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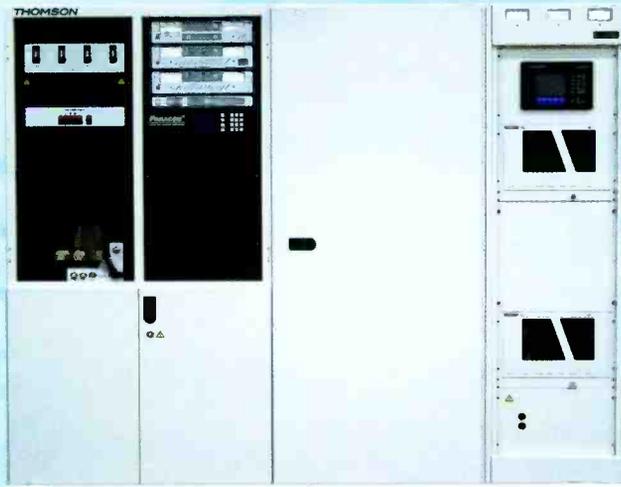
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In the CKUA feature, all photos except the CKUA Players and H.P. Brown courtesy of Tracy Kolenchuk.

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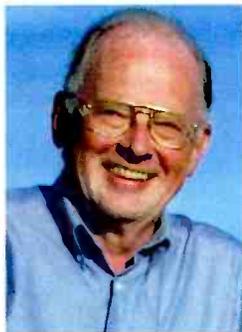
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PUBLISHER'S NOTE



Ten years!

Did I say 10 years?

Holy Smokes!

The time just flew by.

Seems like it was only a decade ago that Executive Editor **Barry Hamelin** and I were sitting in the basement, drinking coffee, smoking (*yeah, we were bad*) and saying something like, "What this country needs is a good broadcast magazine!"

And then a little sparkle seemed to enter the room, hovering there in the space between us. Shimmering. Magical.

Our eyes glazed over. Imagining. Dreaming. Envisaging.

"Let's do it," one of us said, I forget who. Maybe we both did because from that moment onward, we began laying the foundation for what we thought Canada's broadcast community wanted to see in "their" trade magazine.

Broadcast Dialogue had already been on the scene for six years as the weekly electronic briefing so we began with the clever proposition that the name was good enough. We'd do two publications called *Broadcast Dialogue*, the weekly and the 10-time a year magazine.

And so we did.

That very first edition—June, 1998—had CHUM's **Duff Roman** on the cover. Just inside, then-CRTC Chair **François Bertrand** in a guest column said, "It is an exciting new world. This magazine is a part of an evolving communications future." It saw then-Canadian Association of Broadcasters President/CEO **Michael McCabe** say, "The concept of having industry leaders publicly share news and ideas on a regular basis should make *Broadcast Dialogue* an instant winner and benefit all sides."

The full-page ad on the outside back cover was placed by **Leslie Sole**, now President of Rogers Television. The content was simple yet eloquent: *From one ground-breaker to another... cfmt international—Building Diversity.*

How incredibly prophetic that message was, for both CFMT, now OMNI Television, and for us.

Broadcast Dialogue has continued the dialogue between Canadian broadcasters ... and we plan on continuing. For June's edition, we want to hand the entire magazine's content over to you.

Build it. Send your thoughts, dreams, ideas and aspirations.

Share your enthusiasm.

Put it down in an e-mail—long or short—and send us what YOU think about ANYTHING related to Canadian broadcasting, including a high resolution colour photo of yourself.

We'll need to have it by the middle of April. And we do want your input. Take a few moments—or even a few days—to put your thoughts together and then get them to me at howard@broadcastdialogue.com.

Best,

Consolidation is not a four-letter word

BY JAY SWITZER

There has been a lot of attention recently to changes in the Canadian media landscape. And for good reason.

Independent production, particularly in drama, is in a challenged cycle. Producers, together with industry guilds, unions and craftspeople are exceptionally concerned at the perfect storm of a high Canadian dollar, regulation they believe does not fairly balance expectations and obligations in the system, and traditional clients/buyers (the broadcasters) having their worst financial years in recent history.

Apple TV boxes, Slingboxes, future iPods and other devices will easily connect and be purposely built to connect your high-speed Internet to your fancy new LCD television. Some industry leaders argue this will never grow beyond a 10% factor—that only techies and truck chasers will connect their TV sets to their Internet service. I disagree and believe home appliance consolidation in the living rooms of Canadians is a big policy issue and will affect the balance of power between BDUs and broadcasters.

Unregulated technologies will increasingly form a larger and meaningful part of the Canadian media debate and must be part of any fair and balanced policy discussion in the future.

Bay Street and the capital markets have moved their attention to other industries given recent changes and the challenges remaining for the few publicly traded players left in the business. Investment bankers await the next round of asset sell-offs

or further consolidation and capital reorganization to generate their future fees. For now, the media space in Canada is no longer a hot sector.

Traditional local broadcasters—particularly smaller market broadcasters—are feeling the pain of a soft advertising cycle coupled with significant regulatory

obligations. And the Regulator (I suspect) is trying to find policy solutions going forward that strengthen the industry overall so that larger (and better) Canadian productions find their audience.

Resources and capital move freely and efficiently, even in a regulated environment. In the last 18 months we have seen significant consolidation in the media space. In radio, conventional TV and specialty TV, there are now fewer, larger and potentially stronger players. By itself this is neither a good nor bad thing. Consolidation is part of a natural life cycle in industries and the private media space in Canada—even with its important cultural components—is no different.

Creative Execution Is Key

What is important as companies compress and re-organize, in my opinion, is the passion, integrity, effectiveness and creative spark of these fewer, larger companies.

I believe one of the key criteria for success in the media space in Canada in the future will be exceptional content and branding. Creative, innovative “Canadian-first” execution in the media space is not the sole domain of large companies.

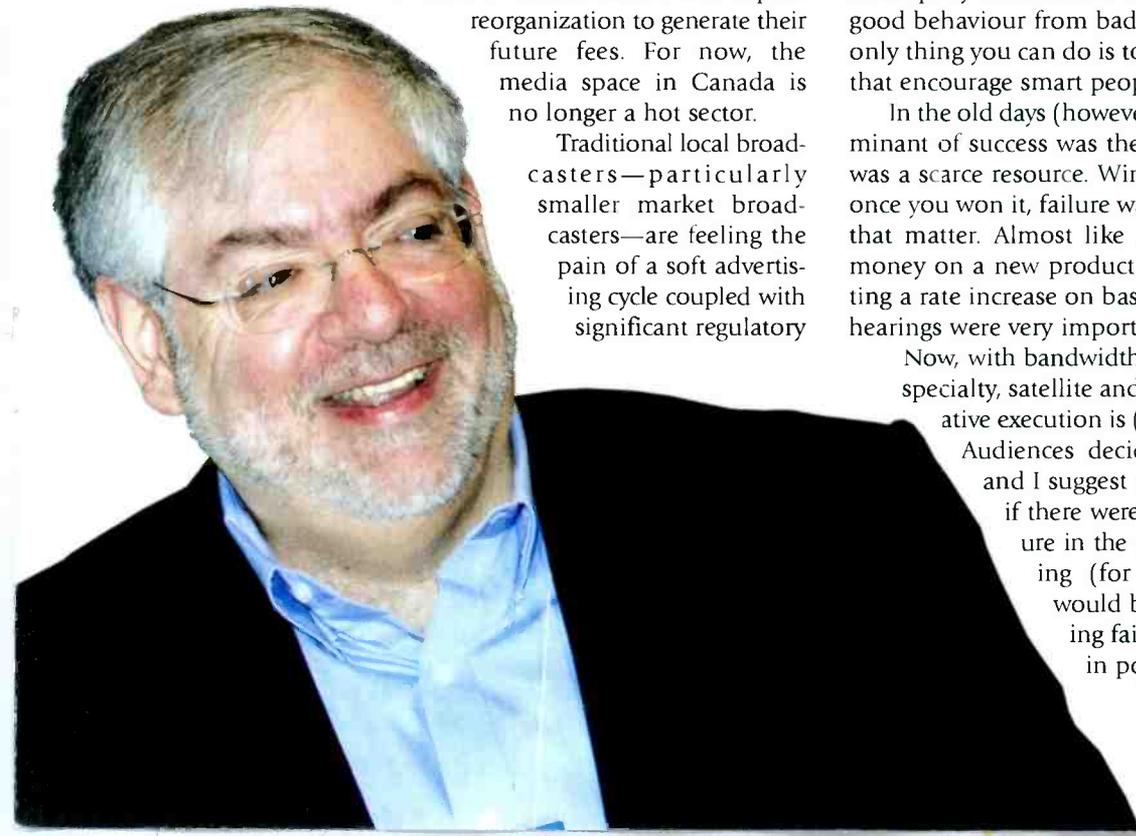
Size can, of course, help in ability to finance risk, marketing muscle and overall strength—often cross-platform strength—to get the job done. But, great creative execution is being done at large and small firms. And unfortunately, there are reverse situations as well. Being large or small is not as important as how a company behaves and its quality of action. You cannot force good behaviour from bad companies no matter their size. The only thing you can do is to create the environment and policies that encourage smart people to do the right thing.

In the old days (however far back you want to go) a key determinant of success was the ability to win a licence. Bandwidth was a scarce resource. Winning the licence was everything and once you won it, failure was not expected nor often allowed for that matter. Almost like an old world Telco that could lose money on a new product launch and then make it up by getting a rate increase on basic phone service, competitive licence hearings were very important in the history of our business.

Now, with bandwidth scarcity not a significant issue in the specialty, satellite and broadband world, the quality of creative execution is (finally) a key determinant of success.

Audiences decide which channels succeed or fail, and I suggest the system would be healthier overall if there were a few more failures. Total lack of failure in the system suggests not enough risk-taking (for many reasons), and our industry would be better off, in my opinion, if avoiding failure was not a key determining factor in policy and regulation.

I predict there will be another major



digestion and reorganization period in the next three years as we move from an analog to digital world. This is not a debate about "old" vs. "new" media. All content is digital. New channels will start, merge, evolve or even shut down. Services and brands will be bought and sold. Companies may be split and regrouped as business units prepare to grow and compete in a much more hostile international battlefield.

Hundreds of millions of dollars of value will be shifted as stakeholders fight over how the industry finances a move to more choice for consumers (likely with many large packages). Heritage specialty channels will agonize over financing the shift from big basic to packages. How will TSN reorganize around losing the little-old-ladies in Regina (metaphorically speaking) who don't know they are paying more than a dollar a month for an (excellent) service they won't want when they get a chance to pick packages rather than basic service? How much value will Weather or Slice or YTV or Showcase gain or lose when big basic or third tier comes to an end?

I bet there will not be rate increases on remaining subscribers to make up for lost revenues. The solutions will be complicated as the landscape fences are redrawn between BDU and broadcaster. And while the regulator will do its best to ensure fairness and balance, much of that policy may be ineffective because most of the landscape in discussion is unregulated. All the regulation in the world cannot help address issues that are increasingly out of our regulated sandbox and part of the larger playground.

Another sometimes overlooked issue in this consolidating media landscape is the plight of small and medium market local over-the-air television service. Even before owners plan for the expense of digital conversion and the expensive roll-out of digital transmitters, business fundamentals at most small and medium market local television stations are already challenged.

Local TV stations have an important role to play in markets they serve, but somehow the business and regulatory trade-offs have grown out of whack. There is a real emergency in small and medium market local television economics and I fear that without structural changes in regulation, strong local service is in jeopardy in many markets.

Local TV in many markets is becoming the "AM Radio" challenge of this decade. Successful local television stations will have to effectively evolve into integrated local

media producers competing with all other advertiser-driven local media alternatives, including wireless, web, out of home, transit, etc. leveraging from their traditional TV station strengths.

So, why do I remain ultimately optimistic and genuinely excited about these changes in our business?

In many ways these increasing pressures will force innovative structures and better content from the system. It will be a matter of survival and I am convinced that whether from existing larger groups and, increasingly, from small new creative start-ups, new Canadian ideas and stories will emerge.

The rules will change. Industry structure will change. The relationships and business models between broadcast content creators, distributors and regulator will flex and evolve around new opportunities. Great Canadian ideas, brands and stories will reach Canadian audiences and beyond. There will be no room for businesses that don't execute well or rely on outdated ideas or regulation.

While I am saddened by the many jobs lost in the short term as our industries creak and groan through stressful changes, I am more optimistic than ever at the potential for innovative approaches to content creation finding audiences in the future.

The almost imperialistic recent expansion of U.S. television and related broadband services into Canada has changed our industry forever. The explosive growth of broadband into every living room and bedroom in Canada has created the largest challenge (and opportunity) Canadian content providers have ever experienced. Geo-blocking and the attempts to maintain a "Canadian territory" in the world of broadband will be short lived and will be forgotten in just a few years. Hollywood studios will have direct—almost unlimited—access to every Canadian home, without regulation, in the days ahead.

Even given all of these challenges, I remain convinced there is an important role for strong, innovative, creative local Canadian stories in our media diet. Our content has to be exceptional, desirable, and honestly local. It won't be successful if we merely have to subscribe to it.

I'm absolutely certain there is an important role for our own stories in our uncharted media rich future.

Jay Switzer may be reached by e-mail at jayswitzer1@gmail.com.

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Free for all?

Why do we need stop lights? No, really. Anyone can see that the risks of careless driving outweigh any benefits. Enlightened self-interest dictates that we all drive with care and caution. Take away the rules of the road, and an invisible hand will surely guide the flow of traffic, ensuring that each vehicle reaches its destination safely, the pilot unharmed.

Or will it?

Personally, I think our streets and highways would look like something out of *Mad Max*—and I suspect I'm not alone. (Even a hardcore libertarian would probably keep her Lexus stowed safely in the garage.)

The world isn't always as it should be. People don't always behave as we would like. As cumbersome as they may seem, rules and regulations exist for a reason.

Why make this analogy? Because I think it applies to a debate we're having now over the future of Canadian broadcasting.

In our current political climate, the prevailing winds have been tending toward deregulation. Some of the big players on the television scene are keen to accelerate this shift, urging an end to regulations that protect domestic channels from foreign competitors, the elimination of preponderance rules that preserve the Canadian flavour of the system, and a reduction to the mandatory "basic" package of cable channels.

A Good Time To Deregulate?

Why now, of all times?

The television business in this country has achieved a level of complexity that rivals the American presidential primary system. Broadcasters face a host of new challenges, from delivering content on demand to dealing with the prospect of bandwidth scarcity. The pace of change and the proliferation of choices have left many consumers dizzied. And this is supposed to be a good time to deregulate?

In April, the Canadian Radio-television and Telecommunications Commission (CRTC) launches hearings on the specialty television and broadcast distribution undertaking (BDU) sectors. It's safe to assume we'll hear hymns to the power and glory of deregulation. I choose to hope that the Commissioners won't join the chorus, too.

A free market truly is a marvel to behold. The dynamism of competitive forces at play has brought us wealth beyond the imaginings of our forbears. But no marketplace functions with perfect fairness or efficiency. That's why we regulate.

Faced with the challenge of building a viable domestic broadcast industry in the face of 24/7 competition from the U.S. entertainment machine, Canadian policy makers have traditionally sought to balance cultural benefits against commercial interests through the judicious use of regulation. The results? Healthy revenue streams for BDUs and broadcasters, and a wealth of choices both for viewers and the advertisers trying to reach them.

Still, in television as in other sectors, there's a tendency for big players to get bigger. In the last year alone, we've witnessed

Let's think long and hard about the consequences of broadcast deregulation

BY BILL ROBERTS

the Canwest Communications acquisition of Alliance Atlantis and the CIVglobemedia takeover of CHUM. You don't have to be a raging anti-capitalist to wonder if all this merging and acquiring bodes well for the viewer.

