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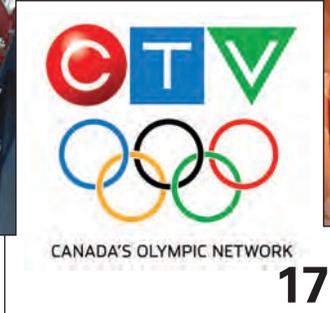


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*On the cover: Frank Bruno, the Vice President of Television Engineering at Rogers Broadcasting in the main server room*

**If you're not getting your own free copy of *Broadcast Dialogue* magazine, send a note to [howard@broadcastdialogue.com](mailto:howard@broadcastdialogue.com) and ask to be put on the list.**

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## PUBLISHER'S NOTE



From *Broadcast Dialogue's* inception, readers have looked to us for quality content. And we've provided it—first as a weekly newsletter. Then we added a directory of radio and TV stations (*remember the three-ring binder?*). Then came the magazine.

And then we developed [www.broadcastdialogue.com](http://www.broadcastdialogue.com), bringing you innovations and services never-before enjoyed by the Canadian broadcast community.

Each and every one of our products has evolved to become even better . . . and that also holds true for the re-launched [broadcastdialogue.com](http://broadcastdialogue.com); with content that stands head and shoulders above the rest.

Why should you care that *Broadcast Dialogue* has a new website? What's the big deal?

My response is this: Since we've always been about "Dialogue" throughout our brand, we wanted to increase that very aspect—dialoguing. And what better way is there than through catering to people like you, the technologically savvy reader? Running as fast as we can, *Broadcast Dialogue* is now taking part in Canada's digital future.

With the new [broadcastdialogue.com](http://broadcastdialogue.com), we've opened the doors to increasing the sharing of constructive and positive ideas, we're encouraging reader knowledge and participation in daily broadcast happenings.

But as the pitchmen say on late night television, "*But wait, there's more...*"

With this new design, we have accomplished the creation of a forum that provides enduring significance, and does so with material going back over a decade. Many smart minds in Canadian broadcasting have shared their thoughts, opinions, ideas and expertise in these pages. They addressed the very issues facing the broadcast industry today, and their insight then was right on the money!

Now, this amazing depository of intellectual capital (**more than 1700 articles**) is available on the new site, with increased sharing capability (including RSS feed).

Take a peek at our new look and, more importantly, the resources available to you. I may be slightly biased ("*No!*" *I hear you exclaim*), but I think it's crisp, clean, easy to navigate and gives a person like you a tremendous leg up in understanding the many facets of this industry that we love so much.

P.S. Browse [www.broadcastdialogue.com](http://www.broadcastdialogue.com), then give me your feedback at [howard@broadcastdialogue.com](mailto:howard@broadcastdialogue.com).

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## Battle of the titans

The CRTC needs to bite the bullet on conventional subscriber fees.

It was the Fall from hell for many licensees as the CRTC had two mega hearings which centred on fee-for-service for conventional broadcasters, with some related issues thrown in for good measure.

The hearings began as a battle of the titans played out in front of the Commission and the media as conventionals made the case for similar treatment to the financially-secure specialties, and cable and satellite insisted any fee increases would have to be passed on to consumers.

To the creative makers of the actual programs that go on TV, both the cable guys such as Rogers and Shaw and the broadcasters such as Global and CTV, are too rich. Essentially, they think a pox on both of you, without us you would be nobody and yet we get paid the least".

It is a food chain. First, the producers, writers and actors make the programming, second are the broadcasters who manage the channels that run that programming and add some of their own to it, primarily news. Third are cable and satellite, the distributors.

The broadcasters have contracts with cable and satellite companies to carry them to subscribers. If they are specialty channels, such as TSN or MuchMusic, they get a subscriber fee which stands them in good stead. But if they are networks, such as CTV, CBC and Global, they get nothing. They have to get by on advertising dollars alone. This has worked in the past but has been getting increasingly difficult, especially during the recession when advertising dollars were pulled back by businesses while subscriber fees remain relatively stable.

The networks have been saying for

years that they need a subscriber fee just as the specialty networks. Cable and satellite say that such a fee should be passed on to the consumer. The networks say the distributors have been getting a free ride as they provided their signals free since the beginning of time and, further, cable and satellite already make lots of money as a result, and on and on it goes.

Both sides have been spending lots of money to run ads about their positions—the networks have centred their message on local news, something that they alone provide.

The thing that is curious about CRTC regulation is that the Commission has always left a huge grey zone about those commercial transactions between broadcaster and distributor. The Commission sets a subscriber fee that is deemed reasonable for the service. The distributor can charge the subscriber that amount, and often double, to help run their service—distributing the signal.

This is where it gets interesting.

Let's say the subscriber fee is set at 60 cents. You can get charged \$1.20 for that channel, and one would think that the channel does get its 60 cents. But it's not clear if it does. Does the distributor claw into that 60 cents for promotion? Or technical upgrades? Or other things? No one knows. The distributors won't say and the broadcasters are sworn to secrecy.

Whether the networks are facing a

situation as dire as they say is a matter the CRTC is examining. There is no question the recession hit them harder than the specialty networks and the distributors.

But is there spare money in the system? I am guessing a big YES. We should be able to cull a few cents for the networks and local programming without having to pass it on to the consumer. Yes it will be passed on to the cable and satellite shareholder, but they have had a pretty sweet deal thus far. The CRTC can bite the bullet and mandate this. Alternately, it can simply require all distributors to provide subscribers with itemized billing showing how much we pay for each service.

