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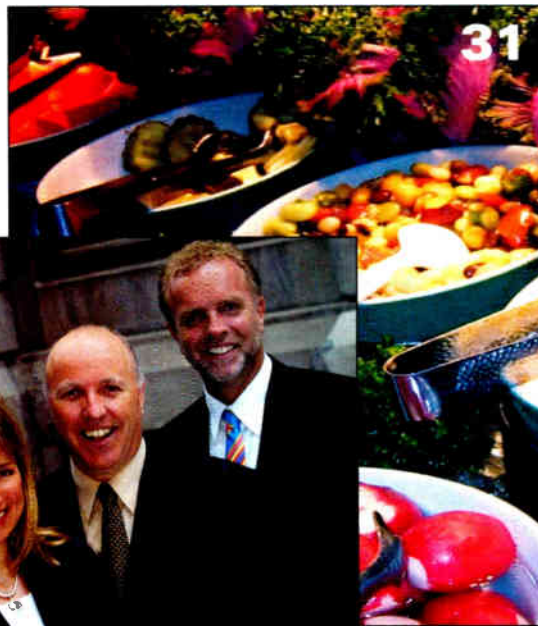
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PUBLISHER'S NOTE



Leading off this month's chock-a-block content bonanza is the bilingual feature from CAB2003's Convention co-chairs. The Quebec City extravaganza is set for November 9-11 and is the premier annual gathering for Canada's broadcast community... Toronto 1 launched a couple of weeks back and you've likely seen and heard about it in the mainline media. In this month's issue of *Broadcast Dialogue*, Senior Writer *Daphne Lavers* takes a look at the new Craig Media operation from her position way behind the scenes... Hiring your next Account Exec. You know it's going to be tough to find just the right person. In her article, *Ingrid Christensen* passes along a handful of ideas to make your search far more efficient... and, the BIG BLACKOUT underscored the dependence the public still has for radio. That fact probably surprised as many radio operators as it did the general population. Read about how radio comforted and informed as no other medium could.



Program Director *Mark Philbin* of CJOJ-FM Belleville has a brilliant piece on "research" and the 30-year old woman. In his article, Philbin relates a dream sequence wherein his station's target says: "... right now my life revolves around trying to get my two-year-old to go pee in the potty while my older son is worried about kindergarten. My husband and I have finally started putting money away for RRSPs now that we have a handle on the mortgage but the Catch 22 of that is that lower mortgage rates means less of a return on our RRSP investments, but we'll get by. My dad is nearing retirement and he's not as healthy as he was even two years ago which is a constant worry to my mom. I help out when I can but with two young children, I'm not always available. And don't even get me started on my job, and the fact I wouldn't mind going back to school to upgrade my skills, but who's got the time...?" She paused. "Now, did your radio station talk about those topics today?" If you're in radio you need to read Philbin's piece, which begins on Page 5.



The Consultant

BY MARK PHILBIN



She is sitting in the chair in the corner of my office. I'm not sure why she is there, and it's apparent she isn't sure either. I don't know her name, and she isn't sure how to start. But then again, it isn't her dream, it's mine.

I give her what I hope is my best "nice guy next door" smile and she shrugs her shoulders in response to some unasked question.

"What do you want to know?" she blurts out.

"Well, I want to program a successful radio station. You're here because you are the typical average listener of my station. How can I get you to listen to the station longer?"

Her eyes quickly dart to the floor and I sense she wants to grab the doorknob and beat a hasty retreat.

"I don't listen to your station at all," she quietly admits.

"I'm sorry," I sputter, "you don't listen to the station? Do you listen to the radio at all?"

"Oh yes," she answers, rattling off stations she listens to.

"Are you happy with these stations?" I ask.

"I guess so, but with everything that goes on I find it can become more of a distraction than anything. I'm not sure radio cares about me much anymore anyway."

"Are you kidding! You're a 30-year-old woman! Practically every radio station wants you—including us!"

"Well I don't know that because I don't listen to your station."

Stunned, I come back with "But we've done research!"

I reach into my desk drawer and pull out study after study. "Everything we do targets 25-54 year old women. I know what you like, I know where you work, I know what music you listen to..."

I stop and wait for her response.

"When?" she asks.

"When what?" I answer.

"When did you ask me all these questions?"

Omigosh, now I have to explain research to a listener. I'm praying for the alarm clock now.

"I didn't exactly ask *you* the questions, but women in your age, salary and geographic area. From that we get a crystal-clear picture of what we can provide the people in our target audience so they will listen to my radio station."

She has suddenly become very interested in the process which, frankly, is starting to raise the hairs on the back of my neck.

"What did your...research...say about potty training?"

I start rifling through the binder wondering if we got *that* specific. "We didn't ask."

"Oh," she says, "because right now my life revolves around trying to get my two-year-old to go in the potty while my older son is worried about kindergarten. My husband and I have finally started putting money away for RRSPs now that we have a handle on the mortgage, but the Catch 22 of that is that lower mortgage rates means less of a return on our RRSP investments, but we'll get by. My dad is nearing retirement and he's not as healthy as he was even two years ago, which is a constant worry to my mom. I help out when I can, but with two young children I'm not always available. And don't even get me started on my job, and the fact I wouldn't mind going back to school to upgrade my skills, but who's got the time?"

She paused. "Now, did your radio station talk about those topics today?"

At this point I ignore the impulse to ask if she likes Elton John because of the look on her face. The light in my head goes on.

Very quietly, I ask her, "What do you need from my radio station that will make your day, your week, your life more manageable, more enjoyable, more fulfilling?"

The relief was immediate. "Finally," she whispers, "you want to know about me."

"I want a companion. Someone who plays the music I like to hear, and gives me the information I can use, the stuff that makes a difference in my life. Yeah, there's the Internet and lots of other places you can spend your leisure time, but nothing takes the place of a friend who knows what's going on. I would spend all my time listening to your radio station if I knew you cared about me. You need to stop trying to get me to care about you."

The truth of her bombshell answer hung in the air for a minute while I tucked the research surveys back into the desk.

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Before I could get back in the conversation, she said, "Look, I know there are a lot of stations out there and you want your station to be tops, so instead of yelling 'listen to *me*', ask 'can I talk to you?' I'd more apt to listen."

It occurs to me in slow, dream-like fashion that it is I who may be in her radio dream rather than the other way around.

I grab a scrap of paper and ask her to help me compile a new list of radio commandments for listeners.

"Number 1, thou shalt be more concerned with the listeners' needs than your own," she says.

I finished writing and looked up expectantly. She smiled coyly and whispered, "Commandment number 2 is that there is only one Commandment."

She stands up to signal the end of our meeting. Very professionally, she extends her hand to offer her farewell.

"Just remember," she says, "There are lots of people who *sell* things, but few who help us *buy* things. Don't try to sell me what you've got. Help me buy what I want. The nice thing is that you've done research, so you know what I want, right?"

With that, she was gone.

The simplicity of what she had to say

resonates in my head with every decision I make, every break I prepare, every air-check or demo tape critique I do.

Are we capable of being totally honest with ourselves in checking the ego at the door every morning and putting the listeners' needs ahead of our own? Do we cringe at stepping outside our comfort zone to discuss topics we consider boring simply because we are not part of the target demo? Have we done a good enough job with young announcers who populate the airwaves on weekends and evenings to ensure that they fully realize that *it isn't about them*?

If not, then we've got some work to do. If you can candidly answer those questions positively, then you understand that every day is ratings. That every time a listener hits the scan button, they have voted as strongly as if they had a diary. That they have the power.

Put the listener first and a lot of the external pressures with which we clutter our workday become secondary and unimportant.

May you be fortunate enough one night to receive a nocturnal visit from the best consultant you'll ever meet—your listener.

the n basket

Congratulations to *Broadcast Dialogue* and publisher Howard Christensen on receipt of yet another award of recognition, this one from RTNDA. It is terrific that his peers formally recognize in these awards the importance of *Broadcast Dialogue* in keeping us all in touch with each other and the issues. It's a good piece of work, and the recognition is well deserved.

Jim MacLeod
Bureau of Broadcast
Measurement
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Thanks for making me laugh (*cover, Broadcast Dialogue July-August*).

Judith Campbell
Canadian Women in
Communications
Toronto

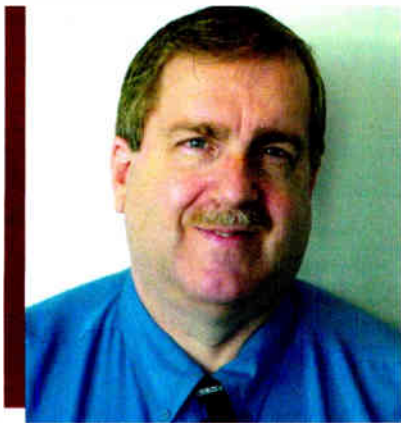
It's great to see *Broadcast Dialogue* publisher Howard Christensen reap richly

deserved awards and recognition from subscribers and the organizations that support them. Thank you, Howard, for your service to this wonderful industry on behalf of all of us who couldn't be at one of your special nights. You are a vital link between friends and competitors, suppliers and consumers and it's nice to know you'll be around for the long haul for the broadcasting community.

Dan Williamson
Dan Williamson Voice Imaging
Toronto

You know, of course, (that) you have the premier radio publication in Canada, cover to cover each edition. What more can a broadcaster expect or want in a pro-Canada magazine? Thanks again for always coming through in the of highest standards, seldom found in journalism today.

Douglas Freeman
CKEC
New Glasgow



BY NEIL TEGART

Merging the technologies theme of WABE convention

Our industry is changing, that's not news. The cell phone has long since passed the Dick Tracey wrist phone, *Blackberries* and GPS units are rapidly emulating the Star Trek Tri-corder. And all of us are knee-deep in the switch to the digital world.

For the past few years, the Western Association of Broadcast Engineers (WABE) has mentioned the urgency for the industry to foster training and involvement of the junior engineers in your stations, to prepare them to bridge the gap as senior people begin to leave the industry. Perhaps, it might even be the senior level that needs to be re-trained for the digital plant, and the newer, younger, junior engineer is the more in-touch one. Either way, there obviously is a concern.

We do see some of the efforts being made to prepare for this changeover. However it continues to pose a problem and we encourage you to review the future of your facilities and make allowances now, in time and budget, to prepare your staff for this new generation of broadcasting.

In that light, this year WABE is planning to launch a third division—an IT section—in addition to our regular Radio and Television sections. It doesn't seem that long ago that we hadn't even heard of "Information Technology". Then, suddenly, it was here—but on the business side of the company and it didn't affect the broadcast side, at least not directly. Now it seems, it *IS* the broadcast side.

Networks and high-speed digital links interconnect nearly every piece of equipment in our plants. Audio and video have become files, stored in servers instead of on tape, compressed more and manipulated in ways never before thought possible, and transferred around the world nearly as quickly as around the room.

What this means is that today's broadcast engineers must be more at home with diagnostic programs and IP addresses than they ever were with oscilloscopes and soldering irons. Things are changing so quickly that planning has dropped from years to months. Equipment and techniques that once would last a decade or more now are obsolete in a year or two.

With the theme, *Merging the Technologies*, this year's WABE convention will be held in Edmonton at the Fantasyland Hotel, West Edmonton Mall, from October 26 to 28. It's going to be super.

With the draw of the venue, and an infusion of some new exhibitors, we are anticipating a very successful event. To complement the exhibits, we again will feature an excellent range of technical papers, in both radio and television, presented by qualified people. We rarely have had a problem searching out interesting papers or competent presenters. And again we find ourselves facing the difficult task of choosing which papers to present and which we would have to pass on.

The weather in Edmonton can be unpredictable in October to say the least, but you'll be able to take your coat off when you arrive and take in all the exhibits, sessions, and activities at the convention. In your free time you can enjoy the wave pool, visit an international variety of restaurants or shop the mall—all without leaving the warm indoors. That's got to be a first.

The WABE convention continues to be one of the most cost-effective opportunities for equipment suppliers and station engineers to get together. We've held costs to a bare minimum. Generally, for less than \$1,000, including registration, accommodation and travel, we are providing a great chance for engineers and station technical staff to view the latest hardware and software, sit in on papers covering the newest innovations and applications, share questions and ideas with colleagues, and talk "eye-to-eye" with the

manufacturers and distributors about those many quirks that plague a station.

With budgets getting increasingly tighter, and personal schedules ever more complicated, we must all be flexible to keep in step. When considering your plans and budgets for this fall, please be sure to include the WABE annual convention.

We hope to see you, and especially your engineering staff, in Edmonton, October 26 to 28.

WABE President Neil Tegart is Manager Operations/Engineering at CKVU-TV (Citytv) in Vancouver. He may be contacted by phone at (604) 872-6163 or by e-mail at neilt@citytv.com.

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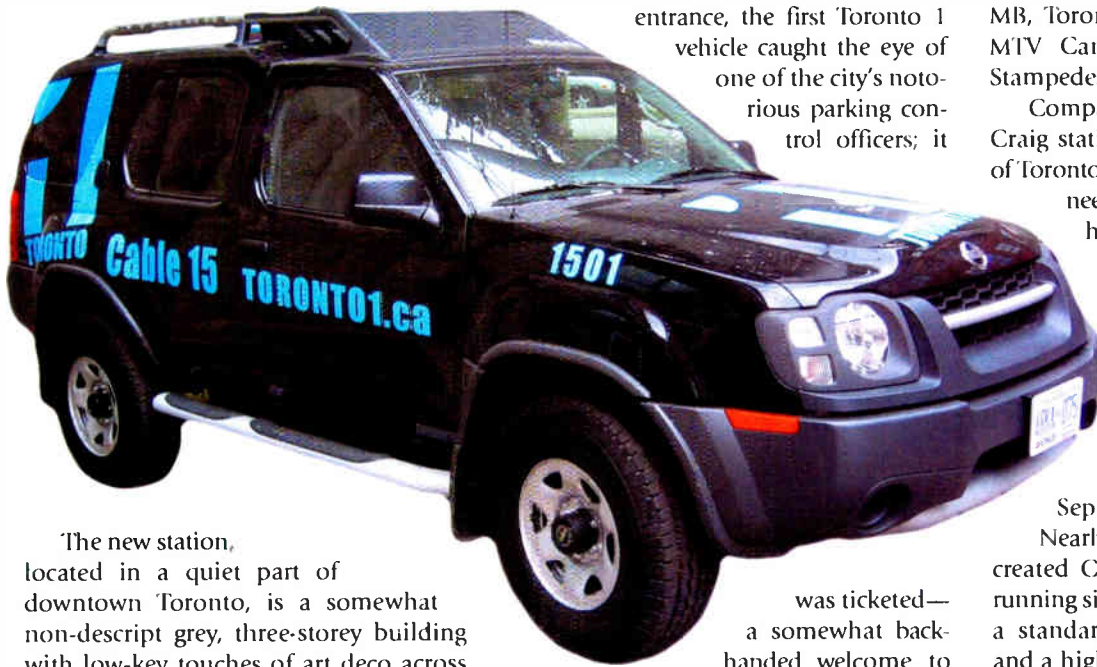


The new kid on the block

More than a month before the official sign-on of Toronto's newest television station, Toronto 1, news crews at the station scrambled into action. A massive power outage covered the eastern side of the continent, and sister stations in Canada's west were hungry for footage.

They got it from the still under construction Toronto 1.

by Daphne Lavers



entrance, the first Toronto 1 vehicle caught the eye of one of the city's notorious parking control officers; it

MB, Toronto 1, and specialty channels MTV Canada, MTV2, TV Land and Stampede.

