

BROADCAST Dialogue

Essential Reading

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

Thursday, September 12, 2013

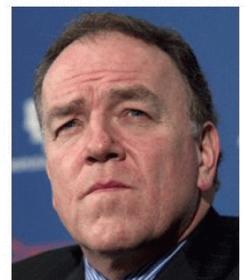
Volume 21, Number 17

REVOLVING DOOR: GSM Brad Ronald of the *Bell Media Radio Ottawa* cluster, after 37 years with the stations, has retired. His last day was Sept. 6... At *Bell Media Radio Montreal*, *CJAD* midday hosts Ric Peterson and Suzanne Desautels have been displaced, Peterson is gone while Desautels moved to other duties. Peterson had been with *CJAD* for 10+ years. Also on the chopping block was *TSN 690* morning co-host Ted Bird. Another staffer no longer with Bell Radio Montreal is Marie Claude Bariebeau who handled marketing and promotion... *JC Douglas*, after a 27-year career at *Newcap Halifax* -- 13 on-air and 14 as PD -- is no longer with the company. Douglas says he's returned to his "first love", working on-air at *89.9 (CHNS-FM) The Wave Halifax*... Dan Russell has ended his 25-year association with *CKNW Vancouver*. Later this month, he will begin at *AM 650 (CISL)* with his *Sportstalk* show; Sept. 29 (9-midnight, Sunday through Thursday). Russell



Brad Ronald

debuted *Sportstalk*, the first program of its kind in Vancouver, at *CJOR* on Oct. 15, 1984... Jim Lang, of the *Brady and Lang* morning show on *Sportsnet 590 The FAN Toronto*, is no longer with the station. Brady and Lang succeeded Andrew Krystal in Feb., 2011... Mel Kartusch has been promoted to retail sales manager at *JRFM/The PEAK Vancouver*, moving up from senior sales rep. Before joining the *Pattison Vancouver* stations, Kartusch was with *Shore FM* until it was sold to *Astral*... Craig Wallebeck, the former ND at *CKRM Regina*, is the new morning news anchor at *GX94 Yorkton*. He succeeds 20-year morning news veteran Randy Atkinson who moved into sales at *GX94/Fox FM*... Karen McDonnell is the new sales manager for *L.A. Radio Group's KRAZE 101.3 Red Deer*. While new to radio, McDonnell assisted in the company's 2007 *CRTC* application through strategic planning efforts and research... New morning show hosts at *Country 101 (CKBY-FM) Ottawa* are Joël Lamoureux and Mary Anne Ivison. Lamoureux remains PD while Ivison arrived from *Rogers Sudbury* where she'd been the last two years... Tom Anselmi will step down as COO of *Maple Leaf Sports and Entertainment*. The company, majority-owned by *BCE* and *Rogers Communications*, owns the *Maple Leafs*, *Raptors*, *Toronto FC* and *Marlies*. His resignation is effective tomorrow (Friday)... Steve Hogle, who spent 25 years with *CTV (CFRN-TV) Edmonton* as a reporter, senior producer, assignment editor and sports editor before being named news



Tom Anselmi

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and public affairs manager, has been appointed president of junior hockey's *Saskatoon Blades*. Most recently, he was VP of communications with *Katz Group* and the *Edmonton Oilers*, owned by Katz. When Hogle, the son of Bruce Hogle who was once also the ND at CFRN-TV, resigned in August of 2007, it brought to a close 51 years of Hogles being employed as NDs at the station. Bill Hogle began at *CFRN-AM/TV* in 1956. Bruce Hogle arrived in 1965 when his father died, and Steve Hogle began there in 1982... Dr. John Hull is the new CEO of *Crossroads Christian Communications/Global Crossroads Family of Ministries*. He had been president/CEO of *EQUIP*, a leadership/personal growth and development organization.



Steve Hogle



Dr. John Hull

RADIO: Broadcast winners at the *Canadian Country Music Association Industry Lunch & Awards Ceremony*, held at the *Shaw Conference Centre* in Edmonton on the weekend, are:

Radio Station of the Year - Major Market – *Country 105 (CKRY-FM) Calgary*

Radio Station of the Year - Secondary Market – *KICX 106 (CICX-FM) Orillia*

Music Director of the Year - Major Market – *Scott Phillips, Country 105 (CKRY-FM) Calgary/CISN Country 103.9 (CISN-FM) Edmonton*

Country Music Program or Special of the Year – *CMT Presents Dean Brody Live (CMT Canada)*

Music Director of the Year - Secondary Market – *Peter Walker, KX 96 (CJKX-FM) Oshawa*

On-air Personality(ties) of the Year - Major Market – *Odd Squad, Country 105 (CKRY-FM) Calgary*

On-air Personalities of the Year - Secondary Market – *KG Mornings with Greg, Tera Lee and AI, CKGY-FM Red Deer.*

The *Jim Pattison Broadcast Group* has been granted technical changes to its new *The Peak (CHPK-FM) Calgary* though it's still not on the air. It applied to change the contour by relocating the transmitter, decreasing the average effective radiated power from 36,000 to 30,000 watts and increasing the antenna's

effective height above average terrain from 180.3 to 272.9 metres. The change involves a move from a *Bell Media* tower to one owned by *Harvard Broadcasting*... *Rogers Broadcasting* is asking the *CRTC's* permission to allow 30 minutes per week of French-language advertising broadcasting on its *KISS-FM (CHUR-FM) North Bay*, and two stations in Timmins, *Q92 (CJQQ-FM)* and *KISS-FM (CKGB-FM)*. *Rogers's 102 FM The Fox (CKFX-FM) North Bay* already enjoys that condition of licence... *Corus Radio*, spinning off Corus-owned *WNetwork's* show, *Property Brothers*, will launch hour-long shows this weekend on its AM stations: *News Talk 770 Calgary*, *AM980 London*, *680 CJOB Winnipeg*, *CKNW 980 Vancouver*, *AM640 Toronto*, *CHML Hamilton* and *CHED Edmonton*. The 13-week series is called *Off Topic with the Scott Brothers*.

GENERAL: *Loyalist College* in Belleville has opened a new 10,000 square foot, \$1.9 million media centre and integrated newsroom that features video editing suites, a TV studio, interview booths, audio production booths and meeting rooms. Students using the new facilities are from programs in broadcast engineering technology, photojournalism, sports journalism, television and new media production... *JR Shaw* will be honoured by the *Ontario Association of Broadcasters* with its *2013 OAB Hall of Fame Award*. It will be presented at the association's annual fall conference, this year at the Toronto Airport Marriott Hotel. *Shaw* is founder and executive chair of *Shaw Communications*... *Rogers Communications* has line-extended into its own credit card, expected to be on the market next year. The *Office of the Superintendent of Financial Institutions* granted it in an order to commence and carry on business. *Rogers Bank* was incorporated earlier this year...

Broadcast finalists for the *2013 Jack Webster Awards*, to be held Oct. 30 at the Westin Bayshore, Vancouver, are:

Best News Reporting of the Year - Radio

Marcella Bernardo, *CKNW Vancouver*;

Bob Keating, *CBC Radio*; and

Rick Cluff, Shiral Tobin, Chris Brown, Elaine Chau, Jodie Martinson, Margaret Gallagher, *CBC Radio One, The Early Edition*

Best News Reporting of the Year - Television

Kathy Tomlinson, Mike Clarke, *CBC News Vancouver*;

Jon Woodward, *CTV British Columbia*; and

Brian Coxford, Karl Casselman, Monty Burt, *Global BC*

Best Feature Story - Radio

Theresa O'Leary, Yvonne Gall, *CBC Radio*;

Garth Mullins, Lisa Hale, Yvonne Gall, *CBC Radio*; and

Jodie Martinson, Joan Webber, *CBC Radio One, The Current*

Best Feature Story - Television

Kelvin Redvers, *CTV BC - First Story*;

Therese Champagne, *Radio-Canada Television*;

Kent Simmonds, James Peters, *CFJC-TV Kamloops*; and

Scott Roberts, *CTV British Columbia*

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Jack Webster Award for Excellence in Digital Journalism

Devon Goodsell, Jonathan Derouchie, Kali Smith, Stephen Smart, Dan Burritt, Renee Filippone, Mike Laanela, Jennifer Sheppard, Rhiannon Coppin, *CBC News Vancouver*; and Bruce Claggett, Denise Wong, *News1130 Vancouver*

Jack Webster Business, Industry & Economics Award

Bob Mackin, Jon McComb, Greg Schott, *CKNW Vancouver*

Best Reporting - Chinese Language

Spencer Gall, *Fairchild TV Magazine 26*; and

Debbie Chen, Shang Gao, Diana Cui, *Fairchild Radio FM96.1*

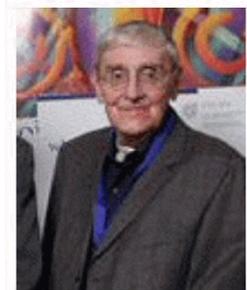
Jack Webster Award for Science, Technology, Health & Environment

Duncan McCue, James Roberts, Doug Trent, Michelle Billman, Mark Gryski, *CBC News - The National*.

TELEVISION: *Global GO* launches today (Thursday), a service, says *Shaw Media*, that will allow viewers to be able to watch their favourite *Global* shows anytime and anyplace. As well as live streaming 24/7 on smart phones, tablets and home computers anywhere in Canada, the service will offer missed episodes with access to in-season libraries for key shows. *Global Go* launches initially with *Shaw*, *Shaw Direct*, *Cogeco*, *Telus* and *Eastlink* as well as for subscribers of other distributors which are part of the *Canadian Cable Systems Alliance*... Ezra Levant's negative comments about Gypsies on *Sun News Network* have been found by the *Canadian Broadcast Standards Council* to be in violation of the *Canadian Association of Broadcasters' Code of Ethics* and *Equitable Portrayal Code*. Commenting on the arrests of a number of people who appeared to be Gypsies, Levant alleged that all Gypsies are criminals because it's part of their culture. Details can be found at www.cbsc.ca.