Another option for the Commission is to enlarge the local television improvement fund (LPIF) and have it apply to large metropolitan centres, too. The current focus on small towns means there is no money going to cultural diversity—which exists in the bigger cities. It's called systemic—or unintended—exclusion.

At some point we have to remember it is the Canadian programming—national and local—and the broadcasting system that is important to Canadians.

It's the Broadcasting Act that spells out the rules. There is no Distribution Act.

*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](mailto:andrew.cardozo@sympatico.ca).*

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# Googled: The end of the world as we know it

I first discovered Ken Auletta when he wrote the groundbreaking 1991 book *Three Blind Mice: How the TV Networks Lost Their Way*. I was working at the Global Television Network then, where we earned record-breaking profits year over year in a field where ownership of traditional broadcast licences was likened to a licence to print money. Life was good.

Still, there were disturbing signs in the U.S. where cable channels were eroding network viewership and profits, but it was hard to be too concerned about it when things were going so well in Canada. Then I began reading *Three Blind Mice* and it seemed like a call to action.

Auletta was describing how industry leaders in the 1980s failed to anticipate and respond to changes in the media landscape and the audience's desire for choice. U.S. network execs never imagined a marketplace they didn't dominate and were shocked when audience levels declined by one third and profits by one half, in only 10 years, in an analogue universe!

Fast forward to 2009 where Google holds a dominant position powered by "serving the user". And traditional media struggles to stay afloat as they drown in digital media.

In his latest book, Auletta takes the reader through the digital revolution, interviewing media giants and immersing himself in the Google culture. But as informative as it may be in chronicling

Google's rise and future potential, the true value lies in the interviews Auletta includes, and the insights they provide.

Auletta tells about Robert Iger, CEO of Disney, Les Moonves, CEO of CBS, and Peter Chernin, then COO of News Corp., getting together to talk about the decline of their business—the loss of audiences and profit in television was accelerating, stock prices were dropping and digital companies like Google were flying high.

Auletta says "their world, like that of most traditional media executives, had been upended by the digital revolution. Other disruptive technologies—the introduction of electricity, for example—introduced even more profound changes than did the Internet... but what's unique about this time, and what the three men understood, was that the velocity of change is different. It took telephones about 70 years to reach half of American homes, electricity about 50 years, colour TV two decades. Yet the Internet reached more than half of Americans in a mere decade; Facebook built a community of 300 million users in just five years.

"The swiftness of change makes those responsible for corporate decisions more insecure, and more paranoid. Such emotions are not conducive to clear thinking. For the past 15 or so years, most traditional media executives were in denial."

Auletta goes on to write about how "most traditional analogue businesses—



magazines, books, television, movies, radio, telephones, advertising—were suffering. Yet they compounded their woes by wailing about how digital companies like Google were culprits, were somehow guilty of murder".

He says: "Google CEO Eric Schmidt bridled at the suggestion that Google was somehow the fall guy for an Internet that had inevitably changed the rules of the game." Schmidt said: "there is a systematic change going on in how people spend their time... I think it's important that Google understand that we are one of the companies that is making that happen. It's very important that we be polite about it, and not be arrogant or obnoxious, because there is real damage being done. But also, our rationale is that it's the end users who are choosing this. This is not a concerted effort by us to do anything other than adapt to the way end users behave."

Auletta has had an insider's view of the communications industry for decades and made a point of befriending industry titans, but the Google founders are unlike any media leaders he's profiled before and his generation gap is showing.

He dwells heavily on style, dress, behaviour and values including their vision of "don't be evil". They're alien creatures to Auletta, but he grasps the key ingredients that make Google work. Unlike other conglomerates who hide geeks in the corner Google is run by engineers, and he is convinced that's the secret to their success. The inventors are running the show.

Buy the book—you'll learn a lot.

*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.*

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# New ways for a new decade



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Never has it been more important to carve out a specific and unique value proposition for your organization than it is today.

When we started working on this year's British Columbia Association of Broadcasters 63rd Annual Conference this May in Victoria we knew it would be difficult to get your attention. Our goal is to provide you and your team with extraordinary take-home value in order to help you make a difference to your business and move forward.

We all know the current economy is unpredictable; operating costs are under intense scrutiny and regulations are imposing and formidable. Traditional media has been turned on its head by the Internet and is challenging sources for advertising and audience share. Demographic shifts in the population pressure us to migrate in new directions as we try to keep up and maintain the attention of a technological savvy generation. Consumers and advertisers alike are cautious. Competition is intense as businesses are scrambling for the winning formula to attract customers, remain profitable, survive and prevail.

## What are you going to do that's different?

From May 5 to 7, the BCAB will present the only broadcast-related conference in Canada that looks at the business of broadcasting with actionable ways to thrive into the next decade. Join some of the best and brightest minds in our field as they discuss how to overcome these very issues.

This year's roster of speakers and panellists is outstanding:

Joining us will be Mark Ramsey, author of *Making Waves: Radio on the Verge*, as well as Bob Garfield who wrote *The Chaos Scenario* describing the death of mass media. Don't panic—just attend the seminar and find out how it affects you.

Another guest speaker, Roy Osing, prophetically announces "*Be Different or Be Dead!*" Find out what he means as he provides his perspective on what it will take to prosper in the years ahead.

Do you remember the man who successfully traded a red paper clip for a house? Kyle MacDonald will explain how he did it and what you can learn from his experience with social media.