It's not that large, integrated companies are necessarily bad for the industry. Quite the opposite. But when too few players exercise too much control, consumers can lose out. Smaller, independent broadcasters delivering niche content for underserved audiences may find there's little or no room for them in a marketplace where

the bottom-line interests of the media behemoths prevail. Over time, the diversity of programming may be eroded.

It's true, as deregulation supporters often argue, that more channels exist today than ever. But consider—the largest players in our TV marketplace now operate cable systems, telephone services, Internet providers and a range of television stations (many of them recycling the same programming). It doesn't matter whether there are a thousand specialty channels—if a handful of companies have near-total control over content, delivery and access, then consumer choice is largely illusory.

Policy makers do seem to appreciate the need for something other than pure *laissez-faire*. In a recent decision aimed at preserving the "diversity of voices" in Canadian broadcasting, the CRTC reaffirmed its current policies governing the number of conventional television and radio stations that a single owner may control in the same market, and established a new policy to restrict cross-media ownership.

Even in the U.S., where seldom is heard a discouraging word about media consolidation, the Federal Communications Commission has lately made efforts to more tightly regulate the industry.

The CRTC's specialty/BDU hearings are likely to be dominated by the fee-for-carriage demands of conventional broadcasters. But it's my hope that Commissioners will also give due consideration to the diversity of Canadian television programming—and will ponder ways to ensure a place in the system for the small, independent specialty services that contribute to this diversity. (Maintaining a "basic" package of essential Canadian channels would be a step in the right direction.)

Canadians enjoy perhaps the best television system in the world. The key to preserving it lies not in whole-hog deregulation, but rather in smarter, more effective re-regulation that allows market forces to do their work while maintaining the diversity of programming choices that viewers have come to appreciate.

Fueled by technological and economic change, Canadian television is barreling down new roads toward an uncertain destination. Now is not the time to unplug the traffic lights.

Bill Roberts is President and CEO of S-VOX in Toronto. He may be reached by e-mail at broberts@visiontv.ca.



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A preview of some of the new technologies being introduced at NAB

For broadcasters, content creators and manufacturers all over the world, the annual pilgrimage to Las Vegas for the National Association of Broadcasters Annual Convention and Trade Show has become part of the cycle of life. In 2007, the show attracted 110,000 attendees, from 163 countries, and for the show's 1,600 exhibitors, it represents an estimated \$50 billion in commerce.

In this age of rapidly changing technologies, it's vital for Canadian broadcasters to keep abreast of what's going on. And with U.S. TV broadcasters facing a deadline of Feb. 17, 2009 for the transition to digital television—and Canadian broadcasters only two years behind—the show gives station management and engineers a chance for a first-hand look at the latest tools and technologies to create, manage and distribute digital television.

On the radio side, the U.S. is making steady progress in its conversion to HD Digital Radio, an area where Canada is virtually at a standstill. There are some 1,600 HD Digital Radio stations on the air in the U.S. and nothing but science experiments going on in Canada.

For broadcasters, the next big thing on the horizon is mobile video.

The National Association of Broadcasters' technology advocacy program, known as FASTROAD (Flexible Advanced Services for Television & Radio On All Devices), recently released a study predicting that broadcasters in the U.S. could reap an additional \$2 billion in annual revenue by 2012 delivering content to mobile and handheld devices, if the industry adopts a standard quickly. But the report stressed that delaying adoption of the standard will dramatically affect the revenue potential in a negative way. The Advanced Television Standards Committee is trying to fast track a standard for M/H (mobile/handheld) DTV for release in early 2009.

NAB is putting a great deal of emphasis on mobile this year, introducing a new Mobile Solutions Pavilion, and a mobile track in the conference sessions. Mobile video is an area where the Europeans have pulled well ahead of North Americans with their DVB-H standard approved in 2004, and DVB-SH approved in early 2007.

On Monday, April 14, at 11:15 a.m. a panel will address *Finding the Distribution Model for Mobile Video*. And on Tuesday, April 15, at 2:45 p.m. a conference on the *Mobile Video Standards Wars* will offer a global perspective.

Another key area of interest this year will be 3D stereoscopic technologies, thanks in a large part to a recent resurgence in stereoscopic production, and a new range of production tools to create stereoscopic content from companies such as *Quantel*, which is currently touring the world with a 3D road show. But while it's now easier than ever to create 3D content, broadcasting or distributing it is the next big question.

On The Show Floor

One noteworthy absence at this year's NAB will be *Avid*, who had held a key piece of real estate at the front of the South Hall since it opened in 2002. But with costs of exhibiting at NAB reaching the millions of dollars, the company recently announced they were pulling out of the show in order to focus their marketing budget on a series of "customer-focused initiatives in 2008".

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Techie Side of the

NAB SHOW™

BY SCOTT LEHANE



registr
k-up

Graham Sharp, vice-president and general manager of Avid's Video division, explained that: "We were spending inordinate amounts of money on a point event, which a limited number of people go to. It's not as effective as multiple events and multiple marketing campaigns across multiple geographies."

"We decided that we'd be better off running a sustained and fairly aggressive marketing campaign that would encompass everything from web, through to events for the whole year, rather than focusing a significant amount of our marketing budget on one thing," he said.

Cameras

There may be a bit of a format war shaping up in the camera world (again)—this time, in relation to solid-state cameras.

Panasonic's P2 line of camcorders, introduced over three years ago, has enjoyed a great deal of success in broadcast news, sports and independent production applications seeking to shed the limitations of tape-based workflows, in favour of file-based workflows.



Over the past few years, Sony has focused its attention on its XDCAM optical disc-based camcorders for those same applications. But the company now has a solid-state camera in its arsenal—the XDCAM EX. Equipped with two

hot swappable SxS memory card slots, the EX1 can record up to 140 minutes using two 16GB SxS PRO memory cards.

Sony Content Creation Division's Director of Marketing Rob Willox explained: "We've gotten repeated requests for a small camcorder that would capture images with full 1920 by 1080 image sensors, the result of these requests is the latest addition to the CineAlta line—Sony's XDCAM EX camcorder."

It's also a market that Thomson Grass Valley has been trying to break into for almost three years now with its long overdue Infinity camcorder, which records to REV Pro media built by Iomega. However, the camera has faced a long series of engineering delays, although it now looks like the camera will finally be available by NAB.

Nuts and Bolts

With the proliferation of file formats and media formats, simply managing standards promises to be an ongoing chore in the digital age.



Roland Systems Group will be demonstrating its version 2.0 firmware update for the EDIROL VC-300HD and VC-200HD Multi-format Video Converters. The update adds conversion support for frame rates such as 24p and 23.98p including progressive segmented frames and pull-down formats popular in high-end HDV cameras. The update also enables RS-422A remotely control via network when used with third party external device servers. Additionally, the newly added four-point gamma correction function enables adjustment of bright/dark

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DV	—	—	—	○	○	○	○
COMPONENT	○	○	○	○	○	○	○
DVI	○	○	○	○	○	○	○
HD-SDI	○	○	○	○	○	○	○
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Legend: ■ VC-300HD/VC-200HD ■ VC-300HD

All the above formats including NTSC/PAL and PAL/NTSC Conversion.

parts of the picture independently and enhances images to have a more film-like colour.

FOR-A will introduce an optional audio function card of its popular FRC-7000 HD Frame Rate Converter. The new audio option card supports 16 channels of digital audio input and output, adding support for Dolby E.



"Dolby E is a bit of a pain for frame rate conversion, because Dolby E is frame specific—it's a data packet per frame. So when we're going from 50

(frames per second) to 60 or 60 to 50 we actually have to take the Dolby E, unencode it, delay all the signals so it meets our video delay, and then re-encode it and re-embed it," explained Andrew Alexander, vice president of FOR-A Canada.

Applications include international sporting event broadcasts where many audio channels are required, or when Sony's HDCAM SR 12-channel audio is being used for recording.

The company will also introduce the DNE-2, a real-time video noise eraser which relies on motion compensation technology to remove only the noise from the picture, without harming the quality of the original video.

VCI Solutions will be showing the latest version of its autoXe MC automation system, which is designed to eliminate the need for manual automation, and automate content life-cycle management. The key component of the autoXe MC is that the operator can manage up to 50 channels with one workstation, in one screen. In addition, all metadata is housed in one database, allowing multiple users access at the same time without the need for any dedicated workstations.

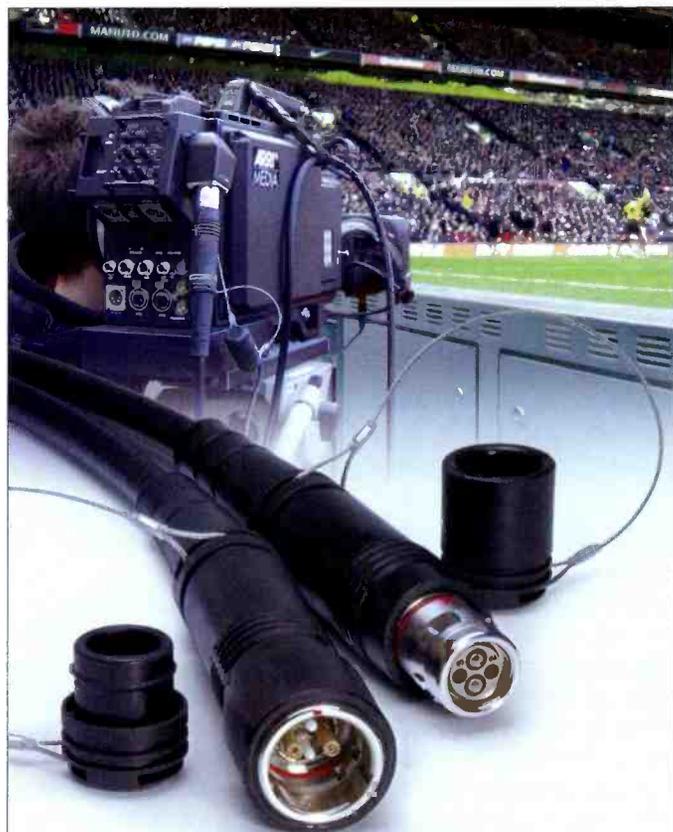
Ross Video is introducing three new production switcher control panels—the Vision 1M, the Vision 2M, and the Vision 2X. The Vision 1M and 2M panels offer 24 crosspoint buttons and the Vision 2X offers 32. All of the control panels can control up to 4 MEs of video processing and connect to the Ross MD and MD-X Live Production Engine chassis. Both chassis are available in SD-only and full Multi-Definition formats. Any configuration of either chassis can be connected to any of the Vision control panels.

Broadcast Pix will introduce HD versions of its Slate switcher family. Their file-based architecture streamlines live production workflow by integrating a switcher, CG, clip stores, still



stores and monitoring, and seamlessly networking them with content from edit bays. The company is offering three models. Each of the three new Slate HD models includes: a switcher with up to six keyers and DVEs, multi-view monitoring, a Harris Inscrubber

CG, and a clip store. The switchers' hybrid I/O supports: 1080i, 720p, SD, DVI and VGA, plus analog output in composite, Y/C and component.



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OmniBus will introduce its new *iTX 1.2*, which combines all of the functions of a broadcast master control and playout chain in a single software application. *iTX 1.2* delivers a number of new features including schedule preview; support for multi-regional breaks and opt-outs; capabilities for newflash and roll-under situations; closed captions; enhanced integration with external content stores and video servers to streamline integration with legacy systems; control of a wide range of external devices such as routers, VTRs and graphics systems; increased integration with *OPUS* content management; and live instant playback for news and sports programming.

The company will also introduce *iTX Edit*—an editing solution tailored to the demands of news and sports applications. The most interesting aspect of *iTX Edit* is that it is not necessary to render finished edit before it can be taken to air, as the *iTX* playback engine can render the EDL in real time, with vision and audio effects, stills and captions.

Utah Scientific will showcase the latest additions to its *UTAH-400* family of digital routing switchers, including a new frame for large routers up to 528x528 with fully automatic internal crosspoint redundancy, and a second new frame that extends the *UTAH-400* family's functionality to even larger matrix sizes.

Front Porch Digital will introduce a new system for its *DIVArchive* content storage management systems called *DIVprotect*, which provides continuous monitoring of storage device and media performance and warns of degradation before it results in catastrophic data loss.

For back-office and station management applications, *ScheduALL* has bundled several of its individual modules into user-centric product suites for specific types of buyers. The company will introduce its *ScheduALL* "Financial" suite which includes cost allocation, billing and invoicing, as well as business analysis and reporting capabilities.

The company will also be showing its *Media Manager* which provides an effective way to group, categorize, organize, and track media assets.



Test And Measurement

Broadcasters need to be able respond to system failures, glitches, bugs and gremlins, anywhere in the chain, at any point in time.

Test and measurement specialist *Tektronix* will introduce its new *WFM4000* and *WFM5000* waveform monitors and *WVR4000* and *WVR5000* rasterizers which enable editors and



operators to verify and adjust video and audio content from multiple signal sources. The 4000 Series supports standard definition (SD) video and the 5000 Series supports both SD and high definition (HD). They operate on 12V DC inputs and work with a standard camera battery for field portability.

The company will also introduce its new *MTM400A* Transport Stream Monitor, which features a new user interface that simplifies *DIV* monitoring and diagnostics. The new "FlexVuPlus" user interface provides a configurable interface for both confidence and diagnostic monitoring that improves communication handover between operator and engineer.



A relative new kid on the block, Markham-based *MiraVid*, exhibiting at NAB for the second year, will be introducing the newest version of its *TeleSight* multi-image processor, which is capable of validating and monitoring up to 24 IP or ASI streams simultaneously. *TeleSight* makes it possible to perform quality assurance on the entire streaming delivery system from transmission to receiving, and in between any operations where errors can occur such as transcoding and re-multiplexing.

"The difference is we're not focused on baseband video. We're not geared towards a production suite or something like that. We're geared for master control and broadcast, so we work

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with IP and compressed ASI streams. That's all we deal in," explained Richard Christensen, MiraVid vice-president of sales.

Wohler Technologies' video products division, PANORAMAdtv, will introduce the Wohler Plus line of audio products designed for terrestrial broadcasting, video over IP, cable, or satellite. Wohler Plus provides a variety of DSP options so that each unit can be configured for the specific functions required by a facility. The modular system features flexible inputs (16 channels or 8 AES pairs) and outputs, alarms, monitoring, and metering, along with multiple channel synchronizing and shuffling of channels for 5.1 or 7.1 signal confidence.

Audemat is introducing a multi-station digital TV monitoring unit for 8VSB and MPEG2 monitoring. It's GoldenEagle ATSC monitors quality and continuity of services. The unit automatically notifies engineers of "out of tolerance" conditions enabling technical staff to remotely identify the point of failure. It can perform coverage signal analysis using the mobile (transportable) RF survey package and can also provide a solution that can meet the needs of local TV chief engineers and national networks with centralized management.

On the radio side, Audemat will also introduce a new 3RU unit that includes a digital audio processor (2/4/6 band), a built-in FM exciter (1 or 20 or 100W), RDS and stereo generators. It features transmitter remote control capabilities, back-up audio over IP capabilities.

For radio station logging, OMT Technologies will be showcasing two new version releases and a new Linux-based companion software for its iMediaLogger system.

iMediaTouch v3 adds 20 new user-driven features and GUI enhancements with both a touch screen and "drag and drop"

interface. Upgrades include dual monitor (split screen) on-air software for the audio library, on-air voice tracking and hot button "show logs". It can also log CanCon in a "play percentage" window for Canadian broadcasters.

The company will unveil the new stand-alone Linux-based Websecure+ system for the iMediaLogger digital logger. Websecure+ is a web-based media recording and distribution application. Features include support for up to 200 users over broadband Internet connections, MySQL database core and definable network configuration and permissions.

The company will also introduce version 3 of its digital.