SUPPLYLINES: Stuart Hillman has been appointed regional sales manager for Canada and Alaska at *ATX Networks*, based in Ajax, ON. Most recently, Hillman was with *Power-One* in the UK... *Sonotechnique's* 2013 *TechnoBlitz* will take place at Marché Bonsecours -- halls Ville-Marie and Vieux-Montréal -- Oct. 2-3. The event is geared toward those working in radio, television, production and post-production. For program information click [HERE](#).



Brian Chater

SIGN-OFF: Brian Chater, 73, in Toronto of cancer. In his 39-year music industry career, he served as a record executive, music publisher, president of the *Canadian Independent Record Production Association* from 1987 through 2006 and as a consultant. His lobbying lead to the formation of *FACTOR* in 1982 and his efforts were instrumental in helping establish *Neighbouring Rights*. During the 2005 *CRTC* review of commercial radio airplay, he lobbied against lowering the 35% Canadian content quota.

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Thursday, September 19, 2013

Volume 21, Number 18

RADIO: Paul Ski will be inducted into the *Canadian Broadcast Industry Hall of Fame* during *Canadian Music Week* May 8 in Toronto. He joined *Rogers Media* in 2008 as CEO of the radio division. His achievements and longstanding career will be honoured with the *Allan Waters Broadcast Lifetime Achievement Award*. Before moving to Rogers, Ski was president of *CHUM's* radio division... *Newcap Alberta* has postponed the hiring of a GM for its Red Deer and *Alberta Radio Group* (south) stations. Cited for the delay was Newcap's decision to expand through acquisition of *Boom FM* and *Flow FM Toronto* from *Bell Media*. Those stations are being held in trust as a condition of *CRTC* approval for allowing *BCE* to purchase *Astral Media*. Hilary Montbourquette, who becomes director regional Alberta upon Randy Lemay's retirement, will maintain the Red Deer/ARG roles... Registration opened Tuesday for bids on the 700 megahertz spectrum, which analysts have called "beachfront property" due to its value. The 700 megahertz spectrum would allow phone signals to reach into elevators, deep underground parking lots, traffic tunnels and basements where calls are often dropped. Too, the signal can also travel greater distances with fewer cellphone towers. The spectrum is needed to build cellphone networks. *AT&T*, Norway's *Telenor* and U.K.'s *Vodafone* were rumoured to be foreign buyers interested now that *Verizon* is out of the picture though names of bidding companies won't be made public until next week. The auction could raise a lot of cash for the federal government... Darryl Dahmer celebrated his 40th anniversary with *Rogers Radio* this week, all of those years as *CHFI/CFTR Toronto's* traffic reporter (airborne traffic specialist)... Toronto's newest station, *Indie88*, has put its sales team in place. GSM is Susan Orr while the new account managers are Keith Davis, a 28-year veteran last at *Jazz FM Toronto*, Michael Gibbons from *One Stop*, Jordan Hennessey from *KiSS 92.5 Toronto*, Jordana Katz from *Skywords Traffic Network* and Mark Baker from sister station *Rock 95 Barrie*... *Blackburn Radio*, based in London, has re-launched a community news site (BlackburnNews.com) that serves Southwestern and Midwestern Ontario. It's another step, says management, toward the company's "enduring commitment to serving our local community on multiple platforms". Blackburn has stations in Windsor, Leamington, Chatham, Sarnia, London and Wingham... *Cumulus Media*, the second largest U.S. radio station owner, has



Paul Ski



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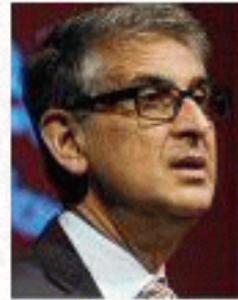
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partnered with music streaming service *Rdio*. The deal gives Cumulus a minority stake in *Rdio* parent *Pulser Media*. *Clear Channel*, the biggest American radio owner, has the *iHeart Radio* service... The *Wharton School* (of business), part of the *University of Pennsylvania*, is partnering with *Sirius XM Radio* to introduce a 24-hour channel that will feature Wharton professors sounding off on topics such as entrepreneurship, women in business and customer satisfaction. It's expected to launch in early 2014... *Clear Channel* has signed a deal with *Warner Music Group* that will, for the first time, give a major recording company and its artists a cut of revenue generated from traditional radio station airplay. The deal bypasses the U.S. regulatory environment where traditional stations aren't required to pay performers royalties. Clear Channel, with 850 stations, has wrapped up similar arrangements with more than a dozen other independent labels and artists.

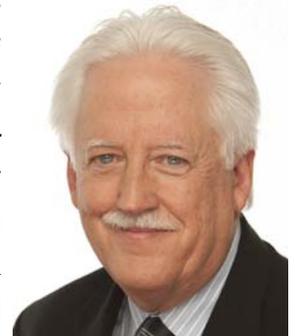
REVOLVING DOOR: Guy Laurence will become CEO of *Rogers Communications* (RCI) in December, succeeding Nadir Mohamed who will retire. Laurence is the head of *Vodafone UK*, a major wireless provider with operations and investments in a number of countries. He joined Vodafone in 2000 and held increasingly senior roles until becoming CEO in 2008. Laurence cut jobs, helped increase the company's profits and reduced customer complaints, experience RCI covets. Mohamed is entitled to a retirement package worth \$18.5 million when he leaves. The package includes \$5.5 million in cash, nearly \$6.2 million in stock options and \$6.8 million in restricted share units. Mohamed has also agreed to a non-compete clause for 12 months from the date he steps down... Joe Carter retired from *Bell Media/TSN* on his 22nd anniversary with the specialty network. Carter was senior VP, TSN sales, a position he'd held for 15 years. Before TSN, Carter was with *CTV* in sales for 10 years. And before that, he was with *Canvideo Sales* and *All-Canada Radio and TV*... Bob Hunter, after 44 years in broadcasting, has retired as director of engineering at *Bell Media Radio Edmonton*. He began at *CFMC Saskatoon* in 1969. After a couple of stops in Victoria and Weyburn, Hunter moved his family to Edmonton in 1975... Kirk Nesbitt, the VP of corporate and radio engineering at *Rogers Media* and based in Toronto, will retire at the end of October. He's been with Rogers the last 28 years... GSM Barry O'Donnell will retire from *Bell Media Radio Vancouver* at month's end. JP Wright, the director of sales for radio and local TV, will add O'Donnell's responsibilities to current duties. Changes there also include a number of radio cluster sales people leaving... Two long-term *Newcap* employees based at *The Eagle (CFXE-FM) Edson* are leaving after receiving job offers with another broadcaster. The destination for Alberta NW Division Group PD Rob Alexander and *Eagle* morning host Patti Shea are being held secret for the moment... Hayden Mindell has been



Nadir Mohamad



Guy Laurence



Joe Carter



Hayden Mindell



Anthony Attard



Broadcast Journalist - Peace River

for details, click [HERE](#)

appointed VP of television programming and content at *Rogers Media*. He was promoted to this newly created position from his role as director of programming and GM for specialties... **Anthony Attard** has been appointed VP, integrated sports sales at *Rogers Media* in Toronto. He had been with *Maple Leaf Sports & Entertainment* as senior director of media and music partnerships... **Carmela Gentile** has joined *Global Lethbridge* as acting news director. She moves to Alberta from her assignment editor's role at *Global Toronto*. Gentile succeeds **Peter Deys**, the former ND and station manager... **Adam West** became PD of *The Breeze 100.7 (CFJL-FM)/Energy 106 (CHWE-FM) Winnipeg* this past Monday. He had been MD/host at *Virgin Radio 103.1 (CKMM-FM) Winnipeg*... **Neil Weitzman**, who lead the Media and Audience Insights division at *Rogers Media*, has left the company. Before joining Rogers a year and a-half ago, he held various analytical and executive roles with *Nielsen*... **Anne MacRae**, after 24 years at *95.1 CFCY/Q93 Charlottetown*, has left *Maritime Broadcasting Systems*. She had been ND at CFCY and morning show co-host at Q93... **Chris Robitaille**, the technical director at *Bell Media's TSN Radio 690 (CKGM) Montreal*, leaves the company Sept. 27 after seven years... **Derek Debolt**, the managing editor at *Global Edmonton*, is no longer with the station... *TVO* in Toronto, the public broadcaster, has appointed **Michael Carpentier** as VP of business development, innovation and marketing. He had been CEO of *Big Truck TV* and VP of sales and marketing at *VerticalScope*... **Muriel Solomon**, head of marketing, specialty channels and *Shaw Media* advertising & production/senior director marketing, is no longer with the company. Her successor is **Amanda Ploughman**, ex chief marketing officer at *Pelmorex Media*... **Bernie Merkl** is now GSM of *ITMB Radio Broadcasting's RJ1200AM/Radio RIM JHIM Vancouver* and *i.t. Productions*. Most recently, the 31-year industry veteran was a senior account manager at *News1130 Vancouver*... At Hollywood Suite, **Crystal Pape** has joined to become manager, content distribution while **Cheryl McManus**, the manager, marketing and business development is gone.



