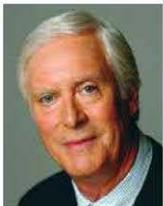
Rudi Lingohr

years before recently joining *CBC*... **Rudi Lingohr** P. Eng. and Director, Broadcast Engineering at *CBC Toronto*, will retire at the end of October. After 35 years at *CBC*, *Lingohr* says "it's now time to see if the grass is greener on the other side of age 64."... **Jeff Collins** and **Cathy Little** have retired from *CBC Calgary* after more than 30 years with the Corporation. Collins was host of *The Homestretch* and Little was the afternoon news announcer.



Alain Bergeron

**Alain Bergeron** adds Chief Marketing Officer to his duties at *Astral Media*. His new combined title is VP, Corporate Communications and Chief Marketing Officer... After more than 40 years at *CTV*, *W-Five* Exec Producer **Malcolm Fox** will retire this month. His successor is **Anton Koschany**, a *W-Five* Senior Producer... **Mike Tiernay**, the GSM at *EZ Rock 97.3 (CJEZ-FM) Toronto*, has been appointed Director of Retail Sales at *Astral Outdoor Division*. Succeeding him, and adding to her duties as GSM at *Virgin Radio Toronto*, is **Lorie Russell**... **Tom Bedore** is no longer with *Rogers Broadcasting*. He had been GM at *SONIC FM (CHDI)/WORLD FM (CKER) Edmonton* and cluster manager at *Rogers* stations in *Edmonton*, *Grande Prairie* and *Fort McMurray*.



Malcolm Fox



Anton Koschany

After 33 years in radio, *CJOB Winnipeg* morning show Host **Larry Updike** has called it quits. He left the *Corus* station at the end of August and joined *Siloam Mission*, which helps *Winnipeg's* poor and homeless. *Updike* says, "It is time to give back"... **John Shannon**, the former head of *Hockey Night In Canada*, is leaving his job as Executive in Charge of TV Programming and Production for the *NHL*. *Shannon* joined the *NHL* in March of 2006 after overseeing the launch of *Leafs TV*... **George Gordon** is gone from his *News1130 Vancouver* morning anchor position. The veteran broadcast journalist helped take the station to a top-three position during his 10-year tenure. Also at *News1130*, evening Sports Anchor **Paul Weisser**—after 13 years—is no longer with *Rogers*. His full-time evening/weekend sports position was eliminated... **Robert Linden**, the Assistant ND at *News1130 (CKWX) Vancouver*, has taken early retirement. With 35 years in radio, *Linden* took with him the satisfaction of several award-winning news stories and continuing coverage events produced under his watch. He began at *CJIB Vernon* in 1973 as a DJ and, in retirement, plans on exploring part-time teaching... **Dan**



Lorie Russell



Larry Updike



George Gordon



Robert Linden



Dan Gallant



Mookie Wilson



Roz Weston



Cash Connors



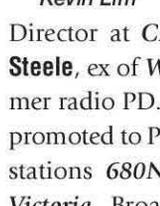
Kevin Bell



Linda Fraraccio



Kevin Lim



Stephanie Shaughnessy

**Gallant** moved within *Newcap Broadcasting*, from *Big Dog 103.5 Lac La Biche*, where he was Station and Sales Manager, to GSM at *FRED-FM Fredericton*... **Mookie Wilson** became the fourth and final member of the *QX104 (CFQX-FM) Winnipeg* morning show. *Wilson* had been with *Country 95.3 Hamilton*... At *KiSS 92.5 Toronto*, **Mocha** became a Morning Show Co-Host and Assistant Music Director after a similar set of duties at *The Beat Kitchener*. His morning partner is **Roz Weston**, the Senior Entertainment Reporter from *Entertainment Tonight Canada*. **Cash Connors**, ex of *The Bounce Halifax* and *Hot 89.9 Ottawa*, is the new Afternoon Drive Host. Also on-air at the recently re-branded station are **Adam H**, ex of *The Bounce Halifax* and **Randi Chase**, ex of *The Bounce Edmonton*. **Mike Religa** is the Music Director and Web Programmer... Across the hall at sister station *CHFI Toronto*, five-year swing Announcer **Darren Osborne** is the new afternoon Host.