Compared to the launch of other Craig stations, the building and launch of Toronto 1 is almost leisurely. Lead engineer Paul East of SBL (Winnipeg), had access to the building at the end of March with sign-on scheduled for September 19 at 7 p.m. That's about five and a half months of prep time. In contrast, Craig's Alberta A-Channel stations were built and operational in under 90 days, signing-on September, 1997.

The new station, located in a quiet part of downtown Toronto, is a somewhat non-descript grey, three-storey building with low-key touches of art deco across the brick-and-concrete front. Towards the end of summer there was still no business sign on its front, only two City of Toronto building permits and a sign announcing Compass Construction.

The building itself, inside the shell of the historic former headquarters of Drug Trading Company (IDA drug stores), takes up half a block. Across the street is the Miss Saigon restaurant and down the block is another established Toronto up-start, the Toronto Sun.

"Sidewalk committee" meetings were in full swing at the front entrance during this final phase of start-up, occasionally beside the bright, shiny new Toronto 1 news van. Parked right beside the front

was ticketed—a somewhat back-handed welcome to the big city!

Inside, 30,000 square feet of space was being transformed from an empty office building to a brand new state-of-the-art television station.

Start-up

This is the new digs of Toronto 1, the latest entry into the Ontario television scene. Toronto 1 is also the eastern foray of Western-based Craig Broadcasting Systems, renamed last March to Craig Media Inc. Craig Media is Canada's largest privately-held television broadcasting company with holdings including A-Channel Edmonton, A-Channel Calgary, A-Channel Manitoba, CKX-TV Brandon,

Nearly six months of construction has created Canada's first television station running simultaneously from launch both a standard definition television signal and a high definition television signal.

Broadcast Dialogue spoke with SBL engineer Paul East and station operations manager Mike Nesbitt to look at the technology, the "firsts" and the Canadian connections behind the launch of Toronto 1.

SD and HD

With Toronto 1, Craig Media is the first broadcasting company in Canada to build a new, dual standard definition and high definition television station from scratch. Toronto 1 is in effect running two new television stations, and making a concerted effort to run HD in its "native" rather than upconverted format wherever possible. At the end of August, the station was still waiting for final CRTC approval for its HD signal, though the HD plant was fully operational and set to go.

"Lots of dayparts (on HD channels) are going to be upconverted standard def," said Paul East. "But Toronto 1's making a real effort to get high definition material."

"Where we can get an HD submaster copy of (a) movie, we'll run on the SD side the SD version on one machine, and on an HD machine we'll be running the HD version," said operations manager Nesbitt. "So when we say we're doing HD of (a) movie, we're not just upconverting the SD and saying there you go, there's your HD movie. We intend to run the native HD tape in a completely separate—although housed in the same room—master control system, so separate machines, switcher, monitor, audio control."



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And to get the signal out to viewers, Toronto 1 has one set of analog and digital transmitters at the CN Tower, and a second set in Hamilton at the Global/CH tower.

Engineering Approach

In *Broadcast Dialogue's* look last year at Craig Broadcasting, the company's approach to engineering was defined as a full outsourcing-solution. Craig outsources all its engineering to Sound Broadcast Limited (SBL) of Winnipeg, Incorporated in 1976, SBL is a family-owned business, as is Craig Media. The company began in radio and subsequently branched out into television, wireless and Internet technology consulting. SBL manages the technical side of other Craig enterprises including wireless cable, MDS and Internet services, and now Toronto 1.

Contracting out station engineering "gives us the depth of Paul's company (SBL)," said Drew Craig, president and CEO of Craig Media Inc., "so when you get into broadcast design, facility design, installation, and you get into the project management that we're getting into now, it's something you typically don't have in-house. It's a nice transition because effectively the same guy who designs the plant is going to actually maintain the plant. So it's, I think, the best of all worlds."

SBL also handled the construction of Toronto 1, and Toronto engineering staff are employees of SBL.

The engineering philosophy of SBL is to "treat the programming as data and use those flexibilities to our advantage," said lead engineer Paul East, also president of SBL.

Managing video as data in the 21st century looks to be the next move forward in an industry already transitioning from analog to digital, from digital to high definition, from high definition to interactive television.

Handling video as data has been made feasible by a host of technology devices and developments from station Local Area Networks (LANs) to corporate Wide Area Networks (WANs). High capacity video servers and internal network and fibre optic trunking systems move large amounts of both SD- and HD-type data at gigabit speeds.

While the Calgary A-Channel utilized at least 40 km. of internal cabling, "I think we're going to eclipse that (in Toronto),"

said East. "We've got over 10,000 connectors installed."

Toronto 1 has both an SD-SDI (Serial Data Interface) and HD-SDI routing system in place, a corporate WAN and "we also have a gigabit fibre switch architecture as well," said East, which treats packetized video and audio data as IP or Internet Protocol files.

"We didn't switch the entire thing to fibre, because a lot of tape machines still have SDI connectors on them," said East. "Like anything, it's a gradual transition. We found the common sense trade-off between where does it make sense to use IP network architecture to move material between rooms or across the country and where does it make sense to stick with the tried and true SDI—and the HD version, HD-SDI, that's five times the data rate."

IP Data

During 2003, Craig began construction of a corporate Wide Area Network (WAN), a large high-bandwidth network that connects all Craig broadcast stations together. This virtual private network over the Internet runs concurrently with the company's public Internet Web sites, and station Local Area Networks.

At present, non-real-time video can be transferred on the WAN. Short clips of, for example, news or entertainment items or short-form promotions transferred on the WAN save the cost of couriers and substantially reduce delivery time. Eventually, when transmission speeds rise, longer form video could be transferred between Craig locations.

"This is the future and I think that for a station group like ours that operates in different regions, it's a very cost-effective way to deliver finished material between two stations or amongst all stations," said Drew Craig. "We can share video, we can share promos for a show, it could even be used for news delivery. It's not in real-time yet, but it's pretty close." With higher speed connections and enhanced compression techniques, Craig feels that eventually corporate WANs will be used for real-time delivery of long-form television.

For security reasons, details of the corporate WAN were sketchy. But this IP approach to station operations extends even to the internal station intercom system, and is indicative of the sea-change in technology implementation. Toronto 1 installed an internal station telephone intercom system from British-based Trilogy that also runs on IP protocols.

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Toronto 1 operations manager
Mike Nesbitt



Paul East of Sound Broadcast
Limited, Winnipeg

"You give everyone an IP address and the conversations exist as IP data," said East.

"It's so much easier to manage too, it's just on the desk-top," said Nesbitt. "You just open it up and it's Web-based management of the phone system, adding users, deleting users, routing calls and what-not can all be done...The entire phone system in this building can utilize both typical wired-type phones or IP-type phones, so it's a hybrid system that can use either type, but the whole thing can be maintained from the desk-top, which saves us on maintenance."

Remember the days of setting up appointments and waiting weeks for telephone technicians to arrive on-site to install hard-wired telephones and extensions? With desk-top station management of the phone system, Toronto 1 manages its own phone system, moving extensions around, adding, deleting or changing names.

Sony Inside

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www.sony.ca/production



for standard definition production and Sony's HDcam for high definition production adopting the 1080-i HD format. Toronto 1 is also the first Canadian station to use Sony's Pro-OD or Professional Optical Disc system.

IMX, Sony's digital successor to Betacam SP, is a half-inch MPEG-based platform developed a little over two years ago. Benefits of the Sony IMX platform include handling video as data, Sony's traditional backwards compatibility and a format that upconverts from standard definition to high definition while retaining top image quality.

"From the get-go we tried to make sure this looks like a Toronto station," said East. "All the other stations in Toronto are credibly high quality. We didn't want to come in anywhere below them, and in fact we were hoping to show them a thing or two. That was a design goal from day one, to have an excellent SD image worthy of this market. We're right at the very top of standard definition quality with IMX digital Betacam. These are really top-end devices for standard definition."

"When we're doing 16X9 aspect ratio local programming, that will upconvert beautifully for people who have a wide screen aspect ratio TV," said Nesbitt. "We'll actually fill up all the real estate on their screen with an excellent upconverted image—no black bars."

Toronto 1 will host more than 15 Sony MPEG IMX multi-format VTRs with legacy playback capability, along with at least a dozen cameras and a dozen VTRs in the XDcam Professional Optical Disc (Pro-OD) series. Beginning with the tape-based IMX series, the plan is to transition to Pro-OD equipment as it becomes available later this fall.

Toronto 1 will use the Pro-OD

capability (so new that Sony only named it at the end of the summer) for day-to-day news and production applications. Using Blue Laser recording technology, Pro-OD can support both DV-cam recording and also MPEG IMX recording on the same disc. The disc itself is contained in a protective plastic cartridge and can be re-recorded hundreds of times. Sony's latest innovation records a 50 Meg/sec. high-quality signal and can also record a 1.5 meg/sec. "proxy" version which allows near real-time editing before the high-quality image is even available to edit.

These new Sony platforms treat video and audio material as data, packetized and transportable as data files over a network, whether that network is an internal LAN, a corporate WAN or the Internet. Sophisticated metadata management tracks information associated with each frame of video, contributing to streamlined "workflow" in a television operation and enabling sharing and simultaneous use of material.

Avid Technologies is another key supplier to Toronto 1, with the Avid Unity, NewsCutter Adrenaline and I-News. East noted that Avid's Adrenaline platform supports the IMX system so "we're actually staying in the IMX domain from the minute the image goes through the imager and onto optical disc, it stays as



Craig Media
President/CEO
Drew Craig

IMX
until
we broadcast it."

For Drew Craig, the Avid Unity server system marks another distinction between the technical operations of Toronto 1 and other Craig broadcast operations.

"(We're) going to be using (Avid Unity) to handle all of the current affairs post production," he said. "It allows all of the editors and all of the reporters to get simultaneous access to footage so that you could have a number of editors working on the same piece of footage if you want to, promotion could be working on a promo piece, current affairs could be

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working on a finished product, and the producer of the morning show could be working on a recut piece for tomorrow morning's news program."

This instantaneous and simultaneous access capability marks the end of station staff running down the hall with a tape.

Transmission – All Canada

One of the greatest accomplishments of the launch of Toronto 1 is the large contingent of Canadian equipment that has gone into this newest television channel. Not only Canadian equipment, but equipment manufactured in Toronto strengthens the company's emphasis on the local community.

From Leitch Technologies to Larcen transmitters, from Radian towers to Broadview Software, Canadian companies have contributed substantially to Toronto 1's equipment roster.

Mississauga-based Larcen, Canada's high-powered television transmitter manufacturer, provided and installed the four transmitters handling Toronto 1's four separate signals.

Originally, Toronto 1 intended to place its antenna on the downtown tower Scotia Plaza office building. The transmission

equation was a tricky one, as Larcen's Sean East (yes, he's related to SBL's Paul East!) described.

"We looked at a glass that was full, and added another inch of water!" he said of the installation on the CN Tower. Larcen installed an analog and a digital transmitter on the CN Tower, a broadcast facility considered full.

"The CN Tower was full antenna-wise, completely full 20 years ago," said East. "What we did to create more space for the antenna—called aperture—was, working with Radian (an Oakville-based tower manufacturer) and CIV, we removed part of their Channel 9 antenna and inserted a UHF antenna to handle Craig's analog and digital signals and future digital signals. Thanks to the reasonable natures of Craig Media and CIV we've achieved something very unique in the most prestige transmitter site in North America... and its win-win-win all the way across the board."

Said Drew Craig, "We put in a high def antenna that both Toronto 1 and CIV can combine into. It provided them with instantaneous high def solution and it provided us with an aperture on the CN tower. So it was a win-win scenario."

At the Hamilton, Ontario transmission site, another Canadian co-operative venture got the Craig signal on-air.

"In Hamilton we did the transmitter install, Radian did the tower work and antenna work, we had a building built in Oshawa by Arctic Enclosures—they built the building and drove it down the 401 to Hamilton," said Larcen's East. "The transmitter site is located at the Global/CH tower, and in partnership with Craig Media and Global they're now broadcasting from the same tower facility as CH television, CTS television and now Craig media."

Canadian Connections

From Toronto-based Leitch Technologies, another major supplier to Toronto 1 and to Craig, "the broadcast servers are Leitch, all the SDI interface equipment is Leitch, all our upconversion equipment is Leitch," said SBL's East.

Craig Media is the single largest user of Leitch Opus master control systems, with four in Calgary, and two at Toronto 1, one each for SD and HD. Leitch video servers installed at Toronto 1 mix and match video formats, together with a Juno upconverter, a Leitch product that

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World Radio History



Paul East of Sound Broadcast Limited, Winnipeg and Toronto 1 operations manager Mike Nesbitt

won an Emmy award, a DPS Velocity Q editor, a new Logomotion 2 for generating animated or static bugs on the screen, and a Neo platform.

"Toronto 1 also invested very heavily in new products from Leitch," said western regional sales manager Don Bessner, "including the Panacea 6800+. Panacea is a new small format routing switcher we developed, one of the widest bandwidth routers on the market...the cure for all ills!"

From Burlington, ON-based Evertz, Toronto 1 secured captioning equipment, including equipment to caption HD programming.

Broadview Software provided Toronto 1's programming, traffic and scheduling software, including ad management. Founded in 1983, the Toronto-based company now counts 70-80 broadcast stations among its client roster and is located just blocks from the Ontario Street station.

Toronto-based FRONT, a broadcast design and branding firm, was awarded the task of creating the station's new on-air look. Other clients include such heavyweights as HBO, Astral Media, Cinemax, Vision TV, MTV Networks, Rogers Television, Nickelodeon, and USA Networks.

BCI, an Edmonton-based company, supplied Toronto 1 and the Alberta stations with automation systems. And even the interior design for the station was completed by a Canadian company, XYZ of Winnipeg, also designers for other Craig stations.

What's Next?

Launch plans for Toronto 1 did NOT include interactive television, though that option is certainly on the table.

"I'm of the opinion that interactive TV is really going to accelerate as DIV becomes more popular, because DIV is actually built to transport those types of interactive elements," said SBL's East.

Nesbitt concurred, noting that much more research into interactive television is required and adding, "What is it that we can give our viewers that will be useful for them, rather than cool or whatever? The technology exists but what's the content that we need to push down the line? I'm not sure that buying a T-shirt is the thing."

When and if interactive television becomes a must-have reality, the Craig

stations appear to be well-positioned to adopt the next great leap forward.

In March of this year, Craig Media announced that it had received \$145 million in new capital, including a \$110 million investment from Providence Equity Partners Inc. and a \$35 million senior debt facility provided by RBC Capital Markets and BMO Nesbitt Burns. While specific cost details for the new Toronto station were not available, the company said the new financing was intended to fund the launch of the new station in Toronto and the future growth of the overall business. Launching with full HD capability added about \$3 million to the cost of building Toronto 1.

While the latest denizen of Toronto's downtown east is well-funded, that isn't apparent in its low-key street-level presence. Toronto 1 has launched in what the station is calling "the heart of downtown Toronto's emerging east media district", a quiescent area currently undergoing an influx of design shops, from software to home furnishings and architecture. Already established in the neighbourhood, in addition to Broadview Software, is Deluxe Post, Command Post, Alias and Eyes Post, to name only a few of the area's media enterprises. Invisibly, inside, the new kid on the television block is taking shape.

Said Paul East, "If you build it from scratch, it's done right the first time."

Senior writer Daphne Lavers is a Toronto-based freelancer. She may be reached by e-mail at dlavers@passport.ca.



