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PUBLISHER'S NOTE

There's something for everybody in this month's *Broadcast Dialogue*, from **Humble and Fred's** first anniversary of podcasting (and their future) to an interview with National Director, Editorial Content & Online News at *Global Television*, **Ron Waksman**, who argues that the future of news isn't about newscasts.

Wayne Ens asks when the last time was that you heard anything on a newscast about research outlining broadcast's continuing dominance in the new media landscape? "*Probably never,*" he says.

Ross Kentner says that the majority of Canadian broadcasters fail to exercise their editorial voice, a valuable commodity that needs to be exercised.

Broadcast technicians and engineers attending the **CCBE** conference heard CRTC Commissioner **Suzanne Lamarre's** appeal to work with the Commission on new technology. Herself a broadcast engineer, Lamarre emphasized the importance of affordable, high-quality, cutting-edge technologies.

Enjoy all of those articles, and the rest of our outstanding monthly features!



Through a remarkable set of circumstances that don't bear elaboration, **Richard Bloom's** thoughts in last month's '*Leading change in a digital newsroom*' article (*Broadcast Dialogue* Sept./2012) were fumbled. In his response to a question asked four minutes earlier and answered by two members of the panel ahead of him (**Kevin Newman** of **CTV** and **Rachel Nixon** of **CBC**), the paraphrasing of Bloom's remarks was that reporters are not told to think about the digital components to stories and to not put digital first.

The question: "*What are we still doing that we need to stop?*"

Bloom, in fact, said, "*I would say not thinking about the digital components of our stories at all and not putting digital first.*" His intent was that reporters need to stop "*not thinking*" about digital and to stop not putting digital first.

I hope that modification makes everything perfectly clear.

Dialogue

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The Voice of Broadcasting in Canada

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Broadcast Dialogue, a controlled circulation e-magazine, is published 10 times a year by Christensen Communications Ltd. The contents of Broadcast Dialogue may not be reproduced in whole or in part without written consent of the publisher.

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www.broadcastdialogue.com
ISSN # 1480-9443

We invite story submissions.
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Humble and Fred

Julie Adam, VP programming and national program director at Rogers Broadcasting told *Broadcast Dialogue* that good ideas are only good ideas if audiences like them.

And audiences seem to like *Humble and Fred* and their ideas.



by Howard Christensen

Humble and Fred have been friends and partners since 1989, on the air and off, and are now celebrating their first anniversary of podcasting. It was a year ago this month that Humble Howard (Glassman) and Fred Patterson took their show on the road, as it were, to the much broader potential of an Internet audience.

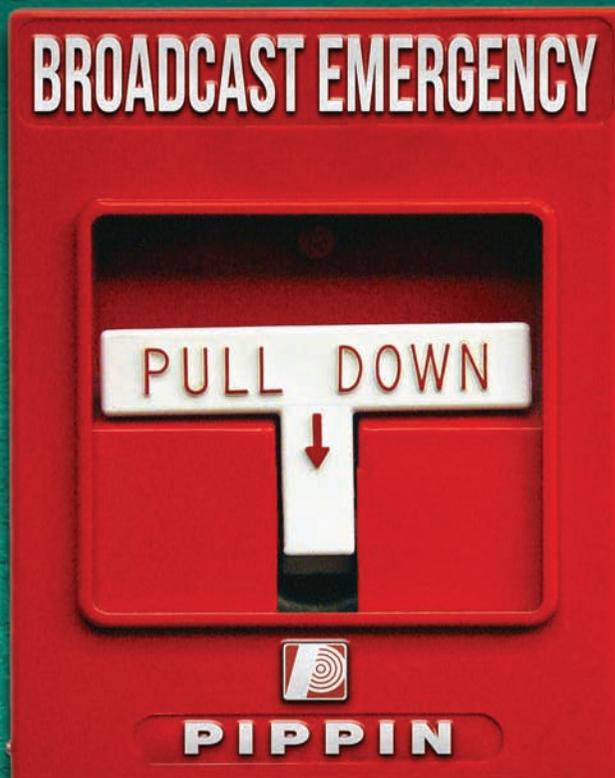
Both have known the ups and downs of wildly optimistic and gloomily pessimistic program directors'

expectations. Fred loves what he describes as the boundless freedom of podcasting but he's quick to insist that the pair doesn't abuse it. "I don't care whether it's a podcast or not, there are limits. The freedom as far as subject matter, how long we want to talk, and the fact that when it serves us right and feels right, (the use of) profanity."

It's the freedom from the aspect that you don't have somebody questioning the last break you did or it went too long or why did you talk about that? he said. "Just being in control of our content and product is pretty exhilarating."

Add to that, said Howard, is that they own it. It's their business. "It's not just the freedom of content and expression . . . We're paying all the bills and,

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should it work like any successful entrepreneurial venture, we're going to be the ones who gain from it. We have each other to answer to. We have partners and friends who have helped us. But, ultimately, this is going to succeed or fail on our own effort. It's nice to be the show hosts, but we're also the program director, the GM or the sales guy. There's a certain satisfaction this time in our lives of being totally in charge."

On the matter of freedom of content, Patterson noted that with the podcast, anything goes. "And we're the governors. We decide what flies and what doesn't. There have been no complaints nor hate mail in this first year of podcasting. We're easily accessible. People know who we are. We have yet to receive an e-mail that says you guys suck or ask why we're doing something, as far as the podcast goes. With that, I mean, we've really pushed the boundaries and we've talked about some weird things but I think people are looking for that kind of content because regular radio has become so milquetoast."

What Was the Driver Towards Podcasting?

The impetus to go ahead with the idea came when both found themselves unemployed. Humble was fired from boom FM Toronto in April 2011 and Fred from The Wolf/100.5 Kruz FM Peterborough that summer. They took another look at the terrestrial radio landscape plus the fact that podcasts were gaining more attention and becoming popular with some notable people, and they thought, "Well jeez, no one's doing it in Canada. Why don't we give it a shot?"

At the very least, said Fred, people know who we are. "We're realists in that a lot of people do podcasts . . . Nobody knows who they are and they really can't get off the ground. Well, we had sort of a hand up with a ready-made brand (*Humble & Fred*). That helped us get sponsors, too."

The podcast (www.humbleandfred.com) wasn't a first. But Howard said that he and Fred wanted to do a new show every day and that they did, indeed, want it to be a "show" and not sound like some guy "sitting in his parents' basement". Most podcasters, he said, "do a show or two a week and they find out how much work it is. They don't want to bother anymore. Our objective was to see if we could make money out of it and to find out how long we had to do it before we got some attention. We were lucky. We got attention on it right away. We used to say that we're the most talked-about guys on radio that aren't on radio."

The attention and resultant publicity came through profiles on Global TV, CTV, Canada AM and the Bob McCown show on The Fan 590 Toronto. "All of these benefits we had that the average Joe wouldn't get," said Patterson.

"What we did from the very beginning is we looked at it like it was a job. Luckily we had a little bit of money behind us from the jobs we'd been let go from. So it bought us some time to just go to work every day. We got the studio and we set it up and... It was our job!"



Click the button for more information.

The strategy, said Patterson, was to sit down, do a show every day and see where it took them. “If you’re looking at it like a business you’ve got to be serious about it. You can’t just do it this day and then that day and ‘I don’t feel like it this day’. It’s got to be serious.”

For most of this summer and into the fall, Humble’s and Fred’s days have been a lot longer than usual. Along with doing the podcast they’re also doing mornings at K-Rock 105.7 Kingston (Rogers) and doing it from their (Humble and Fred’s) Toronto studio. “We agreed to fill-in and do it to see where it led. We really weren’t sure that we wanted to do it and they weren’t sure how it was going to work. It was more of an experiment, really,” said Howard. “We like doing it.”

Added Fred, “First it was for the summer and then they asked if we’d take it through ratings and we’ve agreed, so that’s the commitment to that end. Again, we’re just feeling it out. We’ll see what happens, what they’re going to offer and where we’re going to take it.”

The Link to Rogers, How Did That Happen?

“One of the early phone calls after we started the podcasts last year came from Julie Adam,” said Howard.

Adam told *Broadcast Dialogue* that she’d read about them doing a podcast and tuned-in one day to give it a listen. “I thought it was really good,” she said, and dropped them an e-mail to say as much, wishing them all the best. From there, she said, they ended up having lunch together.

