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PUBLISHER'S NOTE



You'd think that in a world where professionals, the service industry, bankers and every other organization that deals with the consumer would be doing their very best to keep customers happy.

But hey, guess what. They're not.

Maybe it's just me. Maybe I'm getting a lot crankier and harder to please. If so, somebody send a note slappin' me upside the head. Provided you don't use too many cuss words, I'll print it in the Letters section.

So, here's the gist of my complaint: *Customer Equals Idiot*.

Their credo seems to be that a customer is a person who's wrong, a person whose only "right" is to pay no matter that the service is terrible, the products inferior, the promises adjustable and the appointments—etched in stone for the customer—are wildly adjustable by them with, naturally, no notice to the idiot, um, the customer.

But wait . . . Just so there's no mistake, I'm not dumping on EVERYBODY. There are some truly great people at retail outfits and professional services who make a person just want to keep on going back. They're OUTSTANDING.

Today, though, because this past week has been a dandy, I'm in high dudgeon.

Get this. On Monday, the 11:30 a.m. appointment with a new optometrist saw me break a whole bunch of traffic laws to get there on time. What does the receptionist say? "Oh, she's running behind by about an hour. Have a seat." And I responded, "My responsibility was to be here by 11:30. What is your responsibility?" Eyes glazed over, she stared at me as though I were some kind of twisted soul who had no business asking questions nevermind actually complaining.

I left.

Tuesday, at the bank, I questioned an item on my statement. I was told that a microfiche from head office would be necessary to check it out. If I was wrong, I was told, there'd be a charge of \$5.

"That's alright," I said, "because I'm sure that if I'm right, you'll credit my account by \$5."

I didn't quite earn the idiot look from the banker (but I knew it was there). Nonetheless, we agreed that regardless of who was right, there'd be no charge.

Wednesday, I was out for lunch at a local greasy spoon. The food's okay but the service is marginal. But when I put a \$20 bill on the table to cover the \$12 check, the waitperson asked, "Are you gonna need change?"

Did I mention that I'm fed up with the customer-equals-idiot equation?

We now return you to your regularly scheduled broadcast magazine.



I, too, applaud Canada's private broadcasters in overhauling the CAB, a move long overdue. Like **Bill Roberts**, though, I hope there is a thorough review before a new executive is put in place.

The CAB has sounded like a bunch of crybabies for far too long. Canada's private broadcasters have made huge profits over its long history. Now, like every other industry, it needs to suck it up in this rough economy.

The CAB has spent too much time trying to reduce Canadian content on radio and complained too much about the high cost of Canadian programs on TV. There is no shortage of top vocalists and musicians in Canada, many considered the best in North America. Likewise Canadian TV programs like: *22 Minutes*, *Little Mosque*, *Corner Gas* and others can draw audiences of over a million.

The airwaves belong to Canadians not the broadcasters, if you don't like the CRIC rules then sell out and let others give it a try.

While you're at it, it's time for the CAB to stop undermining the CBC. Survey after survey has shown that well over 70% of Canadians feel there is a need for the CBC. You have different mandates, let's get on with it.

Bill Murphy

Tillsonburg, ON/Sun City, Florida

I just received the March issue of *BD* magazine. Absolutely terrific medium you have developed. There were a lot of familiar faces and names in the articles, and I enjoyed the read.

Thanks again,

Paul Ryan

President, Sunray Media Inc.

Toronto

What a wonderful tribute to the late **Ian Byers** in your December/January issue. So well written. I, too, had a few discussions with Ian over the years (many years ago when he was in New Brunswick) by phone. We never met, but he was a guy you could never forget. Your article hit the mark with both humour and sincerity. Well done!

Ray Zinck

CJLS

Yarmouth

The Dreaded RS232

I read *Broadcast Dialogue* regularly. I'm a broadcaster, certainly not an engineering expert... by a long shot. But the title of your piece on RS232 connections caught me by surprise. Who could/would possibly write a three-column article on RS232 connections? Then I thought, obviously someone who knows something about them. I too hate these connections. And I don't even know what they are... or what they do.

It's been two years now that I've been wrestling with these damn connections and, as of today, still no success. Perhaps you might have some magic answers.

I need a decoder box. These things terminate in the dreaded RS232 plugs. I guess in the old days engineers would match the pins, go out and buy relays then do something with the result. Today, I use computers. Many of my friends do. Mostly Macintosh. They have no RS232 ports. I need to marry a sub-audible tone decoder

via USB to these computers. Is this possible in the world as we know it today? Or is this just a dream that may someday be possible 50 years in the future?

I returned a decoder box last week as no interface could be figured out. Yesterday I received a new decoder box to test, completely pre-wired in a very professional way. By professional I mean no duct tape, no visible glue or scratches... a thing of beauty. However, the theory of the wiring is hardly something I'd be happy to recommend to others.

From the RS232 comes wires carrying audio in/out to the pulse wires... and the mouse cable. Yes, mouse. The mouse is then plugged into the computer, and the decoder box issues a left click, right click or center click.

Great, until I realized I've just lost my mouse click for actually running the computer. And no I can't run two mice at the same time without them doing exactly the same task.

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I don't know if the RS232 things carries current, closures, data, or sub-atomic particles. The question is this... is there such a thing as a magic box that can allow this darn RS232 to plug into, then in turn exits via a USB plug that doesn't look like a mouse to the computer? A joystick, foot pedal or aircraft yoke would be fine.

I just don't know how to do it, and I haven't been able to find anyone else to do it either. Mind you the fact that I have no budget for this could be a hindrance also.

If I could find such a magic box I'd need several of them, for people like me trying to hook up decoder boxes to their Macs.

Any tips, ideas, suggestions, free lunch would be great.

Oh, good article.
Don Andrews
Toronto

Dan Roach's response:

Hi Don:

<http://www.blackboxcanada.ca/Catalog/Category.aspx?cid=308>

These guys have some really interesting interface boxes that can be used to quickly solve some of these problems. Prices can sometimes seem unreasonable, but they do have some quick and dirty solutions.

Hope that helps...
Dan

I really enjoyed AND appreciated **Steve Jones** programming piece in the March edition of *Broadcast Dialogue*. Here the relationship between sales and programming is a positive one, we have worked hard to make it that way and it's made us better all around. As for everyone on staff thinking they can do the job as well or better, I grew a thick skin a long time ago.

Listening is a skill, and even when the comments are a bit nit-picky or personal, I know they're paying attention and listening. And the numbers continue to grow...

Mike Rose
FM 92.1 & 1380 CKPC
Brantford

I found **Steve Jones'** article (*Broadcast Dialogue*/March) on what sales needs to know about programming very interesting. I found it a little disturbing, however, that in this day and age alleged programming and sales conflicts still occur.

Contrary to what Steve may have encountered, professional account executives know that clients don't really want a trivia contest about their business. Clients who make requests that appal program directors do so in the absence of good ideas from radio marketing pros.

Sales professionals recognize that program directors and clients have *exactly* the same goals... to win the hearts and minds of audiences. Radio account executives who know their craft, and their craft is not just getting an order, know how to present ideas that will win the hearts and minds of the station's audience and the client's prospects.

When client's make requests that professional program directors know would cause a tune-out factor, it's up to the account executive to uncover what the client really wanted to achieve with that request, than work with programming to develop a campaign that achieves the objectives of both parties, the station and the client.

P.S. Sorry if some of your reps don't behave that way, Steve. Maybe you can show them this letter.

Wayne Ens
ENS Media Inc.
Lagoon City, ON

Thank you for **Wayne Ens'** insightful piece in February's *Broadcast Dialogue*. As a new local rep in a big market, your article shows me the opportunity in growing a large book out of small businesses, one at a time.

Ian Hand
KVOS Television
Vancouver

Brilliant! I like it (the digital *Broadcast Dialogue*). That's a very good innovation. I tried it and it works fine for me and very self-explanatory. I wish we had such solution for our company magazine. So, as far as I'm concerned, you can now stop sending me the printed magazine and instead forward me the link for the web-based digital version.

Jens Stockmann
Rohde & Schwarz GmbH
& Co.KG
Berlin

I look forward to receiving the digital edition in the future. For the record, it is one of the neatest digital magazines I have seen, much better than the TVT or BE versions. I'm not sure what software they use, but this software is better. I especially like how the pages turn!

Kevin Emmott
Calrec Audio Ltd.
Hebden Bridge, England

I know I should pick the digital version but I really like to have the print copy! I'll keep the print copy please. Many thanks—and might I add you folks are doing a great job.

Dan Taylor
CTV News
Toronto

I have to say I'm an old-fashioned kind of guy who much prefers leafing through a magazine than navigating websites.

Randy McKeen
CFXY-FM/CKHJ-FM/CIBX-FM
Fredericton

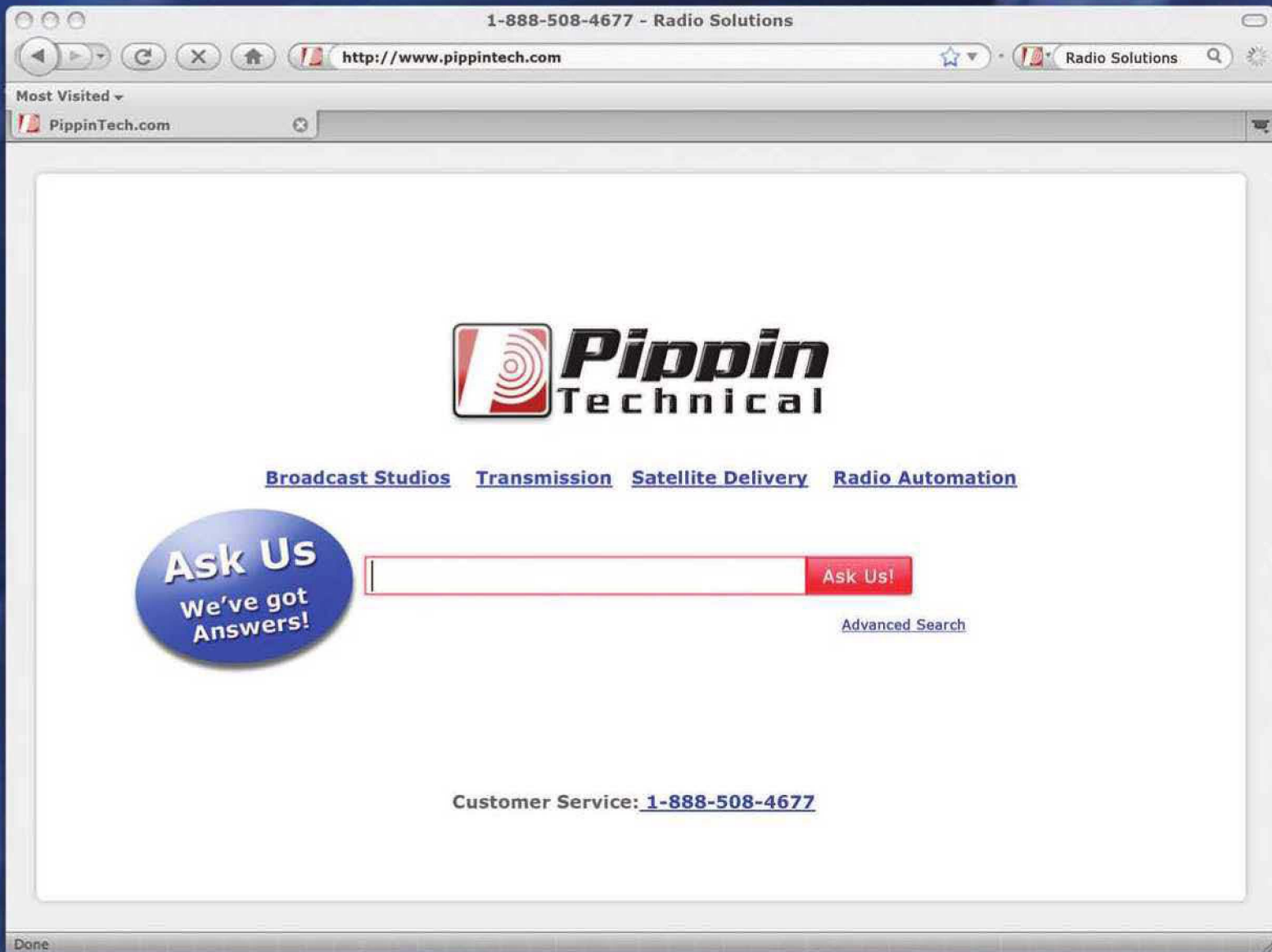
As much as some incredible technology has swallowed us up, I really appreciate the actual magazine to hold in my hands and read in the traditional way, usually far away from a computer. So, that would be one for the print copy. Thanks for everything.