Other speakers include Larry Rosin of Edison Research—who will present the latest results of Edison's Arbitron 2010 tracking poll—and John Parikhal of Joint Communications who will speak about the five trends reshaping media and what we broadcasters can do about it.

This year's panels include something for everyone.

What's happening in a new PPM world moderated by JJ Johnston—with Lesley Conway-Kelley of Astral Media Radio Sales, Jeff Vidler of Vision Critical, Tim Monaghan of Cossette Media, Gary Belgrave of Radio Marketing Bureau and Catherine Kelly of BBM Canada—will explain what the new world of measurement looks like and how it will affect how you sell and program in large, medium and small markets.

How should radio change for a new decade? Dave Charles is back from Australia with Byrnes Media and will moderate our programming panel with some of the best in the west. Find out what it will take to keep your stations on top. Panellists include Chris Duncombe (a.k.a. Dunner) of 99.3 The Fox Vancouver, Ronnie Stanton of Virgin Radio Vancouver, Tom Plasteras from CKNW 980AM Vancouver, Mark Burley of Astral Media Radio in Kelowna and John Shields of 100.3 The Q!/The Zone at 91.3 Victoria.

Last, but not least, we are honoured to have our Radio Presidents Panel with Jacques Parisien of Astral Media Radio, Rick Arnish of Jim Pattison Broadcast Group, Chris Gordon of CHUM Radio, Paul Ski of Rogers Media and Terry Coles of Vista Radio. Find out what life is like at 30,000 feet with a fast-paced interactive session with Dave Charles in the pilot's seat.

There will be golf beside the ocean and a little magic with Eric Samuels to remind us that this business is fun! Our conference will end with the President's Dinner and Awards Gala celebrating the best in radio and television.

So come and see us this May. You can't beat the price at \$249 for non-members as well as members.

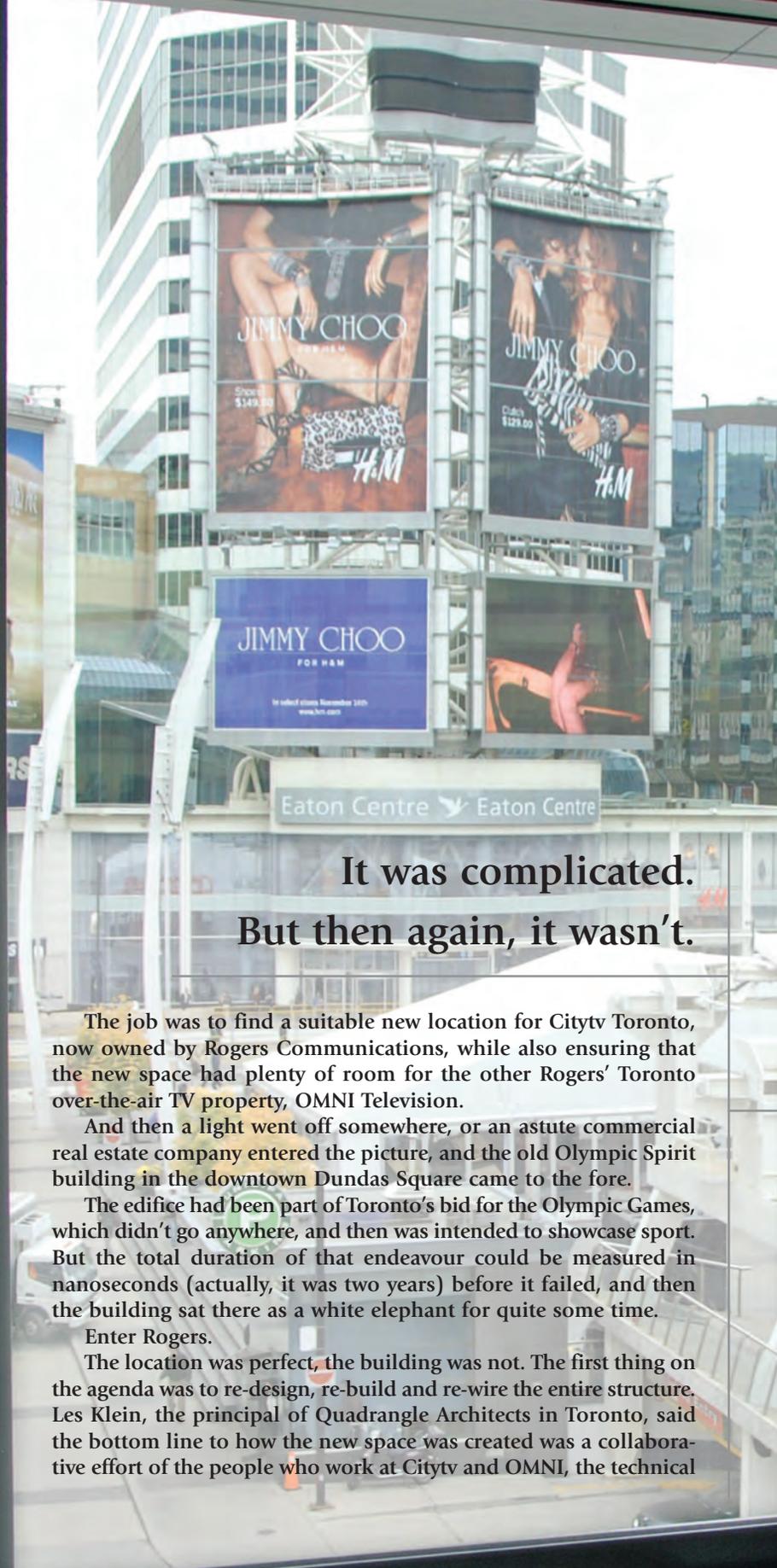
If you're wondering how to keep up with the rapid pace of change in broadcasting and do not want to be left behind, register early online at [www.bcab.ca](http://www.bcab.ca) as registration is limited.