Adam H



Randi Chase



Darren Osborne

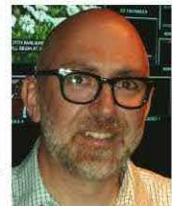
**Kevin Bell** took on added duties by becoming Sales Manager at *CTV-owned 'A' British Columbia* in *Victoria* July 1. For the past nine years, he's been SM at *CHUM Victoria (CFAX/KOOL-FM)*... New Promotion Manager at *Corus Quebec* in *Montreal* is **Linda Fraraccio**, ex of *Global Quebec (CKMI) Montreal*. She began July 13 at *The Q Montreal*... **Kevin Lim**, who won this year's *British Columbia Association of Broadcasters' Award for being the Broadcaster of Tomorrow*, has left his afternoon drive show at *SUN FM Kelowna* and moved home to *Vancouver*. *Lim's* now with another *Astral Media Radio* station, *Virgin FM (CKZZ) Vancouver*... New Promotion Director at *CHFI/KISS 92.5 Toronto* is **Karen Steele**, ex of *Warner Pictures Canada* and a former radio PD. **Stephanie Shaughnessy** has been promoted to Promotion Manager at sister *Rogers* stations *680News/The Fan 590 Toronto*... 'A' *Victoria* Broadcast Technician **Andrew Henry**



Karen Steele



Stephanie Shaughnessy



Andrew Henry



David Verkerk

moved to the B.C. legislature, joining *Hansard Television* as a Broadcast Technologist. Succeeding him at 'A' is **David Verkerk**. Verkerk had been part of 'A' during the station's start-up phase and returned as a Senior Broadcast Technician... New PD at *Info 690 Montreal* is **Robert Ashby** who, before that move, had been in charge of the PDs at 16 stations belonging to *RNC Media* and was Ops. Director for *Planète Jazz Montréal* and *Planète Lov' Lachute*...



Robert Ashby

... **Ken Pasolli**, after 16 years with *Standard/Astral*, has left his Director of Engineering job at *Astral Media Radio Calgary*. Pasolli is back in school, attending an intensive IT program at *SAIT* (Southern Alberta Institute of Technology) in Calgary... New Anchors at *CKX-TV Brandon* are **Kim Kaschor** at 6 p.m. and **Kumutha Ramanathan** at Noon. Kaschor brings to her new job experience at *CBC Winnipeg* while Ramanathan, promoted from Reporter at *CKX*, had stints with the likes of *CTV*, *Global* and *Rogers TV* in Ontario...



Kim Kaschor



Ken Pasolli

... **Jamie McDerment** is the new Afternoon Drive Host/Creative Writer at *Mountain FM Castlegar*... **Darren Robson** resigned his PD's job at *Rogers' Country 93.3/Rock 97.9 Fort McMurray*.



Kumutha Ramanathan



Jamie McDerment



Richard Kroeker

*Golden West Broadcasting* has promoted **Richard Kroeker** to GM of Sales and Operations for the company overall while **Deborah Gauger** has been promoted to General Manager—Saskatchewan and Alberta. Both are long-time Golden West managers... **Ken Geiger**, GM/PD at *Rogers* radio stations *Mountain FM Squamish*, *Mountain FM Whistler*, *Star FM 98.3 Chilliwack* and *Country 107.1 Abbotsford* is no longer with Rogers. SM **Melanie Green** has been promoted to Operations Manager/Sales Manager for both stations... *fm104.9 (CKCL-FM) Vancouver* PD **David Larsen**, *CKLG-FM (Jack FM) Vancouver* PD **Andy Ross** and *Rogers Radio Vancouver* Market Sales Manager **Jamie Letwin** are no longer with Rogers Vancouver. We've learned that Larsen landed as the new PD at *K 963 (CKKO-FM) Kelowna*...



Deborah Gauger



David Larsen



Melanie Green

... **David Jones** has been promoted to Ops. Mgr at *BOB FM (CHST) London*. He will continue in his PD duties as well... **Casey Kasem**, 77, has ended his