Dan McAllister
The Zone/The Q
Victoria

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Doing the right thing

Companies today are under intense pressure at all levels. From the boardroom to the shipping room, everyone is feeling the heat.

Managers are being asked to add more market share and profits despite being in the midst of an economic downturn of historic proportions. Meanwhile, most employees are in danger of getting group whiplash as they collectively shake their heads at bosses who want more production on more projects with diminished resources and tighter timelines.

And in the middle of all of this chaotic and frenzied movement, boards are looking on in dismay as they realize that the earlier headier times had masked what the current climate is quickly revealing—we have organizations with an abundance of managers but a frightening shortage of leaders.

Warren Bennis, arguably our most knowledgeable observer on the topic of leadership today, helped us understand long ago that *Managers Do Things Right but Leaders Do the Right Thing*. And today, more than ever, we need people at all levels of the organization who are doing the right thing.

Leadership is a funny thing; you can't touch it, you can't smell it or taste it but you sure know it and feel it when you see it, and people are desperate for it. For the proof on that just visit your favourite book store and look at all of the titles on leadership.

BY RON BREMNER

I believe that leadership is not only about getting the job done and doing the right thing, but that it's something more basic. It's not just what we do or what we say. It's more about what we are.

How we lead or rather, in most cases, how we don't lead is a key determinant in the eventual and on-going success or failure of our organization.

With all of the challenges in today's workplace we simply can't afford not to be developing leaders at every level. We need strong leadership in each and every department, in all areas of the enterprise. We can't rely on one or two people at the top. Everyone needs to lead in their own unique way.

More than ever, we need people to take ownership of their jobs, their careers and their lives. People need to go to work each day, look at the company and pretend that it's theirs. They need to treat every dollar as if it were their own capital. They need to make decisions as if their life savings were wrapped up in the company. They need to start using





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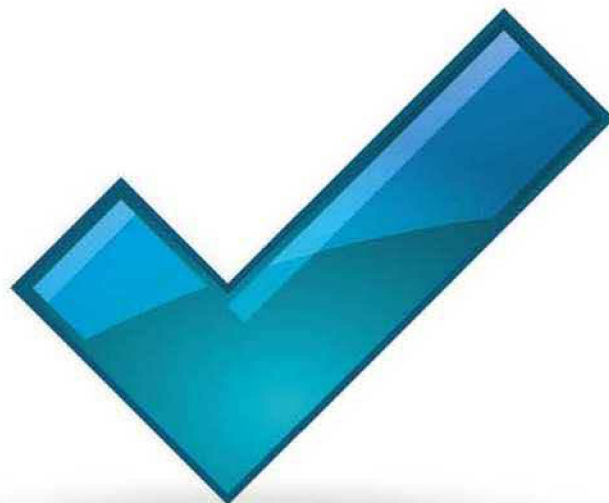
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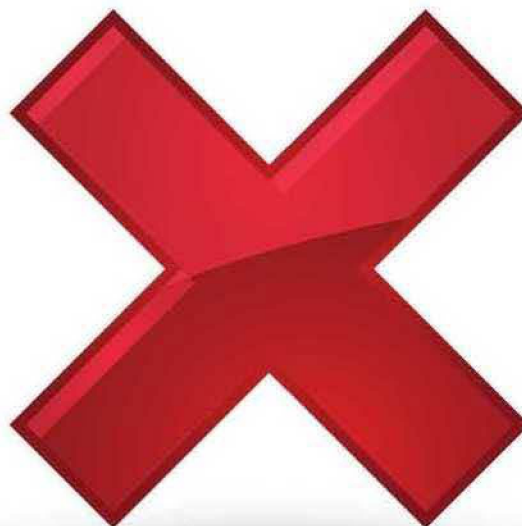
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Doing the right thing means taking the time to do the little things that make people feel special and important.



something that is in short supply these days—good old common sense. As Bennis suggests, they simply need to do the right thing.

What does that mean?

Doing the right thing means taking the time to do the little things that make people feel special and important.

Doing the right thing means making a big deal out of people. It means going out of your way to catch people doing things right, not looking for people doing things wrong. It means taking the time to say thank you, time and again, to people throughout the organization who are trying, people who are making an effort.

Recognize that effort. Let them know that it hasn't gone unnoticed. That doesn't mean sending an e-mail. It means taking the time to get out of your chair, leave your desk and find that person and look him/her in the eye and say—face-to-face—how much you appreciate their efforts and what that effort means to you and the company.

Doing the right thing means taking the time to write notes to people to recognize special things that they are doing.

Someone taught me years ago that a note sent to the house has tremendous impact because people read it and share it with the important people in their lives. Usually that person is the one who eats alone when he's working late or comes in on the weekend to finish a project. It's not a big thing and it doesn't take a lot of time to do, but it shows that you care and it shows appreciation.

And everyone likes to be appreciated and recognized.

Doing the right thing means taking the time to get to know your co-workers as people—their aspirations, frustrations, hopes and ambitions. Getting to know them helps you connect with them and it helps you understand what motivates them and what frustrates them.

We spend more time with our work family than we do our family at home, yet we know precious little about them. Find ways to get people together, to get people communicating and sharing ideas.

It pays big dividends and, again, it's the right thing to do.

Doing the right thing as a leadership group means spending as much time strategizing and talking about your people as you do projects. Reason? Without the solid support and engagement of your people it's doubtful that your projects will end up the way you'd like. Talk about people issues and spend time on them.

During these economically challenging times people are scared, not sure if they'll have a job tomorrow. They're not sure where they fit in. They see the workplace changing before their eyes and they worry about their ability to keep up. Making

people a priority takes time and effort, but the rewards are worth it.

Sure, some will drive you crazy. Many will frustrate you. But when you see people making personal breakthroughs by growing and stretching, contributing and making a difference—being the best they can be—the feeling of exhilaration will be well worth the effort.

And there are many, many more ways to do the right thing, not the least of which is attitude. Doing the right thing needs to be a goal and objective in and of itself. If you have ulterior motives and/or you're merely looking for a quick performance boost from the troops, your efforts will be for naught. People sense when you're insincere. You can't fake it. You have to believe in your heart and mind that connecting, inspiring, motivating and getting closer to your people is simply the right thing to do.

To be effective, you need to live it, breathe it and believe it. It has to be flowing in your veins. It has to be part of your make-up. You can't afford to wait. Get going now.

After all, it's the right thing to do.

Ron Bremner is a member of the Canadian Broadcast Hall of Fame and was formerly President of CKNW/CFMI-FM Vancouver and President/CEO of BCTV Vancouver before spending five years as President/CEO of the NHL Calgary Flames. He recently served as Chairman/CEO of Professional Sports Publications in New York City and now operates Gold Medal Consulting Group in King City, Ontario. He is a much sought after public speaker and consults to a number of companies on leadership, management and customer service. He may be reached by e-mail at gold.medal@sympatico.ca.

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Keep being crazy

With the economy in crisis and loads of people losing their jobs due to restructuring and cut-backs, it's easy to get caught up in the craziness of it all. It's also easy to lose your inspiration and creative spark.

These days, especially as a new father sustained by a liquid diet of energy drinks, I find that when I stop shaking long enough from the caffeine to actually concentrate in my studio I realize the extra hurdles when it comes to working yourself up to create. Nothing to tap into but uncertainty and uneasiness.

A lot of us, sitting out there in vocations in all sorts of industries, are being stifled by the unknown. After sitting at my desk, coming off of that sweet taurine and ginseng high, I realized that this is pretty much the same thing as refusing to go outside for fear of being hit by a car. It's absolutely ridiculous.

The perfect creative environment is rich with confidence and a devil-may-care attitude. In these hard, challenging times, maintaining that headspace isn't always easy. Here are a couple of suggestions that have worked for me lately.

When you leave the studio, LEAVE the studio. Simply get a life outside of your soundproofed little cave. When you don't have to be there, get out of there. Hang with your production buds from work, but leave the shoptalk for back at the station. Go and see movies, check out concerts, get excited about stuff that has nothing to do with your life at the radio station. Get out there and SOAK IT UP! Take everything in.

Too many producers I know basically

LIVE in their studios. Isn't that kind of like writing a movie script about Queen Elizabeth, or someone, without doing the research?

To keep that passion for the craft going during difficult times, it's important that your work has a soul. The soul of your work is what it's all about for your listener. If you don't have that you have nothing. The old saying, "you are what you eat" applies very much to what we do.

If you let this one slide, you end up with the tech part of radio production. This is where staleness can set in. Then you REALLY feel like you are simply going through the motions. Everything you do starts sounding the same and you might start losing confidence about your art, then your gig, etc. Just remember, you are in that job because of your creative talents.

Anyone, and I mean ANYONE, can pull off the technical side of radio production. It's the other stuff that brings it to life. But first of all you have to make sure you get a life. Your listener has no idea what tweaking a filter is ... and they don't care.

Spend more time outside the studio and your writing will benefit... because you'll actually have stuff to write about.

I always find myself going back to past conversations I have had with friends when approaching a new promo or imaging piece. The first thing I always think about when I want to add humour to my production, is "what have my friends and my wife and I actually LAUGHED at lately?". Could be a scene from a movie, a funny voice someone did, a witty one-



liner your buddy made that had the whole group in stitches.

Bring that real life stuff into your production. Find a way to incorporate it.

A recent example of this from my studio is a promo I did for "Cocktails with Coldplay". I don't know about you, but the first thing that pops into my mind when I hear the word "cocktail" is snooty rich dudes. Not sure why. Not just random snooty rich dudes, but three dudes my friends at the station came up with as an excuse to do a silly rich-guy voice we made up.

I got together with them and conceptualized the whole promo within five minutes, by just riffing off of each other. I remembered the moments in our improv where we laughed the most, and wrote those lines into the promo.

I basically put these guys backstage with Coldplay, just to have their party crashed by some over-the-top rocker types. It was a fun day at the studio. Something we ALL need more of right now.

Keep bein' crazy.

Trevor Shand is promo producer at KROQ-FM Los Angeles. He may be reached by e-mail at trevor@kroq.com.

Broadcast Dialogue
The Voice of Broadcasting in Canada

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Apart

from the madding crowd

During periods of economic uncertainty, rounds of layoffs occur, and professionals are consumed with thinking about whether or not they are going to lose their jobs. After all, there are bills to pay and families to feed.

But is it worth the stress to worry about something that may or may not happen? After all, 92% of all worries have no substance.

Here is the inside scoop on worrying from *Lead the Field* by Earl Nightingale:

- 40% of the things people worry about will never occur
- 30% are in the past and cannot be changed
- 12% are needless worry over health
- 10% are petty, miscellaneous worries
- Only eight percent of all worries are legitimate.

A recession is a time to build capacity and strength, so how about honing your skills and improving your life. To attain any level of success, professionals have to master certain skills. Essential tools in the stripped-down toolkit of life include:

- Problem-solving and decision-making skills
- Idea-generation skills
- An integrated life
- Intellectual power
- Verbal power
- The Signature
- The Buddy System.

Problem-solving and Decision-making Skills:

It is virtually impossible to rise to the executive ranks without solid problem-solving and decision-making skills, which go hand-in-hand. For professionals who lack these critical skills, the good news is that they are teachable.

When facing a problem or decision, a simple model to use includes these steps:

- Define the problem or decision to be made
- Collect detailed and reliable information, then analyze it
- Formulate possible solutions
- Evaluate the quality of each solution
- Choose a solution
- Solve the problem or implement the decision
- Test the solution.

Idea-Generation Skills:

Generating and implementing great ideas at work could make a difference when it comes to downsizing because you are perceived as being more valuable.

Graham Wallas, known for a popular creativity model, suggests that you:

- a) Gather information on the topic.
- b) Take a break and do something different.
- c) When you least expect it, you have a sudden flash of insight where the new idea surfaces.