*BCAB Conference Chair Don Shafer is Vice President & Regional Manager of Astral Media Radio G.P. (B.C. Interior Group). He may be reached by e-mail at [dshafer@radio.astral.com](mailto:dshafer@radio.astral.com).*

BY DON SHAFER

***“If you think about places that need revitalization, places that need a focus, I think if you ask almost anybody in Toronto, Yonge-Dundas Square, although interesting, has been wildly unfocused. The idea of making this building the real focus of it, not the back-drop, but the focus of the square; this new emerging media convergence area in the city is a wonderful opportunity to actually highlight a station like Citytv, which is so community-based, street- and storefront-oriented, and OMNI, which embraces the very essence of diversity which I think we all define our city as. Rogers, in embracing this idea of putting these two together, makes the city part of the station, the station(s) becomes part of the city and the diversity reflects the city back on its own.”***

**—Leslie M. Klein, Principal, Quadrangle Architects Limited, Toronto**



**It was complicated.  
But then again, it wasn't.**

The job was to find a suitable new location for Citytv Toronto, now owned by Rogers Communications, while also ensuring that the new space had plenty of room for the other Rogers' Toronto over-the-air TV property, OMNI Television.

And then a light went off somewhere, or an astute commercial real estate company entered the picture, and the old Olympic Spirit building in the downtown Dundas Square came to the fore.

The edifice had been part of Toronto's bid for the Olympic Games, which didn't go anywhere, and then was intended to showcase sport. But the total duration of that endeavour could be measured in nanoseconds (actually, it was two years) before it failed, and then the building sat there as a white elephant for quite some time.

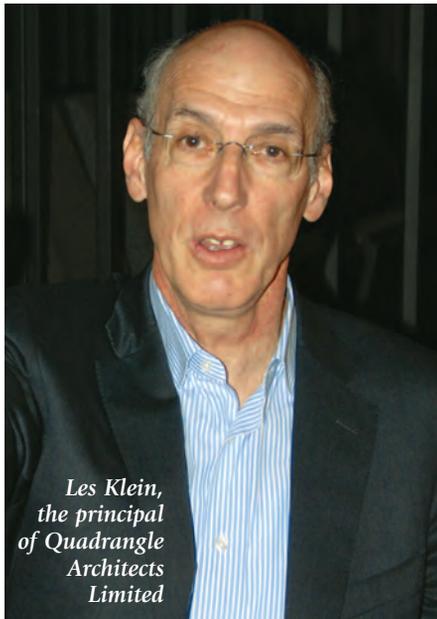
Enter Rogers.

The location was perfect, the building was not. The first thing on the agenda was to re-design, re-build and re-wire the entire structure. Les Klein, the principal of Quadrangle Architects in Toronto, said the bottom line to how the new space was created was a collaborative effort of the people who work at Citytv and OMNI, the technical

BY HOWARD CHRISTENSEN

# From white elephant to chameleon





*Les Klein,  
the principal  
of Quadrangle  
Architects  
Limited*



*The // // // // truss supports the building from its position between the main and second floors*

group at Rogers, the construction managers at Rubicon, who created the “incredible space”, and Quadrangle, the design team.

Quadrangle’s challenge was to design it physically, design it for mechanical, for wild and crazy electrical loading, and also structurally.

Importantly, the design had to include a way to get the ground floor to accommodate any number of identities. The area starts each day with Citytv’s morning show, *Breakfast Television*, then comes the mid-morning show, *CityLine*, and then OMNI Television’s news presentations begin their broadcast day with national packages.

“They have to accommodate all the time zones in Canada so sometimes we want people to know that we are at the corner of Victoria and Dundas in Toronto and sometimes we don’t,” said Klein. “I think this has got to be the most flexible broadcast and shooting environment in the city in terms of how it changes identities at practically the snap of a finger.”

A lot of wasted space in the building needed rationalizing. “There was a massive two-storey area in the basement that had been a presentation theatre,” said Klein. That area was filled-in and re-designed to accommodate the technical plant.

Another problem was a middle column on the main floor that held up the five floors above it. No matter how the architects juggled the designs, the column would have been in every shot. There was no escaping it. The solution, said Klein, was to put a huge truss between the two outer columns thus spanning the area where that centre column had been.

In describing the last few moments before the column was disassembled and the truss took over the load, Klein said: “When the last welding was done, the last bolt was done, somebody said “cut the column”. At that point, the people in the immediate vicinity were looking upward, all with the same thought: ‘I hope this works.’”

Citytv began transmitting from the building September 8. OMNI Television began October 19.

One of the things about the new Citytv/OMNI Television production centre is that it is—entirely—a broadcast facility. There are no administrative staff, no sales staff, no accounting people. Every square centimetre is used to put programming on the air. Sales people are at



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another Rogers location (Bloor and Jarvis) while all the executives, the marketing department, etc. are at the Lakeshore Boulevard building, the former home of OMNI's studios. OMNI's Master Control, too, is still at the Bathurst and Lakeshore facility. The new building remains only studio production and news.

At any one time there are a minimum of 53 people working in the building. In the afternoon, there could be up to 300 people there.

"I think a lot of what makes this station great and what's going to make it great for the Yonge-Dundas Square area," said Les Klein, "is for people to be able to press their noses and fingers up against the glass and really see television being made in front of them."