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Nevin Grant: "Rock'n'roll (I gave you the best years of my life)"



Doug Thompson is a multi-award winning writer/producer/director based in Toronto and Los Angeles. He can be reached at (416) 875-5845 or by e-mail at dougt@aci.on.ca.

It's going to be an unforgettable Hallowe'en for legendary CKOC Program/Music Director Nevin Grant. October 31 is the day he leaves his Hamilton, Ontario radio home of 37 years for the last time.

Nevin is quick to point out that he's only retiring from day-to-day radio. He has no plans to sit on his front porch in a rocking chair reminiscing about the good old days. He's still got too many things to do. "First off we're moving, but in January, my wife Heather and I are off on a 15-day cruise of the Panama Canal. Then we'll see."

The longtime radio programmer has always loved music. "I started taking classical piano lessons at the age of four. I played in dance bands and rock groups

years before I got into radio. From '63 to '66, a friend of mine and I published a magazine in Toronto called *Soul*. I was such a music fanatic that, starting back in the '50s, I subscribed to *Billboard* and *Cashbox* because you could never get them on newsstands. I took the CIUM Chart, the WKBW (Buffalo) Chart, combined them with *Billboard* and *Cashbox* and made up my own chart for years."

It was while attending the University of Toronto, intent on becoming a lawyer, that Nevin met a friend going to Ryerson. Out went the law career. A few years later, Grant graduated from Ryerson and landed a job as a writer at CKOC, then a Top 40 AM powerhouse. He started in May of 1966...and never left.

"I had several offers over the years," Nevin remembers, "but there were just so many opportunities to move into different areas here and to learn new skills, that it made sense for me to stay."

Nevin's passion and creativity shone through on every project he undertook... both on and off the air.

"When the station was Top 40, I did a series of editorial commentaries on the world of music called *In Touch With Today* that began in 1968 and ran for 25 years. When the Armadale radio group was together, the editorials ran in Winnipeg and Regina as well. I've still got all those

scripts that I could probably turn into a book someday."

Speaking of books, three years ago Nevin began compiling one on rock and roll trivia. "I had a publisher interested and everything, but it was very time consuming. When we purchased CIAM, I initially took over as program director in addition to my duties at Oldies 1150 (CKOC). I realized there just wasn't time to do the book, so I put it on the shelf. But now, I'll guess I'll have to chain myself to a desk and polish it off."

Having worked in the same market for nearly four decades, Nevin's community roots run deep. He was Chairman of the radio advisory board at Mohawk College for 20 years. Last year he was inducted into Hamilton's *Gallery of Distinction*. His portrait and life story, along with those of the other inductees, hang on a wall at the Hamilton Convention Centre. Now that he's moving out of the area, Grant jokes, "They'll probably turn my picture to the wall."

One of Nevin's rare non-radio projects was a musical review co-written with Howard Pechet. *The British Invasion* had a successful run last year at Stage West in Calgary and Mississauga (Toronto).

"That was a new adventure for me. I really enjoyed it. Howard and I are working on *The British Invasion II: America Strikes Back*. That debuts at Stage West Calgary in November and in Toronto next June."

For self-confessed workaholic Nevin Grant, that final day at CKOC is going to be bittersweet.

"Most people, when they retire say, 'Isn't this great. I can't wait. I've got my snorkel on, ready to head for the beach', but for me, it'll be a sad day," Grant said. "CKOC has been like another one of my children. I've always been here. People saw me in the halls at all hours of the day or night...even on weekends. So it will be very different."

Happy trails, Nevin. Rock and roll will never forget you.



Jim Goessinger, Manager of Sales and Marketing - Broadcast & Post Production Division, is pleased to announce the following appointment:

PAUL ROESER to the position of **Technology Sales Representative.**

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We'll be right back...

A recent article on the television industry outlined strategies to keep viewers watching through the commercial breaks so they would be there when programming resumes. The proposal called for "candy coating" the commercial breaks by placing smaller, short-form programs within the break itself that would compel the viewer to stay tuned.

The concept boils down to continuing the entertainment value through 60 minutes of every hour: a concept that many broadcasters fail to grasp. Programming executives have the self-serving aim of boosting or maintaining audience. There is never any mention of keeping viewers tuned throughout breaks so they are exposed to advertising, perhaps persuaded to buy products and assist the industry in proving that advertising works. Instead commercials are viewed as some kind of pariah: an evil necessity that is tolerated, but by and large overlooked.

Why spend money on creating short-form entertainment to run in commercial breaks? A less costly (and more intelligent) solution would be to make the commercials themselves better. Do you wash your hands of the whole thing and broadcast and/or create commercials that cause the tune-out in the first place because "that's what the client wants"? A commercial that nobody sees or hears benefits no one: the consumer, the advertiser, and the broadcaster lose when that happens.

When we are granted a license to broadcast in Canada, we accept responsibility for every minute of every hour. In fact, from a legal perspective it is the broadcaster's responsibility to ensure that advertising they broadcast adheres to the Code of Advertising Standards and a host of other laws related to misleading or otherwise inappropriate advertising. Our responsibility seems to stop there. Perhaps the guidelines should be augmented to prohibit the broadcast of annoying, poorly created scream-fests that create consumer tune-out.

There is potential within the current framework to make improvements. The concept of "bookend" commercials (two 15-second commercials designed to run within one commercial break) is a good one. However, they need to be created and scheduled properly. Use the first 15-seconds to tease the consumer and the second 15-seconds to tell the rest of the story. Then be sure they are properly scheduled.

"Bookends" are intended to hold the commercial break together: one in the first position and one in the last position. How many times have you seen the same 15-second commercial aired twice in a row to fill a 30-second unit? You're so focussed on the debate between whether you're experiencing déjà vu or "a senior's moment" that you forget what was being advertised. This is poor execution of an otherwise good technique that can be effective on radio or television.

If you have no desire to improve the quality of the advertising you run, at least give thought to its placement. Empower your traffic manager to stack a commercial break in an entertaining way versus a random, computer-generated sequence that doesn't acknowledge the content or overall tone of the advertising. Take the initiative to review tomorrow's program log and work with the traffic manager to adjust the placement and sequence of commercials to make it as entertaining (or unobtrusive) as possible.

Yes it requires reconciliation to over-



Maureen Bulley, President of The Radio Store, conducts live workshops and facilitates distance-learning. She may be reached at 1-888-DO RADIO or via www.theradiostore.com.

ride the computer placement of commercials, but your job is not to keep the computer program (or its operator) happy—it is to ensure that the audience is entertained, and the advertisers get results.

Here's another idea. If your station promos are more entertaining than the rest of the commercials, run them first in the break so the audience is compelled to stay tuned. You could even run contest clues within the commercial cluster. Contests like these are designed to force tuning, so why not "force" them to listen to those evil commercials?

It would also serve you to listen or watch when in the hour your competition airs their commercials. If every radio station runs commercials at the same time, the radio goes off and the CD goes on.

Entertain your audience while the rest of the market is "annoying the hell out of them" for a few minutes and they may thank you by spending more time with your station.

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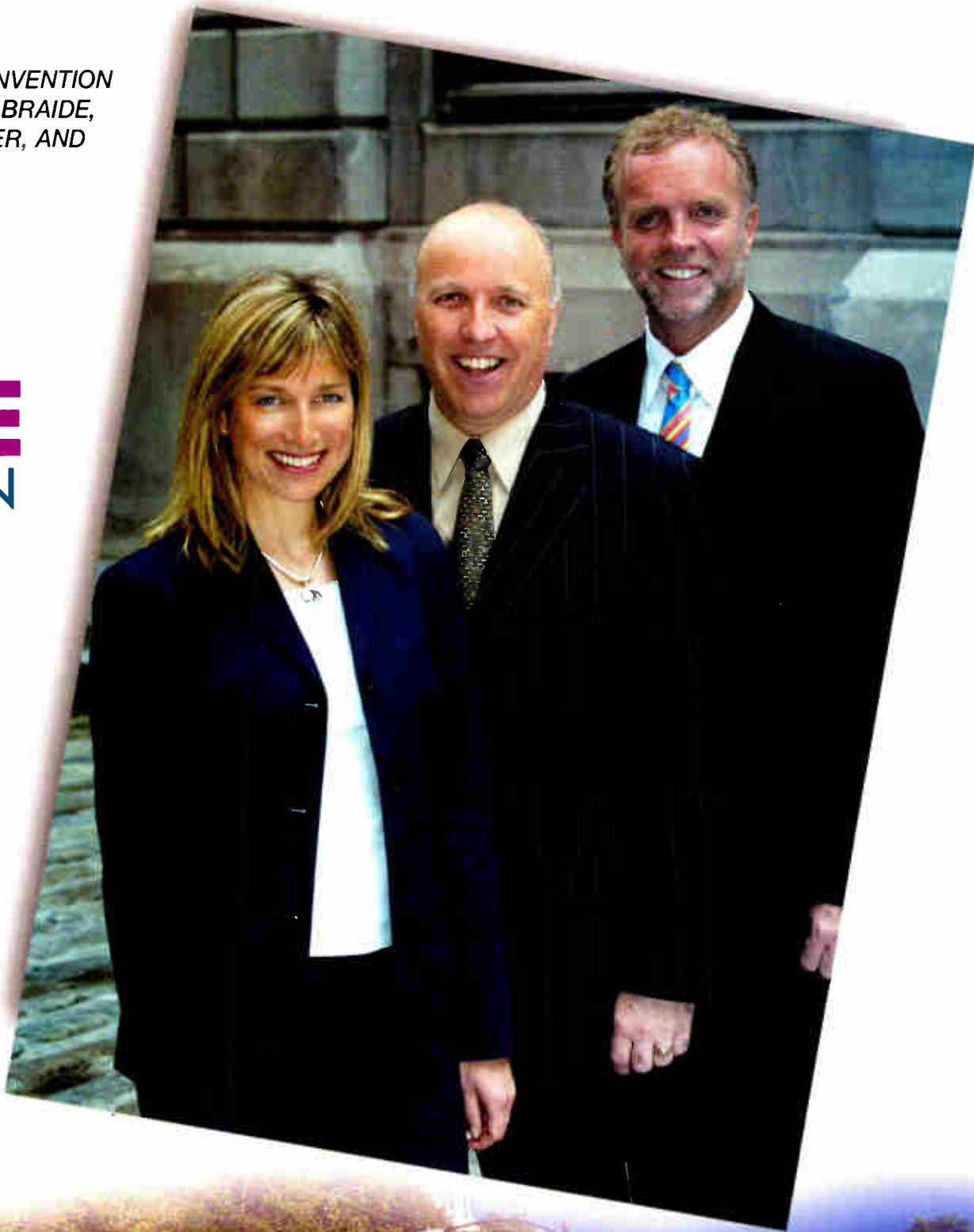


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The very heart of this country's broadcasting system is the Canadian programming that it provides. Canada's private broadcasters are the predominant source of news and entertainment for viewers and listeners from coast to coast—programming that celebrates, informs and reflects the Canadian experience.

The theme for the CAB's 2003 convention, *Private Broadcasting: The Voice of the Nation, The Choice of the Nation*, has been chosen to highlight the key role that Canada's private broadcasters play

in bringing diverse, relevant, high-quality programming to Canadian viewers and listeners. This summer, private broadcasters showed their true colours and connected Canadians during times of crisis and uncertainty. Private broadcasters' programming has the ability to connect Canadians with each other, reassure them in times of crisis and tell their stories like no other.

As Co-Chairs of the CAB 2003 convention, it is our pleasure to invite you to one of Canada's most beautiful cities—Quebec City—from November 9 to 11,

to celebrate the outstanding achievements of Canada's private broadcasting sector.

Attended by key decision-makers, broadcast executives, senior government officials, representatives from the Canadian Radio-television and Telecommunications Commission (CRTC), members of the media, and broadcast industry suppliers, the CAB 2003 convention is shaping up to be one of this year's top industry events.

Once again, the CAB will offer delegates more than two full days of topical and relevant information—from plenary sessions covering copyright, cultural diversity, and the changing national agenda, to supersessions on the latest advertising trends, what's in store for private radio, and a debate on the future of small market broadcasting in Canada.

Featuring more than 70 Canadian and international industry experts, the CAB annual convention promises to be the place to keep up to speed with our rapidly changing industry.

Here are some of the sessions that you won't want to miss:

The Year Ahead: Visions for Private Radio

The next 12 months will be the most critical in recent memory, setting the future of Canadian radio: the SOCAN/NRCC copyright proceeding, the potential review of commercial radio policy by the CRTC, a Commission process on Canadian-based satellite radio, and more. Roll in a new government, ever-advancing technologies, and growing pressures on revenues and tuning—rarely have the challenges been more daunting. Join today's leaders of Canadian radio as they look at the options and debate the opportunities for tomorrow.

Redesigning the Landscape: What's in Store for the Canadian Television System?

The regulatory paradigm for Canadian television is facing unprecedented challenges. The series of reports on the future of Canadian programming; the Canadian Cable Television Association's applications to distribute additional foreign satellite services that directly compete with existing Canadian specialty and pay services and sell advertising on U.S. local avails; and the 49th Media proposal to sell advertising on U.S. channels such as CNN and A&E all call into question the fundamental principles upon which our current system was built. Key industry stakeholders provide their assessments of these new

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Le thème du congrès de l'ACR pour 2003, *La radiodiffusion privée : la voix du pays, le choix du pays*, a été choisi pour mettre en lumière le rôle clé que jouent les radiodiffuseurs privés du Canada, à savoir la présentation d'une programmation diversifiée, pertinente et de haute qualité aux auditeurs et téléspectateurs canadiens. Cet été, les radiodiffuseurs privés nous ont montré de quelle étoffe ils sont faits, car c'est grâce à eux que les Canadiens ont pu être informés et se sentir reprochés pendant les périodes de crise et d'incertitude. La programmation diffusée par les radiodiffuseurs privés possède la capacité de rapprocher les Canadiens, de les rassurer dans des moments de crises et de raconter leurs histoires comme nul autre.

En tant que coprésidents de l'édition 2003 du congrès, il nous fait plaisir de vous inviter à une des plus belles villes du Canada—Québec—du 9 au 11 novembre pour célébrer les réalisations sans pareilles du secteur de la radiodiffusion privée du Canada.

Le congrès de 2003 promet d'être un des événements majeurs de l'année pour notre industrie. Des décideurs politiques clés, des dirigeants de la radiodiffusion, des hauts fonctionnaires, des représentants du CRTC et des médias, ainsi que des fournisseurs de l'industrie seront présents.

Encore cette année, l'ACR offrira aux délégués au-delà de deux journées

complètes d'information pertinente et d'actualité, des séances plénières sur le droit d'auteur, la diversité culturelle et le nouveau régime fédéral qui s'annonce, aux séances spéciales sur les dernières tendances en publicité, sur ce qui guette la radio privée ainsi qu'un débat sur l'avenir de la radiodiffusion dans les petits marchés. Avec plus de 70 spécialistes de l'industrie du Canada et de l'étranger, le congrès de 2003 ne manquera pas d'être *le rendez-vous* pour tous ceux et celles qui veulent être au courant des derniers développements dans notre industrie en mouvance.

Voici certaines des séances à ne pas manquer :

Vision de la radio privée dans l'année à venir

Les douze prochains mois seront la période la plus critique de ces dernières années. Ce sera une période qui déterminera l'avenir de la radio canadienne avec le processus d'audiences sur les tarifs de droit d'auteur de la SOCAN et de la SCGDV, l'examen possible des politiques de la radio commerciale qu'effectuera le CRTC, le processus qu'entamera le Conseil concernant la radio par satellite au Canada, et plus encore. Et avec, en plus, un nouveau gouvernement, des technologies en évolution constante et des pressions de plus en plus fortes sur les revenus et l'écoute, les défis ont rarement été plus redoutables. Joignez-vous aux leaders de la radio d'aujourd'hui pour examiner les options et débattre des opportunités de demain.