“And with that,” said Howard, “we became associated with Rogers. We’re on 20 of their websites. When the opportunity came along to fill in doing mornings during the summer with K-Rock, we grabbed it.”

The 20 Rogers websites are all across the country but the sites are based more on format than market size. Humble and Fred are on station sites that fit, e.g. most Rogers’ rock stations, sports stations and 680News in Toronto.

Asked the obvious about a possible network show, both Howard and Fred dodged with an affirmative but no expansion on the thought.



Julie Adam, VP programming and national program director at Rogers Broadcasting

An advertisement for INCOSPEC and Axcera. The background is dark blue with a radio tower on the left, binary code (0s and 1s) in the center, and a control panel on the right. The text reads: "Choose the most capable team for your Conversion to DTV Low & High Power / VHF & UHF". The INCOSPEC logo is in blue and white, and the Axcera logo is in red and white. Below the logos, it says "Your Expert Partners for Effective RF Transmission Solutions" and "Toll free: 1 800 363-0800 · Montreal · Canada · www.incospec.com". The control panel shows a screen with a signal waveform and the text "DTVision" and "Axcera".

Howard did say, however, that the idea of networking a morning show would work only, and he emphasized *only*, if it served their podcast.

Adam, asked the same question, said she didn't know: "I think right now the honest answer is that we're talking about a lot of different things with these guys. We're not 100% sure where it's going to go next or what the next step will be. Whether we extend it to terrestrial radio across the country, I'm not 100% sure.

"They're hosting the morning show for us on K-Rock Kingston. So that was sort of the next step and we're looking at a bunch of different ideas with them."

Humble Howard and Fred believe podcasting is the future. "It's already bubbling under guys like Carolla (*The Adam Carolla Show*—www.adamcarolla.com) and Joe Rogan (*The Joe Rogan Experience*—www.joerogan.net)," said Howard.

Until that time comes, the podcast's supporters and advertisers are allowing Humble and Fred to, if not put some money away, at least make a living until, as Howard said, "something else comes along that makes this blow up even bigger and better. This isn't going away. This whole world of people being able



to generate content whether it's on a podcast or a broadcast or a YouTube video, the fact is that the day you can stream Internet in your car is when the game is going to change. Fred and I think that if we can hang in and keep this podcast growing and getting more popular, when that happens then there's no barrier to entry for anyone to listen to our show which will hopefully be up and still running."

Part of the problem, said Fred, is that "people are capable of listening to our show and don't even know it, so part of that process is education. On a lot of levels, we're more accessible than satellite radio. If you've got an iPhone or a BlackBerry, or any type of smartphone, or a computer, you can get our show.

"Basically, we're open for business. Humbleandfred.com IS a business and we're committed to it."

"You've got to give them kudos," said Adam, "for the vision that they have and the amount of work they're putting into it."

To share this article, find the link at <http://www.broadcastdialogue.com/stories.aspx>

The future of news isn't about newscasts

“Digital First at Global News is not just about a shift in culture and technology, it's also a revolution underway in our editorial thought and workflow processes,”

said National Director, Editorial Content & Online News Ron Waksman during a recent interview with *Broadcast Dialogue*.

At his shop, he said, the future is now and “... it's being built on the concept of ‘story-centric’ news gathering and production.”

Most broadcast news organizations are driven by hard deadlines, rundowns and 10-to-6 production periods. In Global's Digital First world, said Waksman, “the story has become the basic building block around which we develop our editorial plans and use our creative storytelling skills and newsgathering resources to deliver content through our different channels anywhere, anytime and on any mobile device.”

Content drives the product, he said, rather than the rundown. The newscast is no longer the primary driver of storytelling.

Stories are always evolving. Editorial meetings lead to assignments, crews are dispatched, press conferences called, videos are shot, interviews conducted, web articles written, tweets published and Facebook content posted throughout the day.

by Howard Christensen



Ron Waksman

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As the editorial elements around a story develop and change, a number of different versions take shape, appropriate for different audiences on different platforms at different times.

Global News tells parts of the story throughout the day as they develop. No longer is it simply a matter of waiting for the reporter package to be edited, fed and played out on the 6:00 p.m. newscast.

Global News is able to do this, he said, because of its integrated electronic news production and content management systems. These elements provide access to all newsroom staff, not just web producers, allowing them to publish to the web, tweet and post to Facebook, all at the same time.

In 2011, Shaw Media introduced the Digital First initiative as its public commitment to make Global News a Canadian news powerhouse. Digital First, said Waksman, is in response to consumers' desire for content when they want it, how they want it and where they want it (the platforms).

The transition from a broadcast legacy news organization to what's happening now involved some enormous steps. One of the biggest challenges for staffers involved the cultural change, that is, wrapping heads around the reality that while broadcast deadlines still exist, Digital First's deadline is right now. It's every time there is a new development in a story. It's a 24/7 news world and using the final report from the 6 o'clock news doesn't cut it anymore.

Fundamental to Digital First is the question of how it ties in with Global's mandate for news delivery.



The future, said Waksman, isn't about newscasts, "it's about stories" with the platforms being secondary, a broadcaster's cultural change from the pointed 6 and 11 o'clock deadlines.

The luxury of television broadcasters spreading a story over a 24-hour period—a new story at 9 a.m., an update at 5 p.m. and another detail at 9 p.m. and having it stay like that for the next 12 hours—are gone. Said Waksman, "People expect the news, all the angles on the story, web, broadcast, social media, immediately."

The Making of a Digital Newsperson

In hiring web developers Global no longer looks for people who can just write code or are familiar with HTML. Instead, it wants new developer-hires who have a journalistic background and who can relate to the journalists' hows and whys of story development.

Global journalists across Canada have varying degrees of familiarity with digital news, digital tools and technology. Some are at the vanguard while others are just learning it. Waksman said Global's established the Digital 101 Training Program aimed at creating "a starting point to establish that threshold of knowledge everybody should have across the system", including how to use the iPhone, what social media is all about, Global's policies related to social media and how to write for the web and how to source photos, e.g. determining real photos from those which have been PhotoShopped.

"If you think you can go forward as a newscast of record, any organization that thinks that way, is really, really mistaken," he said. "You've got to do something to add value otherwise why should people come to you?"

The "add value" requirement is nothing to sneeze at. At a recent meeting on moving Digital First forward, all Global news directors were reminded of the axiom; Garbage in. Garbage out. Waksman was emphatic when he said; "If we do not boost the quality of our journalism by doing more enterprise, more original stuff, more stuff that's clearly in the public interest or in the direction of advocacy, first and foremost you won't be able to distinguish us from any one of 50 news brands that are out there and if we don't do these kinds of things, if we don't do the original work, then we won't be able to add that context and meaning in our broadcast or online."

As if to add emphasis, he said that the quality of the news you do will be a very distinct marketing advantage when you are competing in a world with so many news brands.

With a national newscast, political shows, an investigative journalism program, all the local newscasts and all the web producers, there are literally hundreds of iPhones in use by staffers. It's the tool of choice at Global News.

Part of the Digital 101 training is around the iPhone. Absolutely necessary is knowledge in handling the device from proper framing, lighting and getting the visuals back to getting them quickly online.

Global's technical efforts at this writing were aimed at creating a one-two application which all crews can use to send video into the digital holding system and get it simultaneously published, to broadcast, to the web and everywhere else it's needed.

First and foremost, though, it all starts for Global News at the local level. "Our whole network is built on the strength of our local stations so the idea is to appoint in every one of those local stations, on every one of our programs, a central editorial figure that spends as much time programming what we do online, what we do on Facebook, what we do on Twitter, as they do in building the broadcast rundown for the 6 o'clock newscast," said Waksman. Most news organizations, he said, struggle with the transition because they maintain silos. Global is uniting all the different elements under one central figure responsible for the editorial agenda and all the platforms.



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A look in the mirror

I'm frustrated and annoyed with many of the managers in the broadcast industry. We manage the most powerful and persuasive media in the world and we don't use it to market ourselves.

When was the last time you heard anything on a newscast about new research outlining broadcast's continuing dominance in the new media landscape?

Let me answer: Probably never.

And yet, the news of our strength is often important enough for other media to report.

Look at this excerpt from a recent article in USA Today: "The digital revolution may not be as revolutionary as believed according to a Nielsen 360 Music Study that found listeners more in tune with friends' tips and radio than blogs and social networking. Results indicate that the airwaves remain a dominant influence; 43% discover music most often through radio, while 13% are alerted to new tunes and acts via friends and relatives and 8% by watching YouTube."