Carmela Gentile

TELEVISION: Keeping *Sun News Network* on the air at their expense is the last thing *CBC* and cable, satellite and IPTV companies want, and they're making their thoughts known to the *CRTC*. The Commission is expected to

bring in new rules by the end of this year addressing how Canadian television news channels are offered to consumers. In a submission to the *CRTC*, *CBC* wrote: "It would make no sense to disadvantage one Canadian news service to enhance the position of another." It's against any changes because they wouldn't be in the public interest, said *CBC*. *Rogers Communications* wrote: "The commission is proposing to impose an industry-wide solution to resolve an alleged problem relating to the distribution of a single specialty service, *Sun News Network*" to the detriment of consumers, *BDUs* and other Canadian broadcasting system stakeholders. *Shaw Communications* said the only benefits of making changes would be exclusively to *Sun News*. The cable, satellite and IPTV companies argue that a news service should survive because of its popularity, not because it enjoys broad distribution from being forced into bundles at the expense of consumers... According to *MTM's 4-Screen Report*, while we're living in a multi-screen world, only one in 10 Canadian Internet users owns



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To register for SAC on Monday, Oct. 28 @ the Toronto Reference Library click [HERE](#).



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four Internet-connected screens: computer, smartphone, tablet and TV. But, says MTM, as the group inevitably grows, the distinction between the four screens will blur. That, it says, raises the question: Which screen will consumers choose in which to watch content? Early insight on four-screen Canadians points to:

- The computer continuing to be an important device for the consumption of content, even when there are three other screen choices
- The smartphone, while incredibly popular, is primarily a communications medium (e.g. calls, text, e-mail, Facebook). It is, however, an important secondary device for media (e.g. reading news, online video and streaming audio), and
- The TV set is not the dominant screen for online TV among four-screen Canadians, but most online TV services are not yet designed with the TV set in mind. Netflix is the exception...

Halifax-based *DHX Media*, through its acquisition of *Ragdoll Worldwide Ltd.*, has acquired 12 British TV series for kids, including 365 episodes of *Teletubbies*. DHX is a children's programming company... *CTV Ottawa* anchor/producer **Kimothy Walker** has been recognized for her community service by the *United Way* with a *Community Builder Award*. Her name will also be engraved on a special wall at Ottawa City Hall.

SIGN-OFF: Ray Dolby, 80, in San Francisco of leukemia. The inventor and audio pioneer who founded *Dolby Laboratories* had been living with Alzheimer's disease for several years.



Two important broadcast events are upcoming, one in Ontario and one in British Columbia.

Ontario Association of Broadcasters president Doug Kirk takes a look at the annual OAB conference set for Toronto while

Western Association of Broadcast Engineers president Brian Mayer previews this year's WABE convention to be held in Vancouver.

Both stories are featured on the following pages.

The **changing** **broadcast** ecosystem

There are two key steps for Western Canada's broadcast engineers to keep current on broadcast industry news and changes, one of which they're doing already: reading *Broadcast Dialogue*. The other key step is to attend the 63rd annual Western Association of Broadcast Engineers convention that takes place November 3-5 at Vancouver's beautiful Sheraton Wall Centre.

Reserve those three days to attend this Western Canadian tradition. Since 1950, broadcast engineers have gathered for two important purposes as stated in WABE's constitution:

- (1) To promote and advance the dissemination of engineering knowledge among its members. The primary means of achieving this shall be the organization of an annual convention at which appropriate engineering papers shall be presented and current broadcast equipment exhibited.
- (2) To represent the interests of the majority of its members to duly appointed technical, educational, and legislative institutions.

Education is the focus of this gathering. Everyone is aware that our industry's ecosystem is undergoing radical change. Aggressive new players using disruptive new technologies are now commonplace in our daily technology



by **Brian Mayer**

The Western Association of Broadcast Engineers



decisions. Our IT data centric file-based work flows are also now a part of our lives. Yet many of us did not grow up with this technology. Therefore, new educational opportunities, such as WABE, are a must for us to stay up to speed.

Each year, the WABE education committee analyzes what is trending and establishes a series of relevant papers. This year is no exception. Included on the agenda is Industry Canada talking about new procedures for transmitter site inspections and RCS presenting its view on how Virtual Radio will change the industry. Check www.wabe.ca as we get closer to time for more speakers from the supply side, government organizations and from fellow engineers.

The WABE exhibit hall is the largest gathering of its kind in Western Canada. Over 40 broadcast industry suppliers will help make researching information a piece of cake. It's also a great time to visit that supplier you've been meaning to connect with. And, of course, having all those companies in one location is time-efficiency for knowledge-hungry and shopping broadcast engineers.

Anyone associated with the electronic communications world can appreciate the turnover speed of technology. If you are unable to attend the full convention, remember that the WABE exhibit hall is open to the public and is free of charge. A full listing can be found on the floor map at the WABE website.

The social functions allow delegates to reconnect with colleagues to swap ideas and experiences from the last year, and to do so in a relaxed atmosphere. The awards luncheon recognizes WABE colleagues in a number of different categories, all of which can be found at

www.wabe.ca, including a list of the awards and past winners. If you would like to nominate someone for one of these awards, contact info@wabe.ca.

The wind-up event (the infamous Slo-Down Ho-Down) is a fun-filled evening of dinner and entertainment. This year's fun will include a little friendly competition with some indoor kart racing.

Delegate registration for the full convention is \$205 (early bird price until Sept. 30). Full registration will allow you to attend three days of exhibits and papers sessions. All of the meals and social functions are included: Opening dinner reception, daily breakfasts, Sunday lunch, WABE awards luncheon and to finish it off right, the Slo-Down Ho-Down event.

The convention would not be possible without the generosity of our many sponsors who continue to support WABE and help shape the industry we all take part in. With their support, we are able to keep the registration cost at a reasonable price.

On our website, you will also find accommodation details about the special discounted rate at the Sheraton Wall Centre hotel. This rate will only be available if you make your reservation before October 11. Nothing beats western hospitality and WABE strives to meet and exceed expectations.

Invest the time to join your colleagues for three jam-packed days of industry education. Return to work with a fresh perspective, inspired and confident with the new information that you will bring back to management.

See you in November.

Brian Mayer is president of the Western Association of Broadcast Engineers. He can be reached at info@wabe.ca.

If it's November, there must be an OAB conference

Recently, I heard the first weather forecast on the radio to mention a frost warning. We are headed into the fall season and what else to expect but another bigger and better Ontario Association of Broadcasters Conference on Thursday, November 7.

How cool is that?

Since the OAB re-started this annual event in 2010, we've organized four high value one-day events that challenge, update and inform participants.

This year's program will be the best ever, with media consultant/analyst Scott Cuthbertson's insightful industry perspective as the kick-off. Next is a side-shift into the topical digital world with the *Rock Star of Digital Marketing*, Mitch Joel. Joel is an internationally renowned expert in digital media whose content will be relevant to all commercial broadcasters. Wrapping the morning sessions is Steve Jones's entertaining presentation, *Brand like a Rock Star*, so pertinent for broadcasters in this brand-oriented world.

During the luncheon there will be updates from CRTC Ontario Commissioner Raj Shoan and from Paul Ski, the chair of the CAB's Radio Council. Ski is also CEO of Rogers Radio.

The afternoon program features, first, an industry executive Town Hall moderated by Ross Davies. Next is a digital panel led by Steve Jones and featuring industry experts from advertising and broadcasting who will provide insight into operating the digital adjuncts to our



by Doug Kirk,
President of the
Ontario Association
of Broadcasters

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connection 2013

business. And wrapping up the afternoon will be Jeff Vidler's *Broadcasting: the Next 5 Years*—an Interactive Industry Session. The panel includes you and your mobile phone.

This year's Industry Awards Gala again honours the best in community service by Ontario's broadcasters. The evening will be highlighted by the Induction of JR Shaw into Ontario's Broadcasters Hall of Fame. JR was born in Ontario and has made an immense contribution to broadcasting in Ontario through the operations of Shaw Media (Global Television) and Corus Entertainment.

We will also feature performances by FACTOR-supported Canadian musicians at the luncheon and Awards Gala events.

All this in one day? Absolutely!

Connection 2013 holds true to the OAB's convention objectives:

- thinking about the bigger picture for a day
- gaining up-to-the-minute knowledge about evolving trends affecting our business
- honouring member stations and individuals who have made notable contributions to their communities and the industry, and
- having an opportunity to get together, re-connect and chat with each other throughout the day.

We trust that you will see the value in this.

The conference would not be possible without the support of our valued sponsors: FACTOR, SDS, Corus, CBS, Newcap Radio, Target Broadcast Sales, Blackburn Radio, Durham Radio, Pineridge Broadcasting, Vista Radio, Media Job Search Canada, BBM Analytics, Dome Productions, BBM, Marketron, Triton Digital, Acadia Broadcasting, MY FM, Quinte Broadcasting, Starboard Communications, Oakwood Broadcast, Paley Broadcast, RCS, Larche Communications, INDIE 88, Bayshore Broadcasting and Vision Critical.

We look forward to seeing you November 7 at the Toronto Airport Marriott Hotel. Details and registration are available at 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.