BY AVIL BECKFORD

d) The great idea that surfaces could be implemented the way you conceived it, or you may have to refine it.

An Integrated Life:

In an uncertain economy, there is always talk of doing more with less. To prevent stress, focus on integrating both work and non-work activities based on what is important to you at any moment.

Intellectual Power:

As an aspiring leader, how can you stand apart from the crowd? What knowledge is required for you to succeed at work? What topics are you interested in? What are you passionate about?

To develop the intellectual power required to respond with agility to opportunities and challenges in the workplace requires stretching and developing the mind. One of the fastest ways to do so is by reading, and not just any reading but reading that provokes thought.

Verbal Power:

An extensive vocabulary pays!

Over two decades, the Johnson O'Connor Research Foundation (www.jocrf.org) tested thousands of Americans and found that in nearly all cases vocabulary correlated with executive level and income.

The Buddy System:

Support systems are critical for anyone wanting great accomplishments.

Develop a support network of about four people to talk about what is important to each member and where you would like to see yourselves in five years. How do you fill the gap between where you are to where you want to be? What courses should you take? What books should you read?

Make a decision! When members take a course or read a book they should write summaries and teach the concepts to other members to significantly lessen the learning curve for each member.

The Signature:

What are you known for? Or more importantly, what do you want to be known for?

Everyone excels at something; the trick is to know what that something is. Develop that one thing which becomes your *signature*. In no time you will become the go-to person whenever that one thing is needed.

These seven tools do not guarantee that you will be protected from layoffs, but they will make you more indispensable in the workplace and set you apart from the madding crowd.

Avil Beckford is President of Ambeck Enterprise, a Toronto-based consulting firm. She may be contacted by e-mail at avil.beckford@ambeck.com.



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Media and the meltdown



If it wasn't so scary it would be downright entertaining. CNBC's Santelli chickens out and doesn't show up on Jon Stewart's *Daily Show*. Stewart skewers CNBC so badly Santelli wishes he'd made the trip if only to defend his network.

Stewart, out of character, is genuinely upset at these guys and holds nothing back graphically illustrating through words and pictures just how wrong the so-called financial journalists got it and the role they played in today's economic disaster.

Then Kramer, a CNBC host, decides he's man enough to sit across from the still angry Stewart only to eat humble pie. It couldn't have been scripted any better if it was fiction. Sadly, it all reflected real life.

As the cable services warred over who is to blame (besides the "greedy Wall Street financial barons") for the decline of the financial system, PBS brings forward their own pundits, including William Cohan author of *House of Cards: A Tale of Hubris and Wretched Hubris on Wall Street*.

Cohan is a unique beast in that he is a former Wall Street guy turned journalist who knows the story from the inside out. He's also an articulate, reassuringly

calm man who bears little resemblance to the slick or shrill commentators on CNBC, or the provocateurs on *Comedy Central*.

Cohan knows that there is real money to be made by a writer who understands the complexities of the global financial meltdown and can communicate why and how it happened.

According to Cohan and Stewart, many broadcasters (and other journalists) are complicit in the financial mess. They point to the fact that media outlets (particularly CNBC) are guilty of: lobbing softball questions at the money men who were playing fast and loose with shareholder's money; touting stocks that on closer examination would have proven to be risky; helping to drive the hysteria of "buy, buy, buy" and then the paralysis of "fear, fear, fear". But most of all, they charge the financial media of turning business into a spectator sport complete with losers and winners and paparazzi, elevating money to a "god-like" position and not holding the bankers—who Cohan says were "looting the system"—accountable.

According to Cohan, "people are very simple and rewards determine behaviour and ultimately outcome. The more revenue they brought in and the more business they wrote, the more they made. The motivation to write new business, even if it was risky, outperformed any other obligations.

"As companies became public the situation was amplified because much of the risk was taken away from the key players. They used other people's (shareholders') money to finance their own earnings and got paid no matter what the stock did, through generous salary and bonuses". And for years they had the added advantage of being able to elevate stock value, albeit on shaky foundations, so it was a win, win.

As in any fine drama, personalities

drove the media stories during the heyday of the stock market and then again after the meltdown. Anyone who was watching closely knew that some of the lead guys were too busy playing to mind the store. Three out of the top five executives at Bear Stearns were world-class bridge players (Cohan says they were hired for their bridge rather than financial prowess).

Bear Stearns became what Cohan calls "a manufacturing plant for mortgage-backed securities used as collateral for the overnight financing market". By building the company this way, Bear Stearns (and other businesses) were all just 24 hours away from a funding crisis, but Cohan says no one looked closely enough to expose it.

And, he says they're still lying to the media when they suggest that they were hit by a large and unexpected tsunami. Cohan says these guys created the problem by concentrating on the fixed income division because it resulted in such huge compensation at the senior level. They were never going to change it, even if it was a risky business, because it paid them too well.

Cohan says that nobody with any real power chronicled the transition of bankers from stable, secure conservative individuals to "creative" financiers whose only real innovation was ATM machines.

And there still doesn't seem to be a broadcaster other than Jon Stewart and *Comedy Central* who has the will to really take them on even now. And that just seems like bad business to me.

Nancy Smith is chair/CEO of NextMedia, a Toronto-based business consulting and marketing company. She may be reached by phone at (905) 468-7774 or by e-mail at nsmith@nextmediacompany.com.

Bye-bye blather, hello empathy

It's amazing what your average world-wide financial catastrophe can accomplish by way of a collective attitude adjustment.

In good times we have seen that, in competing for ever-higher quarterly results and feeding the voracious shareholder appetite for quick returns, that many companies also played hard with obscene executive compensation, lavish events and other forms of wretched excess. We saw this to be especially true on Wall Street, where over the top lifestyle and conspicuous consumption was the order of the day.

Social responsibility, while gaining some momentum, was in too many quarters viewed as merely a drag on the bottom line, mostly just blather. The good will and sweat of employees, not corporate motivation or support, seems all too often to have been the driving force behind much of the social responsibility we've seen to date.

Some sectors have been worse than others.

However, I would argue strenuously that the media sector is not one of the offenders. In fact, our industry has long been very successful at combining community service with business. Radio and TV stations, newspapers and the like have consistently given back to the community, knowing that supporting its people and programs builds a stronger market from which to extract future business.

You could argue that this is nothing new, that social responsibility has always been an important, if neglected, part of business. It is clear that dramatic intervention by all parties is now needed to break the vicious cycle of lack of consumer confidence causing lower results, which result in plummeting stocks that undermine consumer confidence and on and on.

It's not a question of making like an ostrich and filtering out all the bad stuff, but of using existing resources to bolster the greater good.

There is an excellent example of just such a campaign. Although I'm sure there

are others doing similar things, the well-thought out, responsible and constructive response to the current financial crisis initiated by Corus Radio caught my attention. The campaign features a series of positive public service announcements as counterbalance to the relentless doom and gloom, fostering a lightening of mood that will be crucial to the return of consumer confidence.

The PSAs encourage listeners to make the purchases they have been thinking about—like buying a car—while providing sound reasoning and facts to support the notion. They also encourage buying locally as a further balm to the hand that feeds. All of this is smart business and speaks to strong leadership that faces challenges with creativity and resolve.

Another potential positive by-product of the crisis may be a reduction in the labyrinthine, jargon-filled doublespeak that too often masquerades as communication in business circles (and certainly in the land of Dilbert).

The Globe and Mail reported in March that the public is displaying a disastrously low level of trust in businesses and their leaders. According to the president of Edelman Public Relations, Richard Edelman, there is "zero room for spin". He says winning back the trust of consumers will require a broadening of the "narrow focus on shareholder values... toward a broader class of stakeholders that include employees and communities."

Lip service and passive charitable donations will no longer cut it, he says.

Also intriguing was the invitation I received from the Rotman School of Business at the University of Toronto to an event featuring Dev Patnaik, the author of *Wired to Care: How Companies Prosper When They Create Widespread Empathy*. The adjunct professor at Stanford University makes a compelling argument that the next wave of economic prosperity will be enjoyed by companies that can create empathy on a wide scale.

He argues that companies will

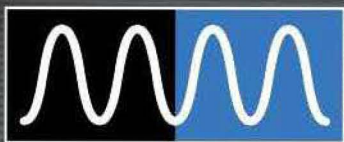


"prosper when they tap into a power that every one of us already has—the ability to reach outside ourselves and connect with other people". Ethical behaviour demands that you "walk in another person's shoes" and thus empathy is an essential ingredient to a remediated business morality, far more important than rules and regulations that can be skirted by enthusiastic subversion.

The collapse of equity markets and the decimation of leading companies is a brutally painful sort of wake-up call. But if more individuals and organizations put their focus on the balanced and positive kind of efforts being made by Corus and others, the road back might be a lot shorter.

Not to mention more pleasant.

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



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Is the Internet takeover here?

Could this be the revolution that the Internet has been waiting for?

Television and newspaper companies are in trouble as never before. Trouble that has been brewing for some time and the global financial crisis is turning their woes into a perfect storm. The heat is on to do something... but what?

The challenge for traditional media is that the Internet has the potential to be a "replacement" technology rather than a complimentary one.

When radio was invented some feared it would replace newspapers. It didn't.

When television came along some feared it would replace radio. It didn't.

But while the Internet was a complimentary media for the first few years of its life, it is increasingly becoming a replacement technology—at least for an increasing number of people. Mostly young people? The folks who will be old people in the near future aren't going to abandon the Internet as they age.

But the challenges are more than about young people using the Internet. It's people of all ages using a range of new technologies.

So what has been happening in recent years? For the newspaper industry the Internet has been eating its lunch. Advertising has been migrating from newspapers to the net, real estate ads perhaps most prominently. Instead of a column inch in a newspaper, you can get

a virtual tour on the Internet with pages of information and pictures galore.

As the efficiency of Internet has been growing, the technology to narrowcast your message to identifiable target groups has been growing and the cost to do so has been decreasing. Broadcasting your message to more people than your target audience becomes unnecessary. And that's the crux of the problem facing mass media.

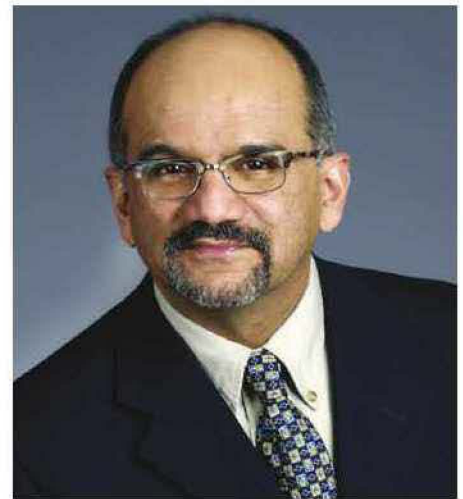
Narrowcasting and targeting is becoming the name of the game. Instead of mass news magazines there is a plethora of special interest magazines, each with web presence. And then there are the thousands of web-only publications.

As people want more of their news instantly via the Internet, the prospect of selling newspapers and getting paid advertising becomes bleaker.

As an increasing amount of broadcast media—radio and film content—can be downloaded from websites, the argument for advertisers to pay broadcasters becomes weaker.

The idea that the CRTC's model of regulating the networks is "broken" seems trite. It's much bigger than that. For the CRTC to grant the networks a little more money may only be a temporary stop gap.

As an aside, what the CRTC really needs to do is to open up the commercial deals between broadcasters and distributors. Virtually everything else about the finances in broadcasting is public, we have



no idea whether the deals are fair or not and whether more money can be provided to network broadcasters without having to pass charges on to the consumers. It's time consumers got an itemized bill from their cable or satellite company.

This is the picture of the last three to five years. Then along comes the global financial crisis and the recession—it's like a tsunami on top of global warming. Maybe we'll end up losing a lot of Canadian content, maybe we'll end up with new local models with more Cancon. Maybe we'll end up with one monopoly of dailies, or no dailies at all, or with only locally-owned newspapers.

The steady wicket in all this is the Internet, even though the business case for running lucrative outlets is only showing up in fits and starts. When it comes to broadcast content, the only limit the Internet faces is with bandwidth. As Internet service providers—and governments—increase the pipelines, and net neutrality takes hold, new media will continue to grow.