Réaménager le paysage : ce que l'avenir réserve au système canadien de télévision

Le paradigme de la réglementation gouvernant la télévision canadienne fait

face à des défis jamais vus jusqu'ici. La série de rapports sur l'avenir de la programmation canadienne, les demandes faites par l'ACIC en vue de distribuer un nombre supplémentaire de services par satellite étrangers qui livrent directement concurrence aux services canadiens de télévision spécialisée et payante en place et qui vendent de la publicité dans les créneaux locaux américains, ainsi que la proposition faite par 49th Media de vendre de la publicité à être diffusée sur des canaux américains comme CNN et A&E, sont tous des développements qui remettent en question les principes fondamentaux sur lesquels repose le système que nous connaissons actuellement. Des intervenants clés de l'industrie présentent leur diagnostic de ces nouveaux défis et offrent leur propre vision de l'avenir de la télévision canadienne.

Coter les tarifs : la vente en douceur dans un marché robuste

Les nouvelles sont bonnes, les marchés sont à la hausse, mais que présagent les tendances actuelles de l'économie internationale pour les marchés de la publicité au Canada? Notre groupe de spécialistes examinera les conditions actuelles qui sous-tendent l'accélération récente des recettes publicitaires du secteur de la radiodiffusion et ira au-delà des rapports trimestriels pour se pencher sur la réalité à long terme : comment les enjeux liés à la santé à l'échelle internationale, les préoccupations relatives à la sécurité et les cas de mauvaise gestion des entreprises qui ont fait scandale se feront-ils sentir sur les marchés de la publicité? Dans quel état se trouveront-ils dans 18 mois? Et, comment analyser les analystes pour comprendre les indices sur lesquels ils se fient pour prévoir notre performance future?

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challenges and offer their visions for the future of Canadian television.

**Rating the Rates:
Soft Selling a Hard Market**

The news is good, the markets are up, but what do current international economic trends hold in store for Canada's ad markets? This panel will examine the conditions behind the recent up-turn in advertising revenues across the broadcasting sector, getting beneath the quarterly reports to the long-term realities: how will international health issues,

security concerns, and governance scandals impact our ad markets? What will they look like 18 months from now? And how should we analyze the analysts to understand the indicators they use to predict our future performance?

**Notes from the Front Line:
The Radio/Music Partnership**

Canadian music has achieved great success on the national and international stage, and radio plays a pivotal role in delivering talent to audiences. But the radio/music partnership faces daunting

challenges, including digital technologies that alter the model for music production and distribution, and younger audiences that abandon traditional consumer and listening behaviours. In getting new talent on-air and in-stores, what more can radio and music do together to make a difference? Our panel of experts will look at the current state of the partnership, and offer their prescriptions and predictions on where we go from here.

**Stealing Content:
How Do You Compete with Free?**

Signal theft. MP3s. Kazaa. What drives people who would never think of shoplifting a book, to steal a movie online, download a new CD, or pirate a satellite signal? This panel will examine whether this trend is driven by lack of choice in the legitimate system, or by a more basic issue: can we compete with free? Will throwing open the doors to content from anywhere at anytime halt this trend, or are we giving up on the system—killing the patient to cure the cold?

**Reforming Copyright:
A Dialogue with Canadian Legislators**

The Standing Committee on Canadian Heritage plans to begin their long-awaited review of the entire *Copyright Act* this fall. How do Canada's legislators see the process for copyright reform unfolding over the coming years? In this plenary session, industry representatives, Canadian legislators and members of the audience will discuss the future of copyright reform, and what it means for Canada's private broadcasters.

**New Voices: Reflecting Diversity
in Canadian Broadcasting**

Diversity has grown in prominence as a key pillar of public policy development. The Task Force for Cultural Diversity on Television has undertaken a comprehensive research project on the current state of diversity in Canadian broadcasting. Representatives of the Task Force will be joined by leading industry and policy professionals to discuss the broad spectrum of diversity in Canada and what needs to be done to put diversity policy into practice.

**Beyond Reality:
What's Next in TV Programming?**

As we look ahead to the era of post-reality TV, this panel examines upcoming programming trends in Canada and around the world. Has reality primed

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Messages de la ligne de front : le partenariat entre la radio et la musique

La musique canadienne s'est taillée une place de choix sur la scène nationale et internationale, et la radio joue un rôle de première importance dans la présentation des artistes à leur public. Cependant, le partenariat de la radio et de la musique fait face à des défis redoutables, comme les technologies numériques qui transforment le modèle de la production et de la distribution de la musique et les auditoires plus jeunes qui abandonnent les tendances d'écoute et de consommation traditionnelles. Qu'est-ce que la radio et l'industrie de la musique peuvent faire de plus ensemble pour permettre aux nouveaux artistes de percer sur les ondes et dans les magasins? Notre groupe de spécialistes examinera l'état actuel de ce partenariat et proposera des pistes de solution et fera des prévisions pour aider à déterminer le chemin à emprunter.

Le vol du contenu : comment faire effectivement concurrence au « contenu gratuit »?

Le vol des signaux, les mp3, Kazaa. Pourquoi les gens qui n'envisageraient jamais voler un livre dans un magasin sont-ils motivés à subtiliser un film en ligne, à télécharger le contenu d'un nouveau CD ou à voler des signaux satellite? Ce groupe de spécialistes examinera cette tendance afin d'établir s'il s'agit du fait que le système légitime offre trop peu de « choix » ou d'une question plus fondamentale : sommes-nous en mesure de livrer concurrence à ce qui est gratuit? Est-il possible d'enrayer cette tendance en laissant le champ libre au contenu provenant de n'importe où n'importe quand ou ce faisant, renonçons-nous à notre système? Risquons-nous de tuer le patient en tentant de le guérir?

La réforme du droit d'auteur : un dialogue avec des législateurs canadiens

Le Comité permanent du patrimoine canadien compte entamer cet automne son étude si attendue de l'ensemble de la Loi sur le droit d'auteur. Comment le législateur voit-il évoluer la réforme du droit d'auteur dans les années à venir? Pendant cette séance plénière, des représentants de l'industrie, des législateurs canadiens et les personnes assistant à la séance discuteront de l'avenir de la réforme du droit d'auteur et de ce que cela implique pour les radiodiffuseurs privés du Canada.

Nouvelles voix : le reflet de la diversité sur les ondes canadiennes

La diversité occupe de plus en plus le devant de la scène comme pilier principal de l'élaboration de la politique publique. Le Groupe de travail sur la diversité culturelle à la télévision a entrepris un projet de recherche exhaustif sur l'état actuel de la diversité sur les ondes canadiennes. Des professionnels de premier plan de l'industrie et du domaine des politiques, ainsi que des représentants du Groupe de travail, discuteront du vaste éventail de la diversité au Canada et des mesures qui s'imposent pour mettre en œuvre la politique sur la diversité.

Au-delà de la réalité : qu'y a-t-il au chapitre de la programmation télévisuelle?

Ce groupe de spécialistes se penchera sur l'époque qui suit la télévision réalité pour discerner les tendances qui se dessinent sur le plan de la programmation au Canada et dans le monde entier. La télévision réalité a-t-elle donné aux auditoires le goût davantage d'instantanéité dans le contenu de la programmation? Quels seront les éléments d'une programmation attrayante au cours des trois à cinq prochaines années? Nous tenterons dans

cette séance de répondre à une question classique du domaine du divertissement « Comment offrir à nos auditoires ce qu'ils ignorent (encore) désirer? »

L'avenir de la radiodiffusion dans les petits marchés

Les exploitants de services de télévision et de radio dans les petits marchés continuent à faire face à des défis redoutables : la concurrence livrée par les services de radiodiffusion directe par satellite, la croissance de la radio de faible puissance, les nouveaux tarifs de droit d'auteur et les pressions associées à la nécessité d'adopter des technologies souvent coûteuses. La perspective est-elle toutefois complètement négative ou existe-t-il des nouvelles façons de faire des affaires qui peuvent transformer les petits marchés en de belles opportunités?

Nouveaux choix : la perspective des Canadiens face au nouveau régime national qui s'annonce

À l'aube d'un nouveau régime politique à Ottawa, que veulent les Canadiens et quels choix estiment-ils avoir? Maintenant plus que jamais, les Canadiens ont des opinions fermes sur les principaux enjeux, qu'il s'agisse du rôle du



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audiences for more immediacy in their program content? What will make for compelling viewing over the next three to five years? This session will attempt to answer one of the oldest questions in show-biz: "How do we give audiences what they don't know they want... (yet)?"

The Future of Small Market Broadcasting

Small market TV and radio operators continue to face a number of daunting challenges: competition from direct-to-home satellite, the growth of low-power radio, new copyright tariffs, and the pressure to adopt new—and often expensive—technologies. But is the story all negative, or are there new ways of doing business that can turn small markets into big opportunities?

New Choices: How Canadians View the Changing National Agenda

On the cusp of a new regime in Ottawa, what do Canadians want, and what choices do they feel they have? Now, more than ever, Canadians have strong opinions about key issues, whether it's Canada's role on the world stage, the

environment, health care, or the state of our cultural sovereignty. They also have views on how they receive that information—from radio, TV, the Internet and newspapers. In the closing plenary of the 2003 Convention, we tap into the national consciousness to find out what's



really on the minds of the nation, what changes may be in store, and what the implications are for Canada's private broadcasters.

In addition to a program packed with information on the latest industry issues, the Convention also offers unparalleled opportunities to meet with your peers. From the Opening Party on Sunday,

November 9, to the Hall of Fame Luncheon on November 10, to the Closing Gala on November 11, the CAB 2003 convention promises to be the networking event of the year.

This year's Gold Ribbon Awards on November 11 will also celebrate the best that Canada's private radio, television and specialty TV services have to offer. With yet another record year for Gold Ribbon entries, the competition this year promises to be particularly intense!

Over the next few weeks, make sure to check in at the CAB's Web site, www.cab-acr.ca, for the latest news and information on the CAB 2003 convention. We hope that you will join us this November in beautiful Quebec City for what is shaping up to be the best CAB convention ever!

Rob Braide is Vice-President & General Manager, CJAD, MIX 96 (CJFM), CHOM 97.7 – Standard Radio Co.; Michel J. Carter is President and CEO, TQS Inc.; and Sophie Emond is Vice-President, Regulatory and Government Affairs, Astral Media Inc.

Canada sur la scène mondiale, de l'environnement, des soins de santé ou de l'état de notre souveraineté culturelle. Ils ont également leurs points de vue sur la façon dont ils reçoivent des renseignements à ces sujets par l'entremise de la radio, de la télévision, d'Internet et des journaux. La séance plénière de clôture du congrès de 2003 explore la pensée nationale pour savoir ce qui préoccupe réellement le pays, les changements qui pourraient se produire et ce que cela présage pour les radiodiffuseurs privés du Canada.

En plus d'un programme qui regorge

d'information sur les derniers enjeux au sein de l'industrie, le congrès offre également des occasions sans pareille de rencontrer vos pairs et d'échanger avec eux. De la réception d'ouverture le dimanche 9 novembre au déjeuner de l'Ordre du mérite qui se déroulera le 10 novembre et au gala de clôture le lendemain, le congrès 2003 de l'ACR promet d'être la rencontre de l'année pour cultiver des relations utiles.

Le gala du Ruban d'or, qui se déroulera le 11 novembre, célébrera lui aussi les meilleures réalisations que les services privés de radio, de télévision, et de télévi-

sion spécialisée ont à offrir. Avec un nombre record d'inscriptions au concours du Ruban d'or encore une fois cette année, la concurrence ne manquera pas d'être des plus acharnées!

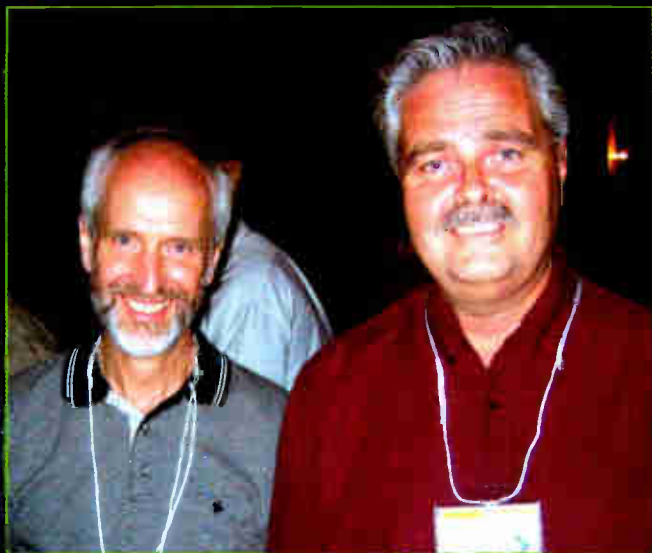
Assurez-vous de visiter régulièrement le site Web de l'ACR à www.cab-acr.ca pendant les prochains mois pour obtenir les dernières nouvelles sur le congrès 2003 de l'ACR. Nous souhaitons que vous soyez des nôtres en novembre dans la magnifique ville de Québec pour assister à cet événement qui s'annonce comme le meilleur congrès de l'ACR jamais vu!