If this kind of news is important enough for other media to publish, shouldn't it be important enough for the benefactors of this news—radio—to publish?

And I seldom see or hear any ads on the air about the power of radio or TV advertising. Yet daily, I'll pass signs and billboards that say something to the effect of you just proved signs work.

I guess it's because the outdoor folks have avails and we're sold out!

If you search most station websites you wouldn't believe they sell advertising. Most sites have nothing about advertising, how to use our media or even who to contact if you want to advertise.

I've actually had sales managers tell me they can't budget for branding nor advertiser education. They say they need immediate, measurable results that branding can't give them (I hope their advertisers never hear them say that.).

Then they claim accountability by measuring and taking credit for a package blitz to known advertisers who were already going to buy. Seldom do they actually convert non-advertisers to their stations.

Based upon what I hear or don't hear around the country about broadcast advertising, I can only surmise we're all happy with the old system of churning through poorly-trained reps as our only means of marketing and new business development.



by Wayne Ens

The irony is there are a few stations around the continent that actually do brand and market themselves very successfully. And even though they face increased competition, they do experience growth and, more importantly, maintain profit margins that would be the envy of almost any other business category.

The catch words in marketing today are ‘accountable’ and ‘measurable’.

In our business, the only sustainable measure are annual sales increases and profit margins. Annual sales are a combination of renewal increases and new business development, and sustainable margins can be as much a function of rate integrity as cost control.

And as for accountable? That’s what mirrors are for!

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

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The OAB is 62 years old this year and we are having a conference November 6 at the Westin Bristol Place Hotel, near Toronto Pearson Airport.

Why?

It's important for the broadcasting industry to get together to:

1. Think about the bigger picture for a day
2. Gain topical new knowledge about evolving trends such as the impact of social media which are affecting our business
3. Honour our member stations which have shown that great community service is a core attribute to being a responsible broadcaster, and
4. Re-connect and talk to each other throughout the day.

The OAB got out of the habit of having an annual conference in the 1990s but, after the downsizing of the Canadian Association of Broadcasters in 2009 and the cancellation of its annual convention, there was a real need for an annual industry event.

The Board of the OAB approved a plan to re-start the annual conference in 2010. Thus, 2012 marks the third year of the OAB's "new" annual conference.

We believe that *Connection 2012* will provide the platform to satisfy the four reasons listed above about why we should have a conference.

To the first point, we will

Why have a broadcast conference?



by Doug Kirk, President
of the Ontario Association
of Broadcasters



Peter Viner

have non-industry related speakers address the “big” picture of what is going on in the world. Participants from our industry will provide reaction to the directions their enterprises are moving. And, to complement these presentations, Tom Pentefountas, Vice Chairman, Broadcasting of the CRTC will provide an update on the Commission’s priorities for the medium term.

On the second point, we have several sessions that will touch on topical new knowledge. Programming consultant Jaye Albright and digital media specialist Stephanie Winans will address the integration of the two. Four of Canada’s leading radio programmers, Julie Adam, Rob Farina, David Farough and Steve Jones will discuss key issues during a moderated session. And branding, marketing and sales strategist Paul Weyland will summarize how to sell effectively in a crowded market. (Note: Weyland will also be conducting a half-day sales training session as a separate event in parallel with the main conference. This session and Jaye’s and Stephanie’s session are both available on their own ticket for interested sales and marketing professionals.)

Speaking to the third point, the celebratory aspects will kick-in with a late afternoon reception followed by the OAB’s Gala Awards Dinner. This year, in addition to the long running Community Service Awards presented to member stations demonstrating exceptional

levels of service, the OAB has opened its Broadcast Order of Achievement. This program recognizes long-term commitment and engagement in the broadcast industry by individuals. It picks up where the CAB’s Quarter and Half Century awards left off. The first inductees will be recognized this year. Of note, this program, initiated by the OAB, is expected to be adopted by other regional associations across Canada.

The OAB Broadcast Hall of Fame Award winners this year are Peter and Tony Viner. Well known and well accomplished in two stellar broadcast management careers, the two Viners will be fitting recipients of the OAB’s Ontario Hall of Fame awards. We can’t wait for the acceptance speeches.

Between sessions, FACTOR-supported artists will be presenting their music to attendees.

We at the OAB are working hard to equal or surpass last year’s successful conference. It is looking good for another excellent event. We’ll see you November 6.

For details and registration, www.oab.ca or contact Val Skivington at (905) 554-2730 or memberservices@oab.ca.

Doug Kirk is president of the Ontario Association of Broadcasters and president of Durham Radio.

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Tony Viner



Doug Kirk

It's not surprising that the CRTC has made content creation the first of three pillars in its new three-year plan. It is gratifying, however, that a targeted review of commercial radio policy will be key to ensuring that Canadians have access to compelling creative content from diverse sources. But given rampant consolidation, how do we maximize diversity of voices, especially on radio?

My mentor, Bill Hawkins, thought of radio as over-the-air publishing!

Shortly after he purchased AM 560 CFOS in 1969 he launched "Broadcast Editorials". He would have been editorializing on radio sooner if the Sun Times (which owned CFOS at the time) could have accepted another voice in Owen Sound (viz. the dog biting the hand that fed it).

Once in the driver's seat, Bill turned CFOS into the CFRB (Toronto) of the north. Gradually, writing privileges were extended to members of the newsroom with commentary five days a week covering everything from city and county councils to provincial, federal and world affairs. Perhaps tarred with the same feather as his cohort at the Sun Times, all pieces did have to conform to a corporate point of view which was sensibly centric. Bill constantly reminded us, "You can march down 2nd Avenue East naked, but nobody will follow you."



Can you find your editorial voice?

by Ross Kentner

Today there are about 15 broadcast journalists across the Bayshore family of stations contributing to our daily editorial “Making Waves”. It’s an interesting cross-section of people representing every political stripe expressing their personal viewpoints. We explore different sides of issues and meet the Broadcasting Act’s requirement to “provide a reasonable opportunity for the public to be exposed to the expression of differing points of view on matters of public concern.”

Last November, the CRTC unexpectedly summoned applicants to a public hearing in Collingwood to sort out two applications for Collingwood and two for Shelburne. With Bayshore’s 97-7 the Beach being an incumbent in the South Georgian Bay market, and Sunshine 89.1 having just launched in Orillia, our Shelburne application was being characterized by interveners as problematic. Panel chair Timothy Denton narrowed his gaze to me and said, “Mr. Kentner, you seem to have a problem. You’ve been too successful.”

It wasn’t as if we didn’t anticipate tough questions on diversity. We were well rehearsed and I began by pointing out that the majority of Canadian broadcasters fail to exercise their editorial voice. All broadcasters have one; few, indeed, make it heard.

Clearly, we satisfied the Commission; we won the licence. But I left that day disappointed that no one on the panel, no one in the other camps, no one among the curious onlookers seemed to think we were on to something.

I like to think that Lori Lewis (<http://www.youtube.com/watch?v=BfgNNWHuuKs&sns=em>) would be just as happy with a station that had something to say as one that picked up the phone!

We’ve been broadcasting a daily editorial on CFOS for literally decades and they have brought high value local content to Bayshore’s FM stations in Port Elgin, Goderich, South Georgian Bay and Orillia since their inception.

Do people really want opinions on radio? Have you comparison-shopped viewpoints in the press lately? It’s like hunting for an Oldsmobile showroom. Thinking people want to gauge the ideas of others before settling on a personal perspective. They might even need more facts before they can reach a conclusion. This is a case where less is definitely not more. Opinions come colour-keyed in the news brand. They boil down to black and white. There’s no room to explore grey areas that could stimulate grey matter.

At Bayshore we recently put together a small but enthusiastic outside panel of local people who are eminently qualified to add their voices to our team. The goal is to balance our natural tendency to react to events in the news with some forward-thinking, idea-based commentary. It’s difficult for people meeting news deadlines all day to carefully research public policy issues such as energy, the environment, the economy, health and education.

Practice safe opinionating! Purchase errors and omissions coverage. Keep your counsel’s cell number handy. From day one, the policy at Bayshore has been if you have a different opinion we’ll air it.