JR Shaw

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Thursday, September 26, 2013

Volume 21, Number 19

REVOLVING DOOR: Jacques Parisien, the president of *Bell Media's* national specialty and pay TV, radio, and Out-of-Home, will leave the company at year-end. Parisien was the executive VP/COO of *Astral Media* and president of *Astral Radio* up to the time Astral was sold to *BCE*. Before Astral, he was with the now-defunct *Telemedia*... Effective Jan. 1, Charles Benoît, the president, television and radio, Québec and Luc Quétel, president, *Astral Out-of-Home* will join Luc Sabbatini, the president of *Bell Media Sales*, Anne McNamara, VP of human resources, and Gerry Frappier, president/GM of *RDS*, as the Québec leads on Bell Media's executive team... Melanie Ng is the new co-anchor with Tom Hayes of *City Toronto's* rebranded 5 p.m. newscast, now called *The Five*. Ng has been with *CityNews* since 2010 as a reporter/anchor. Before that, she was with *CHCH-TV Hamilton* and, before that, at Ontario radio stations... Scott Morello, ex of *Bell Media Radio Toronto*, is the new production and imaging manager at *Greater Media's Magic 106.7 (WMJX) Boston*... Mark Prasuhn has been appointed VP/GM of *GUSTO!*, a new food and lifestyle channel scheduled to launch in December. His background includes 10 years as COO of *S-Vox/VisionTV/Zoomer Media*. *GUSTO!* is owned by *Knight Enterprises*, an independent media production company... Kristen Rynax is the new assignment editor at *Canada AM*. She moves up from producer there. Before that, Rynax was with *News Channel* and *BNN*... Alissa Angel moves to become GSM at *Vista's The Peak* in Smithers, Houston and Burns Lake. She'd been at *Vista Prince George* as an account executive for three years. Angel and her family are expected to relocate to Smithers by early October... At *KOOL FM Victoria*, Paul Allen moves from afternoons to join Robin Farrell in mornings... Ruby Carr moves up from evenings at *101.3 The BOUNCE Halifax* to co-host the morning show... Phil Mestre is now promotions director at *104.1 The Dock Midland*, moving from production director at *Bell Media Brockville*... JC Coutts, the PD/announcer at *FREE FM Grande Prairie*, has left the station to take on a *Harvey's* franchise ownership in Grande Prairie... Laurent Guérin has been appointed senior director, web/TV content at *Groupe Média TFO* in Toronto.



Jacques Parisien



Melanie Ng



Mark Parsuhn

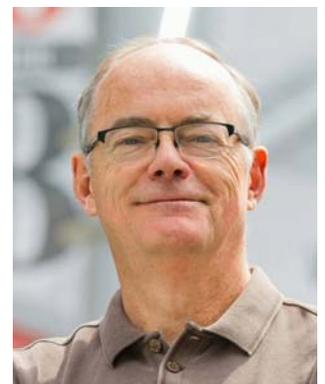


Ruby Carr

RADIO: Mark Kassof, writing on his *Mark Kassof & Company* website, says too many in the broadcast business don't recognize radio's power. But 989 online interviews with 18-64 U.S. radio listeners, conducted for his *ListenerThink P1* research, has found that radio's importance has not diminished. The question: Joni Mitchell wrote: "You don't know what you've got 'til it's gone." Agree or disagree, If you couldn't listen to radio, you'd feel something important was missing from your life. 34% agreed strongly, 36% agreed slightly, 17% disagreed slightly and 10% disagreed strongly. More than two-thirds agreed that radio is an important part of their lives, with only small differences within the overall 18-64 demo... The former *105.1 Ed FM (CKEY) Fort Erie* and *The New Z101 (CFLZ-FM) Niagara Falls*, both owned by *Vista Radio*, have been rebranded as *2day FM* on 105.1 & 101.1. Airing the same programming, the two are now inviting listeners in Ontario's Niagara Peninsula and Upper New York State to "Join the Conversation" by using social media platforms on-air, on-line and on-site, e.g. *Facebook*, *Twitter* and *SMS* or by calling the station. There is also a new line-up of on-air hosts. Hit music on both frequencies replaces '80s, '90s and Now on 105.1 and *All The Hits* on 101.1... Winners at the *Broadcasters Association of Manitoba (BAM)* conference on the weekend were: **Howard Mandshein** -- the *BAM Hall of Fame Broadcaster Award*; **Bob Irving** -- the *Broadcast Excellence Award*; **Brent Bernas** -- the *BAM Broadcaster of Tomorrow Award*; and **David Wiebe** -- the *Hall of Fame Builder Award*. Mandshein was described as "a walking encyclopedia of Rock" who, after 35 years at *92 CITI FM Winnipeg*, continues telling the stories of music on his *The Sunday Morning Resurrection*. Irving, the voice for the *Winnipeg Blue Bombers* since 1974 and a 40-year veteran of *CJOB Winnipeg*, exemplifies, said BAM, "honesty, integrity, humility and a true love for Manitoba, our community and our industry". Bernas joined *Rogers Radio Winnipeg* in 2010 working weekends operating the board during remotes. Three short years later, he is a key part of *102.3 CLEAR FM's* mornings on "The Joe Show with Kerri and Bubba." Bernas is Bubba. And Wiebe, in a career spanning 41 years, invested significant time and energy into growing the broadcast industry, *Golden West Broadcasting*, his community and people... *myFM's* newest station is on the air in Alliston. The AC formatted *92.1 myFM Alliston*, the 15th in the group, is led by GM/GSM Brian DePoe. (Be sure to read the feature article on *myFM* in the magazine section of this week's *Broadcast Dialogue*.)... This morning (Thursday) marks *CBC Radio One's Saskatoon Morning* debut. The new morning show and digital service succeeds province-wide *CBC Radio One's The Morning Edition* which continues to be broadcast on 102.5 Regina and 540 AM across the rest of the province... *Faithway Communications*, owner of low-power *CJRI-FM Fredericton* (50 watts), has applied to bump power to 1,500 watts and to move the Christian station's frequency from 104.5 to 95.1. The change would move *CJRI-FM* from an unprotected service to a protected Class A service. Deadline for interventions is Oct. 25... *2Day Fm*, the Australian station that made the prank call to the *Duchess of Cambridge's* hospital, allegedly broke the law by recording the conversation with nurse *Jacintha Saldanha* without consent. So said the *Australian Communications and Media Authority*. She was found hanged three days later. In one of three letter she left behind, Mrs. Saldanha directly accused the two jocks who made the call of driving her to her death... Three *Bell Aliant* employees are having fingers pointed their way over internal trickery to win a contest at *C100 Halifax*. An internal investigation is underway to



Howard Mandshein



Bob Irving



David Wiebe



Brent Bernas

determine if they finagled to ensure that theirs was the 25th call, as specified by the announcer. Bell Aliant said it tipped the station that this might have happened and alerted C100 to put a fix in place for future contests.

TELEVISION: In a speech to the *Canadian Cable Systems Alliance* at Mont-Tremblant this week, *CRTC* vice-chair Peter Menzies noted that the 2013 edition of the *Communications Monitoring Report* will be released shortly. Some of the highlights are:

- 62% of Canadian households subscribe to Internet services featuring download speeds of at least 5 Mbps
- Anglophones spent 20.1 hours online per week in 2012, against 18.2 hours in 2011, a 10% increase
- Francophones spent 13 hours online per week in 2012 (roughly the same as the previous year)
- 33% of Canadians watched online TV programming
- 4% said the only place they watch TV programming is online
- Typical users watched over three hours of Internet TV per week (up from 2.8 hours in 2011)
- 17% of Canadians subscribed to Netflix (up from 10% in 2011)
- The number of Canadians who own a smartphone jumped from 38% in 2011 to 51% in 2012, up 34% in one year
- The number of Canadians who own a tablet almost tripled, from 10% in 2011 to 26% in 2012
- 6% of Canadians watched TV programming on a tablet or smartphone
- 20% of Canadians streamed the signal of an AM or FM station over the Internet; 14% streamed audio on a tablet; 13% streamed a personalized Internet music service; and 8% streamed audio on a smartphone, and
- In 2012, Canadians downloaded an average of 28.4 GB and uploaded 5.4 GB per month.

On the matter of regulation, particularly as it affects television, Menzies said it is now time for a fresh look at the assumptions underlining regulation. The old system of licensing so that the aims of the Broadcasting Act are advanced is outdated. One of the old assumptions, he said, “*was that the CRTC could act effectively as a gatekeeper. Those who wanted to broadcast to Canadians had to do so under our rules, and Canadians had little access to broadcasting that hadn't been channelled through those rules.*” But now the gates are down; in fact, he said, there aren't any. With the Internet having created a borderless world the Commission wants to determine how it can be an enabler of Canadian expression, rather than a protector. And it will attempt to do so during hearings beginning later this fall. A particular challenge for the Commission is *Netflix*, which is activated in about 17% of Canadian homes; up 70% in 2012 over the previous year. That's about 2.5 million homes. This phenomenon is part of the broader review into the way the CRTC regulates TV... On Monday, specialty channel *MuchMore* will become *M3*. *Bell Media* describes the rebranding as an evolution of the 15-year-old *MuchMore*; “*a destination channel for 30-somethings*”... Ten-year *CTV Edmonton* veteran Sean Amato, running for city council, is on leave as he works on his campaign... Sunday's winners at the 65th annual *Primetime Emmy Awards* are listed below with the Canadian broadcasters which carry/carried the shows:

Drama Series:	<i>Breaking Bad - CBC-TV</i>
Actor, Drama Series:	Jeff Daniels, <i>The Newsroom - HBO Canada</i> [<i>Bell Media</i> in the east/ <i>Corus's Movie Central</i> in the west]
Actress, Drama Series:	Claire Danes, <i>Homeland - Bravo!</i> [<i>Bell Media</i>]
Supporting Actor, Drama Series:	Bobby Cannavale, <i>Boardwalk Empire - HBO Canada</i> [<i>Corus/Bell Media</i>]
Supporting Actress, Drama Series:	Anna Gunn, <i>Breaking Bad - CBC-TV</i>
Directing, Drama Series:	David Fincher, <i>House of Cards, Netflix</i>
Writing, Drama Series:	Henry Bromell, <i>Homeland - Bravo!</i> [<i>Bell Media</i>]
Comedy Series:	<i>Modern Family - City</i> [<i>Rogers Media</i>]