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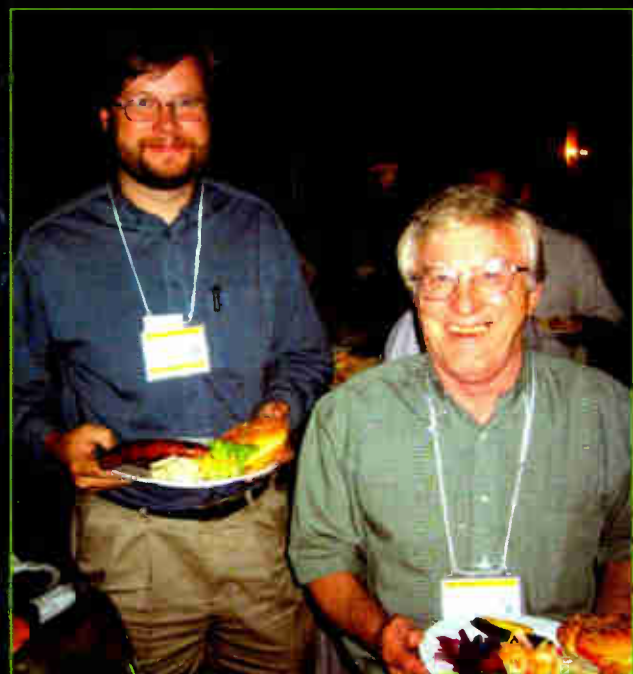
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Peter Warth and Ray Newell, TVOntario, Toronto



Husam Hassan Rohde & Schwarz, Ottawa; Jane Inglis, Broadcast Dialogue, Toronto; and, Jens Stockmann, Rohde & Schwarz, Berlin



Roger Johansson, Factum Electronics, Linköping, Sweden and Bill Schofield, MSC Electronics, Toronto



*Gus Sondermann,
G.S. Broadcast Technical Services, Burlington*



*Marion Henke, D.E.M.
Wayne Stacey, Wayne*

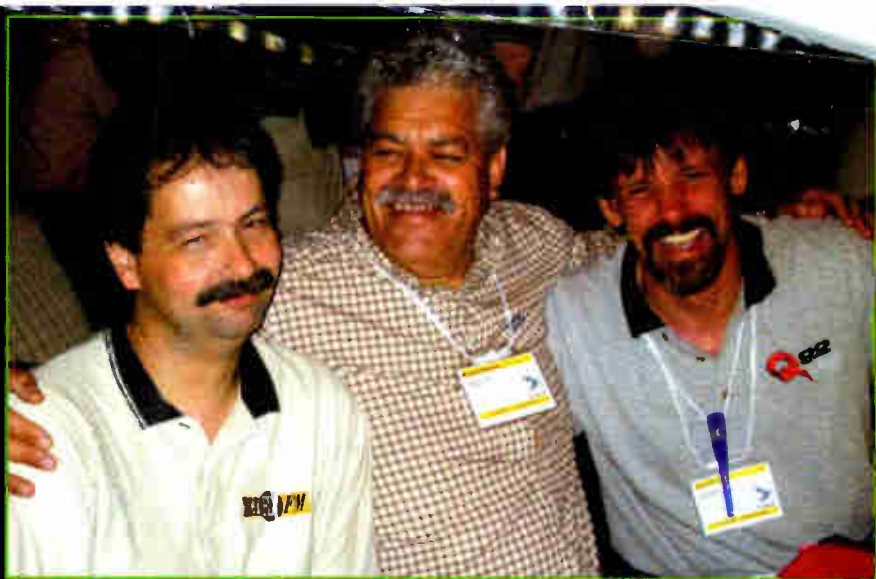


Paul Stechley, Applied Electronics, Mississauga; Larry Keats, CHUM Toronto; and Harrie Jones, CFCO/CFRA/CJMG-FM/CKKL-FM Ottawa

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Henry Przybysh
Paul Ward, C



Terry Kelly, CKLC/CFLY-FM Kingston; Eugene Johnson, Ward-Beck Systems, Toronto; and, Henri Belanger, CIGM/CJMX-FM/CJRQ-FM Sudbury



Bob Norton, Applied Electronics, Mississauga and Sylvain Faucher, Industry Canada, Ottawa



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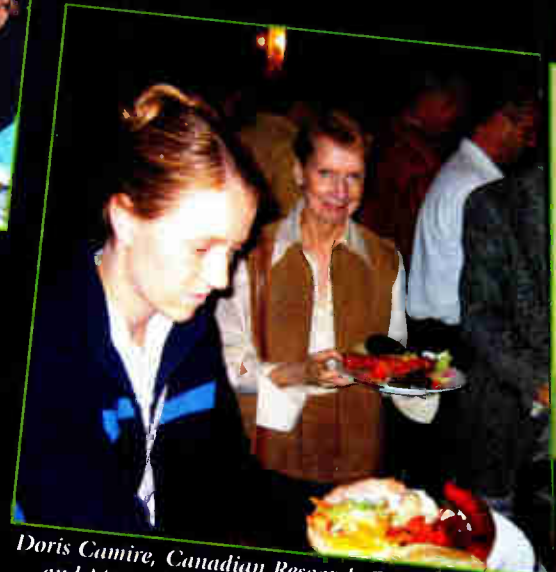
Steve Romain, Ross Video, Iroquois and Andrew Mulrooney, Comlab Inc., Quebec City



Howard Tulloch, MSC Electronics, Ton Pyers Easton, Sound Broadcast System

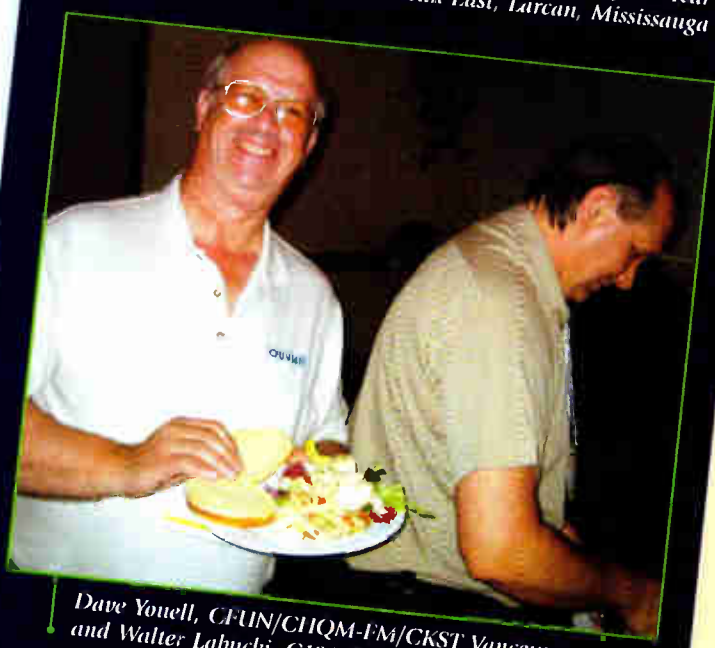


Harrie Jones, CHUM Ottawa; Bruce Cowan, CHUM Television, Toronto (winner of 2003 Engineer of the Year award); and Sean East, Larcan, Mississauga



Doris Camire, Canadian Research Council (CRC) Ottawa and Marie & Lee Gilbeau, RF Data Research, Mon

Shaven Str...
winner of



Dave Youell, CFUN/CHQM-FM/CKST Vancouver and Walter Labucki, C100-FM/CJCH Halifax

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Tracey Walsh, CBC Transmission, Toronto; Suzanne Lamarre, CBC Montreal; and, Keith Durnford, CBC Transmission, St. John's



Antoinette Modica, Panasonic Canada, Mississauga and Pierre Landry, Miranda, Laval



Paul Lico, RVA Canada, Toronto and Siegi Purkott, Homeworthy Products, Toronto



with, CIWO Toronto, George McCurdy Bursary



Anthony Allevalo, CBC Toronto



Ian Schmidt, RVA Canada, Toronto; Gary Hooper, Thornhill; and Dave Haydu, CHUM Radio, Toronto



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Send your CEO to summer camp



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

As a parent, the last thing you want is a call from your child's school. Worse yet is a call from your child's summer camp, because it's gotta be something you don't want to hear about since they are not in the habit of calling unless they really have to...

So it was that this summer I received a call from my son's camp, at which point a series of Pavlovian responses set in, having been honed through dozens of calls over the years. You have to understand that my son is a delightful young man, but prone to a rather individualistic way of looking at life that doesn't always mesh perfectly with institutional settings. What could it be now? My mind raced through

the possibilities. "He wouldn't start fires, would he? I'm sure he hasn't organized a camper rebellion—no, that was just idle talk last time we visited."

As always, the camp instantly reassured me that it was not an emergency call. On the phone was the assistant director, "*Brad", calling to say there had been a spot of mischief by the senior boys, including my son, who had apparently taken the mischief one step further, and in so doing, had crossed one of those "fine lines".

Brad, who is probably all of 21, was tactful and constructive. He approached the problem—both with my son and with me—sensitively, yet at no time could either of us ever get the impression that there was any wiggle room; their line was firmly drawn. However, in addition to the firmness, they had taken the time to consider whether this was out of character for my son or a recurrent issue (I was grateful to find out they considered it out of character). They provided consequences that made perfect sense. They then had an in-depth discussion with my son to talk about leadership, how the behaviour was self-defeating and, in so doing, created a camper who not only was unlikely to re-offend, but who understood the nature and importance of good judgement and had bought into the notion that it was in his best interests to set a good example.

As far as I'm concerned, it was alchemy (which any of you with teenage boys will

understand) and it convinced me that we should be developing management expertise for corporations throughout the world at summer camps.

I say this with tongue planted not-so-firmly in cheek. Although by definition a summer camp deals in the business of fun for children, here is a setup that not only handles incidents superbly as they arise, but also has a few other key management best practices under their belts. There are many corporations that could take their cue from the guys in khaki shorts and red t-shirts.

They have a strong succession plan. Each year, I can see various staff members progress through the ranks as new leaders are groomed. These guys have bench strength! They do extensive training (at least compared to anything I ever experienced as a camp counsellor) and staff briefings. They have clear standards of skills and behaviour and they take steps to ensure compliance.

But what they really have that I think is all too often missing in other settings is leadership. This is an organization that works on values and character, that pays attention to the spirit of the rules and the outcomes those rules are meant to support. We've all experienced the opposite—organizations that comply to the letter, but in a way that puts the process above the ultimate goal, whether it's educating children, or entertaining them at summer camp.

And it's the same for businesses. Rules and regulations are great, but they don't work if you don't have the leadership in place to ensure that rules and compliance are value-driven.

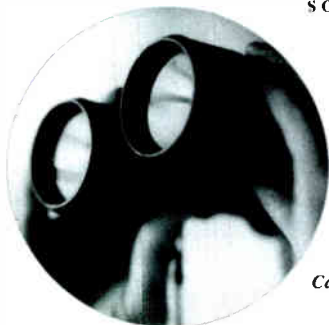
A good example is the response to the corporate ethics crisis spawned by Enron, et al. More and tougher rules in themselves won't solve the problem. Without strong leadership ethical corporate values will not rise above the need for short-term results.

So my advice would be to create a summer camp for CEOs, train them all to be counsellors and don't let them go home until they can all clearly distinguish right from wrong.

(*Names are changed to protect the innocent.)

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“Selecting just the right one involves more than how good it looks.”



BY INGRID CHRISTENSEN

Hiring that sales champion

You're about to start interviewing for a new sales rep and you're excruciatingly aware that finding just the right person has a significant impact on your station's competitiveness, effectiveness and bottom line. How can you make this process less painful?

Broadcast Dialogue took feedback from 52 general sales managers, looked hard at their comments, then put together a series of behaviourally-based questions designed to probe for the most frequently-mentioned characteristics sales managers want. Not every characteristic requires questions, though. Your own powers of observation

during the interview process are key. To help make judgements about candidates' answers more consistent, use behaviourally-anchored rating scales. They range from 1 to 5, with 1 being marginal and 5 being excellent. The anchors describing marginal and excellent behaviours will help you create reference points against which actual behaviour is measured.

Either during or right after the interview—while your impressions are still fresh—indicate with a number how you evaluate each characteristic. You may not agree with all of our rating scales but you'll find that it's much easier to modify this

list to your needs rather than design your own from scratch.

1. INTEGRITY

1 = *Marginal*: During conflict, tends to take actions for personal gain.

5 = *Excellent*: Tends to perform ethically and honestly; tries to do "the right thing".

☞ "How do you manage to interview while still employed?"

☞ "Sometimes sales representatives tend to oversell their services a little to make a sale. Give me an example of when you had to do this."

INTEGRITY beats EXPERIENCE 12 to ONE

"What are the top three to five characteristics you look for when hiring a new sales rep?" This was the question **Broadcast Dialogue** posed to broadcast General Sales Managers. In order of importance, here are the top 12 characteristics our 52 GSM respondents said were most critical:

1. **Integrity**—perform honestly and ethically; show moral consistency, truthfulness.
2. **Communication skills**—properly phrase questions to gain in-depth information; actively listen and respond effectively based on the information provided; express thoughts and ideas clearly.
3. **Creativity**—new patterns of ideas that serve as a solution to a problem.
4. **Initial impression**—professional carriage, behaviour and grooming.
5. **Enthusiasm**—high intensity of positive feelings toward one's work.
6. **Adaptive Sales Skills and Client Focus**—adapt concepts of sales behaviours effectively to the demands of any sales situation by identifying different motivational patterns among clients and how they buy; treat clients with respect and courtesy.
7. **Motivation**—balance between finding work interesting and being driven to succeed (intrinsic motivation) and degree by which one is motivated to greater efforts by monetary and other incentives (extrinsic motivation).
8. **Knowledge**—know and understand one's own services; understand business and brand marketing strategies, positioning in the market place; current industry trends.
9. **Energy**—consistently perform on a high energy level.
10. **Professional Development**—continually and systematically seek new information and knowledge; develop skills needed to improve one's own capabilities.
11. **Team Work Skills/Independence**—contribute to an enthusiastic, positive work climate; assist others; be a team player while working effectively without constant supervision; an attitude of self-reliance.
12. **Experience**—respondents said there is no consensus on the level of experience the sales rep should have. While some sales managers require specific broadcast sales experience as opposed to general sales experience, others state that they prefer to hire for attitude, then train for skills. They say the wrong experience can be a larger factor than having no experience.

☞ "You hear from a client that a sales rep from a competitive station has been making derogatory remarks about you and your station. What course of action (if any) would you take?"

☞ "You realize that your station's target market is not right for the client. What would you do?"

2. COMMUNICATION SKILLS (can be observed)

Questioning skills

1 = Marginal: During the interview the candidate asks close-ended questions or very few open-ended questions; does not build on information given by you.

5 = Excellent: The candidate asks open-ended and relevant questions to gain in-depth information.

Listening skills

1 = Marginal: Needs to ask for further clarification; does not pick up important clues.

5 = Excellent: Actively listens and re-

sponds effectively through verbal and non-verbal techniques based on the information provided.

Voice and vocal variety

1 = Marginal: Monotone, hardly any inflection; little variation in speech; inarticulate; rambles.

5 = Excellent: Appropriate mirroring of interviewer's pace, pitch and volume; excellent articulation.

Word selection

1 = Marginal: Simple sentence structures, no adjectives.

5 = Excellent: Highly descriptive, many adjectives, great variety.

3. CREATIVITY

1 = Marginal: Has a tendency to always follow proven tactics and strategies.

5 = Excellent: Actively creates new and innovative solutions to problems.

☞ "What was the most creative thing you ever did when prospecting for clients?"

☞ "What are some of the most creative things you have done? What were

the results?"

☞ "If a prospect keeps raising objections even after you've presented solutions in line with their needs, and you've done everything to prove your claims, what would you do?"

☞ "Clients expect flawless service delivery as a given. They indicate that it's the little things that make them happy and loyal to a station. What are some of the little things you do for clients?"

4. INITIAL IMPRESSION (can be observed)

Posture

1 = Marginal: Slumped posture, sits on the edge of the chair.

5 = Excellent: Displays dynamic posture; leans forward or relaxes to make a point.

Dress

1 = Marginal: Inappropriate colours and patterns; excessive make-up and jewelry.

5 = Excellent: Stylish and appropriate

colours and patterns in line with brand image.

Eye contact

1 = *Marginal*: Avoids eye contact; looks dull, bored.

5 = *Excellent*: Maintains eye contact without staring; eyes frequently light up.

Facial expression

1 = *Marginal*: Expressionless or frowns; little smiling.

5 = *Excellent*: Appears vibrant; demonstrative; broad smile; appropriate changes in expressions.

Gestures

1 = *Marginal*: Seldom moves arms or hands, keeps them rigid.

5 = *Excellent*: Demonstrative movements of body, arms, hands; face displaying enthusiasm.

Body movement

1 = *Marginal*: Does not change seating position, unless for comfort.

5 = *Excellent*: Displays natural body movements; changes pace; is energetic; coordinates gestures and points made; leans forward to make a point.

5. ENTHUSIASM (*can be observed*)

1 = *Marginal*: Displays no enthusiasm; ambivalent towards his/her work.

5 = *Excellent*: Displays high intensity of positive feelings towards his/her work; conveys enthusiasm to others.

6. ADAPTIVE SALES SKILLS AND CLIENT FOCUS

Adaptive Sales Skills

1 = *Marginal*: Basically uses the same approach with most clients; feels that most buyers can be dealt with in pretty much the same manner.