Aside from what it will do for your station, editorial writing forces you to make a choice on every issue. You start to find out who you are. I closed a recent piece with this observation: You know you’re getting old when what you’re learning contradicts what you know!

Ross Kentner is President of Bayshore Broadcasting. He can be reached at rkentner@bayshorebroadcasting.ca.

To share this article, find the link at <http://www.broadcastdialogue.com/stories.aspx>

CRTC tells engineers at CCBE

Suzanne Lamarre, the regional CRTC commissioner for Quebec and herself a broadcast engineer, in a speech to members of the Central Canada Broadcast Engineers (CCBE) at their annual convention near Barrie, emphasized the importance of their continuing, or beginning, to work with the CRTC—particularly as it relates to “affordable, high-quality, cutting-edge technologies”. “After all,” she reasoned, “our shared working environment is all about services to citizens, including giving consumers choice.”

The CRTC’s Three-Year Plan

The plan through 2015 is built upon three key areas: Create, connect and protect.

Under the ‘create’ banner, among other plans, are reviews of the commercial radio policies for French and English-language markets, the ethnic radio and television policies and the Native radio policy. There will also be a review of some licensing processes and renewals, ownership issues and streamlining requirements. Under ‘connect,’ the Commission will look at ensuring that Canadians have easy access to content while enjoying quality and innovative communication services at affordable prices. To that end, the CRTC will review some policies and regulatory frameworks—particularly where broadcasting and telecommunications share a large part of the wired and wireless infrastructure.

And under ‘protect’ are activities to enhance safety and Canadians’ interests by promoting compliance with, and enforcement of, CRTC regulations.

Also under ‘protect’ is the public alert system. Pelmorex, said Commissioner Lamarre, has everything in place but that the final step—getting messages to the public—has yet to be taken. “Not all broadcasters and broadcasting distributors are



Suzanne
Lamarre,
Commissioner,
Quebec Region

participating in the project. This creates a situation where some consumers are paying for the public alert system through their monthly television subscriptions, but are not yet seeing its full benefits. I understand that some video equipment may not be available until next year. We would hope that this is not an impediment to the participation of broadcasters in the deployment of the system.”

The Approval Process for Radio Licences

As most broadcast employees and owners know, the process of radio licence approvals work hand-in-hand with Industry Canada. A radio station can't launch until both bodies have given their consent. Commissioner Lamarre said there had been some speculation that the CRTC's approval process has changed but that this is not the case. Applicants have always been required to obtain Industry Canada's approval at least 20 days before a CRTC hearing.



Emerging Issues from the Transition to Digital Television

It is expected that the government will begin to auction off the 700 MHz wireless spectrum next year. Canadians are starting to watch programming on their smart phones and tablets, a trend that should grow as more people access wireless networks that offer faster data-transfer speeds.

Meantime, work on the so-called American “spectrum crunch” is underway. The U.S. Congress gave the Federal Communications Commission the authority to explore the idea of “incentive auctions,” an approach in which the FCC would cooperate with broadcasters, and profits and benefits could potentially be shared. As many as 20 TV channels could be affected by this initiative. American broadcasters are lobbying for and against this approach, and it will be instructive to see how the issue plays out.

Commissioner Lamarre said that the Government of Canada “will certainly be watching these developments with interest. No decisions have been taken in Canada at this point. Nevertheless, I think it is fairly safe to assume that more and more U.S. channels will eventually be freed up to direct spectrum to American wireless devices in response to consumer demands. And a similar trend may well have to emerge in Canada, too.”



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The Future of Radio

Vacant frequencies are almost impossible to find in major markets. Earlier this year, she said, “we held a public hearing in Toronto to consider 22 applications for a single frequency in that market. And this frequency did not appear out of thin air. It became available after the CRTC revoked an existing licence in 2011. This example illustrates the challenges facing the radio industry. Established companies seeking to enter an urban market must sit patiently on the

sidelines and wait for a frequency to open up or make a deal to buy an existing station. It also makes it more difficult for entrepreneurs who are new to the radio industry and who could potentially add to a market’s programming diversity.” There are those who suggest that new spectrum could be set aside to expand the FM band. “The idea would be to convert the 6 megahertz channel 6 bandwidth into digital or analog FM radio channels. This would create additional opportunities across Canada, but mostly in large urban areas.”

At the same time, she said, the CRTC is monitoring the development of digital and hybrid-digital radio in the U.S. North American radio broadcasters are way behind their counterparts in Europe and Australia. By the end of 2008, for example, 97% of people in the UK had access to digital radio. But digital radio has now been deployed by some 2,000 U.S. radio stations, and car manufacturers are equipping their brands with digital receivers at an increasing rate. To date, approximately eight-million receivers have been installed in more than 140 different models. The CRTC cannot kick-start the evolution of digital radio. “We tried that approach and it did not work. In fact, in 2006, we reviewed our approach and did a full about-face. We decided to give licensees the flexibility to create whatever services they believed would be of greatest interest to the public to improve the prospects of digital radio broadcasting.”

In other words, she said, the Commission took the approach that the market, and not the regulator, should drive the evolution of digital radio.

“In an environment where consumer choice is the ticket to success, radio must remain relevant to its audiences,” she said. “We are hopeful that Canada’s radio broadcasters will continue to think about how they can move towards digital radio.”



Peter Worth presenting speaker gift to Commissioner Lamarre

↑ ↓ ↑ ↓

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The yearly Chicks in Broadcasting meeting: Susan Kuhn, Dodie McDonald, Sue Stechly, Sarah Abihanna, Ingrid Christensen, Anja Sondermeyer, Sylvia Fantin, Fran Buck, Sandra Goodwin



Gus Sondermeyer, G.S. Broadcast Technical Services, Burlington; Suzanne Lamarre, CRTC Montreal; Anja Sondermeyer, G.S. Broadcast Technical Services, Burlington



Steve Jones, LIFE 100.3, Barrie; Paul Firminger, Lagoon City; Scott Jackson, LIFE 100.3, Barrie



Mark Schembri, Bell Media London



Richard Sondermeyer, G.S. Broadcast Technical Services Ltd., Mississauga; John McKay, Grundy Telcom Integration Burlington; John McCloy, Dundas



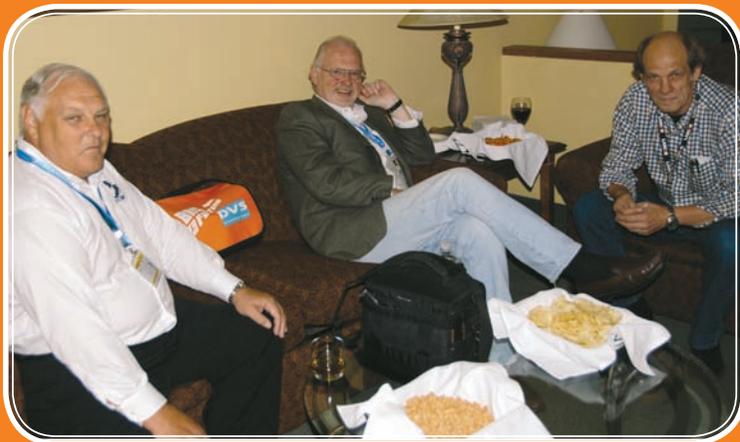
Andrea Pinheiro and Maurice Dumont, Delco Wire



CCBE Delegates



Tyler Everitt, Pippin Technical, Saskatoon and Ken Frommert, ENCO Southfield, MI



Dave Storey, Niagara Falls; Howard Christensen, Broadcast Dialogue, Lagoon City; Jim Adamson, LARCAN, Mississauga



Mike Wheeler, CKWS Television Kingston; Quenie Wheeler, Roger Cole, Corus Kingston, Henry Przybyszewski, Corus Peterborough; Sandy Pereria, Peterborough



Stu Buck, Arctic Palm Technology London; Jane Rusch, Solutions Broadcast RF, St. Davids



Ron Mitchell, RAM Broadcast Systems and Michael St. Amand, MS Technical Services, Pembroke



Dennis Heymans, Myat, Manchester, NH and Denis Dion, Incospec Communications, Laval



David Barnes, General Cable Toronto; Jonathan Regidor, Delco Wire, Toronto; Doug Winstone, RF Mote, Richmond Hill



Dave Simon, Bell Media Toronto



Brian Hinz, Blackburn Radio, Sarnia; Rob Enders, Blackburn Radio, Wingham; Bob Finlay, Blackburn Radio London

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CCBE 2012

Mobile ATSC Demo

by François O. Gauthier
and Patrice Lemée

During this year's Central Canada Broadcast Engineers convention, Spectrum Expert with the help of its partners, Solutions Broadcast RF and Rohde & Schwarz, provided a large-scale live demonstration of the ATSC-M/H technology at the CCBE's golf tournament and its hospitality suites.