David Jones



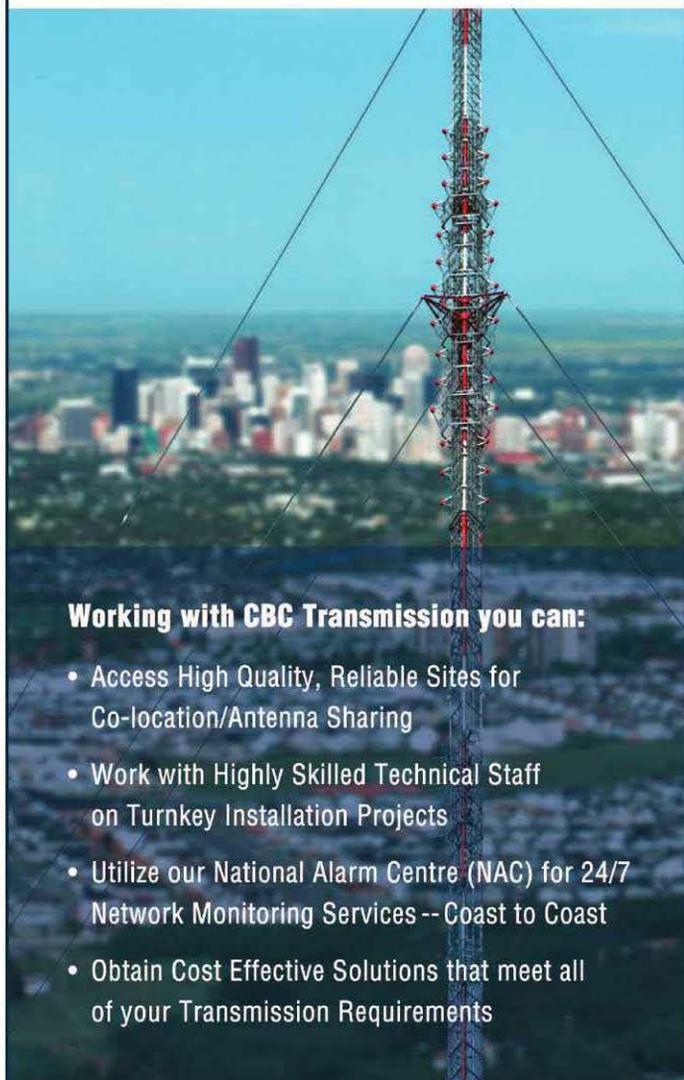
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Jason Todd



Kriz Mazurak



Rob White



Mark Schembri

**François Carignan** has been appointed Executive Producer for TVA Productions, a subsidiary of Groupe TVA. He's a veteran producer who produced the 2000 to 2008 Olympic Games for CBC and *Hockey Night in Canada* from 1970 to 1985... **Liz Shorten** has taken on the newly created role of Managing Vice-President, Operations and Member Services in the B.C. office of *The Canadian Film and Television Production Association (CFTPA)*.



Ted Bradford



TJ Connors



Alison Barton

*American Top 20* radio show after 39 years. Kasem also gave voice to countless commercials and cartoon characters, including Scooby-Do sidekick Shaggy. He was inducted into the U.S. *Radio Hall of Fame* in 1992... **Jason Todd**, GM/GSM at *The Lounge (CJCY) Medicine Hat* resigned. He's now with *Newcap Calgary* as a Senior Account Executive... And there are lots of other changes at *Newcap's Fuel 90.3 Calgary*. **Kris Mazurak** is the new PD. His 17 years in radio includes programming, on-air and, most recently, sales. The morning show of **Ross Macleod** and **Fraizer Thow** is no more. Also gone are the midday and PM Drive Hosts, **Mel Risdon** and **Jerhett Schafer**... While **Rob White** gave up his Ops Mgr gig at *105.1 The River/CKEY Niagara Falls*, he has once again become PD at *The River*. Former PD **Mike Ryan** vacated the position... Chief Engineer **Hector Card** is no longer with *Bob FM London*. **Mark Schembri**, Manager, Engineering & IT at 'A' *London* now also has responsibility for *BOB FM*... **Julius Genachowski**, a former U.S. telecommunications industry executive, has been sworn in as the new Chairman of the *Federal Communications Commission*... **François Carignan** has been appointed Executive Producer for *TVA Productions*, a subsidiary of *Groupe TVA*. He's a veteran producer who produced the 2000 to 2008 Olympic Games for *CBC* and *Hockey Night in Canada* from 1970 to 1985... **Liz Shorten** has taken on the newly created role of Managing Vice-President, Operations and Member Services in the B.C. office of *The Canadian Film and Television Production Association (CFTPA)*.