Actor, Comedy Series:	Jim Parsons, <i>The Big Bang Theory</i> - CTV [Bell Media]
Actress, Comedy Series:	Julia Louis-Dreyfus, <i>Veep</i> - HBO Canada [Bell Media/Corus]
Supporting Actor, Comedy Series:	Tony Hale, <i>Veep</i> - HBO Canada [Corus/Bell Media]
Supporting Actress, Comedy Series:	Merritt Wever, <i>Nurse Jackie</i> - The Movie Network [Bell Media]
Directing, Comedy Series:	Gail Mancuso, <i>Modern Family</i> - City [Rogers]
Writing, Comedy Series:	Tina Fey, Tracey Wigfield, <i>30 Rock</i> - City [Rogers]
Miniseries or Movie:	<i>Behind the Candelabra</i> , HBO Canada [Bell Media/Corus]
Actor, Miniseries or Movie:	Michael Douglas, <i>Behind the Candelabra</i> , HBO Canada [Corus/Bell Media]
Actress, Miniseries or Movie:	Laura Linney, <i>The Big C: Hereafter</i> - Super Channel [Allarco]
Supporting Actor, Miniseries or Movie:	James Cromwell, <i>American Horror Story: Asylum</i> - FX Canada [Rogers]
Supporting Actress, Miniseries or Movie:	Ellen Burstyn, <i>Political Animals</i> - Bravo! [Bell Media]
Directing, Miniseries or Movie:	Steven Soderbergh, <i>Behind the Candelabra</i> , HBO Canada [Bell Media/Corus]
Writing, Miniseries or Movie:	Abi Morgan, <i>The Hour</i> , BBC Canada [Shaw Media]
Reality-Competition Program:	<i>The Voice</i> , CTV - [Bell Media]
Variety Series:	<i>The Colbert Report</i> , CTV [Bell Media]
Writing, Variety Series:	<i>The Colbert Report</i> , CTV [Bell Media]
Directing, Variety Series:	Don Roy King, <i>Saturday Night Live</i> - Global Television [Shaw Media]
Choreography:	Derek Hough, <i>Dancing With the Stars</i> - CTV (Bell Media)

ZoomerMedia has rebranded *Joytv11 Winnipeg* to *HopeTV*. The lifestyle OTA station broadcasts Christian and local programming... *TFO*, the *Festival d'Opéra de Québec* and *Lowe Roche*, working in harmony to promote TFO as the only public channel in Ontario that features opera weekly, set up a life-sized piano with notes provided by some singers. A conductor led the public in a singalong with a twist. Check it out [HERE](#) (Ed's note: *This is brilliant*).

GENERAL: The *CRTC* and the *Competition Bureau* have signed a Letter of Agreement calling for closer cooperation through the sharing of best practices and knowledge transfer sessions, and the creation of an employee exchange program. They have also committed to semi-annual meetings between senior management... The U.S. *Federal Trade Commission* has approved *Nielsen's* \$1.3 billion acquisition of *Arbitron* on condition that Arbitron make

its *Portable People Meter* available to third parties for cross-platform measurement for the next eight years... The *Harvard Business School* asserts that too many executives start post-quarterly reports with well-prepared statements but then stumble during the Q-and-A sessions that follow. When responding, they're more likely to use complex and convoluted speech that can be difficult for investors to understand. As a result, some companies have turned to video, slide decks and other improvements to sharpen their message. Effectively delivering important information during



Make a point of attending *TVB's SAC* on Monday, Oct. 28, in Toronto to hear the latest from Steve Levy, COO of *Ipsos Reid*, Canada's leading Market Research company.

Levy often speaks to the industry on the *Future of Marketing*, the changing digital landscape and the move from the big screen to the small screen.

To register for SAC, to be held Monday, Oct. 28 at the Toronto Reference Library, click [HERE](#).

earnings calls to amplify their message, says Harvard, is key. For details, click [HERE](#)... *Lisa's Journey of Hope* is set for Oct. 3 (5 p.m. - 11 p.m.) at a venue on Toronto's waterfront. The fund-raiser for Lisa Glennie will feature hosts Jesse & Gene and entertainment from *The Carpet Frogs*, Rik Emmett, Murray McLauchlan, Ian Thomas, Dala, Paul James and Gowan. The well-liked Glennie had been in radio sales in Toronto for a number of years, working for such companies as *Zoomer Media*, *Standard Radio* and *Rogers Communications*. Last year, while working out, she suffered a major stroke. After being discharged from a rehabilitation facility, Glennie was left on her own to find and pay for private therapy. *OHIP*, the Ontario hospitalization plan, would not pick up the costs (which can exceed \$1,000 a week). Such therapy helps stroke victims to be able to dress themselves, lift their arms and legs, or speak more clearly. For details on Lisa's Journey of Hope, click [HERE](#).

SUPPLYLINES: Ken New has joined Laval-based *Incospec* as VP, sales and business development. New had been the owner/operator of *Angstrom Communications Inc.*, focused on providing project management/services to the cable television and broadcast markets. He will work from his base in Toronto.



Ken New

Don't Stop Now.
**There's lots more Essential Reading
to be found on the following pages...**

An aerial photograph of a large, multi-story resort building with a complex roof structure. The building is surrounded by a parking lot with several cars, a swimming pool with lounge chairs, and a golf course in the background. The text is overlaid on the top half of the image.

BROADCAST Dialogue

Essential Reading

SEPTEMBER 26, 2013

**Technical Coordinating
Committee: critical
issues**

**The undocumented
demise of stereo**

**(ultra) Small market
successes**

**And in the beginning
there were...
MICROPHONES**

PUBLISHER'S NOTE



Radical change. New technology. Rapidly changing business. Interactive environment.

Those phrases have been used countless times, usually as the pre-cursors for action to be taken in our workplaces or as the jargon of conference organizers.

But here's the thing: The phrases carry weight. They're real. They're important. They are the things requiring the attention of Canada's broadcast engineers.

The 62nd annual CCBE Career Development Conference provides the broadcast engineer with the ideal venue to update skills and knowledge concerning new technical theories and new equipment systems, and to do so in the meeting rooms, hospitality suites and in private conversations.

In this special Broadcast Dialogue CCBE edition, Wayne Stacey provides an overview of the Technical Coordinating Committee's hot issues; Michael Nunan writes about the undocumented demise of stereo; and Dan Roach looks at the microphone's development. On the non-technical side, a look at the non-conformist operation of a relatively new radio company, MY Broadcasting Corp. Almost 10 years old and already the operator of 15 radio stations—13 of them being new licences and just two stations acquired. How does it account for the amazing successes experienced in their very small markets?

Enjoy the conference and when you see our roving camera, smile!

BROADCAST Dialogue

Essential Reading

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Technical Coordinating Committee:

by Wayne A. Stacey, P.Eng.

This summer has seen the introduction of some interesting technical policy and operational matters by government regulators that will require careful consideration by broadcasters. The broadcasters' Technical Coordinating Committee (TCC) has been particularly active in such areas as White Space Devices, Emergency Alerting and RF Exposure Warning Signs.

critical issues



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White Space Devices

Industry Canada is making plans to authorize the operation of small transmitters called White Space Devices (WSD) in the TV bands. White spaces are channels that cannot be licensed for regular TV due to the allotment rules but which may be suitable for unlicensed, low-power use. For the most part, these new devices will be employed to bring broadband Internet to customers who may not have cable or fibre services available.

The big challenge is to come up with operating criteria for WSD that will allow them to provide useful services while ensuring that interference to licensed operators is minimized. The regulatory approach being proposed is innovative in that it will require all WSD to be capable of communicating in real time, directly or indirectly, with central databases.

These privately-run databases will calculate which TV channel(s) may be used in a specific area without the risk of producing unacceptable interference. To do this, they will need to know such things as the service contour positions and channels for all protected stations as well as the precise location, power level and antenna characteristics of each authorized WSD.

While broadcasters are resigned to the fact that WSD will be rolled out in Canada eventually they are trying to ensure that the regulations governing this new service will be adequate to achieve the promised protections.

To this end, the TCC has questioned some of the WSD-to-TV protection rules already adopted in the U.S. A major concern is the FCC rule requiring database operators to re-calculate the position of protected broadcast service contours using basic technical operating parameters taken from published data (i.e. the channel, site location, ERP, antenna pattern and the antenna's height above ground).

TV licensees do not like the idea of multiple third parties re-interpreting their service areas without any consultation whatsoever, especially after a station's contour map has been approved by both Industry Canada and the CRTC. As an alternative, broadcasters are asking that the database operators be required to refer to the official TV contour maps as depicted in each station's technical brief.

Fortunately, during the recent DTV planning and implementation phases, machine-readable MapInfo

versions of these maps were prepared for all regular Canadian TV stations, analog and digital. While calculations may be needed where MapInfo maps do not exist this will mainly occur for low-power TV stations.

Broadcasters have also opposed using the FCC's approach to determining the WSD antenna height when interference calculations are being performed. Protection from WSD to TV in the U.S. is calculated based on the average antenna height for the eight standard 3-16 km radials from the WSD transmitter site (i.e. the antenna EHAAT). Using this single antenna height value and applying it to all directions around the compass can produce gross errors when calculating interfering signals toward a specific protected TV station, especially in rough terrain.

Instead, the TCC has recommended that the actual antenna height above average terrain (HAAT) in the direction of the closest point on a protected TV station's service contour be employed in all such calculations—a practice that is consistent with Industry Canada's regulatory procedures for other services.

In June, two government/industry committees began work on these and other critical WSD technical issues. Their recommendations are expected to be released shortly.

Emergency Alerting

Our federal, provincial and territorial (FPT) governments have been talking for years about the crucial need for real-time broadcasting of "threat-to-life" emergency alerts. Two provinces, Alberta and Nova Scotia, have made considerable progress in implementing such systems in cooperation with local broadcasters. At the federal level, however, this file has been hurtling around Ottawa since the early 1990s, being handed off from one department or agency to the next much like Aunt Myrtle's Christmas fruitcake. Right now, the CRTC appears to be taking the lead.