Now that most Canadians have had the opportunity to receive ATSC signals, the next logical step was to give everyone the opportunity to experience off-air television of the future. ATSC mobile trials have been ongoing in the U.S. and Canada for the past two years but the lack of available mobile receivers prevented the deployment of a large scale demonstration until now.

The ATSC-M/H standard was approved by the Advanced Television Systems Committee in October, 2009. The standard was created by using the best features from the MPH proposal from LG Electronics and Harris Broadcasting as well as the best features from A-VSB proposal developed by Samsung and Rohde & Schwarz. Basically, mobile ATSC uses the same RF modulation as normal ATSC (8-VSB modulation) which makes it 100% compatible with DTV ATSC legacy tuners.

To achieve required performance in the mobile environment, ATSC-M/H uses parts of the 19.39 Mbit/s bit stream and creates virtual mobile M/H groups. These groups use multiple error protection mechanisms to improve the ruggedness of the received signal. Error



Top: *Patrice Lemée,*
Spectrum Expert Inc.

Bottom: *François O. Gauthier,*
Spectrum Expert Inc.

correction techniques include the Reed Solomon Code that corrects defective bytes after they are decoded by the ATSC decoder. Other error correction mechanisms such as CRC and SCCC are also used. The typical Forward Error Correction (FEC) rate can be adjusted to between one-half and three-quarters to obtain more robustness in the signal. Therefore, for every bit of information, it is possible to have three bits of FEC. As a bonus, all of these error correction techniques, with additional training sequences, allow for a better handling of Single Frequency Network transmitters. Since ATSC-M/H is based on frame structures instead of constant streaming, time slicing is used to provide additional power savings to the portable receivers.

The typical ATSC payload is generally reduced by half (depending on the wanted ruggedness of the signal). Generally MPEG-4 is the selected video encoder (although other codecs can be used). Consequently, considering that mobile applications for portable receivers require anywhere from 600 to 1200 kbit/s, one can easily squeeze in three to six mobile channels while maintaining an HD quality of 10 to 12 Mbit/s on the main ATSC channel.

For the CCBE demonstration, we broadcast on one Legacy ATSC channel (at approximately 6 Mbit/s) with 3 ATSC-MH channels running at around 800 kbit/s each. The FEC was set to $\frac{3}{4}$ to obtain the most rugged signal possible. Since the emphasis was on the mobile channels, the Legacy ATSC channel was, for the most part, simply displaying a slideshow with information regarding our

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Top left: Inside the transmitter truck

Middle left: Tivizen iPad/iPhone dongle

Bottom left: ATSC-M/H receiver showing signal strength

Right: Transmitter truck on top of the hill

demonstration and then during a specific period of time, we were rebroadcasting recorded material.

Our broadcast system was housed inside Spectrum Expert's mobile van located beside the chairlift at the top of a hill. From there, we broadcast the highlights of the events from the Friday night hospitality suites using the DVS Venice video server provided by Rohde & Schwarz.

During the golf tournament we were receiving the signal coming in from our two wireless cameras using the 3G network and an unlicensed spectrum wireless system using the IkuNet and NewsShark equipment provided by Musicam USA through SBRF. The Legacy ATSC program was inserted into an International Datacasting Titan Mpeg-2 video encoder (SBRF). The ATSC-M/H programs were inserted into three Rohde & Schwarz Harmonic MPEG-4 encoders. All of the



different video feeds were aggregated into Rohde & Schwarz's multiplexer, modulator and transmitter. The resulting signal was broadcast using a two-bay Dielectric TUL C2 antenna system and a mask filter manufactured by SPX. The TUL antenna system was circularly polarized to provide a reliable mobile signal which provided signal reliability for all of the possible positions of a receiving antenna.

The complete transmitter had a 900W maximum power capability but, thanks to the high gain TUL antenna system, we were operating at 685 watts before the mask filter in order to provide a 5.4 kW Effective Radiated Power (ERP) in the main lobe (cardioid pattern) toward the hotel facility and the golf course.

Our official broadcast period started on Friday at noon with the Legacy ATSC signal broadcast. The program was mainly a slideshow describing our set-up and providing general information about our demonstration to CCBE delegates. The off-air transmission, which was being broadcast from the van, was received by an antenna located near the hotel's in-house cable. Our receiving antenna was feeding a DTV set-top box where we were demodulating the signal and inserting it (in composite) into the cable distribution modulators.

Then on the Friday night we changed the Legacy ATSC signal to the video and audio feeds coming from our wireless "special report" cameras which were going from suite to suite capturing events as they were happening. This feed was also duplicated into one of the mobile transmission channels so that the hotel cable system could relay the program while people using ATSC-M/H receivers could also watch it live.

On Saturday morning, we (Gauthier and Lemée) presented the details of the set-up during our paper session. We explained what the

***Our official
broadcast period
started on Friday
at noon with the
Legacy ATSC signal
broadcast.***

differences are between normal ATSC and ATSC-M/H in addition to presenting two types of mobile receivers: a RCA portable device and a Tivizen iPad / iPhone dongle.

Later, delegates had the opportunity to use the ATSC M/H receivers first-hand during the golf tournament since one RCA mobile receiver was placed in every golf cart (courtesy of SBRF). The Spectrum Expert and SBRF crews were reporting from the 18th hole as well as from various areas around the golf course using a mobile camera. The two video feeds were gathered live in the van. These feeds were aggregated with a playback channel from the Friday night hospitality experience into the DVS Venice video server. The main ATSC program was broadcasting the information slide show on the IDC Titan encoder. The programs were inserted into the R&S broadcasting system (encoder, multiplexer and transmitter) and outputted from the Dielectric antenna system.

The golf tournament provided an opportunity for the delegates to watch the program in a mobile and portable environment, as well as seeing the ruggedness of the signal in the forested areas of the golf course.

One question in everyone's mind: Why did we do this?

Well, most of us have heard about ATSC-M/H, some of us have seen it in operation in a booth during NAB or other shows but only a few of us have had the chance to evaluate this technology in a large-scale demonstration in the field. We wanted to provide an opportunity for all interested engineers, technicians and technical decision-makers to see that mobile television exists, works and that receivers can be found. The objective was to show that it could be used for special events (such as our golf tournaments, other festivals, sporting events, etc.) broadcasting directly to a dedicated portable device or to a cell phone dongle.

Other uses come to mind as well, e.g. large scale deployments to bus and train commuters. The cell phone networks are good for pointcasting news or sports reports but nothing can replace broadcasting the Stanley Cup final (if there is one this season) to millions of users simultaneously.

Did everything go according to plan?

Absolutely.

Even the weather was more cooperative than predicted.

François O. Gauthier and Patrice Lemée are principals at Spectrum Expert Inc. They can be reached at (877)-766-6120 or through their website, www.spectrumexpert.ca.

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Harrie Jones, Bell Media Radio Ottawa



Ryan Nesbitt, Bell Media Toronto receives the George McCurdy Bursary Award from Larry Keats



Joe Scervo, BSE, Scarborough



William Johnson, Great Lakes Integration, Burlington; Tracey Walsh, CBC Transmission, Toronto; Paul East, SBL, Winnipeg



Maurizio Venturini, SIRA, Italy, paying tribute to the late Emil Adamyk



Ted Paley and Ron Paley, Ron Paley Broadcast, Winnipeg



Anthony Faust, 7 Story Media Toronto; Sylvain Faucher, Industry Canada Montreal, David Richard, Industry Canada Moncton, Peter Hsiung, Industry Canada Mississauga



Jim Adamson, LARCAN, Mississauga; Yul Lem, Bell Media Toronto



Willie Renz, after having received the Ambassador Award in 2003, received the Lifetime Achievement Award



Dave Belanger, North Bay, receives the Rohde & Schwarz C.C.B.E. Engineering Excellence Award from Larry Keats and Eric Pefau



Bob Norton Ambassador of the Year Award goes to Howard Tulloch of Novanet Communications, Ajax



Ian Schmidt, RVA Canada, Toronto



Paul Firminger, Lagoon City; Mickey Mouse; Denis Barriault, Dougall Media Thunder Bay



Michele and Jacques Bélanger, Technostrobe Coteau-du-Lac with their prize



John Coldwell, Corus Radio Toronto

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This'n'that

In my last column I mentioned that MDCL, in spite of its significant power savings at the transmitter site, didn't seem to create any audible artifacts. I guess the proof comes from an e-mail from Dave Youell, Chief Engineer for the Bell stations here in Vancouver:

"We did the MDCL conversions on my two main transmitters in April. Your observations in Broadcast Dialogue mirror what we have observed. We went with the AMC mode."