Heritage Minister James Moore's move to create a new unified Canada Media Fund, replacing the separately-run television and new media funds, is a step in the right direction which acknowledges the need for a more comprehensive and multi-platform approach to Canadian content production.

What Parliament and government need to do is up in the air. It's a serious Canadian and global challenge. While the analysis of the problem is easy, finding the solutions is a mug's game. A Parliamentary committee is a good attempt.

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

An advertisement for INCOSPEC and Axcera. The background is dark blue with a white radio tower on the left. In the center, there are colorful sine waves and binary code (0s and 1s). On the right, there is a large server rack with multiple bays. In the foreground, there is a computer monitor displaying a software interface with the text "DTVision" and "Axcera".

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GM: Hilary Montbourquette

Launched: March 30, 2009 at 12:01 am

Moving from Classic Rock to Greatest Hits, GM **Hilary Montbourquette** says that among changes, is a unique music position, an entertaining, compelling, relevant and local morning show and target-specific local content. FRED FM plays the greatest hits of the 60s, 70s and 80s, helping to "Wake up Fredericton". FRED FM, says Montbourquette, reflects the issues and lifestyles that matter to Fredericton; positive and upbeat content ABOUT the people who live and work in Fredericton and area.



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299 Queen St. W.

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Toronto ON M5V 2Z5

P: 416-925-6666

P: 416-591-5757

www.cp24.com

VP CP24: Bob McLaughlin

VP/GM CP 24 Radio: Bill Bodnarchuk

Launched: March 26, 2009 at 5:00 am

On May 27th 1957, the late **Allan Waters**, backed by a bunch of crazy deejays and the rest of the CHUM radio family, turned 1050 CHUM into Canada's first 24-hour Top Forty radio station. On March 26 another first: CP24 extended its brand within the GTA with the launch of CP24 Radio 1050, broadening the reach of specialty channel CP24's local news coverage further by offering 24-hour news content on a new platform. Following the mantra "we're always with you," viewers can watch CP24 on TV, listen on the radio and follow along online at cp24.com.



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seasidefm@ns.sympatico.ca

www.seasidefm.com

GM/PD: Wayne Harrett

Launched: March 13, 2009 at 4:00 pm

Easy Listening Community station SEASIDE-FM (CFEP-FM) moved from 94.7 to 105.9 March 13, 2009. Up until then, many Metro Halifax/Dartmouth residents had only been able to pick up Seaside FM's signal on their car radios. Aimed at mature adults, the station has been nominated four times for Radio Station of the Year by the East Coast Music Association.



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Fort St. John BC V1J 2B7

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reception@moosefm.ca

www.moosefm.ca

President/GM: Russ Beerling

Launched: March 12, 2009 at 7:00 am

First song played: *How do you like me now?* by Toby Keith

For one and a-half days leading up to the format switch, listeners heard only that the station was under construction. At 7 a.m. March 12, Moose FM Morning Personality Kelly Doiron "threw the switch" that saw MOOSE FM move to Country from 80s.90s.whatever!!!



CFWE-FM • CFWE The Native Perspective • Country/Aboriginal (Aboriginal Multi-Media Society (AMMSA))

13245-146 Street

Edmonton AB T5L 4S8

P: 780-447-2393 • F: 780-454-2820

info@cfweradio.ca

www.cfweradio.ca

CEO: Bert Crowfoot

CFWE—"The Native Perspective"—expanded its broadcasting area to include Fort McMurray at 94.5 FM. Programming continues to be broadcast from Edmonton. Although the format is mostly Country, the station says music goes all over the map. The Aboriginal Multi-Media Society is non-profit, with the goal of providing culturally relevant programming to the aboriginal people of Fort McMurray.

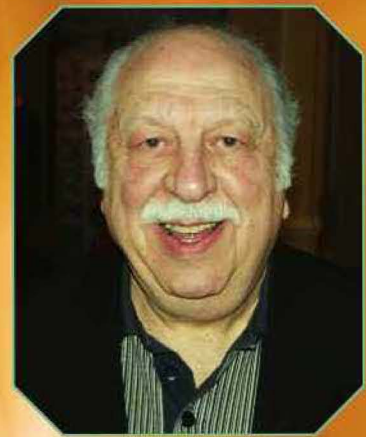




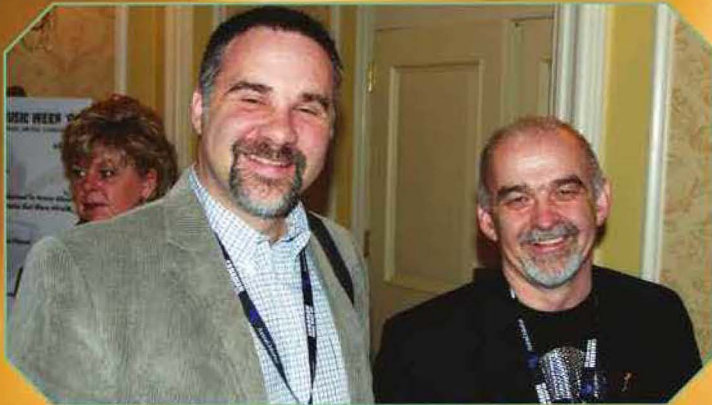
Gavin Tucker and Vince Cownden, Rogers Radio Calgary



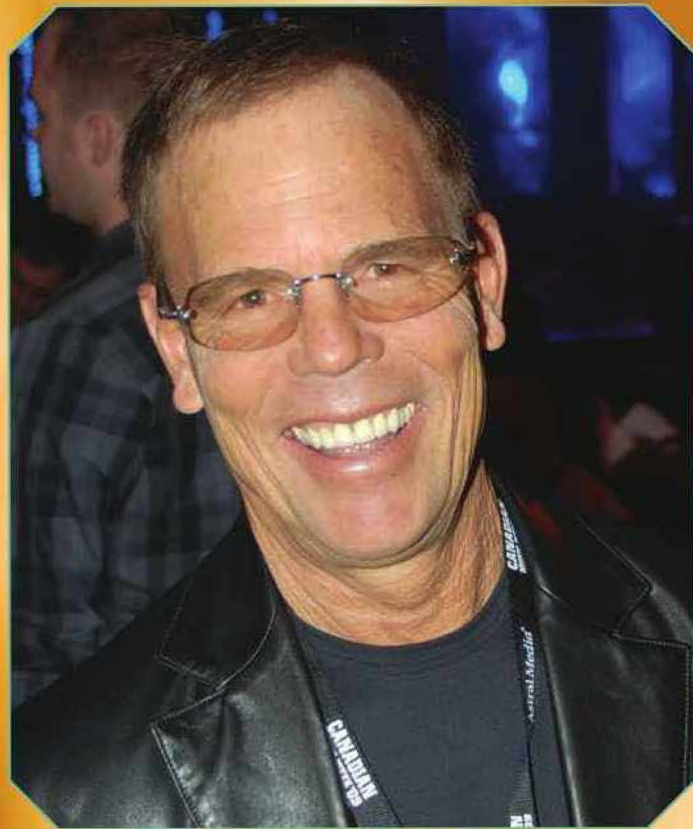
Paul Ski, Rogers Radio



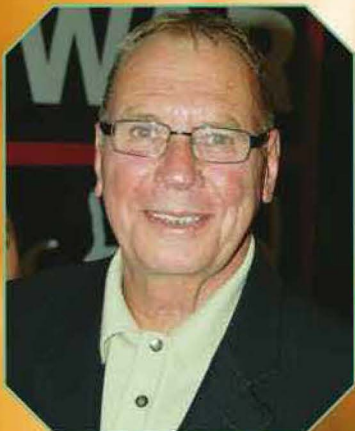
Fred Napoli, Toronto



Mike Shannon, Astral Media Radio Regina and Hilary Montbourquette, Newcap New Brunswick, Moncton/Fredericton



Chuck McCoy, Rogers Radio Toronto



Gary Greenway, Noll & Associates, Toronto



Terry O'Reilly, Pirate Radio, Toronto



Chris Pottage and Dave Dalvert, Rogers Radio Toronto



Damon Papadopoulos and Craig Gear, Rogers Radio Toronto



*Raj Dhami and Bill Halman,
CJXX-FM Grande Prairie*

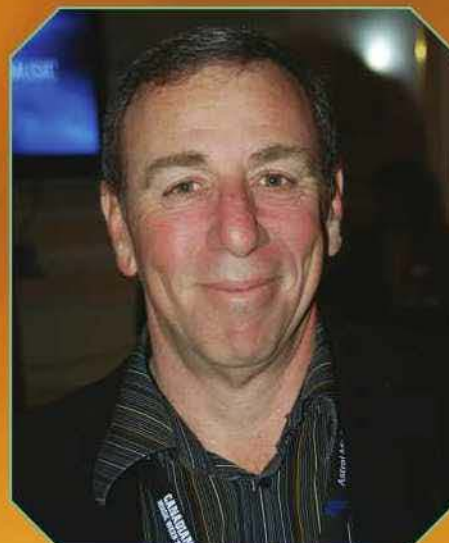


*Mark Wreggett, Evanov Radio Toronto; Jeremy Slattery, Evanov Radio Halifax;
Paul Evanov, Evanov Radio Toronto; and, Dan Barton, Evanov Radio Halifax*

Images from Canadian Music Week and The Crystal Awards



Steve Parsons, Corus Radio Vancouver



Nelson Millman, The Fan 590 Toronto



*Rob Tarry, Rethink, Vancouver and Gary Belgrave,
Radio Marketing Bureau, Toronto*



Josh Greenway and Jay Helmus, Rogers Radio Toronto

Know your audience

Over the past few decades marketing has changed profoundly from a “brand centric” model to a “consumer centric” model.

The concept of a brand as the centre of the universe began to fall out of favour when consumers increased control of their media consumption and ability to access information. The Internet plays a significant role in empowering the consumer. It is always on, therefore consumers can easily access information and seek out new opportunities.

Increasing media options place demands on the media channels for increased accountability; advertisers are looking to connect with consumers utilizing vehicles that are relevant and measurable. Additionally, the fragmentation of media and increased consumer distraction has made it difficult for an advertiser to capture the full attention of consumers via a single medium.

Where am I going with this?

I recently attended two events that re-enforced the consumer-centric approach. The most recent was the 2009 Radio Advertising Bureau conference in Orlando, Florida. Here is a sample of the many breakout sessions offered at the conference; Killer Multi-Touchpoint Campaigns, Navigating Through A Challenging Consumer And Economic Environment, Living In A Multicultural, Multitasking World, Connecting With Advertisers And Their Consumers. You get the idea.

The second event was completely different, but illustrates the value of a consumer-centric attitude. We participated in Festival and Events Ontario’s annual conference, delivering a presentation on the value of radio in a session titled Mainstream Media—More Relevant Than Ever. Colleagues representing other mainstream media were on board as well.

Our RMB presentation focused on the benefits of radio for event promoters utilizing an actual event, the Lanark Village Orchid Festival, as an example. The presentation focused on the people most likely to attend the event—gardeners, the majority of whom are women 45 years of age or older.

Event promoters typically work with a modest budget that must deliver awareness of their event quickly and efficiently. With that in mind we focused on the following benefits:

- How radio’s local nature concentrates marketing efforts where they are needed—a radio coverage map was used to illustrate this point.
- How to get the most for the marketing dollar by selecting station formats with a high composition of event attendees; women 45 years of age or older.
- How radio complements other components in your event marketing campaign. In this case, we focused on radio’s ability to drive listeners to the Lanark County tourist association website to learn more about the orchid festival.

Most of the data was easily accessed from industry databases such as BBM and BBM RTS; local information on the Lanark festival was simply obtained via a Google Internet search. My colleagues representing other mainstream media took a more generic approach to their presentations, focusing less on the target consumer and more on the benefits to the general population.

The results of doing our homework and focusing on the conference audience were immediate. The targeted audience, in this case festival organizers, recognized the effort made to address their specific concerns about their target audiences and they responded overwhelmingly in the Q&A session and with follow-ups.

By demonstrating your understanding of an advertiser’s consumer you will immediately capture their interest; the



consumer ultimately determines the success or failure of any marketing campaign. Combining consumer insight with a sound knowledge of your client’s business will help you to sell the benefits of radio and present your station as an integral component in a marketing campaign.