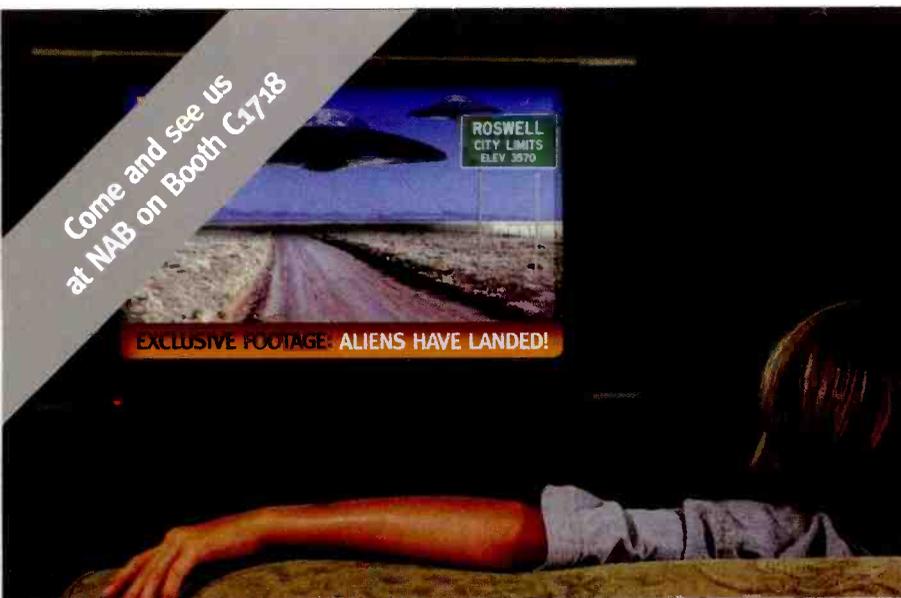
Science Experiments

NAB also gives techies the chance to show off their latest research, and experimental prototypes. One of the most interesting science experiments going on in the broadcast industry is the Japanese Broadcasting Corporation's (NHK) work with ultra-high definition or Super Hi-Vision as the "next generation" of broadcasting technology, although admittedly still *many* years away.

The company will again have its pavilion theatre at the back of the central hall demonstrating the remarkable clarity of Super Hi-Vision (with 16 times the resolution of HDTV).

Company principal research engineer Hisashi Sujikai will deliver a paper April 17 detailing recent experiments the company has undertaken to broadcast its Super Hi-Vision content to homes via an experimental 21 GHz satellite transponder.

Freelance writer Scott Lehane may be reached at scottlehane@sympatico.ca.



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Broadcasting in the age of Enron



Nancy Smith is chair/CEO of NextMedia, a Toronto-based business consulting and marketing company. She may be reached by phone at (416) 971-9973 or by e-mail at nsmith@nextmediacompany.com.

There is a growing debate in the U.S. about the role media is playing as the country faces one of the most important presidential elections in recent history, and a potential economic downturn.

Paid election advertising (mostly on television) is fuelling a frenzy of media confusion. The field is full of candidates who look very different than the *viable* presidential contenders seen in the past, and much is being made of race, sex, religion and just how "conservative" or not the candidates may be. Record ad spending is driving a high level of "noise" on television, but very little important discussion is taking place as billions of dollars and hundreds of lives are lost in Iraq, the real estate market is on the verge of collapse, and a looming credit and employment crunch threatens the already fragile economy.

For many Americans the world is looking like a shakier place. The Conference of Mayors is projecting 1.4 million home foreclosures in 2008; properties are worth less than their mortgages and neighbourhoods are becoming ghost communities filled with abandoned homes. Long-term unemployment numbers are rising and the jury is out as to whether or not the new stimulus package being pushed through Washington will help lift the economy. The average American wants the war in Iraq to be over but has no faith that any of the candidates know how to bring it to a satisfactory end.

A fear of unemployment is causing the greatest panic. Jobs anchor people in the social world we live in—work is about more than a pay cheque. Fears are rising that the \$150 billion dollar stimulus package designed to reignite the economy won't work. Some say it is money borrowed from China to give to Americans, who will spend it on goods produced in China. In other words very little of the benefit will stick, and it will only exacerbate the country's high debt.

American corporations are under increased scrutiny for poor business practices, and now the focus is beginning to shift to media. Many are arguing that while corporations are supposed to maximize profit, broadcasters are using airwaves owned by the public and have an obligation to the community that is not currently being met. Critics say that when a company drills for oil on public land they pay a percentage of their revenue to government. Broadcasters, on the other hand, are supposed to pay back in public service. Critics argue that by failing to invest sufficiently in programming that provides the public with the information they need to make informed decisions around elections and other critical events, broadcasters are renegeing on their public service obligations.

A massive two-thirds of Americans get most of their news from television. But the average election story is just 82 seconds long. More importantly, half of all election features aired on television focus

on the "horse race" rather than the issues—viewers get great coverage of the competition but gain little material information or context around key issues of the day.

Some television executives are attracting criticism with statements enhancing their position with investors, but hurting their already tarnished public image. For example CBS' president has been bragging about the windfall the network gained from so many well-financed presidential candidates. As execs talk about how good campaign spots are for the bottom line, they are perceived to be putting little of that profit back into election coverage. Even worse, they are accused of accepting misleading ads (many of which would likely never air under Canadian rules) and failing to provide editorial that offsets the confusion they create.

Overall, Americans want less government intervention in their lives, but a groundswell of people are calling on Washington to reassert their obligation to hold television stations more accountable for public service, something they believe government abandoned years ago. American media may lose not only credibility, but also their ability to operate without increased scrutiny, rules and, ultimately, penalties.

On a personal note, there is nothing like being immersed in months of U.S. television election coverage to make one appreciate Canadian news, our broadcasting system, and the social values that underpin our institutions.

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This isn't a tipping point: It's a breaking point

On the one hand, arguably, broadcasters do a great deal more to promote emerging Canadian artists and to bring the sounds of new music to our listeners than any other media sector. As Canadian Music Week demonstrates year after year, with its panels and keynotes, and performers generating buzz—as *Arcade Fire*, *Nelly Furtado*, *Michel Rivard*, *K-OS* and *Michael Bubl * did in years past—new waves of Canadian talent are primed for discovery, while broadcasters are primed to partner with the recording industry to promote rising artists.

Radio is soaring to great heights in helping to bring audiences the new talent. Figures for 2001-2006 indicate Canada's broadcasters have pumped more than \$100 million into industry funds to support talent development, funds such as Radio Starmaker/Fonds Radiostar, FACTOR and MusicAction.

And there's more.

With each new corporate takeover,

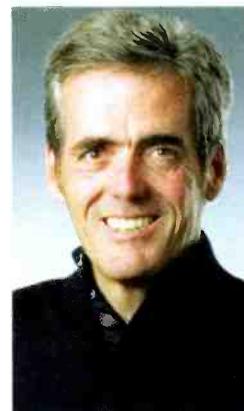
including such large 2007 transactions as CTVglobemedia's acquisition of CHUM Limited and Astral Media's purchase of Standard Radio, industry funds have gained additional new resources. The CTVglobemedia and Astral deals alone will pump nearly \$80 million into the funds over the coming seven years.

On the other hand, back at Music Week, the talk often touches on another stream of broadcaster support to artists, namely copyright tariffs.

Make no mistake—broadcasters fully appreciate the importance of paying their fair share of copyright to provide fair recompense to artists. Broadcasters have been paying the fees for more than 80 years. They also give the golden gift of promotion to recordings, artists, concerts and more, a key marketing tool for the business. They give new and emerging artists a chance to develop their careers.

But now, radio broadcasters are suffering from copyright pile-on. With fees costing \$74 million a year in 2006, up from \$22 million in 1995, various collectives are proposing increases for 2008 that would, all told, push the bill to more than \$200 million per annum. That would amount to a hyperbolic cost increase of more than 170%.

The labels want broadcasters to incur a fee every time they work with digital



Glenn O'Farrell is President and CEO of the Canadian Association of Broadcasters. He may be contacted by phone at (613) 233-4035 or by e-mail at cab@cab-acr.ca.

tracks—supplied to them by labels—to make them broadcast-ready. The cost for this new tariff alone would be approximately \$50 million annually.

THIS ISN'T A TIPPING POINT—IT'S A BREAKING POINT.

Labels are already receiving royalties for the right to play the song on-air; the new fee would be for the internal transfer of the digital music file, because the labels say that in making this transfer—which makes the track broadcast-ready but does not create a revenue or advertising opportunity—broadcasters may trigger a tariff based on the reproduction right.

Broadcasters need a reproduction right exception, they need to see it built into the *Copyright Act* as part of the government's legislative reforms.

Review the figures again—the combined value of radio's contributions to talent development through industry funds and to on-air artists through copyright payments is staggering. It's an invaluable investment in fostering industry growth, renewal, the stars of tomorrow.

Broadcasters are providing fair value for Canada's recording industry, to the musical and spoken word talent we all support so passionately.

Copyright pile-on is creating an unbearable tariff burden that threatens to fracture the radio industry and could, in certain markets, depress the value stations bring to each and every community they serve.

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The times they are a'changin'

... are you?

BY WAYNE ENS

It's time to haul dinosaur sales managers and trainers who focus on tactics like "closing" or "handling objections" to the bone yard.

Granted, some of these old-school thinkers do get results in spite of themselves; not because their strategies and tactics constitute today's proven best-practices. But for some companies, focussing on any strategy is better than having no focus at all.

While there is one old strategy which would serve our industry well, let's examine a few new sales best-practices first.

- 1.) Old-school share metrics measured a station's success by share of radio or TV budgets captured. The new best-practices models measure a station's share of total marketing budgets, not just of broadcast budgets. These new metrics cause stations to be pro-active in making the over-all TV or radio pie bigger.
- 2.) Old-school sales trainers focussed on mastering manipulative closing tricks. Successful marketers today develop customer-focussed strategies which result in advertisers closing themselves.
- 3.) Old-school sales people focussed on station targets and budgets. Sales best-practices models focus on achieving the customer's goals as a sustainable method of achieving station targets.
- 4.) Dinosaur trainers talked about negotiating skills as a complicated confrontational stage near the end of the selling process. Today's more enlightened negotiators pre-empt difficult negotiations by identifying and delivering value from the customer's point of view early in the process.
- 5.) Old-school sales trainers role-played handling customer objections with standard rebuttal-style phrases. Today's best practitioners see things from the customer's perspective and focus on preventing objections rather than handling them after they are raised.
- 6.) Cold-calling was the hallmark of trainers who thought sales was a numbers game. Sales people and advertisers BOTH hate cold calls, so why go there? Today's strategic thinkers turn cold calls into warm calls and have a valid business reason for every customer contact.
- 7.) Herb Tarlik thought product knowledge was about ratings, formats, rates, programming and other internally-focussed jargon. Successful new-school presenters know our product is people and have learned to deliver people to their clients with carefully crafted campaigns.
- 8.) Old-school media sales people pitched traffic and awareness as if they were benefits. Advertising sales professionals today know that clients can't feed their families with traffic, awareness, or even sales and they need profits. Skilled professionals understand that traffic and awareness are features, not benefits, and the benefits must always be profits and returns on investments.
- 9.) Dated recruiting ads sought experienced people with selling skills. Market leaders today hire on attitude and will over aptitude and skill. Skills can be taught if attitudes are right.
- 10.) Old-school value-added promoters gave away valuable air-time to get the deal. Today's professionals create value in their presentations as value-included, not value-added. They know true value-added can only be achieved after the sale is made by under-promising and over-delivering.
- 11.) Old-schoolers wore "pre-qualifying" and "reaching the decision maker" as badges of honour. Strategic sellers today know the importance of impacting key influencers, blockers, coaches and end-users before they attempt to call the decision maker.
- 12.) Old-school advertising sales people used commercial recall to measure campaign success. The professionals know it's not about recall, it's about message relevance and results. Remembering an irritating commercial won't generate sales.
- 13.) Old-school managers assumed the station's top biller was their top seller, even though they may have gotten there by osmosis, skimming an entitlement account every time a sales person left. Productive managers today manage the station's account lists to ensure their best sellers don't become complacent. Their systems demand growth on every existing account and consistent new business development.
- 14.) Reactive sales managers thought all markets were finite and bragged about their share of that fantasy. Proactive producers have proven markets are infinite. More and better sales people will always cause markets to grow.
- 15.) Old-school sales people claimed their medium worked best. Honest sales professionals know there is no such thing as a medium which does not work, there are only messages which do not work.

Some new-school broadcasters focus on achieving quarterly shareholder results. Broadcast companies which focus on the old-fashioned values of super-serving their communities and creating results for their advertisers have a strategy for long term growth.

I worry about our industry's viability when we try to cut our way to short term profits versus investing our way to sustainable growth.

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





BY JOHN MCKAY

By all accounts, coverage of the XXI Olympic Winter Games in Vancouver and Whistler will be a sports broadcast extravaganza, and perhaps “the biggest event in Canada this decade” according to Ivan Fecan, president and CEO of Bell Globemedia, parent company of the CTV network.

CTV joined forces with Rogers Communications two years ago and the media consortium’s \$90 million bid won them the title of official Canadian broadcaster of the games which will be held Feb. 12-28 two years from now.

Viewers are promised 24/7 coverage over a wide range of broadcast platforms with content to be telecast not only on the main CTV network and TSN, but also CTV Newsnet, Rogers Sportsnet, specialty channels Outdoor Life Network, OMNI 1 and OMNI 2, APTN, French outlets TQS, RDS and RIS and the cable service ATN which serves Canada’s South Asian community.

Additional non-competition material will be carried on Discovery Channel, BNN and The Biography Channel.

Exclusive radio coverage will be heard on the more than 50 Rogers-owned stations (including even a station in Whistler). And, under the arrangement with the International Olympic Committee, there will be special online and wireless rights, too, with digital content carried on the CTV Broadband Network, Bell Mobility and Rogers Wireless.

“What we’ll do between CTV and Rogers is we will basically put together a television network for 17 days,” says Rick Chisholm, the Vancouver native and former TSN executive who has been named executive vice president of the consortium, known in-house as *Olympico*, a name that he says will not be used officially.

“I don’t believe that there’s anything been done anywhere in the world that is as extensive as this consortium is,” Chisholm says.

In all, they plan 4,000 hours of coverage between Vancouver and the Olympic Summer games in London in 2012.

He adds, however, that CTV and Rogers will limit coverage to the broadcast assets they had when their winning bid was announced in July, 2003 and will not, for example, be using any of the CHUM platforms acquired since then.

"If we were going to include any other broadcasters from our acquisitions, then we would have to open that (contract) back up with the IOC. But we don't foresee doing that right now. We are happy with what we've got."

Coverage Will Be Difficult for Non-rights Holders

What the consortium got is the exclusive right to telecast live from any of the games' official sports venues and that includes not only competitions but the traditionally-lavish opening and closing ceremonies and the medal awards events. Such exclusivity also means that other TV services—including losing bidder CBC—cannot air video clips from competitive events for 15 hours after they happen.

"They'd have to use stills," explains Chisholm. "It's pretty well a 24-hour embargo after an event happens. Like if an event happens at 9 o'clock in the morning, then they cannot air it for a minimum of 15 hours. So really it's the next day."

While the embargo rules for non-rights holders are likely to be

further adjusted as the 2010 games approach, they are expected to be similar to the news access rules imposed for previous games, including the upcoming Beijing Summer Olympics where it's the CBC that has the official Canadian broadcast rights.

These also include:

- Use of Olympic material only within regularly scheduled daily news programs. Such material to total no more than six minutes' worth per day and on no more than three programs per day.
- Access to all Olympic venues is provided for holders of accreditation but without audio or video equipment (except for the Main Press Centre).
- No broadcasting from any official event via Internet or mobile device or any other interactive media, without written approval from the IOC.
- No handing off of permitted material to a third party and no attached advertising, promotion or publicity content.

Non-rights holders also have no access—at least not with a camera and microphone—to the so-called mix zone, a special "scrum" area where athletes are interviewed immediately after a competition. But they will be allowed into official news events—such as IOC press conferences—and there would be no restrictions on bare results, which would be considered news.

So how does a non-rights holder operate under such restrictions?