Julius Genachowski



François Carignan



Liz Shorten

**Ted Bradford** is MD/Afternoon Drive Host at *Classic Hits 95.5 (CJOJ-FM) Belleville*. He moved back to Canada from *Galaxy Communications* in Syracuse... *The Wolf Peterborough* saw **TJ Connors** take over the morning show after being moved from nearby sister station, *Bob FM Lindsay*... **Alison Barton** is the new Promotion Manager at *Harvard Broadcasting's 104.9 the WOLF (CFWF) Regina*. Barton moved from *Mid-West Family Broadcasting* in La Crosse, WI... **Ken Boyd** is no longer the Afternoon Host at *89.5 The Hawk Chilliwack*, having moved on



Karl Douglas



Terry DiMonte



Sarge



Céline Laporte

to an opportunity outside of broadcasting. His successor is **Karl Douglas**, ex of *CFMI Vancouver, CFOX Vancouver* and *Jack FM Victoria*... **Terry DiMonte** is no longer doing his Noon-hour *Q92 Montreal* show from the *Corus* studios in Calgary. DiMonte remains in mornings at *Q107 Calgary*... **Sarge (Kyle McKone)** is the new *KFUN Waterloo* afternoon host. Sarge—a 20-year veteran, got his start at *CJCS Stratford* with stops in Woodstock and London... **Céline Laporte** has joined *TerraTerra Communications Inc.* Montreal as VP Development. From 2005 to March of this year, she took on the responsibility of Directrice principale/Senior Director—multiplatform programming at *Vidéotron Ltée*... *Cape Breton Radio—CJCB/Max/The Cape Sydney*, owned by *Maritime Broadcasting System*—has laid off two of its three newsroom employees. Gone are **Gary Andrea** and **George Mortimer**... **Russell James**, Assistant PD/MD at *The Bounce (CHBN-FM) Edmonton* has resigned.

### SIGN-OFFS:

**Walter Cronkite**, 92, in New York City after a long illness. The *CBS News* Anchor from 1962 to 1981, covered such historic events as the President **John F. Kennedy** assassination, the landing of men on the moon, Watergate (which led to President **Richard Nixon's** resignation) and the Iranian hostage crisis. In the U.S. *Radio Business Report & Television Business Report*, this short editorial: "We can never go back to the days of three networks and an anchor who many referred to as "The Voice of God," nor should we. But we can look back to Cronkite, Huntley-Brinkley and Howard K. Smith for lessons in professionalism and a devotion to accuracy, rather than sensationalism. In this day of 24/7 cable news and ranting bloggers, those lessons often seem to have been forgotten." Cronkite's voice will continue to be heard introducing the *CBS Evening News* with **Katie Couric**.



Photo courtesy Rideau Hall

**Roméo LeBlanc**, 81, of Alzheimer's disease at his home in Grande-Digue, N.B. LeBlanc, Canada's first Acadian governor-general, switched from teaching to journalism in 1960 when he was hired by *Radio-Canada*, and worked for the francophone network in bureaus in Ottawa, Britain and the U.S. In 1967, centennial year, he used his journalistic skills to get a communications position as press secretary to prime minister **Lester B. Pearson**, a position he continued to hold after **Pierre Trudeau** became prime minister in 1968.

**Les Lye**, 84, in Ottawa. The veteran Canadian actor and broadcaster began his career at *CFRA Ottawa*, where he worked with

comedian **Rich Little**. In 1961, he joined *CJOH-TV Ottawa* as a freelance writer and performer, and starred on *You Can't Do That On Television*, which ran from 1979 to 1990.

Photograph by Tim Leves



**Allan King**, 79, in Toronto after a short illness. The veteran Canadian documentary maker, a pioneer of the cinema verité movement, began his filmmaking career in the mid-1950s at *CBC*. By 1958, he had become an independent filmmaker.



**Gary Katz**, 60, of a heart attack in Toronto, just weeks after being diagnosed with terminal colon cancer. Katz, of the *Business News Network*, was senior web producer at *BNN.ca*. Before that, Katz had a long career at *CBC*, including producing **Peter Gzowski** on *Morningside*. His efforts at BNN culminated in the channel winning this year's *RTNDA's Best in New Media Award*—presented just four days after his death.



**Martin Streek**, 45, in Toronto. The former *Edge 102.1 Toronto* radio host and popular alt-rock DJ developed a strong following as the former host of the station's countdown show and for his live broadcasts from local clubs. He worked at the *Edge* for about 20 years, but was let go earlier this year.