5 = *Excellent*: Recognizes that there are no universally effective selling behaviours; that different approaches are needed with different clients.

☞ "What is the most difficult sales situation you ever faced?"

☞ "How would you comment on the statement, an excellent sales professional can sell to any client?"

☞ "Which selling approach works best for you?"

☞ "What is your percentage of repeat clients?"

☞ "How do you handle the following concerns: "I don't think you understand our unique situation. It is completely different from anybody else's." "We tried to do this last year and it didn't work." "It's too expensive." "We're cutting back on expenses."

☞ "During your visit, a prospect says, "I really like your competitor's station." What would you say?"

☞ "After your presentation the prospect says, "Thanks for coming. If we decide to buy, I'll give you a call." Which course of action would you take?"

Client Focus

1 = *Marginal*: Rarely refers to clients; talks about them in a derogatory fashion; sees clients as "obstacles to overcome".

5 = *Excellent*: Is attuned to clients' concerns; knows clients' needs and motivations; doesn't "give away the store".

☞ "Should a sales representative handle all complaints to their clients' total satisfaction?"

☞ "Give me an example of a time when you had to go above and beyond the call of duty to help a client."

☞ "Tell me about a past client you wouldn't do business with again. Explain why."

☞ "What is your reputation with clients? How do you know?"

7. MOTIVATION

1 = *Marginal*: Is exclusively motivated by monetary incentives to increase sales performance.

5 = *Excellent*: Obtains a justified sense of accomplishment through awards, monetary incentives and high respect from sales manager and peers, balanced with inner accomplishment.

☞ "What attracted you to selling? What do you find most interesting in this profession?"

☞ "What are the most important rewards you expect for your performance?"

☞ "How do you measure your professional success?"

☞ "What kinds of rewards do you find most satisfying?"

☞ "What awards or commendations have you received?"

☞ "Tell me about a time when you felt appropriately recognized for your performance."

☞ "Tell me about a time when you didn't get the recognition you deserved."

8. KNOWLEDGE

1 = *Marginal*: Has a rather superficial impression of the brand strategy; does not care about developments in the industry, or is ignorant about trends.

5 = *Excellent*: Has an excellent grasp of the brand positioning; is attuned to the overall picture.

☞ "In your opinion, what is more

important: "product knowledge" or knowledge of the client? Why?"

☞ "What is your company's unique selling proposition?"

☞ "What is your company's market position?"

☞ "How do you think our company determines success?"

☞ "What are the most significant issues the broadcast industry is facing today?"

☞ "What issues have tremendous impact on sales professionals?"

☞ "How do you perceive the role of the sales professional having changed over the last five years?"

9. ENERGY

1 = *Marginal*: Does not plan in advance; gets things done as needed; does a lot of fire-fighting.

5 = *Excellent*: Consistently makes good use of time, getting things done according to priorities; capable of multi-tasking.

☞ "Describe a typical day at your company."

☞ "How do you plan your day?"

☞ "How do you set priorities?"

☞ "Tell me about the most hectic time you faced; when you made the best use of your time management skills."

☞ "How much time do you spend on paperwork and other non-selling activities?"

10. PROFESSIONAL DEVELOPMENT

1 = *Marginal*: Hasn't undergone any professional development activities; believes that there is nothing new to learn.

5 = *Excellent*: Enjoys discovering how to sell even more effectively; continuously develops knowledge and skills in a hands-on fashion.

☞ "What kinds of courses or seminars have you attended during the last two years?"

☞ "What kinds of material do you read (watch or listen-to) for your professional development? If books or audio cassettes are mentioned: Which author do you like best and why?"

☞ "Describe the best new selling idea you applied recently."

☞ "What are your plans for professional development?"

☞ "What are your strongest sales skills? Is there one that could be improved upon?"

☞ "What have you learned from all the positions you've had?"

11. Team work skills / Independence

1 = *Marginal*: Prefers a work environment in which personal independent performance is the key; rarely interacts with colleagues outside the sales department. Conflict resolution is exclusively done on a win-lose scenario; hides behind policies and procedures, if possible. Does not admit to any conflicts.

5 = *Excellent*: Values team approach while being able to also work independently. Takes actions to help create a constructive team environment; excellent fit between person and company; tendency to help others. Acknowledges conflict with others; in most cases is able to resolve conflict based on mutually beneficial solutions.

- ☞ "How important was communication and interaction with others in your previous job?"
- ☞ "What people did you interact with on a regular basis at the company?"
- ☞ "Give me an example of a time when you worked cooperatively as a sales team member to accomplish an important departmental goal."
- ☞ "Describe your relationship with

colleagues outside the sales department."

- ☞ "Did you ever have to build team spirit with colleagues? Tell me about this situation."
- ☞ "Constructive working relationships with colleagues make everybody's job easier. Tell me about a relationship that started out rocky but ended up effective."
- ☞ "Tell me about a time you experienced conflict with a colleague. What was the cause and how did you handle the situation?"

Initiative

1 = *Marginal*: Needs to be asked repeatedly to perform tasks; or, may take initiative well outside the scope of authority.

5 = *Excellent*: Takes independent actions when problems or opportunities arise within scope of authority.

- ☞ "How do you prospect for new clients?"
- ☞ "Tell me about a time when you were able to solve a problem before it became obvious to the client."
- ☞ "What did you do in your last job to show initiative?"

12. EXPERIENCE

There is no consensus on the level of

experience the sales rep should have. Here are some questions that probe for the general experience and attitude towards selling.

- ☞ "Tell me what kind of experience do you have?"
- ☞ "Which aspects of selling do you find most important?"
- ☞ "In your opinion, what are the broad responsibilities of a sales professional?"
- ☞ "In your opinion, what are some of the characteristics of a good sales professional?"
- ☞ "What do you like best in your present position?"
- ☞ "What would you change about your present position?"
- ☞ "What are you looking for in your next position?"
- ☞ "What have you learned from all the positions you have had?"
- ☞ "What else should I know about your qualifications?"

Ingrid Christensen is Marketing Manager for Broadcast Dialogue and is the author of *Hiring Champions: A step-by-step approach to hiring sales professionals*. She may be reached at (416) 782-6482 or by e-mail at dialogue@ca.inter.net.



Canada's Aboriginal population is young, urban and growing, with 70% living in cities.* Wherever they are, they are plugged into pop culture — or want to be. We can help you speak their languages and develop this fast-growing market for digital television and Internet services.

*Source: INAC and Statistics Canada


east enders

(are they your customers?)



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Copyright and brand protection

Imagine launching a new business, securing the rights to a corporate name, and building a strong reputation and brand, only to find that an organization operating within the same space decides to use your name.

It couldn't happen you say, you did everything right: a thorough search to ensure the name was available for use in Canada, proper registration of the name, and long-term building of a brand identity.

But still you find yourself in a position that, in fact, the name is being used by a new entity, and you've been informed by their lawyers that it is, in so many words, "tough luck".

This is basically what has just happened to NextMedia. After receiving many e-mails from friends and associates about the launch of a new project bearing our name we were asked what our role was in the project, and did we know they were using our name? The answer was none and no.

We wrote to the principals involved only to receive a lawyer's letter from a "major Canadian law firm" in response, illustrating that in fact they knew about our rights and use of the name, but decided they could use it anyway. After reading a long and complicated letter about their decision to usurp the name, and go ahead despite our objections, they ended the letter by stating that: "Our client is nonetheless sympathetic to your concerns. If there is any confusion with your company please contact us to determine if steps can be taken to minimize any such confusion." This is obviously more about legal "wiggle room" than any moral response to the use of our name.

A brand is something you own and

build on—the minute another entity takes the same name/brand to a marketplace in which you both do business, confusion exists, and it is impossible to maintain and develop the existing brand effectively, in the face of a new one. We have been put in a position where we have to defend our rights and our brand at what could be a cost we can't afford to pay.

Like any good corporate owner, I forwarded the letter from the other guy's lawyer to my "major Canadian law firm" to ask for feedback. Not surprisingly the lawyer who handles my business informs me that she is unequipped to respond, and has forwarded it on to their "copyright expert", whose verdict I am waiting to hear.

All I can think of while all the back-and-forth with lawyers is going on is just how much it is liable to cost for my small company to defend its rights—that is if the copyright lawyer determines it can be defended at all. You see, like all legalities everything is open to interpretation. If you are Microsoft you can stand up to the challenge; if you are NextMedia arguments may be difficult to prove and the cost of defending our position may turn out to be prohibitive.

Which brings me to what I find to be the most difficult part of the issue. Where does morality come in to play in a situation like this?

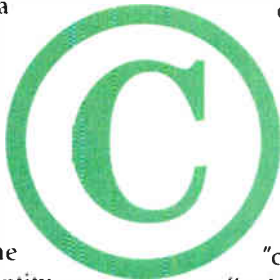
Is it moral to use the name of a company your search determined has been operating within the same geographic market and industry for several years? I don't think so, but obviously I am viewing the situation from a very personal perspective.

Hopefully this column does not read like a personal venting or an attempt to embarrass anyone, for that is not the purpose of my writing it at all. My goal is to illustrate just how easy it is to lose sole access to one of your company's most



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valuable assets, and to inform other business owners that what they consider to be protected—namely their name and brand—may in fact not be.



SEE YOU AT WABE!

Graham Southgate, MSC's Regional Manager, is pleased to welcome all WABE delegates to the MSC booth at the Equipment Exhibition during the WABE Convention.

The imminence of Terrestrial Digital Television deployment, and the inevitability (perhaps) of DAB, is requiring broadcast engineers to adapt to the new, related, technologies. MSC and representatives from its partners, *Thales Broadcast & Multimedia, Factum, Tielinc*, and others, invite you to share your concerns with us, at the MSC booth, during the Convention.



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ICONS

show us the way

BY DAN WILLIAMSON

I remember in 1971, at my first job at CIAB Moose Jaw, that every night at midnight we shut down the transmitter. I guess electricity was really expensive or, more probably, the residents knew they'd be up at 4 a.m. to greet the dawn and their crops and that any listening past midnight was just irresponsible. It was this cessation of signal that brought upon my enlightenment.

At 12:01 a.m. WLS Chicago would flood most of Saskatchewan—and the rest of the Great Plains—with the incredible voice of Gary Gears. God gave this man his voice and shaped it after his own. As a 19-year-old wannabe from B.C., it was an epiphany. Here was a sound, as only a human could make it, guided from above. I'd found my first super hero.

Now, I know it was a trick of processing, a thunderous signal, too much Scotch and too many cigarettes, but what love it inspired for what I did for a living. This man related to me by his presence, his authority, his humanity, and the fact that he was probably carrying an extra set of testicles.

We must have icons, those wonderful individuals we instinctively look up to. How lucky we are in the entertainment field to have so many at our disposal. From Robin Williams to Oprah to Madonna. The list of qualities that some or all of these, and thousands of others, bring to the table are of the utmost importance to all of us in the industry. We need to know where and how far we

can go, and the best and fastest way to get there. These icons, mentors and idols, show us the way.

Given a model, or thousands of models, we will find and develop our own true talent. God bless the imitators, they shall develop the future.

JACK FM innovates by presenting the obvious. All those great songs that have been buried before their natural deaths by an industry that will, and does, follow all too willingly the dictates of its own set of ultra-conservative gurus, have risen.

Conservatism was described by Richard T. Ely thusly: "We have among us a class of mammon worshippers, whose one test of conservatism or radicalism is the attitude one takes with respect to accumulated wealth. Whatever tends to preserve the wealth of the wealthy is called conservatism, and whatever favours anything else, no matter what, is called socialism."

Well, that's who runs radio, conservatives. Show them a way to make money and they're on it like a duck on a June bug. Opening a whole new music universe to listeners is far too radical for them, but show them that it makes money and instantly you will have better programmed music stations with something to offer other than the consultant's conservative picks.

It's called progress by the conservatives, but is really just re-mining old works thought dead, but wonderfully brought back to life by some radical socialists. God bless every Jack, Bob and Dave, they will bring real variety and choice back to your radio dial. The good news, some of these stations will understand the value of announcers who really work their craft and know how to deal with the amazing sales job a Captain and Tennile song brings to the plate.

The industry benefits from the mavericks among us.

Pure and simple, the immediate followers of the breakout concept win biggest. They have the luxury of observance and correction. They also invariably add real people to the mix. Radio demands personal contact, real people, and that's what will bring us back to the "how the hell do we reel in the talent" stage.

You must understand, of course, that the same socialist radical movement that brought us Jack and Dave and Bob is perpetrated by the same conservatives that will eventually reap the rewards of their adventure.

The icons will be here forever, they are the innovators, they are the "Jacks" and "Bobs" and "Daves". They are the conservatives.

I feel a real revolution coming. Thank you icons, and everyone else who will fail by being one; you've let loose a communicative tiger.

Radio is alive and well.

Dan Williamson is President of Williamson Voice Imaging in Toronto. He may be contacted by phone at (416) 499-0258 or by e-mail at da_bear@sympatico.ca.

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Blackout: Radio to the rescue

BY HOWARD CHRISTENSEN



The big blackout in North America's northeast demonstrated to a forgetful industry just how dependent we can be on local radio stations—and on our ownership of battery-powered radios.

On August 14 at 4:11 p.m. Eastern Time, more than 50 million people would have been left in a news dissemination void were it not for this century-old, voices-in-the-ether technology. But it wasn't just local broadcasters' determination to give listeners the five Ws of what was going on. It was also radio's community involvement, its caring and, indeed, its sharing. In some cases it was providing health care attention and, quite likely, even life-saving services themselves.

These are stories celebrating radio as a lifeline, incredible station teamwork, unprecedented listener involvement and—not surprisingly—talk of giving back-up generators new levels of attention. For some stations, the switch to their back-up power plants was a smooth one. Others had difficulties getting back on air, with outage times ranging from a few minutes to several hours.

Unlike the terrible forest fire situations in British Columbia and Alberta, the electrical bust in the northeast was an equal opportunity disaster. Everybody got hit to some degree.

And we were nailed smack dab in our comfort zones. Unlike 9/11 where we watched the New York terrorist activity unfold on television, unlike reading about it in the newspaper, and unlike getting the latest from our favourite Internet news site, we were—in some cases—scrambling to find 40-year old AM transistor radios packed away somewhere in basements, attics, cupboards, or other storage (read junk drawers) areas, to find out what was going on.

Radio was the common denominator. The medium was—Gadzooks!—rediscovered.

Connecting People With People

The Greater Toronto Area held, by far, the largest Canadian population affected by the blackout.

CFRB Toronto Operations Manager Steve Kowch said that immediately after the lights went out, the Talk/News station switched to a full-blown information mode trying to provide as much information as it could. Kowch said Ontario Premier Ernie Eves was on his station's air several times that night—even before talking to other media—telling listeners what his government was doing during the crisis.

"The decision by the premier to contact four major radio stations in the province before meeting the television and print media," said Kowch, "raised a bit of controversy in the days that followed the blackout."

Kowch said the egos of both television and newspaper reporters were bruised as evidenced by their whining that the premier was negligent in not making himself available to them. But, said Kowch, "television and print reporters missed the point. Without electricity there was no television to watch and the newspapers weren't out until the next morning (and only sporadically at best). Radio was the medium to get the premier's message out. But the pampered television and print media couldn't accept that this time they were not more important than radio."

CFRB's sister FM Toronto stations, CJEZ-FM and CKFM-FM, plugged into 'RB's coverage. The same held true at CJCL Toronto, the all-sports station, and CHFI-FM Toronto. The two stations simulcast

coverage from all-news sister station CFTR.