Outside, you see the two big newsroom windows that face the Square. From the bottom of the third floor to the top of the fourth floor, you can see a large white outline and everything else in-between is clear glass, floor to ceiling. That makes for an unobstructed view of Citytv anchor Gord Martineau when he's delivering the news.

The amount of billboard advertising outside the Citytv windows at Dundas Square increased dramatically after the two stations went to air from the new facility. Still tickling staffers was when *Breakfast Television* host Kevin Frankish—on the first day—pointed out that half the light bulbs on the Eaton Centre's sign were out. The very next day, all the bulbs had been replaced.

### The Technology

Frank Bruno, the Vice President of Television Engineering at

Rogers Broadcasting, makes no bones about his technological preferences.

"I'd say that the majority of the equipment in this building is Canadian... (and that's) really, really something to be proud of as a corporation that we use Canadian manufacturers and suppliers for most of our equipment. We did that for two reasons—the Canadian dollar and, more importantly, because it is the best product for the value. We could have looked at American and Japanese suppliers for equipment but the reality is that they aren't any better than what the people here in Toronto and Canada are producing."

Everything in the building is new.

For OMNI television, said Bruno, it was an opportunity to move from standard definition to high definition for all of its production facilities. And Citytv got complete HD facilities instead of being only somewhat HD at the old location.

The new building is wired so people can work remotely or wirelessly from across the street in the Square. When a staffer has the Sony high definition wireless field camera—the PDW-700 camcorder—in the building or nearby, the shots are relayed back . . . and it's all seamless. Such video coverage involves two high-definition wireless systems. Novanet Communications designed, installed and commissioned the VISLINK L1500 systems that allow production freedom with negligible delay. Camera people can deliver product while roaming unimpeded either within the studio, from the Square or from surrounding side streets. And all without a live-eye truck!

Everything is server-based. There are roughly 160 computers connected to the Quantel Enterprise sQ server system, with 80+ people using computers and the system at any one time to

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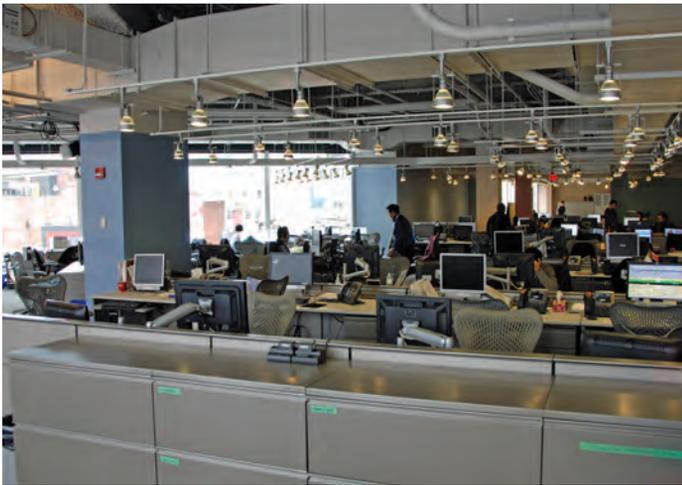
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review media, select shots and edit packages on their desktops as well as full-blown sQ Edit Plus craft edit suites. All users share the same fundamental graphical user interface—only the number and type of tools available varies according to the sophistication of the work being done.

With the entire building connected, Citytv and OMNI Television share in the same content and the same media. That content is available to anybody in the building three seconds after its arrival. Staffers don't have to book anything, they just do it.

Another significant aspect is the ability of a live host to move about the building at will, any floor—even on the steps between floors—and that person's microphone always tracks the host's location. The entire building is wired so that regardless of where a (wired) host is, live-to-air is a reality. The building is wired for 16 channels of audio so Rogers does 5.1 sound. It also has another eight channels of capacity for future use. Every room is wired for eight channels. And, there are roughly 60 boxes located wherever there's empty floor space. Those spaces can become instant studios—plug and play.

Bruno says that the big move also meant Radamec kit robotic cameras for Citytv News. Supplied by Applied Electronics, the pan and tilt system employs an operator-controlled pedestal

that can move the Hitachi SK-HD1000 studio cameras across the floor.

A highlight of the Citytv News area is a back corner where meteorological data is compiled and translated so that viewers get solid information.

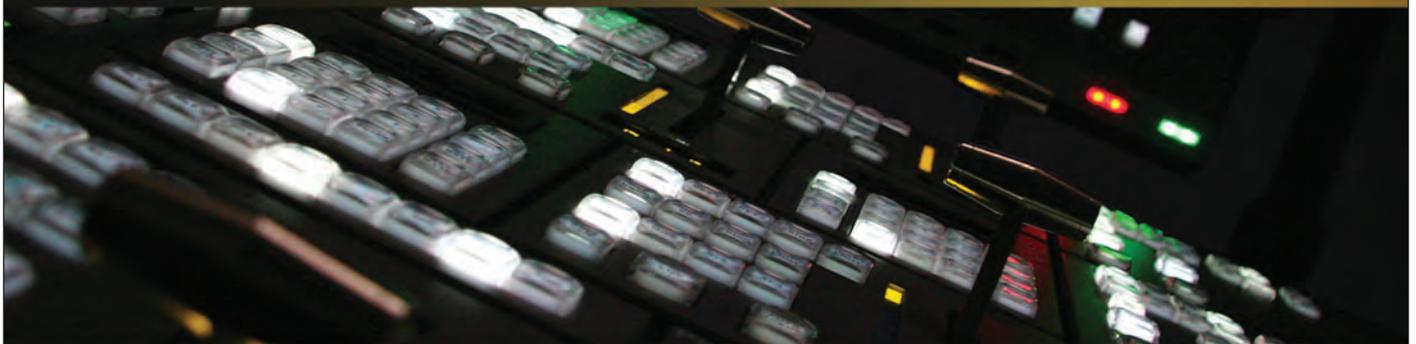
Weather programming has become far more sophisticated in recent times what with multiple databases, news feeds and data wires all amalgamated so as to provide the information necessary for multi weather reports throughout the day. In use at the Rogers facility is Weather Central's ECHO™ data suite, a multi-dimensional data set.