CTV and ROGERS

have

big

plans

for

2010

Olympics in Vancouver

Very creatively, says Scott Moore, the former Sportsnet production head who became executive director of CBC Sports last March.

"With some stills, you operate with copy stories," says Moore, who adds that in the sports broadcast world it is pretty much self-policing. Everyone may not like it, he says, but they respect the fact that someone else has purchased the rights.

"Just as we expect our competitors to respect it during Beijing.

"Most of the broadcasters know what is at stake, and as we all rotate being Olympic rights holders we don't want to piss off the guys who own it at this particular Olympics because it might be taken out on us when we go to bid the next time."

But just in case, the official broadcaster does send a legal letter in advance to those non-rights holders reminding them of their limitations. Penalties can include withdrawal of IOC accreditation.

The rules for radio are similar but so far not quite as clear, except that non-Rogers stations or services would also not have access to play-by-play coverage or the mix zone and cannot air sponsored games reports.

Jan Innes, vice president of communications for Rogers Media, says it's still too early to announce their radio coverage plans in detail.

"It is very much a work in progress right now," says Innes. "Not that we won't gear up very quickly but we're not there at this point."

The 15-hour TV embargo is considerably longer than it used to be, certainly since the Games were last played on Canadian turf, in Calgary in 1988, where it was only three hours.

The IOC in a way must fulfil seemingly-conflicting priorities, on the one hand ensuring rights holders the exclusive access they've paid millions for, but on the other, that under the Olympic charter the Games enjoy "the fullest coverage by the different media and the widest possible audience in the world."

And while these limits have been described by another broadcast executive as "brutal", Moore expects it will only get more so.

"Where you see less news coverage and more exclusive broadcast coverage, if there's a conflict between those two then the reality is the folks that paid the money are going to be the winners."

IOC Behind The Curve

Extensive coverage privileges are granted winners of the broadcast auction because their financial contributions account for roughly half of Olympic revenues, the rest coming from sponsorships.

In all, CTV/Rogers Media paid US\$153 million for rights to both the Vancouver games and the 2012 games in London, a package deal that represents a huge jump over the \$73 million CBC paid for the 2006 Winter Games in Turin and for Beijing next August. It was also the first time a Winter Olympics cost more than a Summer Games, but then again they will be on home turf for the first time in more than two decades. CTV paid a paltry \$4.5 million for domestic broadcast rights in Calgary in 1988.

NBC in the U.S., meanwhile, doled out a whopping US\$2.2 billion for its rights in Vancouver and London. Other international rights holders include the 40 members of the European Broadcasting Union as well as networks in South Africa, Brazil, Australia and Hong Kong.

Also, the IOC seems to be operating behind the curve of reality in today's media age. This is the era of multi-tasking, where, for example, print reporters

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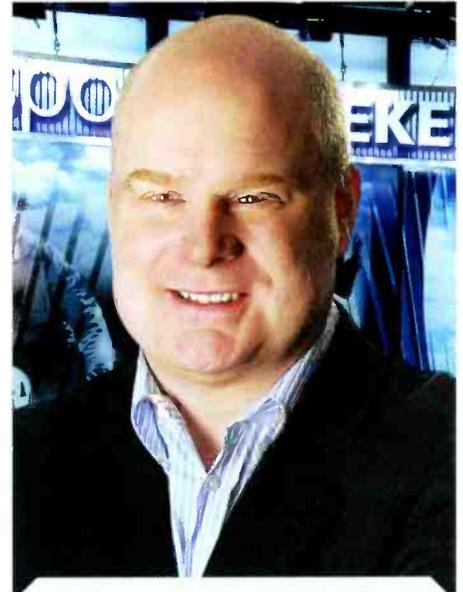
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Rick Chisholm, exec. vp of broadcasting, CTV-Rogers Olympic consortium



Nancy Lee, chief operating officer, OBSV



Scott Moore, executive director, CBC Sports

gather audio for radio and TV networks post video on websites.

But under the Committee's strict rules, reporters are accredited for one medium only.

"I can remember back in Atlanta, you couldn't have a print person take any audio clips and put them onto a radio service," one former broadcaster notes.

And if in B.C. an accredited print reporter, say, tries to file electronic content to a website, CTV would "fight hard" to have that restricted, adds Chisholm.

"It is an issue that is going to grow more and more," he concedes.

Then there's new consumer technology. How do you ensure a spectator doesn't attend an event with a cell phone capable of putting a video clip on YouTube, or even a live signal with the technology that may be available to the public in 2010?

Moore says that while the winning network can leverage lucrative advertising deals, the public may not care, or even know, which service they're tuned into.

"Those of us in the network business, our egos would lead us to tell you that our coverage is better than theirs," he muses. "That'd be my ego talking. The reality is for the first week of the 2010 Olympics a lot of people will probably...not realize they're watching CTV. They may think they're watching CBC. They're watching Brian Williams."

Media Infrastructure Complex

Providing the media infrastructure for the games is a complex matter.

Two host organizations are working hand in hand to make sure broadcast and working facilities will be in place,

not only at the downtown Vancouver media centre but at all the sports venues across the city and up at Whistler.

Olympic Broadcast Services Vancouver (OBSV) is a direct arm of the IOC and the Vancouver Organizing Committee (VANOC). It has a board nominated by all three levels of government as well as the Canadian Olympic Committee and local First Nations.

Nancy Lee is the chief operating officer at the Swiss-based OBSV which will provide all the broadcast pool feeds from the games. She took up her position in Vancouver in the fall of 2006, shortly after resigning as CBC Sports boss, the job now held by Moore. It was there, ironically, that Lee led the public broadcaster's team that

lost the games rights to CTV/Rogers.

It wasn't the first time the games had wooed Lee. Back in 2001, she declined an offer to leave the CBC and become COO of the Canadian Olympic Committee.

She says although she is still part of the Olympics extravaganza, the new role she accepted this time is quite different from working at a TV network.

"What I wanted the opportunity to do was actually work more on the business side of it than on the operational side of an event of this magnitude. I've been doing the other job for 10 years and it was time for a change."

Beginning with a staff of just six, as of year's end Lee still had only about 130 people, but as the games approach she

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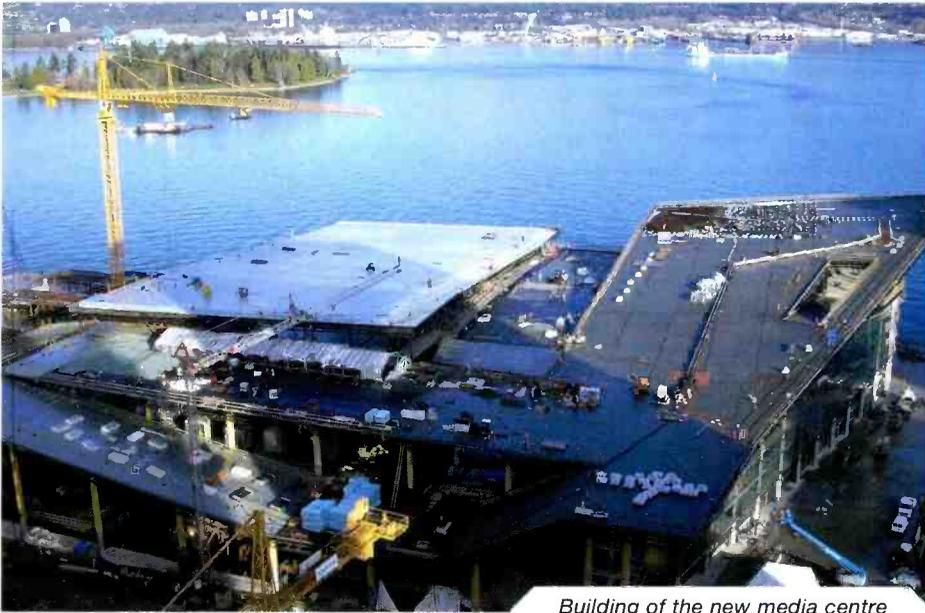
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Building of the new media centre

explains that that number will swell to about 2,200.

It means having in place all the cameras and camera positions, commentary positions, cables, microphones and lights for the various rights-holding broadcasters when they arrive on site in January, 2010.

"It is a very complex system," says Lee. "But the good news is it's been done before by our company.

"The company did the same work in Torino, because we look at Torino and Salt Lake City as models. We also look at Beijing for some other things. There is a great deal of information-sharing from previous games. You could say that the previous games set the standard and the next games are to enhance it."

It is Lee's company that also contracts all the crews that will capture and deliver

the audio and visual feeds for the rights-holding broadcasters.

"We give them a picture," she explains. "If you're in London, Ontario or London, England and you're watching Alpine skiing, you're watching the same picture that's produced and broadcast and transmitted by our company. The difference between CTV and the BBC is at the end of the race when the skier comes down...the person interviewing them is a CTV person and is a CTV cameraman. It's not our person."

In some cases, those pool crew members will also come from CTV.

"We have an arrangement to produce figure skating, speed skating, both hockey venues and curling," says Chisholm, admitting it could be confusing figuring out which CTV crew members are working for the network and which are working pools for the OBSV.

Media Numbers

A staggering 10,000 media representatives will be on hand in Vancouver and Whistler: 2,800 reporters and some 7,000 broadcasters and technicians. That's nearly double the number of actual athletes and team officials participating.

"That just goes to show you how big it is," says Chisholm. "Those numbers don't surprise me at all."

They will have access to both a main press and broadcast centre along downtown Vancouver's waterfront (a spectacular view when it's not raining and within walking distance of hotels and competition and ceremony venues) and a trio of facilities at Whistler.

The existing Vancouver Convention and Exhibition Centre will house the MPC while the IBC will be housed in an expansion under construction. In all, some 45,000 square metres with the option of 9,000 more from a connecting cruise ship facility.

Full media facilities will also be available for Whistler snow and sliding events at the Mountain Media Centre in the village of Whistler (4,600 square metres of work space) as well as at the sport venues at Whistler Creekside, Callaghan Valley and Blackcomb Mountain.

In fact, all competition venues will have their own media centres that include work rooms, press conference facilities and mix zones.

In Vancouver itself, they include General Motors Place, Hillcrest Park/Nat Bailey Stadium, Pacific Coliseum, the Richmond Olympic Oval, the UIBC Winter



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Some facts and figures about the facilities for the 2010 Winter Olympics in Vancouver and Whistler.

- * Dates: Feb. 12-28.
- * Dates for Paralympic Winter Games: March 12-21.
- * Number of athletes and team officials: 5,500 (projected).
- * Number of participating media: 10,000.
- * TV outlets to be used by domestic broadcast rights-holders
CTV/Rogers: CTV, Newsnet, TSN, Rogers Sportsnet, OLN, OMNI, TQS, RDS, RIS, ATN, APTN. Ancillary coverage on: BNN, Discovery Channel, Biography Channel. Radio coverage on 51 Rogers radio stations.
- * Approximate number of people worldwide who tuned to coverage of the last summer games in Athens: 3.7 billion.
- * *Vancouver and area sports venues:* BC Place Stadium (opening and closing ceremonies), GM Place (ice hockey), Pacific Coliseum (figure skating, short track), Hillcrest Park (curling), UBC Winter Sports Centre (ice hockey), Richmond Olympic Oval (speed skating), Cypress Mountain Resort (freestyle skating, snowboard, ski cross).
- * *Whistler venues:* Whistler Creekside (Alpine skiing), Callaghan Valley (biathlon, cross-country skiing, ski jumping), Whistler Sliding Centre (bobsleigh, luge, skeleton).
- * *Relevant websites:* Vancouver Organizing Committee (www.vancouver2010.com), CTV (www.ctv.ca), Olympic Broadcasting Services (www.obsv.ca), IOC (www.olympic.org).

—JM

Sports Centre and the Cypress Mountain Resort in West Vancouver. Opening and closing ceremonies and nightly medal presentations will be held at the BC Place Stadium (indoors for the first time in Winter Olympics history).

Media will be housed in hotels in Vancouver and condominiums at Whistler, with the usual transportation system to connect everything.

Incidentally, the 2010 Games are also being touted as the first all HD games for television.

"High definition started back in Nagano, elements of it," says Lee. "It started off small, games by games a few broadcasters came on and used it and then in Torino it might have been a half-dozen, up to about ten. And now at this point we're saying, 'OK, if you've got high definition back in your home country, everything'll be shot in high definition.'"

Lee says confidently that things are

on track, even though activity will slow down while all eyes are on the Beijing games, after which it will get busy again.

Chisholm says there will always be unforeseen obstacles but that there is a play book.

"There's nothing that I've seen as far as a timeline that seems to be an issue," he says. "They seem to be online with everything."

The IOC will announce press accreditation quotas in February and will begin formal accreditation in October, which is also when ticket sales begin.

This is only the third time an Olympics Games has been held on Canadian soil. The '88 Winter Games were in Calgary and the summer games of 1976 in Montreal.

John McKay is a Mississauga-based writer on media issues. He may be reached by e-mail at mckay1169@rogers.com.

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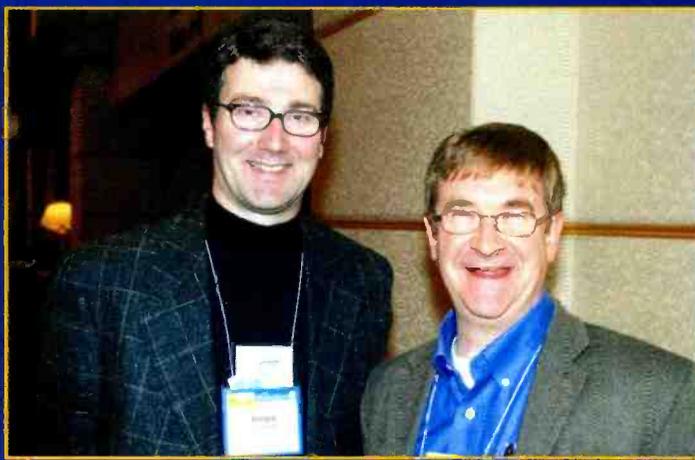
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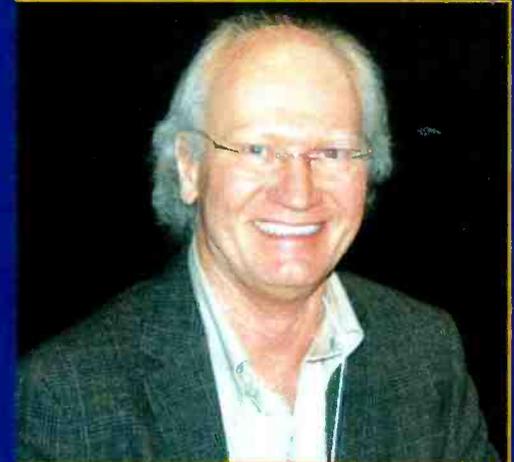
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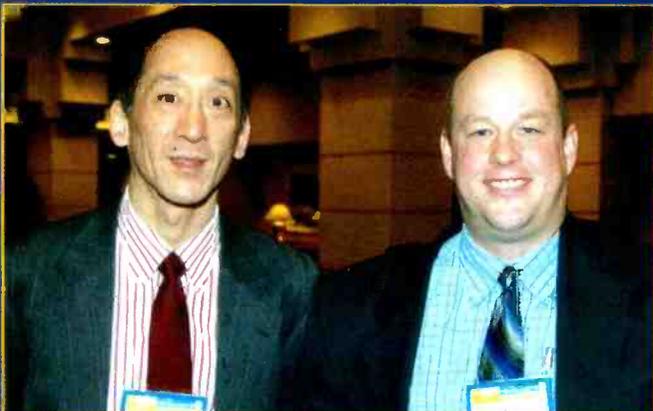
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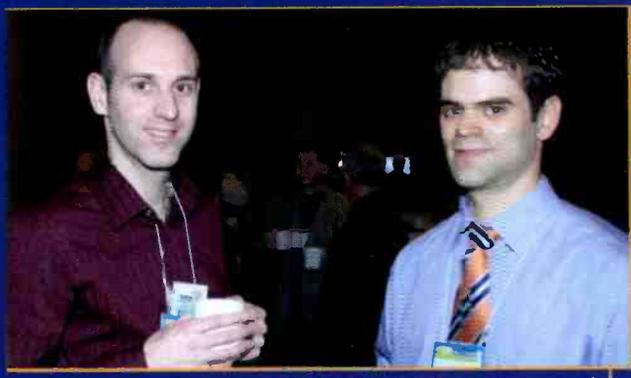
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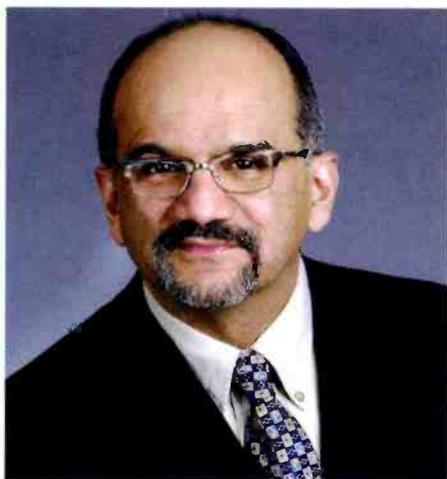
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Diversity of voices... only in some respects



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

Diversity of voices, yes, but cultural diversity in ownership not important. That essentially is the verdict of the CRTC in their new Diversity of Voices hearing.