I made the crack last month that Dave Coulter's CHNL Kamloops (a Nautel 25 kWatter) was the first conversion of which I was aware in this neck of these woods, and here Dave Y had already converted his pair of 50 kW Harris blowtorches months ago.

Back to what I said about "you can't hear the difference" which is amazing but apparently true.



by Dan Roach

AES/EBU Troubles

Okay, not so much troubles as something new to look out for. Mindful, I suppose, of the extra fragile nature of the thick insulation and thin copper content of most AES/EBU-compliant wiring, Belden has been marketing a very nice looking cable with what appears to be an extra-thick neoprene rubber jacket. Which is a good idea, as far as it goes. The trouble I've discovered recently, on two occasions, is that the extra-thick jacket gets a severe crunching when you go through the normal exercise of tightening the strain relief while terminating the cable with industry-standard XLR connectors ... to the point of crunching the inner conductors into occasional openness. In the vein of all things digital, the faults tend to be of the on-and-off variety, and you can expect intermittent flashes of normalcy between the exciting audio failures. This fault can be a bear to locate!

Ah, Fall Again

It's time for my annual exhortation to visit your transmitter sites and button up for winter. The next months may offer the last easy opportunities until next spring for you to top off fuel tanks and replace belts and filters and batteries—and that's just for the emergency generator. Check that your transmitter building's gutters and drainpipes are clear. Make sure the damper motors and thermostats are functioning correctly. Replace those plugged air filters. Walk around and make sure the varmints haven't walked off with all your safety grounds. You're allowed to think about applying the high voltage to the tower fences, but you probably shouldn't act on the urge.

Other autumnal transmitter maintenance items: this is as good a time as any to replace the batteries in your new micro-processor-driven transmitter, so that it won't lose its memory at an inconvenient time (and remember that it's best to change the battery while the transmitter is powered up, as otherwise you're almost guaranteeing a memory loss).

Any bearings that need periodic lubrication should receive it now. Check your air handling belts for cracks and wear. Do you have spare line fuses for all your electrical switchgear? Are they the right size and rating?

Are the towers all standing? Guy wires all where they should be? Don't laugh —I once visited an AM site, only to notice guy wire cables lying around in the field. A tower guy insulator had let go, and the tower was in a precarious state —but our routine site visit was the first warning that there was trouble brewing. Since then I try to remember to count the guy wire cables on each tower whenever I visit a site. And yes, I keep the tower rigger's telephone number on speed dial.

Finally, a Puzzler

I recently heard about a strange recurring varmint problem at an AM site. Like many older AM sites, the tower lighting and pattern change and contactor interlock wires are direct-buried in backfilled trenches from the transmitter building out into the field to the tower huts.

I wasn't there during the original construction (probably the early 1970s) but presumably the usual precautions were taken: the trench was made 3-4 feet below grade and backfilled with a little sand, then the wires laid in and topped with more sand and then backfilled with soil back up to grade.

The problem is that some subterranean critter has apparently developed a taste for red buried wire (in this case, the pattern interlock) and has been persistently seeking it out. There are several colours in the trench, but apparently only the red is tasty enough, and there are gnaw-marks and broken conductors over a 25-foot length or so of red wire in the trench. So far this has resulted in many hours of happy digging and searching for the faults. The really alarming aspect is that after repairs have been completed another piece of broken wire invariably appears, caused, it is feared, by repeat visits from our wire-avore.

Has anybody heard of a problem like this?

The obvious solution would be to avoid the use of red wiring in future trenching, though any genuinely helpful solutions to today's problem would be appreciated.

How does one encourage a subterranean intruder to go chew on someone else's wiring? And what manner of varmint might this be?

Your input is appreciated!

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

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SPARKNETWORKS



Pippin Technical and *Integrated Tower Solutions* (ITS) moved to a 16,050 sq. ft. building at the beginning of this month. The new address for Pippin is 307A Gladstone Cres., Saskatoon SK S7P 0C7 while ITS, in the same building, gets 307B as its address. Phone numbers remain the same. Pippin had 12 years at the old location on Wells Ave but since ITS joined the family business, and because of its growth from four people to 27, more space and a bigger yard for rigging equipment was needed.

Still with Integrated Tower Solutions, it has made PROFIT Magazine's *HOT 50* listing of Canada's top new growth companies. ITS, led by Curtis Pippin, ranked 43rd in two-year revenue growth.

ENCO and *AEQ* have created a link between the ENCO DAD Automation platform and AEQ digital mixing consoles. ENCO developed an interface that allows bi-directional communication between AEQ FORUM and CAPITOL mixing consoles and ENCO DAD via IP. The AEQ FORUM and CAPITOL consoles incorporate USB audio devices which can be connected directly to an ENCO DAD workstation, eliminating the need for a sound card.

SparkNetworks and *Benztown* have Producer **John Masecar's** "*The Masecar Files*". The show will focus on AC and Hot AC formats and will offer customized imaging for Canadian markets. Most recently, Masecar was Senior Imaging Director at *Astral Radio Vancouver*.

In another development, SparkNetworks has become the exclusive Canadian distributor for *CBS Sports Radio*. The 24/7 line-up of national programming will debut Jan. 2.

CBC/Radio-Canada has the host and domestic broadcast rights for the Toronto 2015 Pan/Parapan American Games. It has partnered with Burlington-based *BSI-TV* for engineering and technical production throughout the broadcast.

In other CBC news, the corporation has expanded newsgathering efforts with the *Dejero LIVE+ Mobile App* provided to 100 of its national and international Reporters. The App is installed on Apple iOS devices.

CBC/Radio-Canada is selling land, transmission towers, analogue TV transmission equipment and related buildings located at 100 different sites across the country. A list of assets is available from *Capital Canada Limited* in Toronto.

The new *Rohde & Schwarz* TMU9 UHF medium-power transmitter and R&S THU9 UHF high-power transmitter have high energy-efficiency scores. With efficiency of up to 38 percent for COFDM standards, the two transmitters reduce energy costs in their respective classes.



LARCAN and *Broadcast Electronics* have a strategic partnership to provide a portfolio of TV and radio solutions. The partnership aims at optimizing both companies' sales forces and developing new opportunities for international growth in both radio and television.



BIRDE Marketing of Markham has been purchased by Switzerland-based *LEMO*. Through that acquisition, *LEMO Canada* has been formed as *BIRDE*'s successor. *BIRDE Marketing* represented *LEMO* products in Canada since 1988 and the company employs 13 people in four offices across Canada. **Mario Colacino**, who has been with *BIRDE Marketing* since 1988, has been appointed GM of *LEMO Canada*.



Maple Leaf Sports & Entertainment has selected *Dalet Digital Media Systems'* Sports Factory as its end-to-end Media Asset Management platform for all content related to its production and broadcast of *Toronto Maple Leafs*, *Toronto Raptors*, *Toronto FC* and *Toronto Marlies* games.



WideOrbit has acquired *OneDomain, Inc.*, an Alabama-based software company that develops and markets media planning, research and business intelligence software to television and radio stations, and ad agencies.



Mobile Content Providers (MCP) of Florida has chosen *Ross Video* as its core technology provider for MCP's new Small Format Vehicle, built specifically for live sports production. The new vehicle features a *Ross Carbonite Production Switcher* and *XPression Real-Time Motion Graphics System*.