In the near future, in major markets across Canada, radio will have another tool in our arsenal to demonstrate how radio reaches consumers—PPM.

The launch of PPM will give us greater insight to the tuning habits of Canadian consumers—we will know more about who is listening, what they are listening to and when they are listening. This data will help us to better demonstrate the advantages of radio as a versatile medium that connects with consumers anytime, anywhere. Better data increases the accountability of radio and increases an advertiser’s ability to connect with their consumers at the right time and place.

Gary Belgrave is president of the Radio Marketing Bureau. He may be contacted by e-mail at gbelgrave@rmb.ca or by phone at (416) 922-5757.

Re-thinking radio research for the PPM era



PPM represents one of the most profound changes to radio since the arrival of TV. It is transforming the way radio is programmed, sold and marketed. And it will change the way we research radio.

Frankly, it's about time.

Research has lagged behind the industry's needs for a number of years now. The way we research radio hasn't changed in any fundamental way in the past 30 years, even though the medium has undergone several major transformations.

Since the arrival of the Walkman some 25 years ago and amplified by the arrival of mp3s, Internet radio and satellite radio, terrestrial radio has long been fighting competition from alternative audio options. Yet, virtually no research has taken a big picture view on how all of this has changed the role that radio plays in listeners' lives, or how listeners use various types of formats.

At the same time, increased fragmentation, consolidation and now the economic downturn are exerting a huge pressure on costs. But the vast majority of radio research continues to be conducted using increasingly costly (and increasingly imprecise) telephone methodology.

The shift from diary to PPM measurement may be the tipping point. By moving the goalposts from generating recall to increasing usage, PPM changes the nature of the game itself. And it's up to us as researchers to either raise our game or sit on the bench.

Three areas where research needs to change to meet the PPM challenge:

1. Fewer "top-of-mind" questions, more prompted recall.

In diary measurement, where listeners have to remember and write down what they listened to, it's relevant for your researcher to ask top-of-mind questions about which stations the listener recalls tuning. This approach is less appropriate in a PPM world. Ideally, listeners should be presented with a roster of station names and dial positions so they can more accurately remember which stations they actually did listen to and would have been recorded on their PPM meter.

2. Fewer positioning and market image questions, more questions that capture drivers of usage.

In a diary/recall world, it's useful to track positions such as "the one station you think of first for being your 'at-work' station"—the station you remember when you are asked this question is the one you'll write down in your diary, even if it's not the one you actually listen to at the office. But not when PPM measures tuning. PPM puts the onus on understanding usage, not recall—why people choose one station over another. This shifts the focus from the traditional "perceptual" study that radio has relied on for the past 30 years to the "usage and attitude" studies common in the packaged goods industry that probe how and why consumers make choices.

3. A deeper understanding of different layers of loyalty.

The traditional approach to radio

research has been to identify P1 listeners (listeners who name one station as the one they listen to most often) as the most important segment of a station's audience. P1s are seen as the rock-solid core upon which a station depends for the vast majority of its hours tuned. In fact, PPM shows that, for a large proportion of listeners, the station they listen to most often can change from week to week. Your research needs to reflect this reality, peeling the onion to help the station understand how many of its P1 listeners are truly loyal and how many are regularly shifting allegiance. And, of course, why.

Some of these adjustments into radio studies are being done in PPM markets. Online market studies naturally lend themselves to some of this, by allowing respondents to be presented with a list of stations to refresh their memory of stations they actually listen to. And new questions are being included that dig into those attitudes and motivations that drive radio listening and station preference.

But, like the programmers and salespeople who are now dealing with the new methodology, we're still only scratching the surface of the full implications of PPM.

The need for change is clear. George Bernard Shaw may have said it best, though I somehow doubt he was thinking about radio research at the time: "The only man I know who behaves sensibly is my tailor; he takes my measurements anew each time he sees me. The rest go on with their old measurements and expect me to fit them."

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

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Splitting time between your air shift and PD duties

BY EDDIE MATTHEWS

I'm sure there are days that many program directors who also do a morning show wonder if they are doing an effective job. Are you splitting your time effectively between preparing for your air shift and your program duties?

Any good PD worth their salt will no doubt have a guilt complex, wondering what it would be like if they could concentrate and commit 100% on either one. But which one would you give up?

Personally, I treat every morning as if it's my first time on the air and have taken that approach for about 30 years now. The programming side is just as fascinating and changes on a daily basis, which is another avenue that keeps your interest and, hopefully, pushes you to learn more.

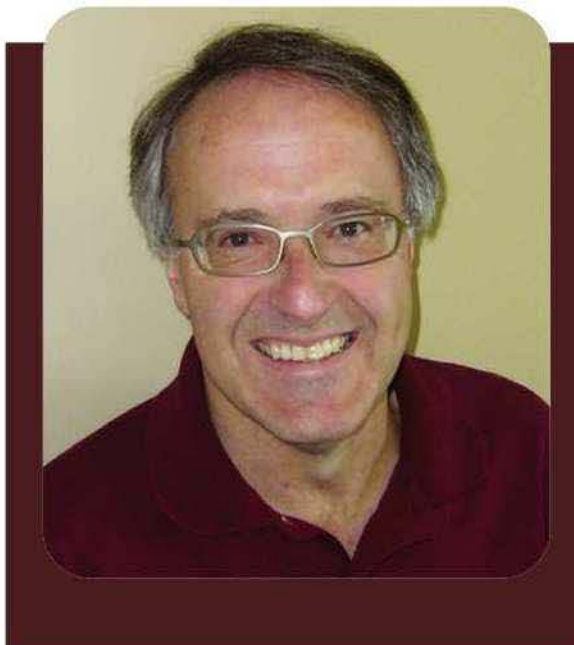
I've been asked if it would be better to be an announcer and PD if you had an air shift that was better suited to your programming duties. But I see no difference in doing the morning show along with PD duties than I would if I were doing the mid-day or afternoon shift. It comes down to how you manage your time.

Your day starts at 4 a.m., you go on the air from 6-9 and after that you either start preparing for the following day's show or put on your programming hat and do some voice tracking, listen to some new songs or features, until you have to go out and help with any promotional events. And let's not forget about your own personal obligations. The hours can add up.

One way to stay ahead of the curve from an announcer standpoint is to let your surroundings do the work for you. Be observant of what's going on in your world so you can bring that to your show. Listeners feed off of this, it makes you a part of their lives because it's something they can relate to.

One thing I've asked potential employees during interviews is to look out the window and tell me what's going on outside, tell me a story. It's the old candy bar scenario, hand a chocolate bar to an announcer and ask what's in it. If they simply tell you the ingredients, you need to do some work with them. If they can tell you what's in it that makes it so good to the point that you want to go buy one, you have an announcer that can paint a picture in the mind of the listener.

If you can bring some of the outside world into your program



on a daily basis you are winning the game.

There is one other item that will also help with your program duties of finding ways to connect with the listener—use the phones as much as possible, always encourage people to call in.

I've even had people drop by the station just to say hi. While this may not be advisable in every market, try and get the listener involved in the program. I still remember when Bill Brady at CFPL London, who ruled mornings at the time, had me on his show and asked me if I wanted to read the weather forecast. I remember that like it was yesterday.

Think like a listener. I've had some interesting conversations and

ideas passed along from office workers that listen to the station four to six hours a day. They were able to offer ideas that worked better than ideas from some of the best consultants. Hearing ideas from those not directly involved in the industry but have a personal interest in the station can have a great impact on your programming, and can be just as useful as looking at the trends from your BBMs.

I've found that conducting your own survey when you are at a function can also be beneficial to your programming and useful information for the sales department. The questions don't have to be very in-depth, but no matter what promotion you are doing or what event you are at, anything with large numbers and from different demographics can prove to be important to your daily programming ideas.

As an announcer who is also a programmer I like the fact I can stay on the front line and experience what the other announcers are dealing with. And if you work with more than one format, it helps you listen more closely to the music and other elements to see if they work or need to be repositioned.

It's having those two lives in this business that I enjoy. If they could only do something about dealing with that alarm clock going off at 4 a.m. after you've had just four hours sleep...

Eddie Matthews is Program Director of 1240 CJCS and 107.7 MIX FM Stratford, ON. He may be reached by phone at (519) 271-2450 or by e-mail at ematthews@cjcsradio.com.

The inescapable value of sustainable business relationships

While I owe any business development success I have to networking and am an enthusiastic proponent of anything involving electronic/Internet communication, I just do not have the physical, emotional or intellectual resources to drive content on, or respond to, the hundreds of contacts on Twitter, FaceBook or Linked-In with any meaningful depth.

Entering relevant stuff with any regularity on my two blogs long ago became an impossibility. Adequately answering, filing and taking action on daily e-mails remains a constant headache.

I know others in the business world are equally overwhelmed. The furious evolution of Internet technology that includes e-mail (that fewer and fewer people seem to read or answer), interactive websites, *MySpace*, *YouTube* and now social networking as critical business tools has had people frantically playing technology *catch-up* rather than concentrating on their true purpose—building viable business relationships.

This phenomenon has perhaps less to do with technology than with the inherent desire we have to ape the creativity that has worked for others... to download winning formulas for success. Easy and cheap communication tools have third-rate marketers appealing to fourth-rate consumers to join a communication vortex leading to nowhere.

Have we individually evaluated the net worth of social networking? Who has time or energy to respond to hastily-written, context-lacking drivel that crams our assorted in-boxes and home pages? Are we really able to read, digest and participate in the myriad tawdry blogs, many abandoned after an entry or two? Have we time to scan *YouTube/My Space* for interesting and relevant videos/messages hidden amid the thousands posted daily? Do we not sit back and allow others to do the sifting for us, waiting for the thousands of gigabytes forwarded electronically every day?

The *networkable* have long since taken cover, virtually and in real time. They

simply refuse to engage in networking events that appear to have become the exclusive meeting place of entitled *bottom-feeders*.

Seriously though, if networking protagonists continue to exhort the masses to go forth and network, blog, Twitter, Link-In., FaceBook, etc. where can the advantage possibly lie? How many groups within groups can we join? How many people/group updates do we have the daily capacity to scan/monitor/access/notate? Is this relationship-building? Sure, we will be busy but will we have time left over to actually do a day's work?

To illustrate the danger of potentially shallow Internet relationships, I thought to mention a speaker at a recent conference who droned on about "Internet presence" as the only way to establish a true "personal brand". This speaker breathlessly touted the exciting news that for the price of a single book, anyone can write a critique on any book featured on the Amazon site. This would "give great Google exposure". Imagine if audiences around the world followed her advice! Writing critiques to create an Internet identity that would in turn build a personal brand.

Then we have to listen to this nonsense dished up as the "beauty of peer evaluation".

It is almost as if the whole business world is about to degenerate into a massive *American Idol* operation. Much ado about nothing. Is this the cynical outlook of a Luddite who cannot evolve with the times, or is it a reflection of the belief that a successful business demands meaningful and constant relationships?

I remain in awe of the magnificence of individual thinking and its power to enhance the good of the greater community. Those that share this enthusiasm understand that the recognition, understanding and accommodation of the like-minded underscores the furtherance of good business relationships. This would include the capacity to absorb originality, creativity and the courage to implement far reaching vision. Such relationships



would:

- Evolve/change with the passage of time, requiring the willingness to constantly re-evaluate relationship objectives
- Require generosity and openness of spirit
- Engender mutual trust that, once broken, can seldom be repaired.

I cannot but remember reading somewhere more than 20 years ago that a good business relationship will be the result of having:

- Inspired liking
- Inspired respect
- Inspired an awareness of/confidence in professional expertise
- Indicated availability for follow up/easy access.

Rather than a *butterfly type* approach, the pursuit of meaningful relationships that drive profitable and enjoyable business interaction would be a good focus as we navigate the miasma of social-networking venues.

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



The **POWER** of radio

BY VALERIE GELLER



You know the expression, every cloud has a silver lining.

Well, there is a dark cloud over radio. These are challenging days. With quickly changing technology, along with the current global economic situation, broadcasters are facing leaner times and working even harder to create compelling radio.

And then there are those disturbing rumours of radio's imminent demise.