The OMNI Television newsroom is on an entire floor one up from Citytv. At OMNI, everyone works at digital work stations grouped according to language. The ethnic station produces five separate language newscasts every day.

The plan for this broadcast plant also included future-proofing—at least so much as that's possible. For example, some U.S. broadcasters have been doing sports in 3D. Instead of considering a video-based future, Bruno says Rogers is working on the premise of it being file-based.

There are three control rooms, each employing Ross Vision 4 QMD/X Multi-Definition production switchers and SMS servers, Decal 3000 character generators, Calrec Audio console

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## Yonge-Dundas Public Square

At one of the busiest intersections in downtown Toronto, the Dundas and Yonge Streets junction plays host to the Yonge-Dundas Square. It was constructed as a revitalization project, created from the demolition of a block of commercial buildings, and opened to the public in November, 2002. It's now used for concerts, screenings and other public events.

Large granite slabs cover most of the one-acre space, which can be configured to accommodate seating and a temporary structure for indoor events. The Square's capacity ranges upwards to 12,000 people, depending on either seating within a temporary structure or no seating and a street closure.

While the square is infused with lighting from surrounding business towers, three lighting masts along the south edge create additional evening illumination.

One of the primary criticisms of the Square is the overwhelming amount of commercial signage surrounding it.

### Rogers Production Centre

The home of the combined Citytv/OMNI Television Toronto production centre began life as the Olympic Spirit building, built as part of Toronto's bid for the Olympic Games. It was designed to feature the moments of high drama and emotion experienced by Olympians and fans throughout Canada's history of participation in the Olympic Games. It offered a taste of what the Olympics are about through interactive sports activities. It gave visitors an opportunity to try Olympic sports and engage in friendly competition, and operated from August 2004 to August 2006.

5.1 channel audio consoles, an Evertz MVP monitor wall that's shared throughout the building, an RTS Telex intercom system, AES audio, the Quantel server system and Auto-Q Q-News as the newsroom computer scripting system.

All three control rooms are configured much the same except for one modified for Citytv to pick up signals from its live eye trucks.

One of the challenges, said Bruno, was ensuring the ability of staffers to work from any of the control rooms for any of the fixed or temporary studios. It was important not to have to assign a specific one for a specific area.

The main server room is where all the technology is stored. All the desktops and all the control surfaces are located in the room, and everything is networked back to the mainframes. These mainframes, for every piece of equipment in the building, are in one room on the lower level. There are roughly 80 equipment racks, all of which include Cisco switches, Quantel equipment, Ross switchers and Evertz equipment.

### Citytv and OMNI Television

When CHUM Limited sold its broadcast properties, Rogers Communications eventually took possession of Citytv in Toronto, Winnipeg, Calgary, Edmonton and Vancouver. Rogers already owned OMNI Television Toronto which was housed in studios that were long overdue for upgrading. Citytv, located at 299 Queen Street West, was—after the sale—now located in a building owned by its competitor, CTV (CFOTV) Toronto.

Both Citytv and OMNI Television had to move.

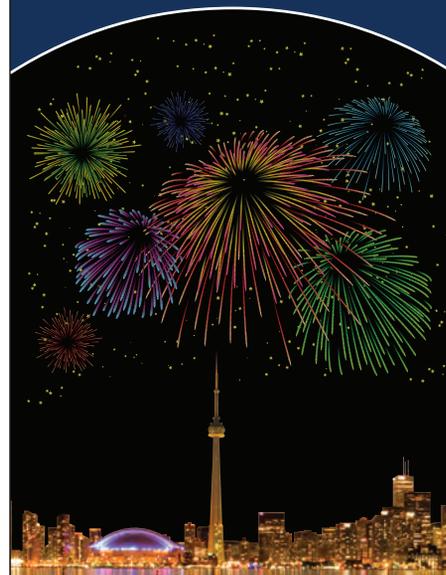
Quadrangle's Les Klein says his architectural firm had a "wonderful" opportunity to redefine both stations in a much newer way. Fitting the two brands together, he said, posed challenges and opportunities.

"I think this has got to be the most flexible broadcast environment, shooting environment in the city, in terms of how it changes and changes identities practically at the snap of a finger," said Klein.

Howard Christensen is Publisher of Broadcast Dialogue. He can be reached by e-mail at [howard@broadcastdialogue.com](mailto:howard@broadcastdialogue.com).

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# Not all consumer studies are created equal



TVB relies on consumer media usage studies to illustrate the on-going appeal of television relative to other media. Similarly, advertising professionals rely on these studies to help determine how millions of dollars will be allocated across the various media options. Unfortunately, most of these studies are dependent on self-report methodologies, where Canadians report what they think they do.

For the broadcast industry, the gold standard is metered measurement that removes the human error (or judgement) factor. Further, they are not subject to influences which result in under- or over-reporting of media consumption, such as people not wanting to admit how much or how little time they spend with any given medium.