**Mel Christian**, 62, at St. Paul's Hospital in Vancouver. The former *CJOR Vancouver*, *CFUN Vancouver* and *CKO-FM* newsman also worked at *CHUM Toronto* and at *CFGM Richmond Hill* during the 1970s. After his on-air career, Christian became the engineer at *CJUP Langley*. He retired from broadcasting in 1999 and was living in Ashcroft.

**Terry Black**, 62, of multiple sclerosis in Kelowna. Black was described as Canada's first teen idol in the style of **Bobby Vee**. His hit, *Unless You Care*, propelled Black to such U.S. shows as *American Bandstand*, *Shindig* and *Hullabaloo*. Black had been host of *The Sixties at Six* on *Radio NL Kelowna* for a number of years but, because of the MS, he'd been phoning in his show the past few months.

**Pat Trudell**, 89, in Vancouver. The pioneer Vancouver performer and musician appeared on many *CBC Radio and Television* programs in the 1950s and '60s.



**Len Dobbin**, 74, of a stroke at the Upstairs jazz bar—in the middle of a jazz festival. Host of the *Dobbins Den* at *CKUT Montreal*, his show had been on-air for about 14 years.

**Robert (Bob) Large**, 90, in Charlottetown of lymphoma. Large was likely the man who introduced television to P.E.I. in 1956, a time when TV sets didn't exist on the island. His career began in 1936 when he landed an Announcer/Operator job at *CFCY Charlottetown* where he eventually became GM/PD. Large was station manager when *CFCY-TV* went on air in 1956.



**Bill Kincaid**, 73 after a lengthy illness in Ottawa. In the 1960s, the broadcast pioneer launched the capital's first talk show on *CFRA Ottawa*. He was also instrumental in launching the first televised fundraiser in Ottawa, **Jerry Lewis'** telethon for muscular dystrophy.



**Morley Jaeger**, 72, in Prince Albert. His vocal cords, said a local scribe, "painted compelling pictures of the *Prince Albert Raiders'* rise to prominence in the 1970s and 1980s" on *CKBI Prince Albert* when he was the play-by-play man. Jaeger went on to become a Prince Albert city councillor when his broadcasting days ended.



**Douglas William Keough**, 82, in Vancouver. Keough worked as the first Sales Rep for the fledgling *CBC TV Vancouver*, later moving to Lethbridge and Victoria for similar start-ups.

**Ed McMahon**, 86, in Los Angeles after a series of health problems. McMahon, **Johnny Carson's** *Tonight Show* sidekick and announcer for 30 years, became famous for his "H-e-e-e-e-e-ere's *Johnny!*" intro. McMahon had been a Marine aviator during both WW2 and the Korean conflict.

**Donald J. MacDonald**, 80, in Enderby, B.C., near his Salmon Valley home. MacDonald had been with *CAP Communications* in Kitchener for much of his career. CAP owned *CKCO-TV Kitchener* and *CFCA-FM/CKKW Kitchener*. After he retired as GM of the radio division, MacDonald and his wife moved to B.C. where they bought a small farm.

**David Thomas Watson**, 76, in Regina after a 32-year career. Over those years, he worked at *CKCK Regina*, *CKRM Regina* and, his last stop, *CBC Regina*. Watson retired in 1991.



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# The air is humid; to be cool, divine!

BY DAN ROACH

There's a significant delay between when I put these notions to paper and when they arrive in your lap. As I write this, we're deep in the dog days of summer and slowly melting. It's so hot out that... well, you can use your imagination to fill in the blanks.

Modern transmitting equipment is dependent upon a continuous ample supply of clean cooling air for its continued operation. This has always been true, but today it is more critical than ever. There is a tendency to neglect the solid-state transmitter site... while the tuning and tweaking style of maintenance is now much less, the routine maintenance of air-handling equipment remains of paramount importance.

In a way, most of Canada is cursed with a temperate climate. Where things are really hot, transmitter sites often are outfitted with air conditioning which certainly can keep things more stable and a lot cleaner inside the building. Of course, it also gives us something else that can break and cause trouble.

In any event, most of us in Canada have to make do with whatever fresh air Mother Nature sees fit to provide. And that can be variable in temperature, humidity and cleanliness.