But do you really CARE if the radio comes out of traditional terrestrial black boxes, your computer, phone—or even the fillings in your teeth—if the content is compelling and relevant?

That's the power of radio.

And if you understand the power of this magical medium, what the radio can mean to someone who is alone in a room or in a car—and how, with a touch of a button, that person NEVER has to feel alone—you understand that radio is still one of the most powerful ways to connect with an audience.

While the new technologies can now offer consumers a lot of what radio uniquely offered in the past; immediacy, breaking news stories and, of course, new music, radio's power of the imagination—along with the intimacy of the one-on-one

connection with a personality through story telling—still has the power to offer listeners unique experiences and journeys.

And, according to the U.S. Federal Emergency Management report, next to bottled water, a flashlight, a candle and matches, a battery-operated radio is the number one item advised to place in a household emergency kit.

Creativity Costs Nothing

In the PPM markets, broadcasters formerly working only with Arbitron recall diaries have been delighted to find that there are actually larger numbers of people listening to radio.

Traditionally, radio has always done well during hard economic times. In past recessions—when money was dear—radio was looked at as free entertainment. More people may find they're listening to radio

(or radio audio on the Internet) because they're not spending as much on other outside entertainment such as live concerts, sporting events, films, theatre and so on.

When there's little money around, the blank canvas can become a place where creativity can thrive. Creativity costs nothing.

And now is the time to explore new ideas, risk taking and experimentation using the three rules of creating powerful radio:

1. Tell the truth
2. Make it matter
3. NEVER be boring.

Sell for Success

While radio revenues may be down in parts of North America, that's not the whole story and it's not true for many other places in the rest of the world where radio is very healthy. Stefan Moeller, head of RadioMedia in Finland, just announced that Finnish commercial broadcasters enjoyed record profits from radio. Radio is up in Finland by 7.4% and growing, expected to be at 10% this year, based on the January-March quarter results.

Radio is also booming in Ireland, where public radio's RTE is enjoying record numbers of listeners (48%). Nearly half the population of Ireland checks in daily with RTE's morning show.

Mexico is another success story. There are 20 million people in Mexico City alone, most of whom are listening to radio.

Grupo Radio Centro says its profits were up 15% in the final quarter of the last fiscal year.

What are they doing? The company attributes its rise in profits to higher advertising expenditures by clients who purchased more air time. Grupo Radio Centro says: "In a highly competitive environment, the company sought to gain market share by offering attractive sales packages."

To get more of the ad buys they were willing to deal on rates. The company reports the hiring of more sales staff and that its net income has grown by nearly 27%.

Inspire With Programming—Find Solutions, Not Just Problems

If it's all bad news on the air, problems without presenting solutions, we may lose listeners. Audiences tend to move on if it's all bad news. They actually can't take it. It's too much.

To keep audiences coming back for more, many North American stations are using the opportunity to inspire and entertain their listeners by presenting good news segments—stories focusing on solutions and on how people are coping—with the emphasis on powerful story telling and concentrating on the positive.

KGO San Francisco has added daily, regularly scheduled and positive solution-based good news features, while in Kentucky one popular talk host is broadcasting want ads on her show, helping the unemployed get jobs. Because of her humour, story telling and personality, she's growing her audience while helping people.

Dialogue

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TV FILM: CTV has laid off 24 staffers at Canada AM and axed its last remaining early morning local newscast at CTV Montreal (CFMG-TV). While no jobs were lost at the Toronto base for the national show nor at Halifax, Canada AM employees at other locations across the country, producers of local news segments for single-markets are affected. Meanwhile, London West Conservative MP Ed Holder says he intends to deliver the mail he's been getting about the loss of jobs at CTV-owned A London to the CRTC. He says Londoners feel "very personal about local content and that's what this is all about."

In southwestern Ontario, CTV says it will close its Wingham and Windsor stations in August. That, coupled with the cancellation of the A London morning show, means 48 people (most in London) will be out of work. But the Canadian Media Guild says the Local Programming Initiative Fund (LPIF), established last year by the CRTC and meant to improve local programming in small markets, is the key to saving local news. While the LPIF is still under development, the Guild says it could be used to save local TV stations "that are being abandoned by the big media conglomerates." The money will come from a percentage of cable and satellite revenues and is expected to amount to \$60 million in the first year. The federal government, in an attempt to boost Canadian content over multiple platforms, is revamping the way it funds TV and new media. Heritage Minister James Moore says that the Canadian Television Fund (CTF) and the Canada New Media Fund (CNMF) will be combined and become

known as the Canada Media Fund. It is scheduled to launch next April and will favour hi-def projects as well as requiring applicants to make their projects available on at least two distribution platforms, one of which must be TV. Moore says the government expects to dole out \$310 million over the next two years under the programs. CBC won't be getting any help from the federal government to cope with its economic woes because, as Heritage Minister Moore says, the public broadcaster already gets substantial public funding and shouldn't expect more. CBC president Hubert Lacroix has been calling on Parliament Hill to help stave off potential cuts to staff and programming. But the Heritage Minister says: "The CBC is receiving \$1.1 billion this year and that's the allocation that they will have for this year." Zillion TV has been launched in the U.S., and it has the support of almost every major American content producer — including Disney, NBC Universal, Sony Pictures Television, 20th Century Fox and Warner Bros. Zillion is selling a \$100 set-top box (that replaces a digital cable box or satellite

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What Else Are Stations Doing Right?

Most successful stations have begun working effectively across multiple platforms and branding their product. But mostly they are working hard to create relevant content for listeners, no matter what the medium. Remember, it's what comes out of the speakers that matters... and we need humour now more than ever.

When times are tough, humour becomes an essential survival tool. Nothing helps a listener get through a bad day like a good laugh. Genuine humour attracts listeners, so it will help you grow your audience.

I recently walked into the office of a station manager and noticed an empty clear box prominently placed on his desk. Naturally, I asked why it was there (I also mentioned that he'd have more desk room if it was gone).

Incredulous, he responded: "Valerie, this is NOT an empty box. It's filled with what we make and sell here—AIR!"

Radio has magic. And that magic has withstood global recessions and depressions through time. Radio is not really about radio. It's about life, the struggle to be a human being



Michelle Butterly & Erin Davis of CHFI-FM Toronto; Valerie Geller, and, Mike Cooper, CHFI-FM Toronto

and getting through the day. Radio connects people to life.

No matter what the economic situation, radio is—at core—a public service. If you serve your public—inform, entertain, inspire, persuade and connect—listeners will stick with you.

Don't miss any opportunity to make the world in which your station operates a better place.

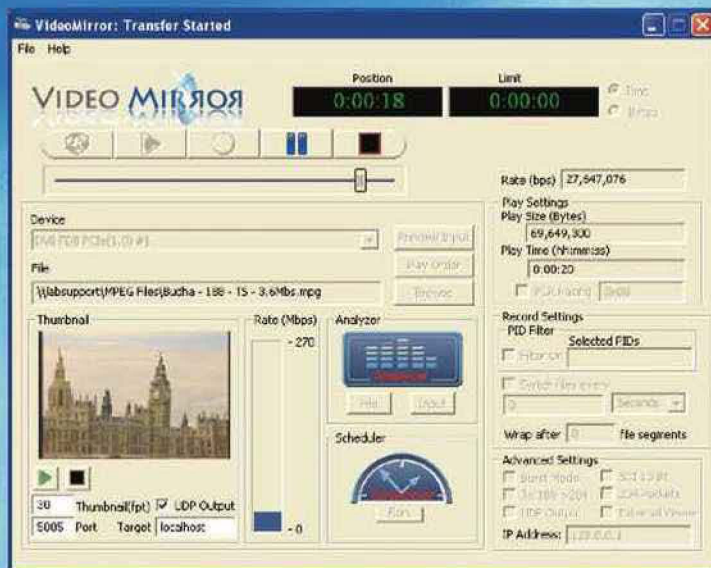
Broadcast consultant Valerie Geller is the author of *Creating Powerful Radio—Getting, Keeping & Growing Audiences* and President of Geller Media International. She works with more than 500 stations in 30 countries to help programmers, on-air personalities, journalists and managers learn techniques to strengthen the programming and grow audiences. She may be reached by e-mail at Valerie@gellermmedia.com or by phone at (212) 580-3385.

NOTE: This guest column is from Valerie Geller's keynote speech presented at Canadian Music Week's Trailblazer Breakfast honouring CHFI Toronto morning co-host Erin Davis.

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Broadcast snapshots

Hunger For Hope

Corus Radio Winnipeg's *Hunger For Hope* has raised more than \$139,000 for Winnipeg Harvest. The fundraising initiative is aimed at ending child hunger in Manitoba. Efforts in 2008 included: a compilation CD featuring new Canadian and Manitoba artists (net proceeds going toward the initiative); Texas Hold 'Em Poker Tournaments in conjunction with the Casinos of Winnipeg; golf tournaments and various other awareness-building events.

Winnipeg Harvest feeds over 40,000 individuals each month and over half of its recipients are children.



4th Annual 'Kids Can't Wait' Radiothon for KidsAbility Raises \$210,406.00

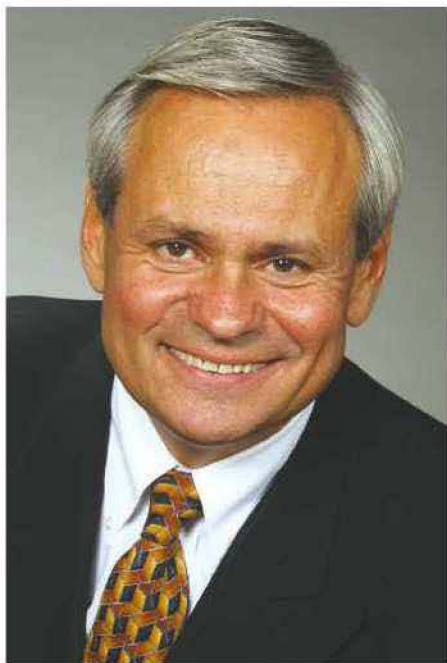
More than \$210,000 was raised at the 4th Annual 'Kids Can't Wait' Radiothon last Friday, with all three Rogers Kitchener stations taking part. The KidsAbility foundation is the beneficiary of the efforts by the folks at 96.7 CHYM FM/KIX 106.7 FM/570 News. Each year, KidsAbility—Centre for Child Development provides assessment and therapy services in the Waterloo Region and Wellington County to over 3,300 children with challenges that range from communication disorders and developmental delays to physical disabilities.

Hospital says thanks

Variety 104.5, Rock 101.9 and AM 1220 Cornwall staged the third annual *Corus Caring Hearts Radiothon* and raised more than \$102,000 for the Cornwall Community Hospital Foundation's equipment appeal. A tag team of announcers from all three stations played host to 13 hours of interviews and testimonials from hospital staff, donors, patients, volunteers and local celebrities.



Spread the good news



Am I the only person who's growing weary of all the bad economic news?

I believe recession fatigue is setting in... and that can be a good thing.

Eventually, we'll start looking for the silver lining in all of those clouds and things will get brighter. It may already be happening. I couldn't help but notice two commercials that jumped out at me recently with their refreshing perspective.

The first commercial was for Daytona Beach (Florida) Harley Davidson. The dealer, Bruce Rossmeyer, talked about how aging boomers were growing tired of seeing their mutual funds shrinking and were opting to invest in their life-long dream, a brand new Harley Davidson.

Bruce proudly proclaimed he sold a whopping 44 bikes a day during Daytona Bike Week! A world record! Two things captured my attention about the campaign;

- 1.) Good news jumped out among all of the doom and gloom. I welcomed it.
- 2.) Bruce talked about relevant economic issues, like shrinking mutual funds, and gave them a positive spin I could relate to.

Returning home to Canada I was struck by another commercial, for a hot tub store in Barrie, Ontario. The owner announced having his biggest sales month ever in February! He validated his claim by suggesting that consumers were choosing to cocoon or spend more time at home. He said they are investing in home leisure activities and increasing the value of their home with his hot tubs.

Your clients are always looking for a way to make their ads stand out, and "good news" ads do stand out.

I have never been a proponent of discounting as a sustainable selling strategy. I am, however, in favour of discounting as a service to our audiences.