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Brad Phillips, the VP of B.C. operations for *Astral Media*, will be the new GM of the *Corus Entertainment Vancouver* radio cluster, succeeding **Garry McKenzie** who's now heading prairie radio operations for Corus and based in Calgary. Phillips told *Broadcast Dialogue* that his Corus start date has yet to be announced but that it will be late this fall. As well, he said, while he's given notice to Astral a solid departure date has yet to be determined... **Sherri Pierce**, *Astral Media's* Director of Local Sales, Western Canada, will succeed **Brad Phillips** as GM of the *Astral Radio Vancouver* cluster... *CTV Toronto* news Anchor **Christine Bentley** celebrated 35 years of service at mid-September. She began at *CFTO-TV* in 1977 after a summer stint with *CBC-TV Toronto*. Before that, she was a Reporter with *CHUM*-owned *CKVR-TV Barrie*. Bentley left the station Sept. 14 to pursue other opportunities... New Brand Director (PD) at *CJOB Winnipeg* is **Scott Pettigrew**, moving from his 26-year gig at *AM920 CKNX Wingham*. He was PD/ND at the southwestern Ontario station. Pettigrew began at *CJOB* Sept. 24 and succeeded **Kevin Wallace** who moved after 14 years



Brad Phillips



Sherri Pierce



Christine Bentley



Scott Pettigrew



Kevin Wallace



Darryl Spring



Lindsey Young

at *CJOB* to *Golden West Broadcasting's Air 106.1 (CFIT) Airdrie* as PD... The *Power 97 Winnipeg* morning show of **Phil Aubrey**, **Rena Jae** and **Dave Wheeler** (*Wheeler in the Morning with Philly and Rena*) departed the station September 12. They weren't able to agree on a new contract with *Corus Entertainment* deciding instead to leave. Less than one week later they started at *92 CITI FM Winnipeg* as its new morning show, succeeding **Tom McGouran** and **Joe Aiello**. Aiello moved to sister station *102.3 Clear FM* to partner with **Kerri Salki** in mornings, succeeding **Jay Oliver** who is no longer with the station. **Alix Michaels** is gone from his midday Host duties on CITI. **Nesta Matthews** joins **Shadoe Davis** in afternoons... At *K-Rock Kingston*, new PD at the Rogers station is **Darryl Spring**, who crossed the road from *Bell Media Kingston*... New MD/afternoon Announcer at *FLY FM Kingston* is **Lindsey Young**. Her last stop was *CKDO Oshawa*... The new *CBC Radio Kamloops* station, expected to launch this fall, sees staffing by former *CFJC Kamloops* News Anchor **Rob Polson** as Producer,

Doug Herbert, also of CFJC, as the News Editor/Reporter and the **CBC's Josh Pagé** as Associate Producer. **Shelley Joyce** will be the Host of a new morning show. *Daybreak Kamloops* will launch Oct. 9. Joyce has been part of the **CBC Kelowna** team for the last six years... **Colin Laird** became the new GSM at **GX94/FOX FM Yorkton** Sept. 10. He had been a marketing consultant the past 11 years with the **Harvard Broadcasting** station cluster... **Astral Radio London** changes in light of rebranding **EZ Rock** to **Virgin Radio** include *Virgin Mornings with Tucker & Sarah*. **Scott Tucker** completed his six-month non-compete agreement with **Corus London**. **Sarah Kelly** moved from **The BEAR Ottawa**. ABD/MD is **Jeff Kelly**, ex of **BOOM 99.7 Ottawa**. **Kelly Peter** moved from mid-days to take on the "Evening Show with K.P." **Colin Botten** moved from Morning Co-host into the marketing/promotions department. And **Gary Grivich** moved from ABD/Music Director of the former **EZ Rock** format to ABD/MD/afternoon drive at **BX93**. **Mark La Pointe**, **Kim Woodbridge**, **Chris Harding** and **Greg Zehr** are no longer with **Astral London**... **Pina Sama** returned to **Z103.5 FM Toronto** as midday Announcer. Sama had launched her on-air career with the **Evanov Group** in 2002, then spent the last few years with **Virgin Radio Toronto** and most recently, **CHUM-FM** as an Announcer... **Bell Media** has appointed **Tom Hastings** to Production Executive, Independent Production, Drama. Hastings joined Bell Media from **CBC** where he was the Creative Head of **CBC Drama**. Prior to that, Hastings worked as a production executive at **Alliance Atlantis Communications**.

New **Maple Leaf Sports and Entertainment** President is **Tom Anselmi**, succeeding **Richard Peddie** who retired eight months back. Anselmi keeps his old job as **MLSE COO**... **Rick Lewchuk**, the Sr VP, Bell Media Agency and Brand Strategy, has resigned. He left his senior Toronto post Sept. 21 for **CNN Worldwide** in Atlanta where he became Sr VP, Creative Services. Lewchuk oversees on-air and off-channel brand and marketing creative for all **CNN Worldwide** businesses. His background includes SVP Program Planning and Promotion at **CTV**, VP Promotions at **Baton Broadcasting** and three earlier positions with TV stations in Regina and Lethbridge... Some middle management changes at **CHEX-TV Peterborough** tied to financial efficiencies. As of Sept. 14, Operations Manager **Paul Burke**, Program and Promotion Manager **Judy Carswell** and Chief Engineer **Paul Ward** are no longer with the **Corus TV** station. Succeeding Burke in some capacities is Master Control Supervisor **Paul Dinsdale**. **Lynda McCullough** takes over most of Carswell's responsibilities and **CKWS Kingston** Chief Engineer **Roger Cole** takes responsibility for both stations. **Henry Przybyszewski**, as Assistant Chief Engineer, has expanded responsibilities to keep Peterborough radio and TV running... New GM at **The Jim Pattison Broadcast Group** radio stations in Cranbrook and Fernie—**CHBZ-FM**, **CHDR-FM** and **CJDR-FM**—is **Leo Baggio**. With this promotion, Baggio—who's been with the company for 28 years—assumed the position Oct. 1 and is also PD at **CHBZ** and **CHDR**. He moved to Cranbrook from his Kamloops position as Director of Radio Programming & Operations. Baggio succeeds **Rod Schween** who recently moved to Kamloops to become President of the company... **Rogers' SONiC (107.5 FM Chilliwack, 92.5 FM Abbotsford, 104.9 FM Vancouver)** launched mornings with **Kid Carson** Sept. 4. It's a return to Rogers for Carson who, for seven years, hosted the morning show on **The Beat 94.5 Vancouver**. Prior to



Clockwise from the back: Shelley Joyce, Rob Polson, Josh Pagé, Doug Herbert



Colin Laird



Sarah Kelly & Scott Tucker



Jeff Kelly



Kelly Peter



Colin Botten



Gary Grivich



Tom Hastings



Tom Anselmi



Rick Lewchuk



Leo Baggio

that, he was at **Z95** and **KiSS 92.5 Toronto**. Carson's co-hosts are **Randi Chase**, **Chelsea Hobbis**, and **Andrew Sosa**... The **CRTC's** first Chief Consumer Officer is **Barbara Motzney**, the former Director General of copyright policy at the federal Heritage department. Primary among her duties is putting the public's interest "at the heart of policymaking"... **Brent Corbeil**, who had been **CTV Ottawa's** Promotion Manager from March 2003 through Feb. 2012, is now **boom 99.7 Ottawa's** new morning co-Host, paired with **Michelle Cruise**... **Rob Wills**, who was promoted to GM of the **Haliburton North** properties in Ontario 10 months ago, is no longer with the company. His responsibilities covered **The Moose** stations at Kapuskasing, Cochrane, Iroquois Falls and his base, Timmins. There is no successor... **Jacqueline Janelle**, who joined **CTV Edmonton** back in April as the Managing Editor, is no longer with the station. Before moving to CTV she'd spent the bulk of her broadcast career at **CBC Edmonton** in roles that included producing the morning show... After a three-year absence, **Gerald Montpetit** has returned to **CILS Victoria** as PD. He succeeds **Phillip Mossman**... **Sarah Hyde** joined **103.5 The Bridge (CHNV-FM) Nelson** Sept. 4 as APD. Her previous experience includes two years as afternoon drive Announcer at **Q101 Merritt** and a freelance position at **CBC Vancouver**.