The new policy was released January 15 following months of consideration and a high profile public hearing.

In the public notice leading up to the hearing, the Commission raised the issues of whether ownership by ethnic and racial minorities was important. A good question, well placed and relevant to the reality of Canada today and the undisputed and predicted evolution in the years ahead.

True, there are a few minorities who own television services in the ethnic realm, analog and digital, more so in the latter category. But the English and French system is 100% white-owned in a country that has a 15% non-white population—and is predicted to be around 20% within the next decade. It's just not good for a functioning democracy for one racial group to have a complete lock on the ownership of the country's mainstream

television system, while the others are shut-out. And that's part of it, you either agree that it's an issue or you don't. You either see it in those stark terms or you don't. It's a value thing.

English and French is where the action is and where the bulk of Canadians get their TV. The ethnic services are only accessible by the communities who speak those particular languages. With all due respect to them, and the brave businesses they run, they are marginal narrow-casters. That's not a value judgment, it's just what they are and what their business plans say.

The question about racial minority ownership in the mainstream system is

This is about minorities wanting to be in the mainstream, and not being content to have all the fun they want so long as it's on the margins.

particularly poignant now for two reasons: first, as noted above, the numbers of minorities is growing at a high rate; and second, the ownership of the Canadian television industry is becoming more concentrated among a fewer number of owners, and the chances of breaking in to anyone not on the scene now is becoming increasingly limited. And that's why CRTC action is needed.

This is not about whether we have more or less new voices now than we did, say, 20 years ago. That's a different subject, especially when you factor in the Internet.

This is about minorities wanting to be in the mainstream, and not being content to have all the fun they want so long as it's on the margins.

When I appeared before the Commission on this issue, I thought Chair Konrad von Finckenstein kind of got the issue. Some other Commissioners didn't. And the problem is that a solution is harder

to put in place for some. It means having to accept that there are inequities in our society and that affirmative measures are needed to make change. It's a matter of vision and courage.

The Canadian Charter of Rights and Freedoms certainly allows for such measures, as noted in the Equality Rights clauses:

15. (1) Every individual is equal before and under the law and has the right to the equal protection and equal benefit of the law without discrimination and, in particular, without discrimination based on race, national or ethnic origin, colour, religion, sex, age or mental or physical disability.

(2) Subsection (1) does not preclude any law, program or activity that has as its object the amelioration of conditions of disadvantaged individuals or groups including those that are disadvantaged because of race, national or ethnic origin, colour, religion, sex, age or mental or physical disability.

In other words, everyone is to be treated equally, but affirmative measures are permissible to bring equality to those who do not enjoy equality.

Canada has had affirmative action programs for about three decades, and brought in legislated Employment Equity as far back as 1986.

In the Diversity of Voices decision the Commission's determination on any special measures to ensure ownership by racial and ethnic minorities can either be seen as having missed the point, or being pejorative. Don't worry, be happy with the ethnic services.

To their credit they did reaffirm their commitment to ensuring that the mainstream English and French services "continue to make progress" and will closely examine progress at licence renewal. They do get the connection between ownership and portrayal.

I'm guessing that for those who are concerned about this matter, the case is far from closed.

Big Girls Don't Cry?



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

If ever one doubted that there are unique challenges for women in leadership roles, particularly politics, the perfect case history presented itself in January between the Iowa and New Hampshire U.S. presidential primaries: the sighting of *Lacrima Hillary*.

It provoked a firestorm of anachronistic thinking, commentating and writing with the mostly-unarticulated subtext questioning whether women are fit to lead and, if so, would voters have the courage to take such a leap of faith? All this brought to mind the hit song from the '60s, *Big Girls Don't Cry*, and caused an irresistible urge to tease my bouffant.

Once the glistening began and the misting appeared, the media went into a frenzy of analysis and speculation about the impact of *The Tears*. As we all read and watched, Hillary's political future was swiftly slain and buried as commentator after commentator gravely intoned myriad reasons why *The Tears* had doomed her—they indicated she'd lost it, that her value as a strong leader was hopelessly compromised and that by the time the New Hampshire primary came along she would be just a sad footnote of "coulda been, woulda been" irrelevance.

Even the venerable *Globe and Mail* weighed in with banner headlines and extensive coverage, ensuring that its well-informed readers had all the information they would need on the important international issue of "Did she cry?"

Of course the pundits were wrong and

the only commentating with any perspective on the issue was Jon Stewart of *A Daily Show*, who showed clips that proved that virtually every candidate in the race had shed tears at some point or other in the campaign. But she was the only one to make front page headlines and to have her capabilities called into question with the pleasure of being prematurely written off as a viable candidate.

But wait, it gets better.

After her victory, with a fair bit of mumbling and eating crow, Hillary re-emerged as the miracle candidate, the "Comeback Kid". And yeah, there was sniping about whether they were real tears now that tears had apparently gained political currency. Crying then became a cynical but shrewd gambit to show that Hillary is a real person with real feelings.

Following her New Hampshire win, a commentary in the *Globe and Mail* praised her comeback win and at the same time illustrated so clearly the discouraging subtext that accompanies any attempt to break through the barrier of stereotype.

The article, by Hudson Institute Senior Fellow John O'Sullivan, talked about why he liked Hillary Clinton as a candidate: her leadership qualities, her toughness and her come-from-behind tenacity. He then went on to say how much he preferred Hillary to Bill, whose contribution to the world he described with utter disdain as the "feminization" of politics. Apparently in his eyes, Hillary is more of a man than Bill and that makes her okay.

The message is that being a woman is a negative and that if you act like one, you won't succeed. It's an outrageous insult to women, said in the name of supporting The Woman Candidate.

I saw another headline in the Careers section of the *Globe* that asked whether women needed to act like men to get ahead. We are in the new(ish) millennium and yet I can hear strains of the *Mary Tyler Moore Show* theme song, "...you're going to make it after all" playing in the background. It seems that the question whether you can make it as a woman is still very much up in the air some 30 years after the sitcom pondered whether a woman who was single and worked could actually be happy.

But getting back to the U.S. primaries, the good news is that Democrat voters will have to bust at least one stereotype, whether they choose either Hillary or Barack Obama, the same-old, same-old mercifully not being an option. Both are strong candidates, making it the most promising race in some time.

So, without in any way minimizing the challenges of racial stereotypes, perhaps the last word should go to Senator Shirley Chisholm, whose comment on the media's treatment of Hillary Clinton indicated that of the two obstacles she's faced in public life—being a woman and being black—being a woman has been more of a challenge.

Cue the music: let's hope it's not *Tears Are Not Enough*.

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BY JOHN McGRATH



There's always a lot of patting on the back at this time of year in the entertainment industry. From the writer's strike-impacted People's Choice Awards, SAG Awards, The Academy Awards, The Grammy's to the ACTRA Awards. The list goes on and on.

But what about the awards that draw ears and eyeballs to all these other awards shows and the content they celebrate? Yes, we're talking here about the often uncelebrated academy—the academy of those who write and produce promos. Well, now is the time to remember not to forget your own greatness. You too deserve to be patted on the back.

We all know that nobody in this business is doing what they do for any sense of personal glory or ego gratification (cue announcer: "the preceding sentence contained excessive use of sarcasm"). But now is not the time for your usual humbleness—there is an award show for you and you should be submitting your work.

Most know about the PROMAX awards celebrating excellence in entertainment and information marketing. The awards ceremonies will be held June 17-19 in New York, but now is the time for the submissions. And this year they've made some changes to the categories.

New PROMAX/BDA President Jonathan Block-Verk, who recently arrived in LA from Toronto, says they've restructured the awards around the fundamental tools that promo producers "have at their disposal—namely print, radio, television and interactive."

And the most coveted category, or "Holy Grail", as Block-Verk calls it, will be "the integrated approach, which is employing from a creative and technological standpoint innovative uses of all marketing platforms. The focus will be on the Big Idea."

"More than ever 'the creative idea' must live at the centre of every effective marketing campaign. Restructuring the 2008 PROMAX North America and World Gold competitions will put the focus on (that)."

While focusing on a key idea seems basic to any promo, it's often one that many may be tempted to rush through or brush off a bit when they get busy cranking things out. It's easy to go on auto pilot and crank out that formula promo. That's true in all stages of the creative process. When I recently had to read over 40 promos and tags in one session for a client, I had to make a conscious effort to avoid auto pilot and give each promo a fresh read—staying true to the central idea of each spot.

Block-Verk says zeroing in on the basic idea and carrying that through in a promo is key to effective marketing. And he says that level of creativity is not tied to budget.

"Anyone can have an idea," says Block-Verk. "Creativity comes with what you do with that idea, not by how much money you have to work with. The best work in the world in any area of marketing, and the best ideas, are often relatively low budget. It's about the idea, getting behind that idea to market a product."

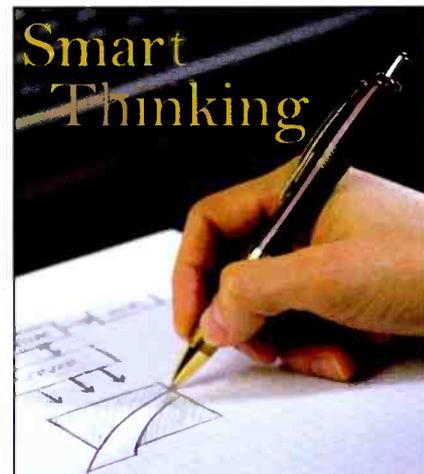
Block-Verk believes in rewarding the big idea, because he feels that those who come up with the ideas are the ones who are and who will define the future in the current changing media landscape.

"It's exciting to think that the (creative) community is going to lead the charge and help content owners navigate through this changing landscape. They're going to help these broadcasters and content owners understand how people use their platforms and how they engage with and consume content. They're going to be designing the navigational systems for consumers to find the content they're looking for and for the content owners to find the consumers that they want to sell the content to."

It has always been a promo person's job to steer consumers to content. The difference now, says Block-Verk, is the message to do that may require a different idea for different platforms. Take CBS' *60 Minutes*. On air, your promo could talk about what is coming up on the next episode or in the next segment. On-line, that promo is a little less effective.

So CBS makes segments of *60 Minutes* available on-line and your promo on-line can now talk about giving the consumer what they want when they want it.

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



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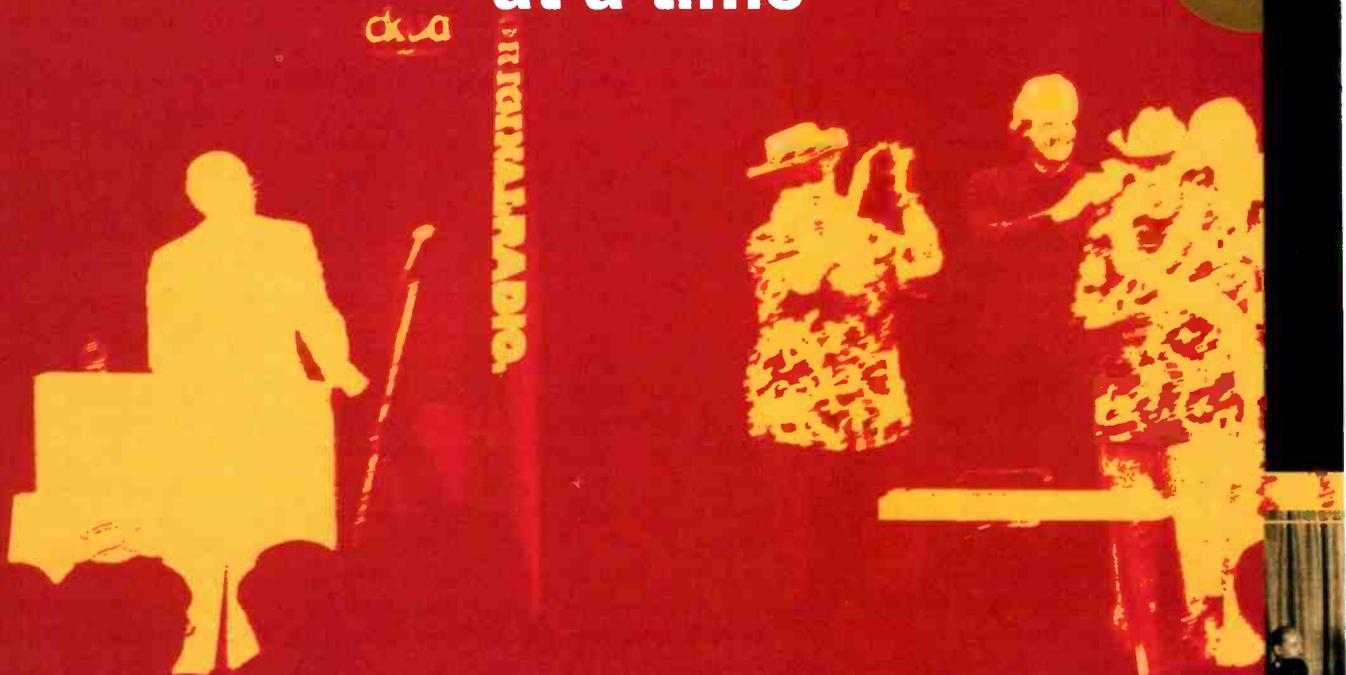
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Alberta's **ckva** rolls on, one landmark at a time



Can you imagine an 80-year-old product that people get delivered free, but happily pay almost \$3 million a year for because they like it so much? A product demanded by everyone from surgeons in the operating room to long-distance truckers in their rigs? A product loved so much that some 1,500 unpaid volunteers line up to help deliver it?

All photos except the CKUA Plays and H.P. Brown courtesy of Tracy Kelenchuk.



BY GEO TAKACH

Top:
CKUA Celebrates 80
Years of History

Bottom:
Left: CKUA Players
(1930s)
Middle: CKUA's first
announcer H.P.
Brown (1920s)

Imagination meets reality at Alberta's CKUA Radio, Canada's oldest continuing non-profit broadcaster. In eight decades, the station has weathered the ravages of shifting tastes and technology, Byzantine broadcasting regulations, indifferent ownership, mismanagement, and even a pulled plug. It has launched a litany of landmarks in Canadian broadcasting, become a favourite of artists and audiences alike, and belied an external stereotype of its native Alberta as boasting less culture than yogurt.

Today, this unique outlet enjoys the cult-like devotion of somewhere around 200,000 listeners, and 17,000 donors who keep it afloat with astounding financial, logistical and emotional support. Why are they so passionate about CKUA? And why should it matter to Canada's broadcasting community?