With the recently launched PPMs, great measurement got even better. PPMs are passive, requiring panel members to simply wear a pager-like device that does all the work of “listening” for any encoded television or radio signal that is audible to the panel member. As a result, most if not all exposure to broadcast media is now being captured which, not surprisingly, translates into higher reported audiences compared to set-top meters or diaries. Over the first 13 weeks of PPM measurement, the overall audience to Canadian commercial television is up 22% compared to the same period last year.

Unfortunately, meter measurement is not available for all media. While online measurement is good, it is typically campaign- or site-specific, and does not provide an overall view of the medium. Within the strategic planning process, media planners rely on side-by-side comparisons of media usage data to guide their thinking. These types of comparisons are provided within RTS, PMB, and NADbank databases.

However, all are self-reported surveys and produce significantly diverse results in many areas, notably in reach and time spent.

RTS (a BBM Analytics product and media-usage database) is a survey which returns to those who filled out the spring and fall radio measurement diaries. It is released twice a year, and each release rolls together the results of the two previous Return to Sample studies. Therefore each release contains data from the previous 12 months and is based on a combined sample of 65K people aged 12+ and 60K people aged 18+.

PMB (the Print Measurement Bureau’s product and media-usage database) is a survey released twice a year as of Fall 2009. Each release rolls together two years of readership and product data, and also contains a one-year product database. The two year PMB data is based on a combined sample of 25K people aged 12+ and 23K people aged 18+. The one year data is based on a 12+ sample of 12K.

NADbank (the product and media-usage database for the Canadian daily newspaper industry) is an annual survey. It is released once a year and is based on two waves of research. Therefore each release contains data from the prior 12 months, and has a combined sample of 38K people aged 18+.

In a side-by-side comparison, we analyzed the reach and time

spent data available within each database. While RTS can produce reach and time spent data for TV, Radio, Online, Daily Newspapers, Magazines, and Community Newspapers, to produce an equitable comparison we removed Community Newspapers. Also, PMB does not provide time spent for daily newspapers.

These are the results for several key demos:

Yesterday exposure by medium (%):	18+			18-49			25-54		
	RTS	PMB	NAD-bank	RTS	PMB	NAD-bank	RTS	PMB	NAD-bank
TV	85.9	77.7	82.1	82.7	73.8	78.9	85.2	75.5	80.4
Radio	81.6	68.8	70.3	80.4	71.7	71.4	83.3	73.7	74.3
Internet	69.1	59.0	67.7	80.3	72.1	78.9	77.1	67.4	75.2
Daily paper	50.3	41.7	47.8	39.0	35.8	41.7	43.5	37.8	43.9
Magazine	32.0	28.8	30.0	27.6	29.4	27.4	29.2	28.9	28.4

Average Weekly hours by medium:	18+			18-49			25-54		
	RTS	PMB	NAD-bank	RTS	PMB	NAD-bank	RTS	PMB	NAD-bank
TV	24.3	22.0	14.6	21.5	19.0	12.8	22.8	19.0	13.0
Radio	18.5	15.0	13.2	17.0	15.0	12.6	18.5	16.0	13.1
Internet	16.7	8.0	13.6	20.9	10.0	15.0	18.3	9.0	13.5
Daily paper	2.7	na	3.7	1.4	na	2.7	1.7	na	2.9
Magazine	0.8	0.7	3.2	0.5	0.7	2.7	0.6	0.7	2.8

Each research study produced different results, and in many cases the differences are vast. To illustrate, looking at weekly television hours, the swing among the three studies is approximately 10 hours. As an aside, the average weekly hours tuned to television as measured by meters since the launch of PPMs for each of the demos above is 28.6, 24.2, and 24.7 respectively—similar to RTS results.

The point of this exercise is to illustrate the risks for advertising decision-makers of placing all their planning “eggs” in one basket. It behoves all of us to reinforce the consideration of all available data in order to make the best informed decision.

*Theresa Treutler is President & CEO of the Television Bureau of Canada in Toronto. She may be reached by phone at (416) 413-3886 or by e-mail at [ttreutler@tvb.ca](mailto:ttreutler@tvb.ca).*



## The power of power

Part of it may be that society has not generally seen power as compatible with femininity, outside of the traditional female bastions (domesticity, motherhood and sex object, none of which get much respect in career circles).

So how do we change this and level the playing field so that women are not disadvantaged in their pursuit of success, either by societal norms or their own attitudes to power?

Finding strong role models is an excellent way of shaping more positive approaches to power for women, but they are still relatively thin on the ground. Most role models with power are male or feature male attributes, and that doesn't always translate smoothly. When women try to acquire or reveal those attributes, they are often perceived in a distorted manner so that the positive attribute of a male, like being tough, is viewed as hard or difficult in women; strong becomes overbearing, forthright becomes bitchy and need I say more? Or you get what Barbara Annis calls the "third sex": women who believe that they must be more manly than men in order to succeed.

This will change in time as more women are in positions of power and can influence and change those cultural norms, but in the meantime what can be done?

Part of it is building power structures that work for women, not as exclusionary gambits but as an antidote to trying to change existing structures that are the result of centuries of development in business and political models.

We're trying to do just that with our Canadian Women in Communications Annual Awards, which will be presented at our awards gala at the Château Laurier in Ottawa March 29. It is an event that we have worked hard to build in prominence so we can shine a spotlight on the accomplishments of women in our industry, and of those who support women's advancement in the sector.