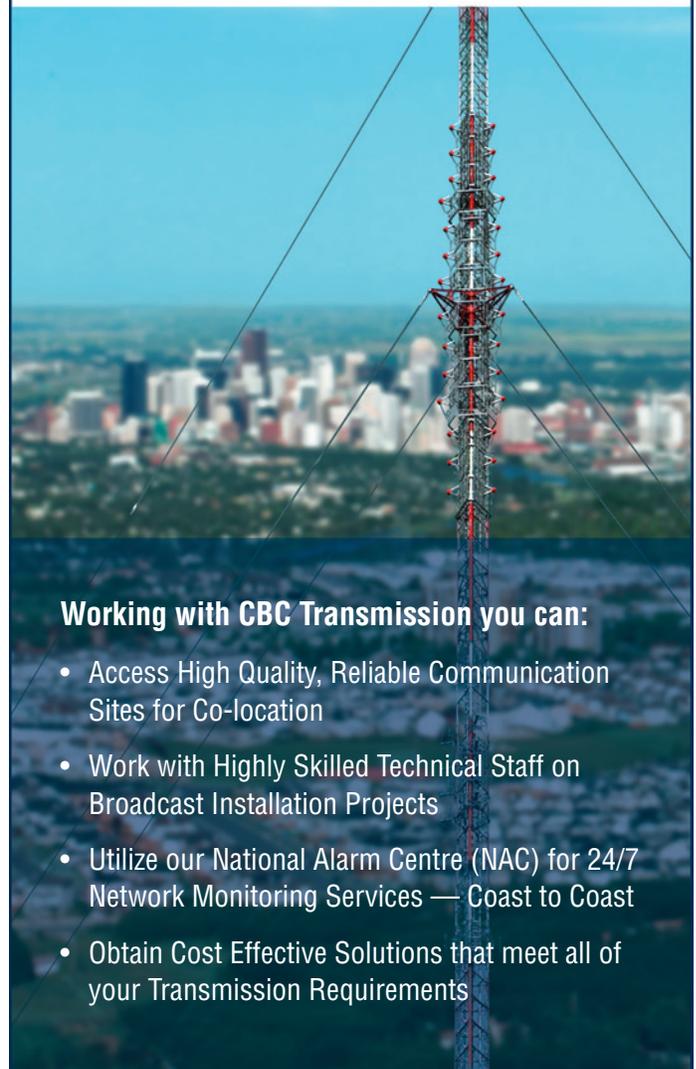
In fact, over the past few months, broadcasters and BDU licensees have been receiving requests from the Commission for information about their plans to broadcast official alerting messages that are available via the National Alert Aggregation & Dissemination (NAAD) System operated by Pelmorex Communications Inc. In theory, at least, participation by broadcasters as so-called "last mile distributors" (LMD) is voluntary; however, the Commission has become very aggressive in its efforts to urge broadcasters to become involved.

Before undertaking planning at the station level,



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broadcasters first had to negotiate certain operational and technical fundamentals with the FPT government officials who will originate the messages. This included issues such as maximum message lengths, audio file formats, a distinctly Canadian audio warning tone, message repeat frequencies, and the need for dual language capabilities. It was also necessary to specify clearly which messages require immediate delivery to the public and to consider how this can be done on an automated basis when stations are unattended. All this was finally achieved just prior to the end of 2012; however, it was not until late April 2013 that the FPT Senior Officials Responsible for Emergency Management (SOREM) finally released a technical guidelines document covering all these issues.

Now that this has happened, broadcasters can proceed to investigate the availability and cost of the message decoder and inserter equipment that must be installed before actual emergency alerts can be transmitted. So far, at least two decoder suppliers claim their equipment can obtain message feeds automatically from the NAAD system, process the messages and provide them for insertion into program streams. A few field trials have been completed, or are now underway. But it will still take some time until most broadcasters can make firm plans. Meanwhile, OTA broadcasters, cable licensees and satellite operators are all being urged by the CRTC to make implementation commitments as soon as possible.

The TCC's role in all this has been to provide technical advice to broadcasters and to various government/industry committees, especially with respect to what is reasonable to expect of the LMDs. One key concern is that a major issuer of alerts—Environment Canada—is

still not providing audio versions of weather-related alerting messages carried by the NAAD system. Consequently, TV and radio broadcasters may be forced to employ text-to-speech (TTS) software to generate audio versions of these messages. The TCC has explained to government authorities that this is undesirable because the TTS software used in alerting decoders can mispronounce local place names, creating confusion for listeners; consequently, TTS should be a last resort and not the norm.

Broadcasters also remain concerned about legal liability issues. Not all jurisdictions have agreed to enter into “save harmless” agreements with LMDs. The NAAD system will only carry messages on behalf of originators that have signed agreements with Pelmorex that include save-harmless provisions. But this same legal protection is still not universally available for broadcasters and other distributors across Canada. It has been explained to government officials that having both liability agreements and subsidies, to help cover the equipment costs, will encourage earlier take-up by broadcasters, especially the smaller ones.

Nevertheless, it is clear that Canada is moving toward the implementation of broadcast emergency alerting in all regions. As always, the key to a successful roll-out will be cooperation among all the stakeholders and a willingness to discuss and negotiate the legitimate concerns of all the players.

RF Exposure Warning Signs

Industry Canada recently released Document CPC-2-0-20, *Radio Frequency (RF) Fields—Signs and Access Control*. Among other matters, it outlines the minimum



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requirements for posting demarcation signs at transmitter locations where radio frequency fields may exceed the maximum Safety Code 6 levels for uncontrolled areas.

A single recommended design for a Warning sign, shown below (left), is specified in the document. This new document replaces the previous Document GL-02, which called up a two-stage warning sign system, depicted below (right):



Broadcasters worry that some radio inspectors may consider use of the GL-02 designs no longer acceptable and will insist they be replaced with CPC-2-0-20 compliant warning signs. TCC members also believe that the design of the recommended warning sign is unsuitable for use at broadcast transmitter sites because the satellite dish icon is not indicative of what the public actually sees at sites using tower-mounted antennas.

Moreover, broadcasters strongly disagree with the use of the word 'radiation' on these warning signs because it unnecessarily alarms the public which often mistakenly associates this word with DNA-changing ionizing radiation (e.g. nuclear and x-ray).

The broadcasters' concerns are echoed by other radio licensees represented by the Radio Advisory Board of Canada (RABC). The Board will be making recommendations to Industry Canada on this matter and will ask the Department to take the necessary steps to ensure that both of the GL-02 warning sign designs can continue to be used indefinitely at existing and future radio transmitter sites.

As we have moved into the new broadcast year, these issues and possibly several others still on the horizon will need to be followed closely by the TCC. Input from all broadcasters, whether TCC members or not, is always welcome.

Wayne A. Stacey is a member and secretary of the private broadcasters' Technical Coordinating Committee. He also chairs the Broadcasting Committee of the Radio Advisory Board of Canada (RABC), is a member of Industry Canada's Broadcasting Technical Advisory Committee (B-TAC) and represents Canadian radio broadcasters on the US-based National Radio Systems Committee (NRSC). He can be reached at wstacey@stacey.ca.





The **undocumented demise** of stereo

In the early days of HD broadcasting, the question “5.1 or Stereo?” was easily answered.

The transition from NTSC was for many so taxing that considering the question of multichannel sound as a “Phase 2” proposition required little coaxing. While the Dolby Digital infrastructure required to transmit 5.1 was nominally part of everyone’s HDTV builds, the question of format for new programming was often a formality at best. Aside from commissioned drama and the odd big ticket special events, stereo was considered good enough.

In other words, 5.1 was very definitely a nice-to-have, but far from being a must-have.

Suddenly (if you can consider most of a decade to be sudden), it

by Michael Nunan

seems that we've arrived at a moment where 5.1 all the time is de rigueur for most. I'll grant you that this is far from a publicly agreed-upon standard but, nevertheless, you're hard pressed to surf the dial these days and find anything but 5.1 arriving at your set top box.

In a largely undocumented and unheralded move, it seems that we've nearly simultaneously decided that stereo is dead.

Taken as an absolute, this seems like a great coup for audio but touring the average TV facility and counting the number of operational spaces equipped for 5.1 tells a different and starker tale. Leaving aside the world of high-end remote/mobile productions and post production as the bookends of the audio community, the vast bulk of the Industry—from edit suites to production control rooms—continue to operate as decidedly two-channel propositions (and do so, in many cases, in spite of the number of loudspeakers present in the room).

How then do we square this fact with the obvious dearth of 2/0 content arriving in the home? In a word: Upmixers.

Vastly accelerated by the advent of loudness legislation and regulation—and fueled by the arrival of a new generation of very capable audio processors—the state of the art seems to be all-in-one boxes placed in the transmit chain which simultaneously upmix stereo content to ersatz surround and correct for loudness (relative to ATSC A/85).

The necessity for the loudness control is self-evident but these auto upmixers require a bit more explanation.

First and most important, the problem: With an upmixer in place and stereo material being generated upstream, production and operations staff have zero ability to know what their content will sound like on air. The only thing they know is that no one is hearing what they are. A viewer in a home theatre environment is listening to an upmix which hopefully sounds okay, but a stereo listener is hearing a downmix of that upmix. Many listeners are therefore hearing a mix which is two full generations of significant processing away from the original.

There may be many reasons why a broadcaster might decide to employ one of these systems. Of course there is a 'make the phone stop ringing' audience relations component to the problem but the most commonly cited is the costs associated with upgrading production facilities to be able to generate multichannel sound and the associated training required. Another is the problem encountered with denial of simulcast substitution, especially when the original source is in stereo. Neither of these reasons is insignificant yet they pale when compared to the true reason why upmixers exist: a

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persistent and incomplete understanding of how sound can best support the picture in this HD era.