CKUA's 80th Birthday Bash

"CKUA endures because it's willing and able to take risks," declares its station manager, Ken Regan. "It provides a real alternative to the CBC and the private broadcasters."

"The quality of the music and its informative presentation make CKUA unique," agrees Doug Penner, volunteer chair of the non-profit foundation that now owns the station. "The announcers are constantly exploring and putting new music in context, rather than repeating themselves. If you hear the same song twice in one week, you know it's a hot song!"

String Of Firsts

It wasn't always about the music, though the station did sign on with a live piano rendition of *God Save the King* on November 21, 1927. Broadcasting from a little shack built at the University of Alberta (recognized in its last two call letters), CKUA fulfilled the vision of the campus' visual-aids specialist, H.P. Brown, to bring the institution to Albertans through the new medium.

Most Albertans lived on farms then, and Brown saw radio waves as a quantum leap from dispatching lecturers to

"CKUA is a source of pride to me. It helps define me as an Albertan, as a member of a culturally rich community where differences are celebrated. If music is the food of the soul, CKUA is the maître d' of the finest restaurant in the world."

— Bernie Fritze, listener

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disparate rural communities with magic-lantern shows.

Here began a string of broadcasting landmarks, starting with the nation's first school broadcast in 1929; a special war-time newscast for American soldiers stationed in the Yukon in 1944; what we now call "multicultural" broadcasting after the Second World War; a pioneering stereo broadcast in 1959; the first broadcast of a proceeding of a legislative assembly in the British Commonwealth; and, Canada's first online radio streaming in 1996.

Ownership moved from the cash-starved university to Alberta Government Telephones in 1945, and to the provincially-owned ACCESS Corporation in 1974. When the Klein government privatized CKUA in 1994, it transferred ownership to a non-profit foundation staffed by appointees who drained its transition funding and, in what became the station's darkest hour, pulled the plug in 1997. The junior-most announcer signed off with the defiant (and prophetic) words, "We'll be back... after this."

The ensuing dead air capped a history of struggling to survive. In the 1940s, a radio engineer interrupted his vacation to rebuild CKUA's sole, destroyed remote amplifier from scratch, on his own time and wallet. In the 1950s, the station manager fought the feds for enough wattage to keep the signal from being drowned out by competitors. And a 1970 federal ruling prohibited educational institutions from holding broadcasting licences.

Shortly after the shutdown in 1997, a groundswell of grass-roots support from across Alberta saw donations of money pour into the silent station, and letters of protest deluge Premier Ralph Klein's office. After weeks of occasionally rancorous negotiation, the former government-appointed board was ousted by a new, purely volunteer team led by the musician (and later, senator), Tommy Banks, and an Edmonton lawyer and occasional CFL referee, Bud Steen.

Two laid-off ex-staffers embarked on a whistle-stop, fundraising tour of the station's 17 transmitters province-wide. An earnest, quiet pilgrimage soon became a media cause célèbre, with people donating food, gas for their vehicle, and money. The so-called *Touch the Transmitter Tour* raised about \$25,000 in five days, but it also became a metaphor for the station's unassailable grit, and Albertans' refusal to allow anyone to take CKUA from them.

Meanwhile, an army of overnight

crusaders raised \$1 million in 14 days, generating enough phone calls to pop CKUA's telephone circuits. CKUA returned to the airwaves after five weeks, and has stayed there since.

"The irony is that when the station went off the air for the first time, people finally understood what a treasure it represented," explains Regan. This is echoed by the litany of volunteers who emerged to help save CKUA and by the social psychologist, Robert Sinclair, who notes that people are more likely to have their passions raised when a freedom or something important to them is taken away.

Subscription Radio

Though CKUA is eight decades old, its marketing manager, Katrina Regan-Ingram, compares it to a software start-up company in the information technology world, from which she was recently hired. "After CKUA's rebirth, it had to start from scratch," she points out, "and put processes in place for the next 80 years."

Paradoxically, privatization has made CKUA more dependent on public largesse than ever. Donations accounted for 59% of revenues in 2006-07, with 19% from advertising and sponsorships, 14% from

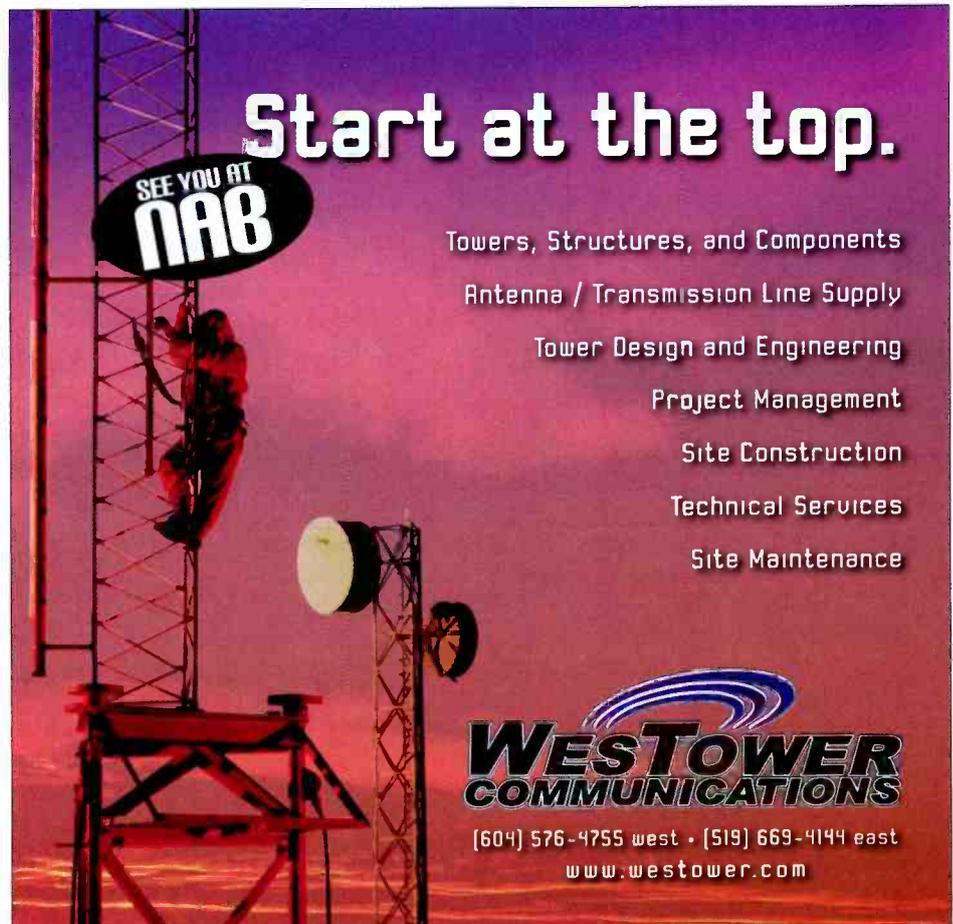
operating the province's emergency public warning system, and five percent from renting technical services.

The station has staked its future on the novel notion of "subscription radio", a departure from its long history of institutional backing. Management sees this as an appropriate relationship between CKUA and its audience, inviting listeners to pay as they would for magazines or cable TV.

"We have no mechanism to withhold the service," explains Program Director Brian Dunsmore, noting that it would be impossible to maintain CKUA on a conventional business model. "So we depend on people taking personal responsibility. The honour system works."

The numbers bear this out. There were 8,000 listeners with ongoing subscriptions and total donations of \$2.8 million in 2006-07, up from \$1.3 million seven years ago. Donations come from listeners in 37 other countries, including places as diverse as China, Norway and Sierre Leone.

But CKUA's support doesn't stop at cash donations. Volunteers contribute to every facet of its operations, be it serving on the foundation's board, running a music information line, cataloguing and



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filing disks in the library, contacting donors, writing for the on-air *Arts and Culture Guide*, or organizing and staffing fundraisers. Their contributions total 16,000 hours, which, even if calculated at Alberta's minimum-wage rate, saves the station at least \$128,000 annually. This does not include the 10-day, bi-annual fundraisers, in which blue-hairs, blue-rinses and in-betweens chip in another 3,000 hours each time. "We couldn't do it without them," beams the volunteer coordinator, Maureen Workman.

Which may be the core of CKUA's

popularity. It appeals to a segment of society united not by traditional geographic, social or economic strata, but by an appreciation for expanding their horizons, an ethic consistent with the station's original mandate of providing academic outreach to the community.

"CKUA listeners are people with their minds awake and their ears a little more open, interested in music, art and culture, and striving to improve their lives," says Dunsmore.

CKUA's programming is ambitious, eclectic and highly personal to announcers

and listeners alike. In any given week, you can hear music from classical, choral and jazz to new age, "wide cut" country and a goulash of minimal techno, Latin house, jazzy down-tempo, IDM and hybrids called Future Funk. And the global diversity of daily programs such as *Alberta Morning* defies categorization, not to mention the hoary stereotype of Albertans as homogenous red necks.

Free from the dictates of pre-formatted playlists, CKUA announcers can choose from one of Canada's leading musical collections, boasting 1.5 million pieces of music, including a basement full of 15,000 vintage 78s which one volunteer spent eight months cataloguing. "We don't have everything," says long-time announcer David Ward, "but we come pretty close."

"Why do so many Albertans own music by African kora players, Tuvan throat singers, Cuban congeros or Brazilian singers?" muses Monica Miller, host of *How I Hear It*. "As we listen to music from places we've never been—Finland, Madagascar, Jamaica, Nashville or Cape Breton—we come to understand that cultures don't fit into boxes. Music travels independent of lines on a map, and cultural fabric becomes so rich and wonderful. Our listeners understand that in a very profound way."

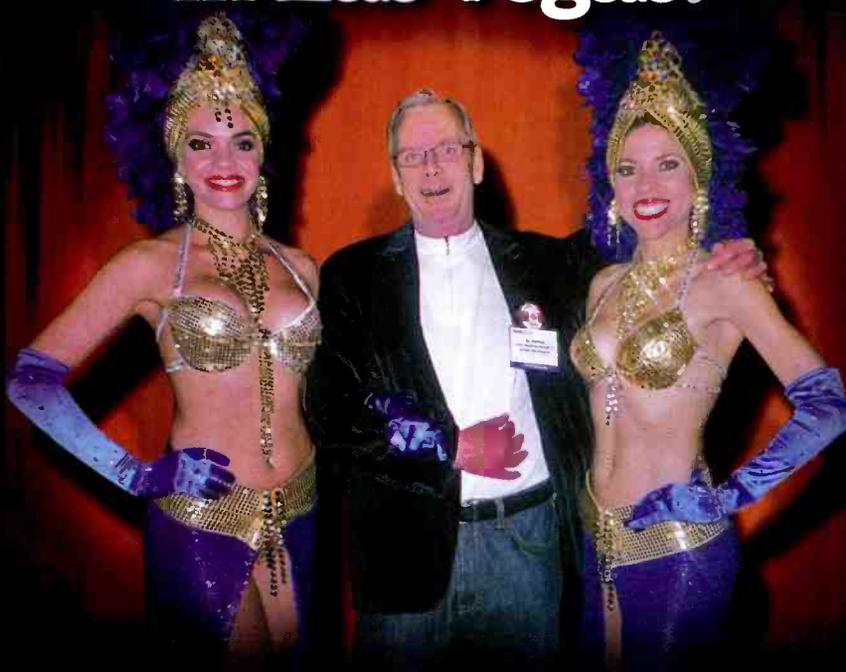
"The whole thing is a joy," states Andy Donnelly, a Brobdingnagian bon-vivant whose gentle brogue and sly wit on the monstrously popular *The Celtic Show* have earned him more than a kilt following. "It's all about the music and the people. They get it. We all feel the power, the spirit and the joy of it."

Walks Where Others Don't

But CKUA announcers don't just play and talk about the music. They live it. Their ranks brim with accomplished vocalists and musicians in jazz, folk, bluegrass and blues, along with writers, actors and arts impresarios. A staple on the Celtic circuit, Donnelly is on a first-name basis with many of the acts he plays on-air. Lionel Rault (*Nine to Noon*) is an acclaimed folk-roots guitarist and songwriter with a career approaching the 40-year mark. Holger Peterson (*Natch'l Blues*, Canada's longest-running blues program) is a producer who runs Stony Plain Records, a Canadian roots music label of over three decades' standing. Tom Coxworth has some 6,500 folk records in his collection and a recording studio in his basement.

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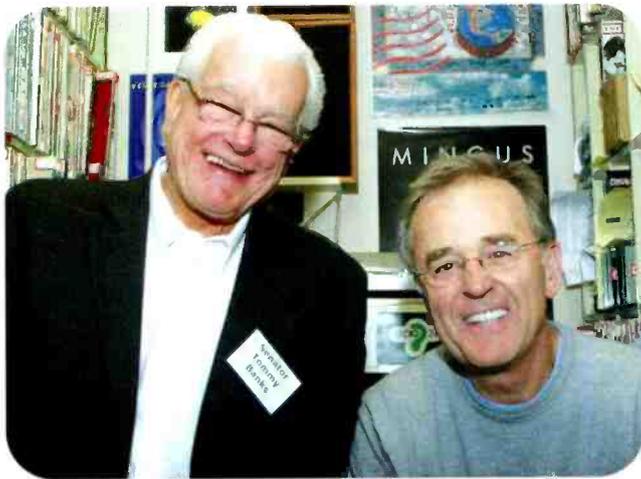


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Above: Senator Tommy Banks and Terry David Mulligan at CKUA Headquarters

Left: The CKUA Pledgeroom



"We have a responsibility to the community and to the culture of the province in addition to the newsmakers," says Coxworth. "We're probably the most leading-edge in promoting local musicians who need to be heard. Many artists are respected and earning a living wage because CKUA gave them their start."

CKUA also has a long and strong record of contributing to arts, culture and education.

"We tell people there's something good happening in Alberta," says Chris Allen, host of *Arts Alive*. "I doubt there's a single arts or cultural group we haven't supported through our coverage. Other stations won't talk to the Cow Patti Theatre from Clive, Alberta unless the theatre pays for it. We do."

Then came programs such as *Innovation Anthology*, profiling science, research and technology; *Ecofile*, an award-winning environmental entry; and *Heritage Trails*, a series of 500 historical vignettes. Though no longer on the air, the latter two are made freely available to Alberta schools and researchers.

CKUA's monumental 24-part series, *The Folkways Collection*, scooped the likes of PBS in documenting a vital slice of Americana, the amazing legacy of Moses Asch, founder of Folkways Records. The series profiled the 30,000 musical performances, narratives, rituals, sounds

and spoken word from around the world captured on that historic label. CKUA launched this unprecedented bi-national project by connecting personally with Asch's son, Michael (a fan of the station and then a University of Alberta professor), and the Smithsonian Institution, which contributed funding and research assistance. This partnership continues with *Folkways: My Father's Record Company*, a show hosted by Michael Asch, launched earlier this year.

A recent 20-part series, *Inspiring Leadership*, explored best practices in, and the challenges of, leading in the 21st century. "Most people would look at that as a radio concept and laugh," enthuses Regan, the

station manager. "But we feel that leadership in government, companies, communities and our own lives is fundamental to our society, especially today. It goes back to being willing to take chances. If we can present intelligent, credible content to our audience, even though it may be challenging, they'll listen and appreciate it."

CKUA is a strong advocate for community radio, fighting for a fund to support the operating activities of non-profit broadcasters. "CKUA might survive, but we fear that a lot of community and campus broadcasters won't," opines Regan. CKUA is lobbying for the creation of a community radio support fund,



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financed initially with government seed money and contributions from private-sector BDUs.

Regan believes the fund could become self-sustaining. He proposes a formula whereby community (non-profit) broadcasters would access monies on a matching-grant basis, drawing only an amount equal to what they earn through local community donations. He believes this would provide incentive for stations to be as relevant to their local audiences as possible. Community stations receiving funding could reinvest it, and hopefully provide even better service, benefiting the stations, their communities and the broadcasting industry as a whole.