Good air filters can help a lot but selection depends upon the types of particulates you have to filter out. Pollen, for instance, can be much easier to remove

than the fine soot and dust that comes from cars and traffic. With sites getting fewer and fewer visits for routine maintenance, it's especially important to keep alert to unusual conditions that might accelerate filter wear—two examples might be construction happening near the site (lots of dust), or forest fires in the vicinity (smoke and ash). A plugged-up air filter is even worse than no filter at all, if that's possible!

One problem unique to our coastline sites is salt content in the air. It accelerates corrosion of anything metallic. Even "stainless" steel!

Motor bearings need to be checked from time to time. Sleeve bearings, lubricated regularly, can last almost forever. Ball bearings don't need routine lubrication but they will wear out. V-belts need regular inspection and replacement.

Always be careful when directly connecting ducts to either the intake or exhaust of a transmitter. Firstly, without assistance the ducts will always add resistance to the flow of air and the transmitter designers did not take this into account. You'll need to add helpers in the form of external blowers or fans and some sort of system to shut down the transmitter if the helper fan fails. Be careful that your air system doesn't defeat the internal transmitter air flow failure detection. And don't fall into the trap of equating air pressure with moving air volume.



Always remember that with these mechanical devices it's not a matter of "if" they'll fail, but "when"—whether it's a burned-out motor, a tripped circuit breaker, or a broken V-belt. And you must anticipate how the transmitter will react to all these types of failures. Many transmitters have been burned up beyond repair by one or another of these simple malfunctions.

All in all, it's generally safer, but not as quiet, to loosely couple any ducting to the transmitter intake and exhaust. That way, the transmitter and building systems operate independently and there are fewer surprises.

Another good notion is to supplement the building air handling system with a separate one that normally seldom gets used. This can be as simple as an extra exhaust fan with a separate thermostat. If the main system fails, the secondary system will at least keep things tolerable inside until repairs can be completed.

Of course, the secondary system should be powered by a different circuit from the main.

Remember, in everything from air handling to IT we must always avoid the single point of failure.

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

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Page One of Three

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**R**ADIO: In a complete backtrack, after years of intransigence regarding the licensing of Canadian stations, the regulatory body has agreed to allow...

**TV**/FILM: The private networks were stopped in their tracks today by the surprise announcement that the federal government will, after all...

**G**ENERAL: Statistics reveal that both Canadian radio and the OTA TV stations have now become the prime motivator in terms of sending consumers to...

**R**EVOLVING DOOR: One of the country's largest radio companies has a new person guiding the ship. And the move signals a return to the values of...

**S**IGN-OFFS: (Name), 46, of heart disease in Toronto. (Name) was the founder and first president of **Radio Central** and spent an entire career building and nurturing...

**L**OOKING: **CJII-TV Toronto** – Senior Producer; **CFUZ-FM Brechin** – Senior Manager; **CFAN Ste. Rose** - Promotions Manager...

**S**UPPLYLINES: Two newly-constructed stations at Sherbrooke and Winnipeg have purchased the **Brand X OverDrive** system and **Vision** switcher...

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A special thank you to the Delta Lodge at Kananaskis for being our long term hotel provider and sponsoring our early bird registration! The WAB would also like to thank the CCMA and Gord Bamford for our outstanding Saturday night entertainment.



**Western Association of Broadcasters 2009 – 2010 Board of Directors**  
 Mitch Bozak, President; Bill Hanson, Past President; Al Thorgeirson, Director; Doug Gunn, Director; Tom Scott, Director; Randy Lemay, Director; Richard Kroeker, Director, Vic Dubois, Director

The Western Association of Broadcasters would like to recognize and honour this year's winners of the WAB Gold Medal Awards! The Gold Medal Awards are presented to WAB member stations for outstanding contribution to the Canadian broadcasting industry in the area of community service.



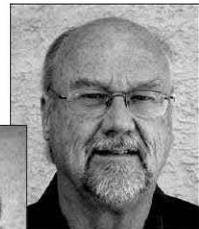
The Radio Gold Medal winner for 2009 is Magic 99 FM, Rawlco Radio Ltd. for their Christmas Bureau of Edmonton Campaign.



The Television Gold Medal winner for 2009 is CTV Calgary for their effort Operation Renovation – Calgary.



The 2009 Western Association of Broadcasters Broadcaster of the Year is Marty Forbes.



Stan Schmidt is our new Honorary Life Member.