Brian McCluskey, Senior VP, Revenue Management at **Bell Media**, has resigned. He'll stay on through the transition after his successor is determined. McCluskey, who has been with the company for 14 years, had previously held senior roles at **CBC**, serving as Network and Eastern Marketing Manager, responsible for controlling ad rates, among other things... Brantford's Christian radio station has been re-launched as **Faith FM 93.9** (from **Power 93.9**). The station's new manager is **Peter Jackman** who is returning to Brantford radio after a year away. He had been with **CKPC Brantford** for 12 years, most that time with former owner the late **Dick Buchanan**... **Hudson Mack**, the Director of News & Information Programming at **CTV Vancouver Island**, adds ND at **C-FAX 1070 Victoria** to his duties. Mack succeeds **Murray Langdon**, the Program Manager/ND/Talk Show Host who is no longer with the operation. CTV Vancouver Island Investigative Reporter **Stephen Andrew** is taking over on C-FAX 1070 in the 9-10 am time slot and **Adam Stirling** from 10-Noon. The goal of this re-organization was to increase listener participation and engagement as well as integration... **Sarah Galashan**, the **CTV National News Vancouver** Bureau Chief, has moved to **CBC News Now with Ian Hanomansing** as the breaking news Reporter. Galashan had been with CTV News since 2001... **Rafe Mair** says on his Facebook page that he was fired as a Monday morning political commentator at **CBC Radio Vancouver**, claiming that his dismissal was "a result of political pressure from the Clark government"... New morning co-Host at **EZ Rock North Bay** is **Carly Weidauer**, ex of sister **Rogers** station **99.3 EZ Rock Timmins**. She pairs with **Kevin Oschefski**... **Russ Tyson**, ex VP Programming at **Astral Radio Winnipeg** and PD at **99.1 Groove FM** (now **99.1 Fresh FM**) **Winnipeg**, has joined **The Breeze 100.7 Winnipeg** as afternoon drive Host. Tyson, most recently a media consultant, succeeds **Stan Kubicek**... **Patrick Charles**, who had partnered with **Paul Zakaib** aka **Tasso** in afternoon drive on **105.1 Mike FM Montreal** since last October, has left the station for personal reasons. Prior to Mike FM Charles had worked in several roles for **Astral**... **Travers Chow** is the new Senior Director, Finance and Controller-Media for **Shaw Media Toronto**.



Chelsea Hobbis, Kid Carson, Randi Chase & Andrew the Intern



Barbara Motzney



Brent Corbeil



Sarah Hyde



Brian McCluskey



Hudson Mack



Stephen Andrew



Adam Stirling



Carly Weidauer



Russ Tyson



Patrick Charles

Chow's previous position was Senior Director Finance and Administration-English Services at *CBC Toronto*.

Randy Redden has been promoted, adding GM duties to his GSM position at *Evanov Radio's CKPC FM/AM Brantford*. While he's been handling both chores for the better part of a year, it became official Aug. 27... Succeeding **Carley Caverly** as GM at *Harvard Broadcasting's WIRED 96.3FM Saskatoon* is **Andy Ross**, who will also take on added duties as PD. Ross, who left the Harvard station about 10 months ago for *Rock 101 Vancouver*, will return on or about Oct. 1... At *Harvard Broadcasting's* Edmonton stations, *Lite 95.7* and *Hot 107 FM*, **Sara Parker**, who had PD responsibilities for both stations, moved to PD of Hot 107. Picking up the PD ball at Lite 95.7 Sept. 10 was **Tim Schutz**, PD at *Rogers' 107.7 The River Lethbridge*. The new Promotions/Marketing Director at Hot 107 is **Joe Moniz**, and **Rory O'Shea** is the new Production Director... **Martha Fusca**, President/CEO of *Stornoway Communications*, stepped down from day-to-day operations in favour of leading a new Stornoway initiative called *Fusion*. Fusca created and led the application for four discretionary digital specialty licences in partnership with *Cogeco Radio Television* back in 2000. The *CRTC* granted a Category 1 licence and three Category 2s. Stornoway now owns and operates *ichannel*, *The Pet Network* and *bpm.tv*... **David Walmsley** has become Director of News Content at *CBC News* for all programs and platforms. He'd been with CBC News as Exec Producer of Newsgathering and Managing Editor of *CBC News Ottawa*. He's also worked at the *National Post* and London's *Daily Mail* and *Daily Telegraph*... **Connie Thiessen** is the new Morning News Editor at *News95.7 Halifax*, succeeding **Ruth Davenport** who returned to print journalism. Thiessen was mid-day Editor at *News1130 Vancouver* from 2007 to 2010 and, before that, an Anchor, Reporter and fill in talk show Host at *CKNW Vancouver*. She had been doing casual anchor/reporter duties at *Q104/Kool FM Halifax* and *CBC Halifax* since moving there with her husband about two years ago... **Peter Quinn** is the new Director of Engineering at *Newcap Radio Halifax* and responsible for five Nova Scotia stations. He had been with *Newcap Radio Ottawa*... With the move of *820CHAM Hamilton* from Country music to Comedy branded *FUNNY820*, CHAM host **Mike Nabuurs** stayed on as Brand Director and, for listeners, FUNNY's ambassador, providing traffic updates and entertainment news... **Rick Baverstock**, aka **Rick Everett**, is now a free agent after *Red River College* ceased operations of *92.9 KICK-FM (CKIC-FM) Winnipeg*, a station he launched as PD. Baverstock's experience includes stops at *CKPR Thunder Bay*, *CKX-FM Brandon*, *CHAB Moose Jaw*, *CITI-FM Winnipeg* and *100.3 The Q Victoria*.



Randy Redden



Andy Ross



Sara Parker



Tim Schutz



David Walmsley



Connie Thiessen



Peter Quinn



Rick Baverstock

CELEBRATIONS:

Rogers Broadcasting Toronto Traffic Reporter **Russ Holden** has just celebrated 45 Years with the company, making him its longest-serving employee. He began in Production at *CHFI FM Toronto* in 1967.

Gord Martineau, the veteran Toronto Anchor of *Citytv News*, has been honoured by *Rogers Media* execs for 35 years of service to the station. He joined the then



Russ Holden



Gord Martineau

UHF station in September of 1977. Before joining Citytv, Martineau was with *CFTO-TV Toronto*. Before that, he did a stint at *CFCF-TV Montreal*.

SIGN-OFFS:

John Wood, 78, of complications following bypass surgery, in London. As VP Sales, *CHUM Group Television*, Wood oversaw sales operations of all CHUM TV properties, retiring in the '80s.

Bob Johnstone, 82, of cancer, in Toronto. For decades, his *Today in History* feature was a staple of local *CBC* radio programs across the country. Johnstone was also a court and crime Reporter for *CBC News*.



*Bob
Johnstone*

William Henry (Billy) Cox, 79, of Parkinson's Disease, in Toronto. Cox, until his retirement, was President of *Glen-Warren Broadcast Sales* under *Baton Broadcasting's* ownership. As well, he was Manager of the *Canadian Olympic Sailing Teams* in '68 and '72 and a Director of the *Canadian Olympic Association* when Montreal hosted the Games in 1976.

John H. Battison, 96, in Columbus, Ohio. He was the founder and first President of the *Society of Broadcast Engineers*.

Jacques Bensimon, 69, in Montreal. The former *NFB* Government Commissioner, director, producer, and scriptwriter headed the *NFB* from 2001-2006 after a stint as President of *Adajove Communications*. Previously, he was VP of *The Banff Television Festival*. From 1986-2000, he was the Director General of *TFO*, the French arm of *TVOntario*.



*Jacques
Bensimon*

Norman Erle Howard Brown, 87, in Sudbury. In 1961, he joined *CKSO-AM/CKSO-TV Sudbury* as a Technician. Later, with *Mid-Canada Television*, he installed and serviced transmitters and microwave sites across northeastern Ontario. He retired in 1993.

Chuck Elliott, 56, of a massive heart attack in Calgary. Elliott worked with *Global News Calgary* the last 15 years helping to produce the program and, before that, at *CJAY 92 Calgary*, *AM 106 Calgary* and *QR77 Calgary*. He was also the voice of the weekend *Global* morning show's movie review.



Chuck Elliott

Leslie Engwald Sortland, 87, in Edmonton. Sortland, known in the community as "Les is More", was hired at *Power 92/CISN Edmonton* in 1991 to do building maintenance and general handyman duties. This was after he'd retired from running a TV repair shop. Known for his sense of humour, fun and outgoing nature, Sortland worked for *Power 92* doing promotional campaigns and told "old guy jokes" on *CISN*. Being the only octogenarian at *Corus*, he retired at age 84 when it proved to be too hard to climb up a ladder while dealing with an oxygen tank.



*Leslie
Sortland*

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