"Remember, we don't own our broadcast licences, we're granted them," says Regan. "It's not a right, but a responsibility. At CKUA, we believe to the core that we have to work hard to earn our licence, and to serve the public interest. We have to keep working with our colleagues in the public and private sectors to make our industry as strong as possible."

Yet the station remains an anomaly. Unlike the CBC, it no longer receives government funding. And unlike commercial radio stations, it is restricted by licence to four minutes of advertising per hour. This is why it seeks a support fund for community broadcasters.

"On one hand," says Regan, "we're prohibited from competing on an equal

"CKUA is for thinking people who want to be really involved in the rest of the world, people who like James Brown, Celtic music and opera, and can smile at the difference."

**— Tom Coxworth,
CKUA announcer**

footing with the CBC and the private sector. On the other, we have no choice but to compete with them because we need an audience as much as they do. We face exactly the same challenges but have none of the benefits they receive. I'm not complaining about the situation, but there is an inherent inequity in the way our current system is structured. A community radio support fund, structured along the lines of what CKUA suggests, would at least give our sector a fighting chance for survival. At least it would make our survival less dependant upon external factors, and more closely tied to our actual performance as broadcasters."

Beyond competitive pressures of the marketplace, other daunting challenges

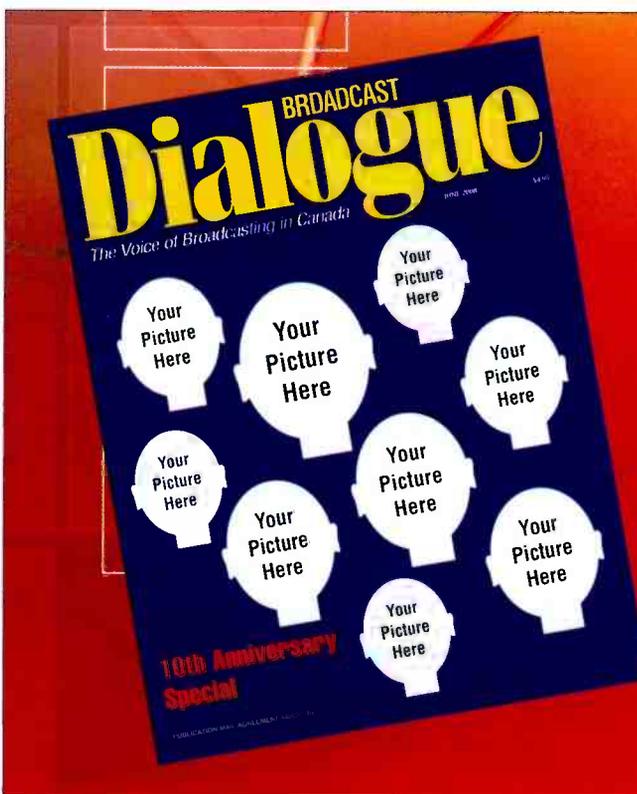
lie ahead. Lacking a conventional capital budget, CKUA lives in a century-old building badly in need of upgrading, if not vacating. Its 17 transmitters are also past their best-before dates, held together by what staffers affectionately call "glue, baling wire and duct tape." And the station must digitize its musical holdings, a half-million-dollar effort that will take years.

But Canada's oldest non-profit broadcaster remains optimistic, even in a world of increasing fragmentation and competition. Donations continue to rise steadily; its website attracts over 100,000 people each month; and it continues to meet its current board chair's promise to "engage and amaze" its listeners.

"CKUA will always be around if it stays true to its guiding principle," declares Brian Dunsmore, its program director, "which is to provide great music and useful information to its community."

Regan concurs, citing the station's core focus on the public interest. "We'll always act on what's best for broadcasting and for the public, concludes Regan, "not just for CKUA."

Geo Takach is a writer, instructor, performer and filmmaker whose adventures include working on Radio Worth Fighting For (Lorna Thomas Productions), a television documentary on CKUA. He may be reached by e-mail at mail@geoconbrio.ca.



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(Read the Publisher's note on Page 4 for background.)

We cannot dumb down this gorgeous medium

BY KNEALE MANN



Whenever I am on a flight over mountains, I like to search for those little pockets of life. I often wonder how a town of a few dozen people can sustain itself in the midst of such a grand expanse.

Someone had to clear the first path, make the first fire, put up the first hut, and suddenly there was a settlement, a village, a town—and in some cases, a city of millions on the banks of Lake Ontario.

At one time, progress meant you could dip the end of a feather in a well of ink then scratch a note on a piece of dried wood pulp. In order to get your message to the recipient, you would hire a messenger to deliver your note on horseback. Today, we send messages thumbed on handheld wireless devices to the other side of the planet in an instant.

Microsoft Word does not make you Hemingway. Whether it's an ink dipped feather or a BlackBerry, the instrument is irrelevant if your message is of no interest to its recipient.

Think about that the next time you put something on your radio station. Is your message interesting to the audience? Does your content have context?

Abraham Maslow wrote *The Hierarchy of Needs* in 1943. In it, he described what humans require to sustain life. It includes basic needs such as food, water, and sleep.

But that is not where it ends. We want more, we aren't merely sustaining life, we want to grow our minds and reach self-actualization.

As Maslow outlined, one essential element of human life is our need to belong. We need to feel a part of something and be needed by others. It is the reason for communities, clubs, associations, sports teams, e-mail. Humans need human interaction.

The Facebook/MySpace/YouTube/iPod phenomenon is by no means a new concept—it's purely a new delivery system.

In radio, we have an opportunity to create a community, a connection to content and context. We cannot dumb down this gorgeous medium by simply offering 10-in-a-row and free concert tickets. In a world of consumer-generated media, it is a matter of our survival. Shutting up and playing the hits is not enough to win the day.

Personal People Meters will soon be a reality; younger demos aren't consuming radio as much as they did in the past (or are they?); cell phone use is fast approaching land lines which will make survey reporting increasingly less accurate and more difficult across all demos; and we can do a better job embracing interactive possibilities.

But this is something much more human.

When I go to Starbucks—anywhere on the continent—the same thing happens. I am greeted cheerfully and receive my order promptly. Starbucks is a brand and a community, it is not coffee. Coffee is simply the conduit, the delivery service, the gadget.

Apple does not sell portable digital music devices; they sell a community and a lifestyle. Why do we honk or wave at someone who has the same car as us?

What kind of community exists *inside* your radio station? Is it co-creating with your listeners and your clients? What are the needs of your employees and co-workers? Is your sales department asking your clients what they need to be successful? Are you asking your listeners and potential listeners what they want?

Think beyond the announcers, music, sales, imaging, creative, promotions, interactive and marketing—those are paramount to your success—but turn the focus back on your community and give it the content it craves. Make it about them, and they will make it about you. Competition is not gadgets or other radio stations, it is people's time. It is our challenge to create that desire for others to want to belong to your space.

Are you creating an atmosphere that will satisfy people's inherent need to belong?

Kneale Mann is a 23-year radio veteran and advisor. He can be reached by phone at (613) 821-9343 or by e-mail at knealemann@rogers.com.

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Let it snow... really!



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

Countless Canadians are packing their bags this month to head to warmer climes for a winter vacation. And thousands of them are traveling for free, thanks to one of the largest travel promotions ever.

Radio as an industry is due a collective pat on the back for the key role it played in the promotion's success. It was the primary advertising tool used to inform consumers about the contest.

Launched in June last year, the "Let It Snow" promotion brainchild of iTravel-2000 offered Canadians a chance to be reimbursed for the retail price of their travel if it snowed more than five inches New Year's Day 2008. What are the chances of that happening in this, the age of global warming? Pretty good, actually.

According to CEO Jonathan Carroll, iTravel 2000 had no idea how snowfall would play out on January 1—the only thing they knew for certain was that the weather was erratic.

Did he have trepidations about undertaking a promotion of this size? "Absolutely. I'm allocating 80% of my budget to a promotion that hasn't proven itself. No one has done it in the marketplace, and I don't know if it will or won't work". Carroll attributes this appetite for risk to the culture of the company—do what other people won't do and take a leap of faith.

The risk factor was buffered by handsome insurance premiums paid to WeatherBill, a weather risk management service that allows you to protect your

business against revenue risks associated with bad weather. iTravel 2000 paid the largest single-day weather insurance premium in history.

Snowfall measurement points were Halifax, Montreal, Toronto and Calgary. Environment Canada and EarthSat data were used to track snowfall during the measurable time frame. In the extreme east and west, there was very little snowfall. Montreal received in excess of five inches of snow which resulted in free trips for thousands of Quebecers. Toronto was a close second with significant New Year's day snowfall, but not quite enough to make winners of eligible Ontarians.

What kinds of trips did Canadian travelers book? The destinations you'd expect—Mexico due to the strong performance of our currency, and Florida because of our love affair with the "eleventh province". Carroll says that up until about five years ago, Canadians were among the most predictable travelers in the entire world. While the destinations of choice remain the same, the nature of those trips is different. Canadians yearn for adventure as well as sun, sand and beach. Eco tours are in demand, and as a people we adapt well and embrace differing cultures—a trait Carroll attributes to Canadians' multi-cultural existence at home.

We're also pretty savvy shoppers. Most travel is booked Monday through Wednesday, and the most popular departure days are Friday and Saturday although Carroll points out that traveling mid-week can reduce the overall cost of a vacation. And, we're doing our homework online. Over three million unique Canadian users each month visit the iTravel 2000 site to research and book travel. Millions more use the websites of other travel companies to explore their options.

Carroll describes the Canadian consumer as "a very sharp traveler". Add to our keen eye, the current overcapacity in the marketplace and we're at a further advantage: prices are down 12 to 18 percent over last year.

Carroll said "Let It Snow" was the

focus of conversation for six months leading up to the day of reckoning.

Although I had no stake in the outcome I have to say that I was glued to the radio to monitor snowfall in the GTA on the first day of January. I don't recall ever being so engaged by a contest I didn't enter, and I've been involved in the creation and execution of countless contests over the years. This one is a real winner, and one that Carroll plans to replicate in the future. It was, he said, "a massive success" and he would do it again, without hesitation.

No doubt radio will play a key role in the next contest. Carroll has been a huge supporter of radio for the past seven years and intends to continue that relationship. As he puts it, "The one you go to the dance with is the one you go home with".

May I suggest you keep your dancing shoes handy.

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rad Phillips became VP/GM at *Astral Media Radio Vancouver* stations *95 Crave (CKZZ-FM)* and *CISL* Feb. 18, succeeding **Gary Russell** who retired. Phillips was most recently VP/GM of *CHUM Television's Citytv Vancouver* (now owned by *Rogers*), with responsibility for *A-Channel Victoria* (now owned by *CTVglobemedia*).



Brad Phillips

Howard Slutsken, Interim GM succeeds Phillips at *Citytv (CKVU-TV Vancouver)*... In Toronto



Lesley Conway-Kelley

Lesley Conway-Kelley, VP/GM at *CHUM Radio Sales* has left that post to join *imsradio* in Toronto as Exec VP/GM... New Retail Sales Manager at *CJOY/Magic FM Guelph* is **Ian Clutton**. It's a promotion for Clutton who's been with the *Corus* stations for the past 20 years...



Ian Clutton

Tony Bitonti of *A-Channel (CKVR-TV Barrie)* has been appointed Senior Producer at *CP24 Toronto*... **Cindy Witten** is the new head of the *National Film Board of Canada's* English-language production. She had been VP Content, *History Television* at *Alliance Atlantis*. Witten succeeds **Tom Perlmutter**, who last spring was promoted to be NFB's Chair and Government Film Commissioner... Long-time *JACK FM (CICX-FM Orillia ND)* **Heather Thompson** is no longer with the station. She is now employed in the local office of the area's Member of Provincial Parliament (MPP)...



Tony Bitonti



Cindy Witten

At *Citytv (CHMI-TV Winnipeg)*, **Christine Ljungberg** assumed the role of Director of Local Content, succeeding **Glen Cassie**. She remains Director of Operations and is wearing both hats until a successor is found for the Operations job... **Amanda Young**, ex of *Dave FM (CJDV-FM Cambridge)*, is the new Promotions Manager at *JACK FM (CKIS-FM Calgary)*... **Kayla Hounsell** is as the new Noon News Anchor at *CKX Television Brandon*, succeeding **Jodee Zamrykut** who moved to the 6:00 pm Anchor position... **Geoff Smith**, VP Sales at *Delco Wire & Cable* in Woodbridge retired at the end of February after



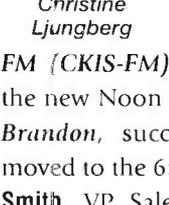
Christine Ljungberg



Amanda Young



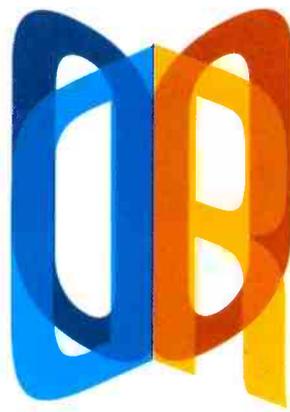
Kayla Hounsell



Christine Ljungberg



Geoff Smith



REVOLUTION

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31 years with the company... *Harris Corporation* has appointed **Syd Budhu** as the Regional Sales Manager for Ontario, based in Toronto. Before joining Harris in 2005, Budhu was with *Report on Business Television* (now *BNN*) as Director of Technology... **Richard Christensen**, formerly with *BSE Electronics*, Toronto, is now VP Sales at *MiraVid Inc.*, Markham. **Joseph Nunn** has rejoined *LARCAN* as International Sales Manager, succeeding **Sean East** who moved to *Harris*.



Syd Budhu

Jay Thomson is new VP, Regulatory and Policy at the *Canadian Association of Broadcasters* in Ottawa. Most recently, he was AVP, Broadband Policy with *Telus*. Previously, he'd been Legal Counsel and then Policy Analyst at the *CRIC* and VP, Legal and Regulatory Affairs at the *Canadian Cable*



Jay Thomson

Television Association... MD **Earle Mader** is new PD at *CHUM Radio Halifax (CJCH/C100)*. He succeeds PD **Terry Williams**... **Donna Bevelander**, Sr. VP Engineering & Operations at *Alliance Atlantis* left her post at the end of January, and AA Sr VP of Content, **John Gill**, is also gone.