We've all heard clients and consumers complain about the bad news in the media. Your commercials are part of your media content. Bankruptcy sales, desperation clearances and other bad economy sales strategies are part of that bad news noise.

Why not offer a "good news discount" for every advertiser who can legitimately shine a positive light on their business in this economy?

Can you imagine the impact if every commercial island had a commercial talking about record sales and why it makes sense to buy in this economy?

My proposed good news discount makes sense for a number of reasons;

- 1.) The advertisers who are already enjoying sales increases are your best prospects.
- 2.) Business owners who hear about these successes will reassess their own plight and begin advertising more aggressively.
- 3.) Audiences will come to realize and appreciate that there is some good news.
- 4.) Your good news advertisers will have a timely, topical and relevant hook to make their message stand out.
- 5.) Business owners will appreciate your

initiative to introduce good economic news to your community.

I recommend three qualifying rules for good news discounts;

- 1.) The commercials must mention sales increases or record sales, and tell the truth.
- 2.) They must mention WHY people are choosing to buy from them in this economy.
- 3.) They must have a call to action to keep their sales on the incline.

Your staff and peers, also need a little good news.

Your sales people get beat up on the street everyday with "Business is bad" or "I'm cutting my advertising".

Sometimes they are beat up at your station with "Your accounts receivable are in terrible shape" or "That rate is not high enough" or "We can't do that for your client".

The rest of your staff may fear for their futures as they hear about their peers being laid off at other stations, or rumours of stations going off the air.

Your audiences will detect if fun has left your building.

Why not introduce an internal communications plan to spread good news to your staff every week? Perhaps you could offer an award for the best good economic news a staff member brings to your station each week, and share that story with the rest of your staff.

And what if your newsroom began airing regular good economic news features? I'll bet there are sponsors who'd love to jump on board!

Like a bad cold, you'll always catch the bad news. Good news is like good health; it can be overlooked unless you have a plan to look for it and foster it. But it too can be contagious!

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

Spring clean-up



The Radio Marketing Bureau's Crystal Awards 09 were presented March 12 at a gala affair in downtown Toronto. From doorknobs to bedbugs, a wide range of products and services were showcased in radio commercials and station promotional messages deemed worthy of national attention by a panel of judges who work in a variety of disciplines across the country.

Lots of great winners again this year, and a rather remarkable performance by the Toronto cluster of Rogers Radio

stations. Three gold medals awarded, for a near sweep in station-based awards: a Gold Medal for Station Promo Campaign, Gold Station Commercial Campaign, and Gold Station Single.

The promo wins were the work of the Rogers Radio Imaging Department which serves the company's chain from the Toronto headquarters. Lead by Imaging Director Greg Stevens, the department boasts award-winning writers Dave Calvert, John Willis and Kris Ferguson.

All the promotional and commercial wins were produced by the team led by Production Director Chris Pottage, and included award-winners Craig Gear and Robert Brown.

Crystals in the commercial campaign category included a gold Crystal for Park 'n Fly created by Damon Papadopoulos. Damon's work was showcased last year in this column for the Kooy Brothers campaign. Writers Melanie Frei, Nigel Kingsmore and Sandi Knight all had finalists or honourable mentions.

The really wonderful story here is the win by Creative Writer Josh Greenway. Josh was never hired to be a writer, but took it upon himself to begin learning how a couple of years ago. Clearly a quick study, Josh's work has advanced to award-worthy status in a rather short period of time. The commercial crafted for Ball Hockey Ontario, a client of The FAN 590, was chosen as Gold Medalist

for Station Single. Josh explains how the award-winning spot came to be.

"The client was looking for an 'up-beat, exciting and informative' script. And there were a lot of details to cover: Ball Hockey Ontario's four locations, their website, a deal on the rate if you signed up by fall, accessible to all experience levels and, of course, that ball hockey is fun for the whole family.

"I decided early on that the way to get all those details in was to have a rapid fire conversation between two people; but the challenge with dialogue spots is making them sound authentic. I decided to use an announcer and the character, Bob. The announcer could be the straight man setting out some details while Bob could be funny while also filling in the listeners.

"Lifting the script off the page was the job of Producer Jay Helmus and Mat Boniferro, creative witer, the voice of Bob who loves ball hockey. The producer directed Mat deep into the role by having him slouch his shoulders and keep his hands in his pockets while he read the lines. This was an attempt to give Bob an 'I don't care' sound and a 'yeah, whatever' attitude. The big challenge was to ensure Bob didn't have perfect diction while keeping all of his lines audible and clear for the listener. Mat provided a lot of great ad libs that added depth to the spot.

"The producer then added a special final touch. He had the voice talent come back to the studio and chew gum for five minutes in front of the microphone, and added those sounds strategically throughout the voiceover. Jay and Mat took the script, gave it a lot of life and took the spot to another level."

There's a great lesson here for aspiring and accomplished writers and producers. It takes a team effort to get great results, and no one person can take credit for success.

Even a mediocre script can be enhanced by good production values. And a good script becomes great when you encourage creative production: sometimes



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*Top, left to right:
Mat Boniferno and Josh Greenway
Bottom:
Rogers Toronto Creative Team*

the best instructions are no instructions at all. Just as a writer injects creativity with words, a producer does that with sound ... oftentimes sounds that were never scripted or even considered by the writer.

And let's not forget the voice talent, essential to your success. Who else will stand behind a microphone, hands in pocket, shoulders shrugged, chewing gum for five minutes so you can get realistic sound effects?

While it's true that nothing happens until somebody sells something, nothing good happens unless creative and production work together with voice talent to create magic. Congrats to all of this year's winners!

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



Creativity breeds creativity

One of the biggest challenges creative people face is being creative on demand. That's true of songwriters who have to come up with a new song for an upcoming CD, to a writer who has to meet a publisher's deadline, to promo producers and creative directors who have to think of a new way to promote a show by the end of the day.

Being creative on demand requires that you keep creatively fit. One of the best ways to do that is to interact and learn from other creative people. Whether you want to call it the quantum physics field of creativity, tapping into the collective mind, or just stealing someone else's great idea from another market. Bottom line is, creativity breeds creativity.

"No question about it," says Jonathan Block-Verk, president of Promax|BDA, the professional association for marketing, promotion and design professionals working in the entertainment industry. "When you have 3,000 creative people

gies on how to make Promax|BDA not only hyper-relevant to our international members, but integral to the entertainment industry at large."

Among changes at PROMAX are a new web portal to be unveiled in June with webinars and interactive content and other vehicles that connect creative people in a realm that fosters learning and sharing of creative ideas and energies with each other. This is on top of regional creative clinics, or mini conferences, daily creative news briefs and other publications.

Block-Verk believes PROMAX needs to help foster the creative interaction that is so important for keeping creatively fit. His passion comes from the belief that content marketers are the most important people in the industry right now and it's from within their ranks that tomorrow's leaders will come.

"In the past (broadcast upper management has come from) programming, sales and, for a while, IT. Now it's mar-

“ So, if marketers are so integral to success, one wonders why—when there are cutbacks—is marketing often an easy place to start. ”

get together (as they do each year at the Promax|BDA conference) you're going to foster a great cross-pollination of ideas."

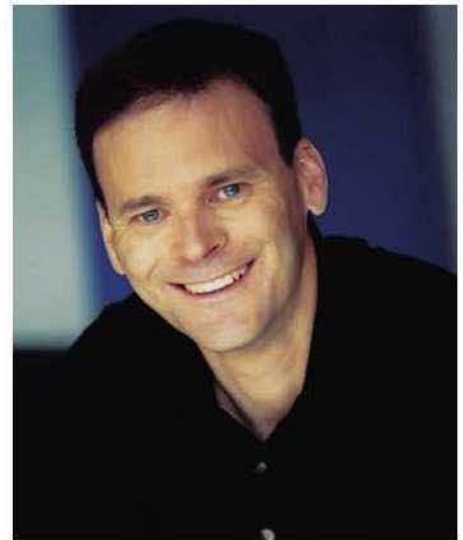
The next PROMAX conference is in New York City, June 16-18. While Block-Verk says the conference may be a highlight, creative types can't count on it as their only creative-fostering fix for the year. In fact, Promax|BDA is making major changes of its own to get away from that model and try to inspire promo and marketing professionals year-round.

"(In the past), there was no differentiation between the conference and the association that puts that conference on," he says. "We're changing that. If we're going to be a leadership association of the most important skill-set in the entertainment industry, we better walk the talk. We're executing well-thought-out strate-

keting. Marketers have emerged as the clear leaders driving success in the entertainment business. In this environment where there is so much content out there, what differentiates (content) is how it's packaged and marketed and how viewers find it. More specifically, how audiences are aggregated is one thing, but how that content is then monetized and a business is made out of it is really the fundamental question. And marketers are the ones driving that conversation."

He doesn't let the point rest there.

"No programmer is going to succeed without a marketing mind or a strong marketing partner. Even for selling across multi platforms and branded content, it's the marketers who are going to come up with the ideas and the framework for these new advertising paradigms."



So, if marketers are so integral to success, one wonders why—when there are cutbacks—is marketing often an easy place to start. Of course, from an accounting perspective, the answer can be easy. You can save money by not sending anyone to PROMAX this year or by having fewer people become members or, on a more extreme basis, laying people off from the marketing department.

"The repercussions of cutting marketing budgets are tremendous," warns Block-Verk. "If (broadcast management is) cutting marketing budgets, they're setting a precedent for their clients and saying 'you know what, marketing is expendable.'"

There is some truth to that. When your business model is based on convincing others to buy time on your station in order to market their message, it does take away a bit of your credibility when you do the opposite and cut your marketing. It's sort of like doing as I say and not as I do.

And we all learned by adolescence how well that works.

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



Kerry French, Vice President, Business Analysis and **Dave Haydu**, Director of Engineering, are no longer with *CHUM Corporate* in Toronto... **Wayne**



Wayne Waldroff

Waldroff, VP/GM of *The Canadian Press* and—before the name change—GM of *Broadcast News*, will retire at the end of this month (May). Waldroff's early years at the news agency included duties as the weekend sportscaster at *BN Audio*. Before joining the agency, Waldroff worked on-air at *CJSS Cornwall* and *CJRN Niagara Falls*...



Terry Scott

Terry Scott has been promoted to Director of Broadcasting at *The Canadian Press*, effective June 1, succeeding Waldroff. Scott has been with the news agency since 1990, beginning as an Audio Supervisor and working his way up to General Executive in 1994 and Director of News and Information/Broadcast in 2006... It's official.



Nadir Mohamed

Nadir Mohamed, 52, has been confirmed as *Rogers Communications'* President & CEO. Mohamed had been President & COO of the company's communications division since May 2005. The late **Ted Rogers'** son, **Edward**, is now the company's Control Trust Chair while his sister, **Melinda**



Edward Rogers

M. Rogers, is the Control Trust Vice-Chair. Advisory Committee members are appointed in accordance with the estate arrangements and include members of the Rogers family, trustees of a Rogers family trust, and other individuals.



Melinda Rogers



Nick Ketchum

Nick Ketchum, after 23 years with the *CRTC*, officially retires at the end of June—although he's been on holiday leave since April 1. Most recently he was Special Advisor, Broadcasting. Ketchum may be reached at nfk@hotmail.com ... **Norm Bolen** became the new President/CEO



Norm Bolen

Gord Marratto, who'd worked with *Byrnes Media* and who's a previous owner of *CKDK-FM Woodstock*, is now RSM at *Evanov Radio Group's 88.5 The Jewel Toronto*... **Ed Watson** is the new Assignment Editor at *CTV British Columbia* in Vancouver. Watson was CTV's legislative Bureau Chief and a former *CHEK-TV Victoria* Anchor... **Daniel Tremblay**, with *Astral Media Radio* since 2001, has become PD at *CHOM 97.7 Montreal*. He's held several positions in the company including GM of *CFOM Quebec* and GM of *CFOM Énergie* and *Rock Détente* stations in Quebec...



Charlene Packer



Lucie Brodeur



Ken Farrell

of the *Canadian Film and Television Production Association (CFTPA)* April 15. Bolen is the former Exec VP, Content, at *Alliance Atlantis Communications* and the current Chair of the *Banff World Television Festival*. He succeeds **Guy Mayson** who resigned after 12 years with the Association...