The simple fact is that many people labour under the impression that stereo is the opposite of 5.1 and that these are the only two flavours of audio available to us.

If this were indeed true then deciding that a program should be in stereo because nothing in the program could naturally be in 5.1 would seem to make sense. A typical magazine-style talk show is a good example. "It's just talking heads" is the argument against 5.1 but this overlooks the reason for the shape and structure of the surround soundfield (Left-Centre-Right in the front) and the possibility of using other multichannel formats, such as LCR (3/0 in Dolby-ese).

I would argue that there is an excellent argument for ending support for stereo as an originating format. It simply does not support the picture well. Yes, we will likely always need to prepare and deliver a two-channel version of each product (or at minimum deliver a multichannel product which we *know* will successfully survive downmix (for stereo listeners). But this is not the same thing as suggesting we abandon these new multichannel formats and their ability to better support the picture thus supplying a more consistent viewer experience.

The beauty of the ATSC format is that it allows the viewer (or his equipment) to decide how to consume

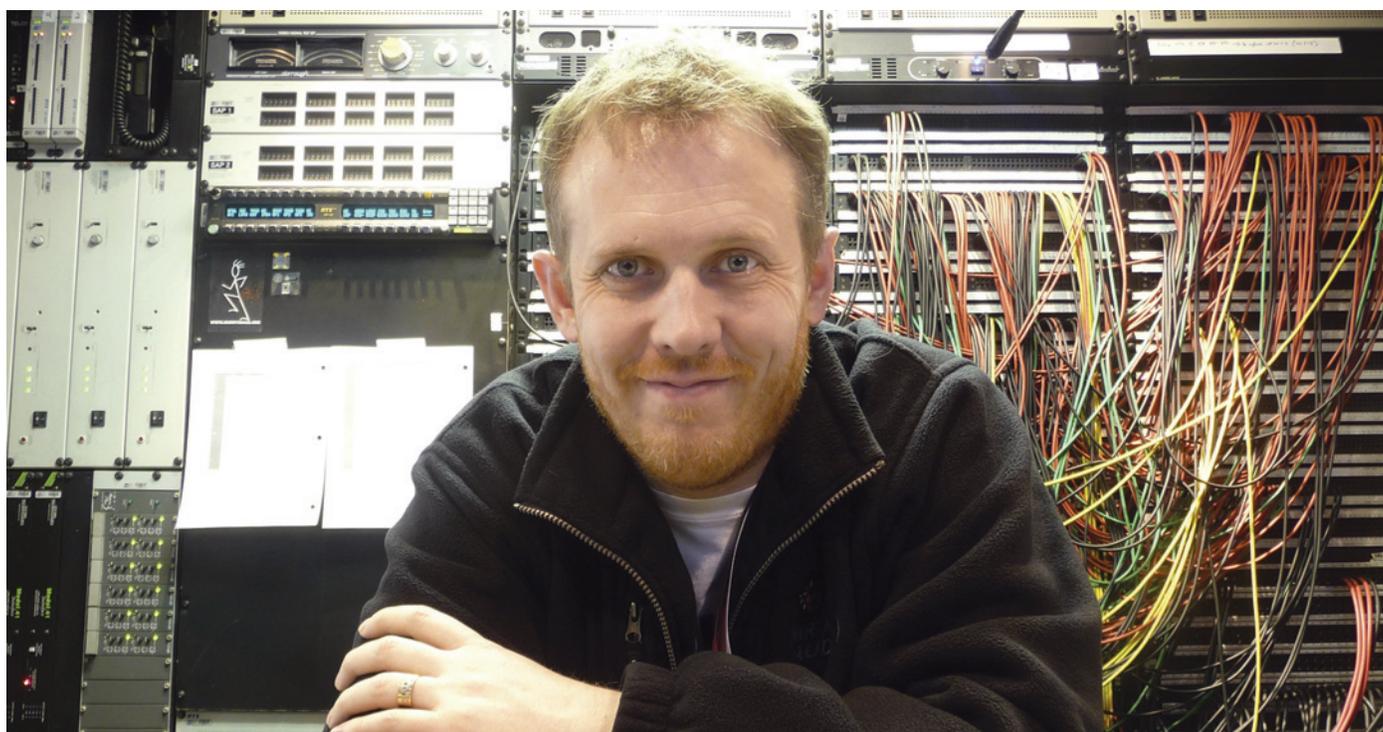
the signal. This means that we can and should prepare a mix for the best case environment, a home theatre, while depending on the Dolby Digital system as a whole to provide for a consistent and customized experience for those listening in lesser configurations. The simple matter is that three-channel stereo (LCR) relative to two-channel stereo does a much better job of supporting the picture (i.e. the sound is anchored to the picture instead of coming from the corners of the room). It is much easier and more cost effective to implement relative to 5.1 and is naturally compatible with two-channel stereo and mono listening.

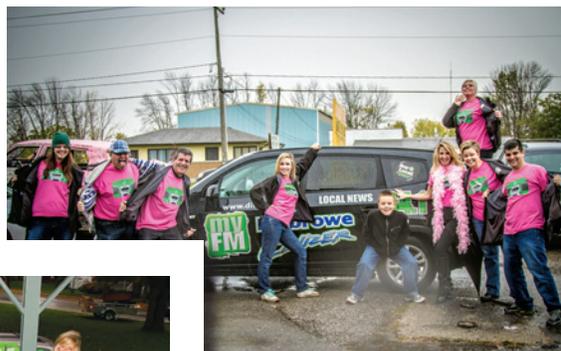
Best of all, LCR has the crucial advantage of being greater than stereo and thus will nominally defeat the ever-present upmixers, finally allowing production and operations staff to have a real sense of what the viewer will hear at home.

Now that the HD transition is nearing completion, and the loudness era is well underway, I hope we can find the will to finally democratize the production of multichannel sound, and to limit the number of times we're forced to ask "How bad is good enough?"

We're firmly into the 21st century and it would be fantastic to finally rid ourselves of that time-honoured boast: "It's okay leaving here!"

Michael Nunan, never one to offer apocryphal viewpoints, can be reached at mfnnun@mac.com.





(ultra) Small market successes

by Howard Christensen



Jon Pole



Andrew Dickson

MY Broadcasting Corporation—at 10 years of age—is still a toddler. MBC’s first Ontario station in Renfrew, was licensed in 2004. Since then there have been over a dozen more builds and purchases, most of them in what many would describe as tiny markets.

Only two so far, 95.5 myFM (CIYN-FM) Kincardine and 98.9 myFM (CHCD-FM Simcoe), were purchases. Another may soon be CJMB-FM Peterborough now operated by MBC under a temporary management agreement. The purchase of its assets is set for an October CRTC hearing.

How It Began

Jon Pole is a co-owner and president of the company and Andrew Dickson is his full, though for the most part, silent equal partner. Pole has been in





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broadcasting for 23 years, some of those years as unpaid help at his father's CKOB-AM Renfrew. When Jamie Pole sold the Renfrew/Arnprior and Pembroke stations to Neil McMullen of Annapolis Valley Radio in 1988, Jon began working part-time for McMullen on a paid basis which only served to deepen his enthusiasm for radio's merits.

To put a fine point to it, said the younger Pole, "it was much better than sacking groceries or working at McDonalds."

He continued going to school and doing on-air weekend shifts until Pelmorex purchased the stations from McMullen. The program director at the time was Scott Jackson, now the president/station manager of LIFE 100.3 (CJLF) Barrie. Pole credits Jackson for being the mentor who taught him how to do broadcast things much better than he had been doing them.

During his last year of high school, Pole's parents moved to Southwestern Ontario. He joined them a year later and began a year's employment under the late Paul Godfrey, then the PD at CHOK Sarnia.

Then, a year later, it was back to school at Ryerson and Humber College in Toronto while he also worked part-time at Standard Broadcasting's CFRB and The Mix (CKFM). It was there that he picked up a deeper understanding of the craft; news, programming and community involvement.

Upon graduation, Pole asked Standard president Gary Slaight what he had to do to move up.

Slaight told him that he had to leave to come back. And leave is what he did.

At 21 years of age, he went to CKSY-FM Chatham as the promotions director but had held that position for just six months when owner Carl Veroba suggested that



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he move into sales. Six years later, Pole was still in sales at the combined CKSY/CFCO Chatham and, he said, “loving every minute of it.”

But then came an offer. Bayshore Broadcasting in Owen Sound proposed that he move there to become the retail sales manager, and he did.

Later, a company called New Revenue Solutions came along. The original idea was for Pole to move to Long Beach, California, but later it was revised to having him open a Canadian operation, working with a number of major Canadian radio operations.

Fast forward four years and Jon Pole had become a married man, tying the knot with his hometown childhood sweetheart. They moved back to Renfrew where a teaching job awaited her.

MBC’s Creation

Andrew Dickson and Jon Pole put their heads together early in the new millennium and began figuring out what it would take to get a new radio licence for Renfrew.

For backgrounding, Dickson, who had been in broadcasting for a number of years at such stops as Ajax, Pembroke and Ottawa, had exited the craft in favour of purchasing a Renfrew print shop. When Jon Pole’s father, Jamie, purchased CKOB Renfrew—having sold his print shop to do so—he met Dickson at the Renfrew Chamber of Commerce. The senior Pole told Dickson that if he ever needed a hand with the new print business, he’d be glad to help out. Reciprocating, Dickson said that if Pole ever needed a hand with the radio station to give him a call because, he said, “I know that business pretty well.”

Later, Jon Pole had made up his mind that he, too, wanted to own a radio station.

“I don’t know if you believe in hype or pathways or all these motivational speakers,” he said, “but somewhere along the line I read a book or I went to a motivational speaker somewhere and at some point I started saying ‘I want to own a radio station by the time I’m 30’. And when I started saying that, I didn’t even know what it meant. It was just the goal I had. It was funny because we were approved by the CRTC in April and my 30th (birthday) was in May.”