Earle Mader

Terry David Mulligan, 65, is suing *CTV* for wrongful dismissal. Mulligan claims he was fired without cause, given inadequate notice and discriminated against on the basis of his age. He had been with *CHUM Ltd.* for 24 years when the company was taken over by *CTV* last September. He was fired Nov. 19, with his last day of work Dec. 31 and with six-months' severance... **Steve Heintz**, ex of *Rogers Radio Calgary*, is new Retail Sales Manager at *Corus Radio Calgary*. He began Jan. 14, succeeding **Rick Burgess** who went to *Rawlco Calgary* as GSM... **Peter Mallette**, the veteran *CTV Halifax* Anchor/Reporter, has been promoted to Assistant News Director at *CTV Atlantic*. He steps aside from his on-air duties... **Linda Nguyen** has joined *CTS Edmonton (Crossroads Television System)* as the new Associate Producer and Host of the station's promotional interstitial, *Star Report*. She had been a Reporter with *Global News Saskatoon*... **Paul Sedik**, who had been Director, National Sales—French Broadcasting at *Alliance Atlantis* is now National Sales Director at the new *Astral Media TVPlus* office in Toronto. **Allan Hobbs**



Steve Heintz



Peter Mallette



Linda Nguyen



Paul Sedik



Allan Hobbs



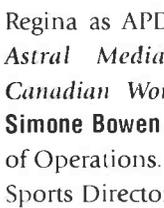
Heather Athanasiou



Debbie Golden



Willard Cowan



Anthony Cicione



Paul O'Neil



Simone Bowen



Jason Stone



Andrew Stewart



Angela Nickerson



Brad Muir

has been appointed National Account Manager, **Heather Athanasiou** has been appointed Sales Supervisor and **Debbie Golden** has been appointed Sales Coordinator... **Willard Cowan** is taking early retirement after 15 years as VP/GM of *The Shopping Channel-Direct* in Toronto. Cowan began his career as a Sales Rep at the old **Foster Hewitt** station, *CKFH Toronto*, in 1967... **Janet Gillespie** is the new VP, Marketing at *XM Canada*. Gillespie was most recently with *Palm Canada* as Director of Marketing. **Donald McKenzie**, the Sr. VP, Sales & Marketing, departed XM Jan. 11... **Anthony Cicione** has joined *The Fight Network* in Toronto as Sr VP Programming & Production. Most recently, Cicione was VP of Programming and Production at *The Score*... **Marlene Lone** is new Creative Director/Production Manager at *SUN TV (CKXT) Toronto*. Lone arrived from *Rogers Television* where she was the Acting Director of Creative Services... **Paul O'Neil**, ex Station Manager/Morning Show Host at *Newcap's* newly-launched *Big Dog (CILB-FM) Lac La Biche*, has moved to Regina as APD/MD at the yet-to-be-launched *Astral Media Radio* station... Long-time *Canadian Women in Communications* staffer **Simone Bowen** has been promoted to Manager of Operations... *Newcap Television Lloydminster* Sports Director **Kelly Row** is moving to *CFJC-TV Kamloops* as a Sports Reporter. As well, late Night Sports Anchor **Jonathan Glasgow** has also left the *Newcap* station, bound for employment outside the industry... New Drive Announcer at *JACK FM Calgary* is **Dug Joy**, ex of *BOB FM Winnipeg*. He succeeds **Beesley**, who joined the morning show at the soon to launch *Rawlco* station in Calgary... **Jason Stone** joined *Z99 Regina* as Evening Announcer.

Andrew Stewart is now APD at *C103/XL96 Moncton*. He also moves to afternoon Drive at C103. Stewart has been with C103 since its launch 20 years ago. **Angela Nickerson** is morning show Host at *XL 96*... **Brad Muir** has been promoted to Director of Programming for *Newcap New Brunswick*. Muir has been with the company since the early '90s with stops

at Halifax and Edmonton. He is responsible for programming and ratings growth for *C103/XL96 Moncton* and *FRED-FM Fredericton*... **Jim Dunlop** adds Market Sales Manager responsibilities for *Rogers Broadcasting*, Alberta and Manitoba (Edmonton, Winnipeg, Fort McMurray, Grande Prairie and Medicine Hat) to his duties. He retains his Calgary Radio Cluster Sales Manager position... **Paul MacInnes** has been appointed GSM at *Z103.5 (CKHZ-FM) Halifax*. MacInnes had been in new business development management with *ATV/CHUM* and *CTV Atlantic Canada*... **Ian Slack** is no longer with *CTV Toronto*. He began as a Reporter, then moved up to Assignment Editor, then to Supervising Producer for *Eye on Toronto*, to News Director and then to Supervising Producer, *CTV Toronto*. He had been with the Toronto station for 30 years... **Dave Budge** resigned as ND at *Global Calgary* in favour of becoming News Director



Jim Dunlop



Paul MacInnes



Dave Budge



Richard Wood



Gary Long



Don Graham



Ben and Kerry



Tyler Wold

for radio, TV and digital services at *CBC Calgary*. He began his new job Jan. 7. **Mark Jan Vrem** is in place as interim ND. Also at *CBC Calgary*, **Richard Wood** became the new Regional Manager of Production and Resources effective Jan. 21... After four years programming *Citytv Winnipeg* (formerly *A-Channel*) and more than 20 years in the broadcast industry, **Glen Cassie** has moved to the communications branch of the Manitoba provincial government... **Gary Long**, MD at *94X (CIRX) Prince George*, is now PD/Morningman. He succeeds **Brad Bregani** who left for similar duties at radio in the Cayman Islands. Succeeding Long as MD is **Don Graham** who also takes on APD duties. New Promotions Director is **Lindsay Andreza**... **Doug Lett** has been appointed ND at *CTV (CFQC-TV) Saskatoon*. He had been Assignment Editor ... **Jeff Little** became *CTV Calgary* Managing Editor at *CFCN-TV* Jan. 1. He also had been the Assignment Editor... **Ben and Kerry**, ex Morning co-Hosts at *Jack FM Toronto* have returned to mornings at *Y108 (CJXY) Hamilton*... **Tyler Wold** has returned to radio as the new Morning show host at *Q99 (CIKT-FM)*



Lindsay Andreza



Doug Lett



Jeff Little



Crash



Mars



Karmen Early



Mike
Metatawabin



Kathy Dore



Phil Piazza



Karen Gelbart



Christine
Shipton

Grande Prairie. He steps in to succeed **Crash and Mars** who left to join *Z99 Regina* as afternoon drive Hosts... **Karmen Early** has been promoted to Promotions Director at *CHUB-FM/CFDV-FM Red Deer*... **Mike Metatawabin** has been elected Chairperson of *APTN's* Board of Directors. He succeeds outgoing *APTN* Chairperson and former Vice-Chairperson and Member-



Michael
Johnson



Charlotte Bell



Errol Da-Ré

appointed *NNBY* Director **Shirley Adamson**... **Michael Johnson**, ex of *Kathrein Scala*, has become Regional Sales Manager for *Dielectric Communications* serving the western U.S.

At *Canwest Broadcasting*, a new senior organizational structure which follows on the heels of the *Alliance Atlantis* acquisition. Updates include: **Andrew Akman**, AA's former VP of corporate development and investor relations, is now Sr VP, Strategy and Chief Administrative Officer also overseeing Human Resources operations and policy, Information Technology, as well as Facilities & Administration at 121 Bloor Street (Toronto), the former AA headquarters; **Charlotte Bell**, Sr VP, Regulatory Affairs; **Errol Da-Ré**, former VP of sales at AA, is the Exec VP, Sales and leading the conventional and specialty TV sales teams, including the Marketing Ventures, Strategic Research, Digital Media and Revenue & Inventory Management teams; **Michael French**, CFO, leads the finance team for the combined business; **Walter Levitt**, most recently *Canwest's* Sr VP, TV marketing and previously with AA, is Chief Marketing Officer and leads brand strategy, promotion and publicity, also overseeing content distribution and co-marketing with cable and satellite companies; **David McCauley**, Sr VP, Human Resources, continues to oversee human resources strategy and operations in the Broadcasting Division; **Christine McGinley**, Sr VP, Operations, oversees 15 *Global* and *E!* stations, as well as On-Air, Engineering and Technical services for the combined broadcasting business. The newly integrated Content division is headed by **Barbara Williams**, Exec VP, Content, who has responsibility for the acquisition, production and scheduling of content for all *Canwest* conventional networks, specialty channels and digital media platforms. **Steve Wyatt**, Sr VP, News



Christine
McGinley



Barbara
Williams



Steve Wyatt

and Information, reports to President **Kathy Dore** on editorial policy and technology and to **Barbara Williams** on content production and distribution. He continues oversight of editorial and operations for all *Global* and *E!* newsrooms, including *Global National*. Other members of the Content team are: **Phil Piazza**, VP, Content Acquisitions leads the now centralized Content Creation Group. **Karen Gelbart**, Sr VP, Lifestyle Content oversees the content strategy—including commissioning, acquiring, scheduling and budgeting of programming. **Christine Shipton**, Sr VP, Drama and Factual Content oversees all development and commissioning of dramatic and factual programming for *Canwest* specialty channels and priority programming slates for *Global* and *E!* **Daniel Eves**, VP, Strategic Programming, Specialty is responsible for the strategic programming direction and schedules for all Drama and Factual specialty networks. **Zev Shalev**, VP, Strategic Programming, *E!* oversees the *E!* schedule and Sales and Marketing. He is also the Senior Executive Producer of *ET Canada*. **Andrew Janik**, VP, Program Operations is responsible for Program Finance, managing the program budgeting, amortization and forecasting of specialty and conventional networks. **Greg Treffry**, VP, Partner Development and Content Strategy is responsible for managing and expanding relationships with all network partners. **Laura Tanner**, Sr VP, Digital Media is charged with leading and delivering the overall digital media strategy which will extend existing broadcast content onto the web and other digital platforms, as well as developing original web/mobile content.



Zev Shalev



Andrew Janik



Greg Treffry



Laura Tanner



Catherine
Bridgman

The new *Canwest Broadcasting* Sales Leadership Team is comprised of: **Catherine Bridgman**, SVP, Marketing Ventures continues to create unique selling propositions utilizing the full scope of conventional, specialty and digital assets. **Kathy Gardner**, SVP, Integrated Media Research and Corporate Promotions continues to be responsible for all research. **Jennifer Holgate**, VP, Digital Sales manages both sales strategy and process for Digital, including



Kathy Gardner



Jennifer
Holgate



Brad Kubota



Lori Legault



Greg McLelland



Walter Levitt



David O'Brien

distribution, marketing and content integration and implementation for Canwest Interactive Sales. **Brad Kubota**, SVP, Revenue and Inventory Management focuses on identifying, developing and driving revenue generating strategies for Global, E! and specialty channels. **Lori Legault**, VP, National Sales and **Greg McLelland**, VP, National Sales share responsibility for the national ad sales teams. All report directly to Exec VP, Sales **Errol Da-Ré**.



Brad Parry

The Marketing Leadership Team members reporting directly to Chief Marketing Officer **Walter Levitt** are: **Chris Fuoco**, VP, Distribution and Account Marketing leads Canwest Broadcasting's content distribution strategy, working with licensed Canadian distributors including cable, satellite and telephone companies. **Deborah Lewis**, VP, Communications is responsible for external and internal communications efforts. **David O'Brien**, VP, Creative Agency heads the new centralized Creative Agency in Toronto, leading creative development for Global entertainment, Global News, all specialty channels and client requirements. **Brad Parry**, VP, Marketing, E! is responsible for the marketing and publicity strategy and all creative for E! in Canada. **Jamie Schouela**, VP, Marketing Strategy, Global leads the marketing and publicity strategy for Global entertainment and Global News. **Muriel Solomon**, VP, Marketing Strategy, Specialty oversees the marketing and publicity strategy for all of Canwest's specialty channels.



Jamie Schouela



Muriel Solomon

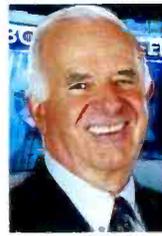
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Brian Hill, 46, of injuries sustained in a car accident in the Peace Region of British Columbia. Hill, the News Director for *Astral Media Radio* at *CHRX-FM/CKNL-FM Fort St. John*, *CJDC/CJDC-TV Dawson Creek* and at *CKRX-FM Fort Nelson*, was in a taxi heading home from work when it was broadsided by a pick-up truck.

Milt Dunnell, 102, in Toronto. The former *Toronto Star* Sports Editor was an honoured member of *Canada's Sports Hall of Fame*, the *Hockey Hall of Fame*, the *Canadian Horse Racing Hall of Fame* and the *Football Reporters of Canada Hall of Fame*.

Known for his deft turn of phrase and encyclopaedic breadth of experience, Dunnell also freelanced as a broadcaster, most notably at *CFRB Toronto* well into the late '70s.



Don Wittman, 71, in Winnipeg of cancer. For more than 40 years, Wittman's smooth baritone voice called some of Canada's most significant sports events. His was a familiar face on *CBC-TV*, doing play-by-play for *Grey Cups* and *Stanley Cups*, covering curling, golf and track and field. Importantly, Wittman was a fixture at both summer and winter *Olympics*.



John Eddy, 56, in Florida of cancer. Eddy, a VP at *Astral Media Radio Atlantic*, was based in Fredericton where he'd been a radio community member for over 15 years, beginning with *CFNB* in the 90s. He had been diagnosed with cancer eight months ago.



Marvin Crouch, 76, in Ottawa of heart disease. Crouch had, for many years, owned and operated *Tennaplex Systems* of Nepean, handling the *Kathrein* lines of FM and TV antennas. He designed and installed many of the TV and FM antenna systems still in use in Canada today.



Robert L'Herbier, 86, in Laval after a lengthy illness. A singer/songwriter who became the original PD at *CFTM Montreal* (now *TVA*), the city's first private French-language TV station, his career began in 1941 at *CHLT Sherbrooke*. L'Herbier was inducted into the *Canadian Association of Broadcasters Hall of Fame* in 1991. *CRIC* Vice-Chair, Broadcasting **Michel Arpin** says L'Herbier played a key role in creating the *Quebec Star System*. "If it hadn't been for Robert L'Herbier's creativity and leadership, *TVA Group* would not be what it is today".

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Acoustics and monitoring, Part Two

BY DAN ROACH

Last time we discussed soundproofing. But often when folks complain about sound in a room, they are referring to excessive sound wave reflections taking place inside a room.

Small rooms tend to have certain common acoustical problems. One can be excessive reverberation time... too many reflections off too many hard surfaces.

When we're building studios, we can try and avoid parallel walls and square rooms. Doing this will help reduce the habit of reflections forming standing waves. But if the room is already built, what can we do to repair bad sound?

Of course we can treat walls and ceilings to be more sound absorptive. The trick here is to try and absorb the lower frequencies, and the higher tones will take care of themselves. High frequency reflections are very easy to attenuate, but if we don't treat the lows as well we end up with a very "boomy" room. The main thing to remember is that for good low-frequency absorption, the medium must be quite thick.

The all time champion sound absorber is friction-fit fibreglass. The loose fibres form labyrinths in which sound waves get lost. Great things have been done with fibreglass batts mounted on walls between studs, covered over with a loose weave material. Unfortunately, fibreglass fragments will eventually migrate through the material and get into the air, where they are very unpleasant. One

alternative is to place an airtight layer of polyethylene sheet between the fibreglass and the covering material... the plastic sheet does reduce the efficacy of the fibreglass, but by less than you might expect. Whether or not you use a plastic sheet, nowadays you need to make sure the cloth covering material is fireproof.

There are commercial products available using stiff fibreglass board covered with colourful fireproof cloth. These can work almost as well as the loose batts, but are most effective if mounted off the wall by an inch or so, which increases their effective thickness.

Acoustic foam is easy to use, but again thicker is better. Avoid the temptation to purchase thinner stuff (you get twice as much coverage per dollar, but the low frequency absorption is not nearly so good).

One of the things that you may discover quickly, is that you're not after absolute absorption. Some reverberation is expected and desirable. You can tell right away when you're in a room with excessive treatment. If it's the wrong kind, and the low frequencies are unattenuated, the room sounds boomy and hollow. If there's too much absorption of all frequencies, the effect is a dull and lifeless-sounding room. It's far better to add treatment gradually, a piece at a time, until you reach the desired effect.

Much experimenting has been done to produce a small room that provides good stereo imaging and is non-fatiguing



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

for the listener. While there are all sorts of approaches, here are some generally-accepted guidelines:

- 1) For optimum stereo, speakers are often set up at the front, positioned to form an approximate equilateral triangle with the listener. Typically the speakers are oriented "tweeters out" for maximum treble dispersion, although in more than 20 years of looking I haven't been able to find a printed reference that calls for this practice.
- 2) It's important that the operator have a good casual line-of-sight in order to see staff comings and goings. The monitors prevent hearing the approach of staff members, so visual cues are essential to prevent inadvertent heart-stopping surprises. I've seen truck style rear-view mirrors installed on speakers, and have worked in enough control rooms to know why they're there. Line-of-sight to other working studios and control rooms, while not essential, is always appreciated.
- 3) An interesting room variation is the so-called "live end/dead end" (LEDE) studio. While there's a whole set of rigorous specs to LEDE, the basic idea is to make the front of the room (forward of the operator's ears) absorptive, and the back of the room reflective. In theory, at least, this can provide the listener with exceptional aural cues, results in excellent stereo imaging and a low-fatigue environment.
- 4) If you're in a situation where you want sound levels kept lower, place the speakers close to the operator. Close-field monitors can be used to good effect for this kind of environment.

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