Ed Holmes, who most people will remember from his days at *Global Television* in Toronto as Director of Broadcast Operations, is now Manager, Technical Production Operations at *TVO* in Toronto.



Guy Mayson



Ed Holmes



Gord Marratto

Charlene Packer joined the Creative Team at *Newcap Radio Calgary* March 30 after four years with *Astral Media Radio Ottawa*... **Lucie Brodeur**, GM, Marketing & Promotions at *Corus Québec*, left that post at the beginning of April to start a marketing communications and special events firm called *Plan B*. She may be reached at lucie.brodeur@gmail.com.

Ken Farrell is the new GM at *XFM (CJFX-FM Antigonish)*, succeeding **David MacLean**. Farrell, a local real estate and automotive businessman—and a 25-year veteran of on-air services (sports and play-by-play announcing) to the station—begins June 1... The U.S. *Television Bureau of Advertising* says President **Chris Rohrs** will leave at the end of 2009, concluding 10 years of service...

Courtesy John Major Photography



Bob Duck

After three months at *CJCD Yellowknife*, ND **Bob Duck** has returned to Winnipeg... **Guy Roy** is the new IT/Engineering Technician at *Big Dog (CHBD-FM) Regina*. He has 17 years of industry experience, from building a Heathkit radio at the age of nine to a variety of technical roles in radio and TV with *CBC* and private broadcasters, as well as experience on the supply side with *OMT* in Winnipeg...



Guy Roy

Judy Maddren, a Host of *World Report* on *CBC Radio* since 1993, retired March 27... **Fred Jack** has been signed by *Clear Sky Radio* as its new colour commentator of *Lethbridge Hurricanes* broadcasts on *CJOC-FM 94.1 The Lounge (CJOC)*



Judy Maddren

Lethbridge. Jack's background includes Sports Director at *Boundary Kootenay Radio* and as the play-by-play voice of the *Trail Smoke Eaters* and *Castlegar Rebels*... **Monia Monger** has been appointed ND at *LCN, Groupe TVA's* news channel. Most recently she'd been a producer at *TVA Quebec* in Montreal and, before that, Managing Editor at *TVA Quebec*.



Fred Jack



Monia Monger

CFDR Dartmouth/Halifax PD **Gary Greer**, who's been on medical leave since last June, is on long-term disability—suffering from MS. "Right now," he says, "my focus is on my health and trying out some new treatments with the hope of slowing down the progression of the disease." **JC Douglas**, PD at sister station *Q104*, is overseeing day-to-day programming. It's unlikely *Newcap* will appoint a new PD since the station will soon be owned and operated by *Rogers*. *Rogers* and *Newcap* swapped AM properties at *Sudbury* and *Dartmouth*... **Karen Parsons**, the PD/ND at *660News Calgary*, has given notice of her resignation. It's effective in mid-June after which Parsons will be returning to her home in Toronto ... Sales Manager **Simon Constam** is no longer with *The Wave Hamilton*. Succeeding him on an interim basis is **Pat Hurley**... **Ed Robinson** has retired from his post as EVP at the *SPACE* and *Comedy* specialty channels. **Bob Culbert**, VP Documentaries, has left *CTV* as well... *Integrated Tower Solutions*, a new communications, tower, engineering and services company, has been established in *Saskatoon*. The company, headed by **Curtis Pippin** (ex of *WesTower*), will also offer project management and technical services... London-based *Amberfin* has appointed **Jay Batista**, the former VP Sales at *VCI Solutions*, as President of its Americas operation from offices in *Burbank*.



Gary Greer



Karen Parsons



Curtis Pippin



Jay Batista

SIGN-OFFS:

Jim Whelan, 58, at *Sunnybrook Hospital* in *Toronto* of *ALS (Lou Gehrig's Disease)*. Whelan had been a long-time Sales Representative with, first, *All-Canada Radio* and, later—and up to his being incapacitated last spring—with *Canadian Broadcast Sales*.



Luc Simard, 87, in *Rivière-du-Loup*. Simard launched the *Quebec city's* first radio station, *CJFP*, in 1947. In 1962, he launched *CKRT-TV Rivière-du-Loup* and later, in 1986, the city's first FM'er. **Luc Simard** was inducted into the *CAB Broadcast Hall of Fame* in 1987.



David Ross, 64, in *Kamloops* of cancer. The veteran Canadian actor, producer and arts supporter was the 20-year producer of the *Western Canada Theatre Company* in *Kamloops*. He had roles in more than 100 *CBC Radio* dramas.



Gary Richards, 61, in *Bridgewater* of cancer. For over 25 years, Richards was a mainstay at *CKBW Bridgewater* before moving out of the business.

Ron Robbins, 92, in *Victoria*. Robbins, the man who founded the *University of Regina's* school of journalism in 1979, had a 26-year history with *CBC* before he became the director of the school of journalism. It was the first university degree program of its kind in western Canada.



Grant Wyatt, 54, in *West Vancouver*. Wyatt was an *ENG/Steadicam Operator* at *CKVU-TV/Citytv Vancouver* for over 32 years.

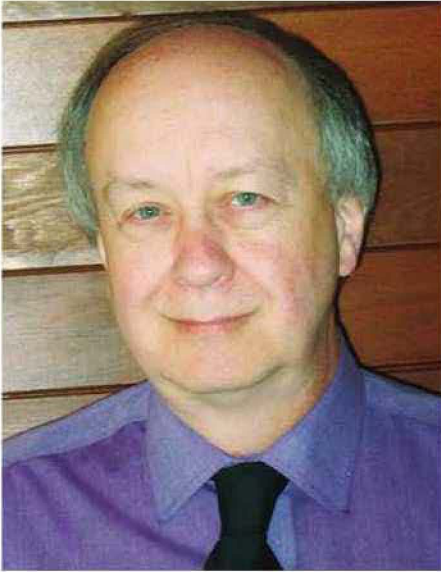
Larry Glick, 87, in a *Florida hospital* after open heart surgery. Many radio hosts point to Glick as their inspiration and tributes from "Glicknics" have been pouring in to the *WBZ Boston* website.



Coming? Going? Promotion?

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howard@broadcastdialogue.com

Don Andrews: Internet radio entrepreneur



It was as a teenager growing up in Saskatoon that Don Andrews first fell under radio's magic spell.

"I had a tiny black transistor radio that I used to listen to under the covers. Many nights, I'd pull in stations like WLS in Chicago. I would listen to those amazing far away disc jockeys and think, I want to do that."

It wasn't long before Don got to "do that"—he was 17.

"It was seven o'clock on Hallowe'en at CKOM in Saskatoon. A jock quit and I knew the board as I'd been hanging around the station hoping something would happen and it did. So I said to the program director, 'Put me on until you find someone'. I thought it might last a couple of weeks, but I stayed on the air there for a year and a half."

Don applied and was hired at CKCK Regina for another year and a half, then on to Edmonton's Top 40 AM powerhouse, CJCA.

"My goal, from the very beginning of my career, had been to make it to Toronto. So after 18 months in Edmonton, I quit; I gave up my apartment, had my car packed and was ready to go. It was still early in the morning, and this thought just popped into my head that I had never been to CHQT, which was only a block away from CJCA. I parked my car in the 15-minute loading zone beside the

station, walked in and asked if I could have a look around.

"Howard Green was the PD, and he asked me what I was going to do. I told him that I'd quit CJCA and was driving to Toronto to find a job and he said, 'Would you like to work here? You can start in two weeks.' I said, 'No, I'm going to Toronto.' Howard upped the ante and said, 'Start Monday and we'll pay you what you were making at CJCA'.

"They didn't have any air shifts open at the time, but Howard was true to his word and had me reading news for three months until a shift became available.

"I stayed at CHQT for nine years and later became program director. It was just a little nine-year detour on my way to Toronto, but I learned so much from people like Howard and (former CHQT PD) Dave Charles."

Andrews eventually did make it to Toronto, and was immediately hired to do the overnight shift at CKFM-FM (now Virgin Radio). At "The Sound Of Our Toronto" station, he worked with such legendary air personalities and top national commercial voice-over announcers as Carl Banas, Russ Thompson, Don Daynard and Don Cameron.

"Jerry Good was the program director and he was just the best. Everyone was great to me and over the eight years I was there, I filled in on every shift. I have wonderful memories of CKFM."

Voice-over contracts for CTV, Global Television and CHCH Hamilton kept Don busy for the next few years, then came gigs at Talk640 (prior to its becoming MOJO Radio) and AM740. It was after he was fired from the then Oakville-based station, that Internet radio first came into Don's life.

"A loyal listener got in touch with me and said, 'We want to hear you again, you're going on the Internet'. I didn't know anything about the Internet really, but I quickly learned and that's what I've been doing ever since. I must give credit here to Phil Kushnir at LG73 in Vancouver. Everything I know about the Internet and Internet radio I learned from Phil. I owe him a great debt, so thanks Phil."

For just over a year, Don and Craig Smith, the moderator of the Southern Ontario Western New York radio message board, produced a weekly SOWNY show featuring interviews with many radio legends. The one-hour program originally began on line, but was quickly picked up by several terrestrial stations, including one in California.

Don Andrews is so passionate about Internet radio that he's even turned down a couple of recent offers to go back on terrestrial radio. From Studio B, his home set up, Don plans to continue being an integral part of Internet radio for a very long time.

Award winning writer/director Doug Thompson may be reached by e-mail at doug@aci.on.ca.

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Circuit breakers, power factor and back e.m.f: Things your mama never taught you

BY DAN ROACH

This month we have a grab bag of little items picked up at various transmitter sites over the years, some at personal expense. But they're offered to you gratis...

Circuit breakers: When well chosen, they're a boon to the industry. When not, well, they can be a pain in the you-know-what.

Industrial circuit breakers used at transmitter sites have both a thermal and a magnetic component. The thermal trip-point is supposed to match the "ampacity" stamped on the breaker, with a slow response-time like a slow-blowing fuse. Leave it to electricians to come up with a new silly-sounding-and-yet-unnecessary word: what was wrong with *amperage*?

The magnetic trip-point is five to 10 times higher, but with a quick response time. On the nicer units, the magnetic trip-point can be adjusted in the field.

For transmitter connections, beware of circuit breakers meant for general lighting loads as their magnetic trip-point may be lower, and not adjustable. Whether it's for charging power supply capacitors, or starting up big blower motors, many transmitters require a good boost to get started.

Sizing of breakers for transmitters can be a bit of an art form.

Some transmitter manufacturers are quite helpful, others not so much. Not many will tell you about appropriate breaker sizing when the transmitter is running at less than 100% power—which, of course, is quite common.

Power consumption never drops in proportion to transmitter power output, overhead for blowers, drivers and bias circuits, at least. But that goes at least double for television transmitters, which will use a lot of power just biasing power-stage transistors to act in linear fashion.

And remember that current per phase for a three-phase balanced load equals total VA divided by line voltage divided by the square root of three!

Power factor is just your power company's name for the reactance of your load and, in our world, it is always inductive and it is always caused by large motors.

A power factor of 1.00 has no reactance at all and is ideal, and thus is never seen. As the inductance increases the power factor drops, and below 0.90 or so the power company will start charging you extra for the privilege of loading them down. The cure is to place capacitors on the line to compensate for the inductance.

Generally, the savings from the power company will more than pay for the capacitor installation. When you install the capacitors make sure to put them on their own disconnect, so that you can service them with the rest of the site power uninterrupted.

Ditto for any surge suppressors you install at the site!

Back e.m.f comes from any big motors that are rotating.

It can give you a lot of grief if your emergency generator panel switches *quickly* between normal and emergency positions without first synchronizing phase between hydro and generator. The result can be a sudden power transient as the motor load and power supply try to quickly sync up, and can result in random tripping of circuit breakers, blowing up of generator exciter diodes and routine power line surge-related havoc.

What's particularly insidious about this type of trouble is that it won't show up *every* time there is a transfer, as the size of the transient will be related to the relative phase between the two sources, so it appears as a more or less random event.

The cure for all this is an inexpensive add-on feature to your generator transfer switch called *delay-on-neutral*. It ensures that the power stored in the motor load is allowed to decay for a few seconds before re-application of mains.

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.



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