Needs of listeners went far beyond the desire for news. They had genuine concerns, not the least of them being health.

CFPL London News and Program Director Gord Harris told *Broadcast Dialogue* about a father who called about his child having an allergic reaction. "We aired his plea for help," said Harris, "and callers suggested a pharmacy that was still open. He called us back about a half-hour later to say his child was fine and 'thanks for the help.'"

When a mother called, worried that the vaccine she kept in her refrigerator was "bad" due to the power outage and sought advice, several doctors immediately called the station with instructions of what she was to do. When an elderly woman, on oxygen, called asking what she should do, an on-air team member (with a parent in the same condition) was able to talk her through the process of using her portable tanks, and directed her on what to do to get back-up tanks. Another woman called and said she felt guilty for having her air conditioner on when others still had no power, and explained that she needed it because of her cancer.

Said Harris: "... we opened the phone lines to do what radio does best in this kind of circumstance, provide breaking information and connect people with people."

The Strength of Radio

At CFPL, at CFRB, at CFTR, at stations across Ontario, off-duty staff arrived at work offering their assistance. Their common thinking was "this is why I got into this business."

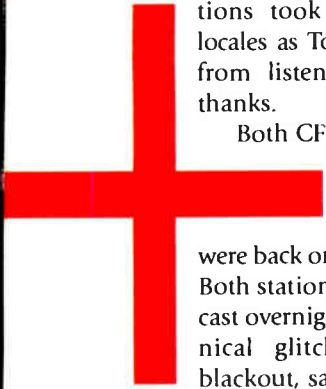
Stations that usually program music and are voice-tracked made adjustments quickly. Take CHVR-FM Pembroke for example. Program Director Rick Johnston said once they got back on air (around 8 p.m.), Star 96 did 10-15 minute updates at the top and bottom of the hours through to midnight. Afterwards, Johnston stayed live through the overnight period offering updates as necessary and keeping listeners entertained "and their minds off the situation" with a live request show, "a refreshing look at the way radio used to be," he remarked.

Darren Stevens, the program director at CHAY Barrie (and CKCB-FM Collingwood), said it was "an incredible team effort" by his staff. Some worked up to 24-hours straight. Stevens says his sta-

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tions took calls from such locales as Toronto and Detroit from listeners offering their thanks.

Both CFJB-FM and CKMB-FM Barrie went off air when the blackout hit, but were back on in under an hour. Both stations had to be simulcast overnight because of technical glitches. During the blackout, said Manager, News & New Media Al Brown, "we

gave constant updates with both announcers and newscasters working around the clock. We kept people informed, plus we told anybody who was in trouble to call us and we'd find a way to help." Brown gave the example of calls from young mothers needing baby formula. Other listeners, he said, came to the rescue—dropping supplies off at the stations.

At CKLY Lindsay, the station was running on a back-up generator with reduced power. Still, reports News/Sports Director Jamie Schmale, Y92 was able to get the word out to residents in the City of Kawartha Lakes and parts of Peterborough County and Brock Township. During the outage, says Schmale, "we changed our format from adult contemporary to all-talk. After that we cut in after every song."

While Rogers' CKFX-FM/CHUR-FM North Bay stations were on the air immediately with back-up generator power, their AM station, CKAT, was off-air for about 17 hours. That left the two FM'ers as the only source of information for the people of North Bay. So critical were the two stations to the citizenry, said Acting News Director Clint Thomas, that the city's emergency task force was ready to supply them with fuel to keep the stations' back-up generator going. News anchors provided updates every 10 to 15 minutes on what was happening, info on how to handle food and water usage, what was closed, traffic, how health care facilities were coping, and so on. Thomas said CKFX and CHUR "continued providing updates throughout the night, even after some power finally was restored just before 1 a.m. The response to our coverage in the community was tremendous, to the point that other local media did stories on how we were able to stay on air and keep people informed."

CKGL Kitchener/Waterloo/Cambridge went with talk and information throughout the evening, simulcasting on sister sta-

tion CHYM-FM. Said Operations Manager Al Gibson, "we provided as much accurate information ASAP to alleviate fears of a possible terrorist attack (no conspiracy theories, thank you) and phone lines were open for people to air their frustrations and share their stories." The station took advantage of its relationship with Toronto all-news station CFTR for beefed-up provincial coverage.

CKNX/CKNX-FM Wingham was one of the few places in Midwestern Ontario with power for much of the evening. While usually automated from the early evening, the stations stayed with live programming until 10 p.m. They also took a live feed from Broadcast News (BN) to, as News Director Ray Baynton said, "give our listeners the flavour of what was happening across Ontario and the north-eastern U.S."

Technically, BN's audio and data services are transmitted from its Toronto office to an uplink at Telesat through a Bell T1 digital landline system. All BN critical audio and data systems are powered by a generator system. The most critical systems are also plugged into UIPS (Universal Power System) units. UIPs are stand-alone power units that can power a small number of devices for about 10-15 minutes after regular power is cut. After the CP/BN generator was on line, signals were getting to the uplink (about 15 minutes after the blackout began). Each BN client has a satellite receiver and a data selector or supernet terminal. These units, however, would have to be powered by receiving stations' own generators.

Larry Gordon, news director at Sarnia's CHOK/CFGX-FM/CHKS-FM, said coverage began on CHOK immediately after the 4:11 p.m. outage. By 5:15, he said, the station had joined the Broadcast News/ABC feeds while providing local summaries every 10 minutes. Gordon said that, given Sarnia's proximity to Ontario's Chemical Valley, "our role took on added importance."

Rob McDonald, news director at CKWS-TV/CFEX/CFMK-FM Kingston, said all three signals were knocked off the air. A decision was made to commit all resources to getting the FM signal back up, he said, because it would be the best way to keep the community informed. Just after 5 p.m., the FM station was back on the air and shifted to a news/talk format. TV reporters were instructed to spread out across the community to find out how people were dealing with the outage. CFMK's live news/talk coverage lasted

until most of the city was back on-line at midnight.

The City of Stratford supplied CJCS with a generator at the station's transmitter site. Community notices and emergency info were aired from the temporary studio. CJCS is deemed by the community's emergency plan as one of the first links of communication.

These examples are only some of the outstanding efforts put forward by Ontario radio stations for their listeners and communities. CKLW Windsor Program Director Keith Chinnery summed up both his station's efforts and—to a large extent—the efforts of the province's broadcasters when he said, and I'm paraphrasing: "The hook of all this is we provided information directly for our listeners. We were local stations on the air—and TV and newspapers couldn't match our live, immediate coverage. We really saw the strength of radio, and as an industry we should be proud, and brag about the way we react immediately to situations like this."

Howard Christensen is publisher of Broadcast Dialogue. He may be reached at publisher@broadcastdialogue.com or by phone at (416) 782-6482.

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Radio getting sound results



John Harding is President of the Radio Marketing Bureau. He may be reached by phone at (416) 922-5757 or by e-mail at jharding@rmb.ca.

Radio in Canada continues to grow and outperform most other competitive media based on the fact that when utilized in a strategic fashion, it works.

With the 2002 data in from Statistics Canada and the CRTC, here is how the Canadian advertising industry performed:

	2001	2002	% Change
Radio	\$1,063	\$1,094	2.9
Television	2,561	2,612	2.0
Daily Newspaper	2,501	2,501	0.4
Community Newspapers*	836	558	2.0
General Magazines	541	558	3.1
Trade Magazines	301	307	2.0
Outdoor	310	325	4.8
Other Print	51	51	1.0
Total Major Media	\$8,185	\$8,311	1.8

(\$ millions)
*Estimate

Radio shows (in relation to the rest of the advertising industry) a healthy increase of 2.9%, with a corresponding share of market increase, from 13.0% to 13.2%. This positive momentum has been continuing for the past eight years. Again, looking at the data and feedback the RMB gets from advertisers, agencies and research, radio growth will continue. Of course, sales people understand the reasons advertisers choose radio when provided with the facts, but I thought it

worthwhile to touch on the key points as a reminder.

Radio Targets

For an advertiser, one of radio's greatest strengths is its ability to deliver a selective audience from a geographic, psychographic or economic standpoint. Unlike newspapers and out-of-home media, radio is not confined to geographic limitations. Radio's reach of psychographic profiles, via format selection, crosses all geographic boundaries.

This targetability is further supported by the RTS survey. Now Canada's largest and most comprehensive, RTS has provided advertisers, agencies and the radio industry a better understanding of how radio interacts with their service or brands, and how it excels in delivering messages to customers in relationship to other competitive media.

Radio Reaches Virtually Everyone

Radio reaches more than 93% of all adults, men and women, weekly (teens 86%). Canadian listeners 12+ spend an average of almost 22 hours with radio each week and continue to do so year after year.

Radio is uniquely able to reach customers where no other media can... while they are doing something else—eating, jogging, in the shower, ironing or, most effectively of all, in the car. Consumers have less and less time for fixed-attention media.

Almost three-quarters of adults listen to radio every weekday—week in, week out. Radio delivers high, affordable frequency or repetition. Repetition builds awareness which is a key component in gaining market share.

Radio, The Team Player

Not only does radio work well as a stand alone medium, but it is also a great team player. Radio can be added to a campaign to generate increased reach and frequency, effectively and efficiently.

In a recent study by Millward Brown Goldfarb radio, in tandem with other media, was shown to enhance overall brand health and sales in three key

categories; automotive, packaged goods and adult beverages. This study, *Radio Active*, has been shared with many of the leading advertisers and agencies. It provides empirical data and clearly shows the positive effect radio has with major brands when used in combination with newspapers or television.

Radio Cost Efficient

Smart advertisers study the relationship between costs and audience, and know radio delivers more advertising impressions than any other medium for the same budget.

Radio Immediate, Flexible

In today's competitive, volatile marketing environment, advertisers want a medium that can react quickly to marketplace needs and also promote immediate action from the consumer. Without the production and deadline delays of competitive media, marketers have complete control.

Production costs in radio are lower, allowing advertisers to change the message and the creative direction to match the format and demographics of each station used, and react to changing marketplace dynamics.

Radio And The Internet

As people get increasingly comfortable shopping online, a growing number of them are doing it at work, and it turns out that many are doing it while listening to the radio.

More than six out of every 10 dollars spent online originate from the workplace, according to a report by Interep, while more than 25% of all radio listening is done at work.

RMB is working to ensure radio's strategic message is heard and that radio is incorporated into more and more advertising plans. This year the focus is on a list of Top 40 key accounts. We want to ensure that every tool we have at our disposal is utilized in driving increased revenue and share for radio.

If you want more information visit our Web site at www.rmb.ca and review the research available.

Internet a major part of radio's future

What do Ted Woloshyn, Jim Pattison, CFRB, and 1050 CHUM have in common? Location, location, location.

Let me explain. My studio is situated inside my office in an older, established neighbourhood in the city of Toronto. The office is on a particularly busy street which, by virtue of its high traffic numbers, attracts a variety of billboards. On top of the two-story office building, in which I record my voice-tracked radio show for CHUM, is a billboard owned by Pattison, named after founder Jim Pattison.

On that billboard is a picture of CFRB Morning Host Ted Woloshyn accompanied by a caption and underneath this work of outdoor art is a sign that says "Pattison". Stay with me now. Inside the studio, which is situated directly underneath the billboard flashing Ted's mug, and which the "Pattison" insignia is affixed, is a computer running voice-track software for the drive show on 1050 CHUM. In the chair of that studio tracking the shift is, you guessed it, yours truly, fully aware of the fact that Ted Woloshyn is sitting above my head on a sign owned by the former head of Expo 86, a car dealer who parlayed his sales skills into a multi-million dollar empire and a man who can't seem to shake a childhood addiction. Legend has it that Jim Pattison can't walk past a payphone without checking to see if there is a coin in the slot, a habit he developed as a child. I bet he was never a supporter of calling cards.

Now, before jocks were able to send MP3 voice tracks via an Internet connection, they actually had to be at the radio station and there was no way that you would ever see another station's billboard on your building. Close, yes, but on the building? Forget it. And, on a structure that was owned by another broadcaster? Absolutely not! After all, Canadian radio had some huge rivalries in its heyday such as CHUM vs. CFTR or CFUN vs.

CKLG. They were like the Leafs and the Habs or the Eskimos and Stampeders. The battles were intense and the winners rewarded well for their efforts. Legends were born from these historic competitions, the type that will not likely be seen in this industry for a long time to come.

So, does it really matter where the jock is recording from?

When I hosted a network show my content was generic and fit seamlessly with affiliate's local content and listeners actually believed that I was in their market. My network colleague Bill Hayes travelled to Sudbury to host a weekend station event, further validating the fact that he was a real person and the listeners had no doubt that he was at the radio station in their town. We're not quite sure what happened to Bill that weekend but when he returned he wouldn't stop singing Stompin' Tom's *Sudbury Saturday Night*.

For four years Montrealers believed I was broadcasting from CKGM on Greene Ave. when, in fact, the voice tracks originated at CHUM Toronto's Yonge St. studios and were fed via ISDN. There is a voice tracker in the B.C. Interior that can be heard daily on a Vancouver station. And throughout the U.S.—and around the world—radio people are tracking shows in markets that they may never be able to locate on a map, let alone visit.



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It's very different now with today's strategies, templates, research, consultants and new technology and, as broadcasters, "if we don't grow we can't go". It used to be that you had "radio" and "business", now we just have the radio business. The line that seemed to empower each element, allowing them to co-exist with a certain degree of harmony—which was the secret ingredient to so much of radio's success—has been severely blurred during the past decade and, based on my observations, has contributed, in large part, to the challenges that our industry has faced, and continues to face.

It's indeed an honour to share the same real estate with two great Canadians like Jim Pattison and Ted Woloshyn. Maybe some of Ted's radio magic will filter through to my studio, as well as some entrepreneurial good vibes from Mr. Pattison. In the meantime, I'll continue to prove that the Internet is a major part of radio's future. Now.

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The RISE and fall of *(insert name here)*

BY TOM RIVERS

There are basically five stages you go through in becoming a great on-air performer. I read this somewhere as it referred to actors, but it also applies to air talent.

1. "Who's Tom Rivers?"
2. "Get someone who sounds like Tom Rivers."
3. "Get me Tom Rivers."
4. "Get me a young-sounding Tom Rivers."
- And finally,
5. "Who's Tom Rivers?"

As with actors, great on-air people will become the flavour of the month or the pariah. But how does one reach the top of the heap? Simple. Do it the old fashioned way. Steal it!

All great performers, be it in acting, sports, music, war or radio, have one thing

in common. They study the best in their field. When General George Patton was asked how he beat Field Marshal Erwin Rommel in the desert he simply said, "I read his book." The Beatles, asked how they came up with their sound, said they listened to the likes of Chuck Berry and T-Bone Walker. Muhammad Ali, asked how he beat George Forman, said, "I watched his tapes". History and life are full of examples of how to better yourself in your field, and radio is no different.

When I started out in the mid-1960s my main roll models were jocks I could listen to only at night with the help of "skip" signals—Dick Biondi in Buffalo, Barney Pip at WCFL Chicago and, later, Mike Rivers at CKLW Windsor. I picked them because of their voices and senses of humour. None had the big ballsy pipes that most radio types of the time had, and all three had wry senses of humour. There were nights I would write down everything these guys said and use that on my next show, trying to copy them the best I could.

As my career progressed, and with the advent of reel-to-reel tape, I expanded my listening area to stations in Los Angeles, San Francisco, New York and Boston. In listening to those jocks and stations I could pick and choose what I felt best fit into my program. At one point in time, I sounded more like Charlie Tuna at KIII in "Boss" Angeles than he did. (See #2 above.)