That was May of 2004. myFM Renfrew went on the air in August.

Dickson and Pole had just one rule when they began: “If we don’t agree, we don’t do it.”

Since that time, the two have never not agreed and they’ve always done it.

Strategy for Building and Growing

After myFM Renfrew was up and running, Dickson and Pole pulled out a map and identified markets they felt were similar or had similar opportunities for them. The first question was always “is this a market that will fit our culture?”

With few exceptions, MBC markets have the commonality of being close to large urban centres where they are threatened with the loss



of their town's identity. An example would be Napanee. Some think it's part of Kingston while others think it's part of Belleville. But it's not, asserts Pole. It's Napanee.

Ditto the rural communities of Strathroy, St. Thomas, Gananoque, Brighton and Renfrew-Arnprior.

Once a potential market has been identified the next step is determining how they can technically serve it.

The final of the big three questions is "where does it fit inside the group?"

Most of the MBC stations work in a cluster because it's easier from a business point of view, e.g. the sharing of news and management resources, extra cruisers and extra staff who can bounce back and forth. It's the traditional hub and spoke method.

Clustered now are:

Pembroke, Renfrew and Arnprior;
 Brighton, Napanee and Gananoque;
 Simcoe, St. Thomas, Strathroy-Carodac and Exeter-Grand Bend;
 and Port Elgin, Kincardine and Goderich.

Alliston and CJMB-FM Peterborough are, for the

moment, described as Central Ontario since they don't yet fit in a cluster. The Peterborough station is being operated by MBC under a temporary management agreement. An application for a station in Orangeville has also been filed with the CRTC.

Serving the Markets

MBC now has 15 stations, including three repeaters. Staffing is in the 77-82 range, with 30 of them being news people.

With two to four people per station, most run on a news and sales team philosophy. The MBC advantage over established broadcasters, said Pole, is that the company began in 2004 rather than 1955.

"When we started, established broadcasters told us that we couldn't do it that way," he said. "And then we had three stations and people were asking, 'how do you do that?' And now it's 'can you show me how?' And that's the advantage of having started in 2004. While we don't have all those years of experience, we also can come into a market and do it differently."

Each market is staffed for anything related to the community. But those areas having nothing to do with helping the community are centralized, e.g. music scheduling, billing, accounting, traffic, producing commercials, and so on.

Depending on the size, some have programming people. The jock portion of the hour is centralized. MBC has found that the top four things listeners want are news and information, music, promotions and announcers, in that order.

“That doesn’t mean the announcers aren’t important since they’re an integral part of the first three points,” said Pole. “But our listeners want to have good news and information and they want a friendly voice.

“It’s important that we have a good sales team that’s involved in the community and touching people. The same holds true for a good news team making a difference because that’s what the listeners want.



“In a traditional sense, there are a lot of broadcasters who’d like to be the standalone that we are in most markets but there’s competition from other media. It’s a cliché but the reality is you win by providing great customer service and you win by providing a product that no one else is providing. Our company mandate has been to always provide a price point that every business can afford. I believe that a good local radio station doesn’t just have car dealers and furniture stores on the air. They’ve got chip stands and hairdressers and small sandwich shops so that when you turn it on it sounds like everyone in town is involved. That’s what makes a good local radio station. We focus on going after non-traditional revenue.”

With the exception of Peterborough and Pembroke, MBC stations are located in single station markets.

MBC’s Future

A while back, a one-page document was created outlining MBC’s strategic objectives over the next 10 years. But about 18 months ago, it had to be revised because all the goals had been met. All staff members have a copy of it and a retreat is held annually to, among other things, review it.

On that document is a line reading: We expect to win community awards. The purpose of that line, said Pole, is that when people come to work every day they should be doing the things that it takes to win awards. “Winning them is nice but if we’re always doing the things it takes to win them,” he said, “then that’s really the goal of how do we super-serve the community.

“It’s easy to broadcast every day but it’s the little things you do that make the difference in the community. We have a saying that goes ‘we always say yes’. When someone asks for help, the answer is always yes, not how much money do you have to spend.”



Of course, determining what that yes means has to follow. Is it an interview, a news story, some free spots?

Every one of the MBC markets has, indeed, won one or more community awards.

Financial Success

MY Broadcasting has, for three successive years, been recognized by PROFIT Magazine as one of Canada's fastest-growing companies by five-year revenue growth. Pole observed that staying on the list three years in a row still astonishes him because that's tougher than actually getting on the list.

When he and Dickson attended the first trade day that PROFIT organized, they observed all the other CEOs from the fastest growing companies. Their takeaway was that the others all "had to have tremendous amounts of shareholders and money, and while they were growing their sales they weren't necessarily growing their bottom lines. And they all had very complex businesses."

What Pole loves about radio is that it's still basic, "still providing information and a service to our communities and going out and talking to a guy who owns a shoe store or a grocery store and figuring out how we can help them sell more.

"I like that our business model is simple."



MY Broadcasting Properties as of September, 2013

92.1 myFM (CIMA-FM) Alliston

100.9 myFM (CIYM-FM) Brighton

88.7 myFM (CKXM-FM) Exeter-Grand Bend

99.9 myFM (CJGM-FM) Gananoque

**95.5 myFM (CIYN-FM Kincardine)/
(CIYN-FM2) Port Elgin/CIYN-FM1
Goderich**

88.8 myFM (CKYM-FM) Napanee

104.9 myFM (CIMY-FM) Pembroke

**96.1 myFM (CHMY-FM) Renfrew/
CHMY-FM1 Arnprior**

94.1 myFM (CKZM-FM) St. Thomas

98.9 myFM CHCD-FM Simcoe

105.7 (CJMI-FM) Strathroy-Caradoc

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MICROPHONES

As far as audio broadcasting is concerned, it all begins with the microphone. I don't think any other device in radio has gone through so many incarnations from then until now.

The first mics were variable-resistance devices, with carbon granules enclosed in a capsule. Sound pressure waves alternately compressed and released the granules, changing their series resistance. That's what Alexander Graham Bell and Reg Fessenden used for their work and it's what got the early telephone system going as well. But it was quickly supplanted for broadcast work—it needed a bias voltage, quality was poor (distorted and noisy with poor high frequency response) and resistance varied with humidity. Truly a fair-weather microphone.

Another approach that was never seriously used for broadcast was the use of piezovoltic material such as a Rochelle salt crystal. Sound waves impinging on the crystal directly produced an electric signal. But once again, performance varied with humidity and the inherently high (approaching infinite) impedance was a problem for transporting the signal any distance (short mic cables only). And the quality was still poor (very distorted). Ceramic mics tried to clean up some of these shortcomings using a cartridge of barium titanate but with limited success.

Dynamic mics with a pressure diaphragm vibrating a magnet inside a coil (or a coil inside a magnetic field) have been with us almost from the beginning and they're still popular. Their performance is good, they are rugged and they can be very affordable. Probably still the most common of microphones for all applications.

Even with all these types available until the mid-1960s, broadcast quality microphones were almost always ribbon mics. They were big,

by Dan Roach

heavy and easily damaged, but could produce a high-fidelity sound such that they are still coveted by sound hounds and collectors. While all the other designs are pressure microphones, the ribbon design is a velocity mic. A thin ribbon of aluminum is suspended in a strong magnetic field and vibrates in sympathy with air molecules in a sound wave. Motion of the ribbon in the field produces an electric current. The great vulnerability of the ribbon mic is that while the ribbon is designed to respond to the sound wave velocity, it also tends to respond to the pressure wave by immolating itself on the side of the magnet pole piece.

Blowing into a ribbon mic (as if to test it) - even just once - almost certainly meant that the ribbon needed to be replaced; a delicate process bordering on surgery in complexity. Today, ribbon mics are a collector's curiosity or, at least, they were.

A couple of years ago, Shure developed a new ribbon mic using a patented ribbon material, called Roswellite (yes, named after the supposed alien encounter of the 1950s (truth is stranger than fiction - it's just not possible to make this stuff up), said to keep all the good ribbon factors and overcome all the deficiencies. In addition to higher output, Roswellite ribbons have a memory, so if you bounce one off a magnet pole piece, it bounces right back to its original shape. Now, if someone would just buy one and try it out (i.e. blow on it), we might all learn how good it is!

A pressure element that is a capacitor will change its capacitance with vibration. The first of these were used to modulate little FM transmitters for wireless mic applications. Little electret condenser capsules are cheap to manufacture and quickly replaced carbon mics in telephones. They continue in cell phones. The small size

limited their low-frequency audio response. However, the development of large condenser capsules (an inch or two in diameter) has led to some very fine mics. They're expensive, but they're good.

Excellent response, low distortion and noise and rugged. The requirement for an external power supply is a tip-off that you're dealing with a condenser microphone. A variable condenser element, after all, even if it carries a semi-permanent static charge (some do), will require a preamplifier. Some of the designs satisfy the audiophile propellerhead crowd by using tubes (yes, you remember tubes) in the preamp. Hey, there's room for all kinds in this crazy world.

In addition to specialist microphones, such as lavalier and lapel mics worn by onscreen TV personalities, and shotgun superdirectional mics on TV sets, there are the parabolic hypergain sets used for eavesdropping at sporting events and the podium style condenser mics (where the mic is the podium), noise-cancelling mics and all sorts of variations. And there are some mics that never made it very far from the drawing board. One of these was the optical microphone, which had a beam of light bouncing off a diaphragm-mounted mirror and onto a photocell. Today it would probably have to be a laser. I think we're better off without.

For all the attempts and variations, 99% of today's broadcast microphones are dynamic or condenser designs. I'll give 1% for the ribbon holdovers and for allowance for possible future Roswellite incursions.

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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