The two main people who indirectly guided my path to thievery were Dale Dorman from KFRC San Francisco and Mike Rivers at CKLW (hence my last name). I somehow came across a 10 minute tape of Dorman that was like my holy grail. It changed my life. To this day I can still tell you every break and song on that tape, AND recreate it on the air. Rivers, on the other hand, was more laid back but still could crank up a song intro. But to me Dale Dorman = GOD.

As I worked my way up the radio ladder all of these other jocks seemed to fade



more into the background and a new personality began to emerge. Me. (See #3 above.) Oh sure I could do Tuna, Robert W., Rivers or Dorman, but could I do TOM Rivers? Yes, and I had many years of success at it all over North America.

So the lesson in all of this is find someone that YOU like on the air and copy it until you do it better, then take it and make it your own.

Let me give you an example. In the early 1980s I was achieving some success on the morning show at CFTF Toronto. A young jock named Dan Freeman came and sat in on my show. After the show Dan said he had a job offer in Calgary and wasn't sure what to do. He said he had an idea about changing his name to Tarzan Dan and just shaking up the market. I told him to go to Calgary and "take no prisoners". To Dan's credit he did, and then came back to do the same in Toronto.

Dan liked the way I did my show and he took it and made it his own. You can do the same. There are millions of air checks out there for you to study and I guarantee that you'll find one that you can take and make YOUR own.

The longer you do anything the more of you seeps into your work, so maybe you can avoid steps 4 and 5 on the list above.

Tom Rivers is at 1050 CHUM Toronto and may be reached by e-mail at tom@riversairforce.com.

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Metro Toronto Convention Centre
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- Nov. 7-14: Alliance Atlantis Banff TV Executive Program**
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Web Site: www.executive2003.com
- Nov. 9-11: CAB Annual Convention**
Quebec City, PQ
Phone: Sean Kiely at (613) 233-4035, ext 355
E-mail: skiely@cab-acr.ca
Web Site: www.cab-acr.ca
- Dec. 3-6: World Congress of Science Producers**
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E-mail: info@science2003.com
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- Dec. 7-10: World Congress of History Producers**
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Randy Redden of *Integrated Media Sales* in Toronto is the new GSM at *Standard Radio's* Hamilton stations (*CKOC/CHAM/CKLH-FM*). He began his new job Sept. 2... Two new

Anchors for *Citytv (CKVU) Vancouver* as of Sept. 15: **Simi Sara** and **Shane Foxman**. Simi was Host of the *Breakfast Television* news while Foxman was the station's Legislative Bureau Chief. As well, **Rafe Mair** is doing editorials under the banner of *Rafe's Rants*... **John Moore** is new Host of *CFRB Toronto's* 3-6 p.m. drive slot, succeeding **John Oakley** who went to *MOJO Toronto* as Morning Host. Moore moves from Montreal, where he provided entertainment reports to *CFRB* mornings as well as hosted, voiced, directed and been featured on a dozen different shows. Oakley, who spent 12 years with *CFRB Toronto*, moved to *MOJO* in August. Also gone to *MOJO* from *CFRB* is Oakley's long-time Producer, **Richard Syrett**. *TSN's* **Michael Landsberg** has also joined the new Oakley morning show. And **Bill Watters**, who for the last 12 years had been Assistant GM with the *Toronto Maple Leafs*, has signed on with *MOJO* to bring daily Leafs coverage during the hockey season... **Lisa Lyons** is new VP/GM of *Max Trax* and Content Distribution at *Corus Television*. She's best known in Canada for her work during the 90s as a VP at *Alliance Atlantis*... *News1130 (CKWX) Vancouver* Exec Editor **George Gordon** moved back on-air, pairing with **Kenya Anderson** to form the new morning anchor team. Gordon retained his PD duties and became Managing Editor... *CKSY Chatham* PD **Carla Donnell** has moved to *Magic 106 Guelph*... **Lori Rosenberg**, who lists *Alliance Atlantis, ONtv Hamilton*, and *Corus Entertainment* on her resume, has joined the *Canadian Television Fund* as Manager, English Market Analysis. It's a one-year contract that sees Rosenberg sub for **Mary Henricksen**, now on maternity leave... **Sue Stevenson** is new ND at *CKGY-FM/CIZZFM Red Deer*. The appointment is a promotion from within... *KICX 104 (CICZ) Midland* GSM **Ron Funnell** is going to Kitchener as GSM for *Larche Communications'* new FM frequency (Larche also owns *KICX*). Succeeding Funnell in Midland is Senior Sales Consultant **Linda Young**... *YL Country (CKYL)/Kix 106 (CKKX-FM) Peace River* PD **Chris Myers** becomes MD at *THE BEAT (CFBT-FM) Vancouver*... **Phil McBride** has resigned his PD position at *Lite 96.7 FM (CILT) Steinbach/The Eagle 93.5 FM (CJEL) Winkler*. He's moving out of broadcasting.

Philippe Tousignant is new Manager, Media and Parliamentary Relations at the *CRTC's* Communications Branch. Tousignant had been Manager, Consumer Policy in the Telecom Directorate... *CKTB St. Catharines* Talk Show Host **John Michael** has pulled the plug, retiring Sept. 5 after a career spanning almost 50 years... *Gemini Award*-winning Producer **Karen King** is Executive Director of *Craig Media's* New Voices Fund and Independent Production... Broadcast veteran **Bob Spitzer**, ex PD at *CISN-FM Edmonton*, is new Director of Marketing at *Cossette Communications*, heading the Edmonton office... **Brian Cook**, recently let go



These items are taken from the weekly *Broadcast Dialogue* Newsletter. To subscribe call (416) 782-6482

at *Power 97 Winnipeg*, took over mornings at *Freq107 (CFEQ-FM) Winnipeg* on Aug. 22... **Pat Cardinal**, who had been with *JACK Vancouver* as GM, is new GM/PD of *92.5 JACK-FM Toronto*. Cardinal stepped back into Toronto Sept. 1. **Ford Gardner**, of *Rogers Radio Winnipeg*, who went to Toronto as Acting PD of *JACK-FM*, remains in place through the end of the year... **Peter McKeown** has been appointed GM at *CKAT/CKFX/CHUR North Bay*. McKeown had most recently been Ops. Mgr. at those *Rogers Broadcasting* properties. *The Goat (CKLM-FM) Lloydminster* PD **Ryan Zimmerman** moved to *The Bear (CFBR-FM) Edmonton* as PD. His first day on the job was Aug. 25... Adding PD duties to his current MD status at *The Goat* is **Gruff Gushnowski**... **Glenn Cassie** is new ND at *A-Channel (CHMI-TV) Winnipeg*. He started Aug. 18... After 28 years in the *FLY-FM (CFLY) Kingston* morning slot, **Greg "The Great White" Hunter** has retired. His last show was Aug. 15, live from a local restaurant... **Tom Jeffries**, morning Host at *Unforgettable 600AM (CKBD) Vancouver*, is no longer with the station... *Z95 Vancouver* fired three prominent personalities

in mid-August—longtime morning Host **Darren B. Lamb**, mid-day Host **Erin Wilde**, and Swing Jock **Chris Kalhoon**... **Wayne Williams** is new PD at *FLOW 93.5 Toronto*. He had been APD/MD. **Justin Dumont** becomes MD. **Nicole Jolly**, ex station Marketing Director, becomes VP of Operations & Marketing. And, **Farley Flex** has been promoted to VP of Business Development... *CKDM Dauphin* ND **Leanne Persicke** has left the station. Succeeding her is **Darren Bilsland**... *CKSY/CFCO/ THE ROCK Chatham* ND **Paul McPhee**, after 10 years with the operation, has moved to the *CKPC Brantford* news department... New Sports Director at *The Fan (CJCL) Toronto* is **Doug Farroway**. He succeeded **Scott Metcalfe**, who recently became ND at *680 News Toronto*... **Geordan Johnston** is new Promotions Director and **Stan Ular** is a new Producer at *94.9 The Rock Oshawa*.

Late night talk show host **Mike Bullard** jumped to *Global* from *CTV*, effective Aug. 25. The move allows Bullard to contribute to *Canwest's* newspaper and online properties as well as his late-night hosting duties... *Global's* radio station—*COOL FM (CJZZ) Winnipeg*—no longer has the services of its first GM. **Del Sexsmith** left the station in July... **Wei Chen**, in a message to her colleagues at *CTV News* and *W Five*, said she enjoyed her 10 years working with them. Chen was lured to *Craig Media's toronto|one (CKXT-TV)* to handle the new channel's morning show... While it had been rumoured for some time, Talker **Rafe Mair** landed at *CKBD Vancouver*, beginning Sept. 2. Mair had been with *CKNW Vancouver/New Westminster* before being released this spring... **Bill Good** moved into Mair's old 8:30-11:00 a.m. slot. Good had had the 11:00-2:00 p.m. airtime for the past 15 years. He continues his duties as Anchor for *CKNW's* 8:00 a.m. major and *BC CTV's* 6:00 p.m. news... *Global Toronto's* evening news Anchor **Beverly Thomson** moved to *CTV's Canada AM* in late August, succeeding **Lisa LaFlamme** who became

CIV's National Affairs Correspondent... **George Clark**, *RTNDA* President in 1991 and 92 and a long-time ND/Anchor/Host at *CFPL-TV London*, took on a new call-in program on *AM980 CFPL London* beginning Aug. 11... New *CFAX Victoria* ND is **Don Lawson**, ex of *CHED Edmonton*. He replaces **Alan Perry**, who left after 32 years, four as a student volunteer and 28 as an employee, to explore new challenges... Long time *CKGY/CIZZ Red Deer* ND **AL Redel** moves to Anchoring duties at *RDTV Red Deer*... *CBC Radio* Host **Dave Stephens**, who did the Ontario-wide noon magazine show, joins *The New RO (CHRO-TV) Pembroke/Ottawa* as a co-Host of the lunchtime news show... **Roma Khanna** has been appointed VP Interactive at *CHUM Television* in Toronto... **Linus Westberg**, GM at *CKDM Dauphin* for the last 16 years, will be leaving that post Dec. 15. Westberg says he and his wife, Ellen, will move to Red Deer to be closer to their children and grandchildren... **Paul Fisher**, ex GM at *CHFI-FM Toronto*, has succeeded **Wolf von Raesfeld** as *Rogers Radio Vancouver* cluster VP/GM... After 30 years with *CICT-TV Calgary (Global Television)*, **Roy Mullett**, the GSM, has retired.

SIGN-OFFS:

George Retzlaff, 81, at Simcoe, ON. Retzlaff oversaw the first televised hockey game from Maple Leaf Gardens and, as Director and Producer of *CBC's English* hockey coverage, invented the first instant replay.

Ralph Robinson, 76, at Penticton. Founder of B.C.'s *Great Valleys Radio Ltd. (CIGV-FM Penticton)*, Robinson died three days before he would have celebrated his 77th birthday. He was diagnosed with Alzheimer's disease several years ago.

Robert Stillwell, 76, in Fredericton. A long-time news voice at *CFNB Fredericton*, who also worked at *CKHJ/CIHI Fredericton*, Stillwell did news in the 1960s, '70s and '80s.

Edward Teresio, 71, in Toronto. The former *CBC-TV* and *All Canada TV* rep, known by many broadcasters across the country, was described as being "one of the more unforgettable characters in the business".

Sid Chapman, 93, in Toronto. Chapman, with **Roy Thomson** and **Jack Kent Cooke**, transformed a tiny Timmins, Ontario radio station into one of the world's greatest media enterprises. He was a self-effacing accountant and the revenue mastermind of *The Thomson Corp.*

Ken Coleman, 78, the play-by-play voice of the *Boston Red Sox* for 20 years. Coleman, who died at Jordan Hospital in Plymouth, Mass., was also the voice of the *Cleveland Indians* and the NFL's *Cleveland Browns* from 1952-65. He began his Red Sox career in 1966. Coleman is author of the book, *So You Want To Be a Sportscaster*.

One of the best-known, and best-liked Southeastern U.S. radio personalities has died. **Bobby Harper** passed away from lung cancer July 22 in Atlanta. Harper was the inspiration for the TV character Johnny Fever, on the long-running TV show *WKRP in Cincinnati*.

OCTOBER 2003



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Fighting the urge to surge

BY DAN ROACH



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.

We were discussing lightning suppression last time, and that just seems to lead logically to surge suppression techniques in electronic equipment. It's a huge industry, and the continuing popularity of fragile computer equipment means it's getting bigger all the time.

There's a lot of black art and pseudo-science involved, too.

The surge we're trying to protect our precious equipment from is an above-normal voltage. For the time being we don't need to worry about where it came from: maybe a direct lightning strike, more likely an inductively- or capacitively-induced spike, or a wallop from switching action on the grid (are you listening, Ontario Hydro?).

The basic building block of all surge suppression is the transient suppressor. There are two basic flavours: some devices change their impedance exponentially as voltage is raised, others have a threshold voltage where they suddenly change behaviour. Your thyrites and MOVs (metal-oxide varistors) are in the first category;

gas discharge tubes and zener diodes are in the second.

A thyrite is usually a stack of disks of silicon carbide, often in a high-voltage power supply. They've been around since the 1930s, originally for protecting high-voltage transmission lines. They drop in resistance when the voltage is raised. They can handle large amounts of power, but you don't see them much in today's designs—one of the reasons being that they draw a significant amount of current even under normal voltage conditions. So they're quite big, and can get quite warm. But they were one of the earliest forms of suppression, and they led to the MOV.

MOVs are ubiquitous today. They're mostly made of zinc oxide, with a few trace elements thrown in. They have a much sharper "knee" and leap into action more sharply than thyrites. They're cheap and reliable and can handle a fair amount of energy, and when they fail they short-circuit. That can be a good thing, since they'll continue to provide circuit protection even after they're cooked. Unless they explode.

Which they do, quite often.

MOVs have gotten a bit of a bad reputation (apparently unearned) amongst the so-called experts, though. There have been claims that they are slow to react, and that their voltage threshold (the location of the "knee") drifts after they've been used. Further research has shown

that the basic electrochemical process in the MOV takes place in about 500 picoseconds (that's pretty fast!) The culprit in the slowdown, of course, is the inductance of the component leads, and we can minimize that by using good RF techniques and keeping leads as short and direct as possible. And it turns out that the threshold does change with use, but as the component ages (after a few more "hits") it returns to its nominal value.

Gas-discharge tubes are used in telecom circles, along with carbon contacts ("carbons"). They consist of a couple of closely-spaced contacts in a metal tube. Not much call for them in power supplies, since once they start arcing, they won't stop until the voltage is near zero. Good potential crowbar, though. Some small transmitters (Telefunken is one) place them across the output terminals.

Zener diodes can make an effective crowbar, too, but they are somewhat frail. Over-voltage conditions create a very small active hot spot inside them, and this is where they tend to fail. When they fail they may go short, or open, or somewhere in between. Some manufacturers claim zener action can take place in one or two picoseconds, which may be true at the molecular level but defies belief for any leaded component (read: in the real world).

Which is why 99 times out of 100 you'll find the MOV doing the job.

In addition to the transient suppressor, which is placed as a shunt to take the surge away from the load, many devices include a series low-pass filter to delay the surge's passage to the load, and give the suppressor time to work. Sometimes a current-limiting device (a resistor or fuse, perhaps) is placed in series with either the shunt or the load to prevent its destruction.

RESULT OF LAST MONTH'S QUIZ:



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