As a member of The International Alliance for Women, CWC also just finished co-hosting the TIAW World of

Difference Awards in Toronto where women from six continents and more than 20 countries were honoured. The awards recognize the power within every individual to change the world we live in for the betterment of women, particularly their economic empowerment. Here in the western world that may be largely a corporate issue, but in other parts of the world, it could be a \$200 micro loan to a woman who then keeps an entire extended family afloat.

It reminded me once again of the positive virtues of power, of building it and extending it to others.

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

Lord Acton famously said in 1887, "absolute power corrupts absolutely" and that "great men are almost always bad men".

I think we'd all agree that megalomania is not an attractive trait, for either gender.

We like to think of ourselves as nice people, us women. So many of us don't like to be seen as eager for power and, once attained, we often like to keep it low key. The less said the better.

But for anyone who aspires to career success, it is essential to understand power, how to acquire it and how to successfully use it, which includes not over-using it. This may seem irritatingly obvious but, alas, it is not.

I've often observed, and there is plenty of literature to support the view, that women seem far less comfortable with both the concept and the reality of overt power than men. Behind the scenes is another story.

Aside from Margaret Thatcher and a small cadre of openly powerful women, there is an ambivalence that informs how many women relate to power, and the responsibility that comes with it. Not to mention the risks: when you put your head above the parapet you put yourself in the line of fire. And if you believe there is a double standard, that you will be judged more harshly than your male counterparts, it is a double incentive to keep laying low.

The problem is that laying low is generally a bad career advancement strategy. It means underperforming in key strategic areas, such as building profile, public speaking and voicing opinions, especially dissenting ones.

## Radio Gypsy

I bought a brand new car, convinced a friend it would be a great adventure, and made the long trek down the Trans Canada Highway from Toronto to Swift Current. Five years would pass before I would return to Toronto.

How far away did *you* move to take your first broadcasting job?

My Media Studies students frequently ask me what direction they should take—news, production, east or west?

My reply? If you really love what you do, you'll go anywhere the adventure takes you.

That's what Rob Arnold, Creative Director at Big Dog 92.7 in Regina did. Here's Rob's story.

"Radio Gypsy. That's what I was called at my second stop along the way. Having worked at five different shops within eight years, the title is probably appropriate. At the time, I don't think it was meant to be a good thing, but ever since then I've worn it as a badge of honour.

"Growing up, I knew that I wanted to be either a politician or in the media. Since my high-school grades were a little on the 'I'm not going to University' side, I knew a career in politics was, at the time, outside of my reach.

"I moved from my hometown of Brantford to attend school at Loyalist College in Belleville. Two years later I had a shiny new Broadcast Journalism diploma... but wasn't happy with the

career choice I had made. I guess you could say I didn't have the news bug. So, like many others, I went back to school. I applied to the Radio Broadcasting diploma course at Humber College in Toronto, and finally found what I was looking for. In my second year, after meeting one Maureen Bulley, and having her give me a nudge in the right direction, I decided to be a creative writer.

"So let's see... that's two moves, and I hadn't even started working full-time in the industry yet. Perfect.

"Through the past eight years since leaving Toronto, I've made stops in Fort McMurray, Regina, Nanaimo, Kelowna, and back to Regina. Sometimes the stay has been as long as two years... at others as short as six months. I can honestly say that each stop had moments that made it worthwhile. Seeing the power of the oil sands, waking up and seeing the Pacific Ocean out my window or the majesty of the Okanagan Valley. Believe it or not, there's even something magical about the fields of wheat, canola and dozens of other crops on the prairies!

"I feel as though I've been very fortunate to see more of this beautiful country due to my choice in career than some people will ever see. Without being a radio gypsy, I would have never met my lovely wife, as well as the countless radio folks that dot this great country.

"Truth be told, I didn't mean to travel



around so much in my short career thus far, but I wouldn't change it for anything. The friends I've made, the people I've had the opportunity to work with, the scripts I've written—oh, the scripts I've written.

"If you're new to this wonderful world of radio, here's some advice—there's only one person who's going to look out for you, and that's you. Some companies are better than others at looking out for their folks, and that's a big plus. The bottom line is that if you're not comfortable where you are, or in the situation that's happening around you, then get out of it.

"Don't think of moving as a hindrance, think of it as an opportunity to grow yourself in your career. When I started at my second set of stations, the move came with a big pay cut. Looking back it was, at the time, the best move I could've made to further myself and my career.

"One final thought to anyone reading this from where I'm currently located—I'm not planning on leaving anytime soon, I like it too much here. More importantly, my wife said we're not allowed unless I take a job where she can fly back to visit her folks at a moment's notice. I reminded her I worked in radio. She gave me 'the look'.

"Anyone who wants to look me up can at [rarnold@bigdog927.com](mailto:rarnold@bigdog927.com)."

*Maureen Bulley is president of THE RADIO STORE. She may be reached at 1-888-DO RADIO or by e-mail at [dorado@total.net](mailto:dorado@total.net).*

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# CTVOlympics.ca



One hundred and twenty-five million page views. It's a staggering number. For a team of digital media pros linked to the Olympic Broadcast Consortium, it represents their quest for gold.

During February, CTVOlympics.ca plans to provide unprecedented depth of coverage for both the Olympic and Paralympic games, supporting traditional broadcast efforts and emerging as their own audience powerhouse.

Lead by sports broadcast veteran Alon Marcovici, vice-president, digital media and research for the Consortium, the team of about 30 content producers, developers, technology experts and systems integration professionals will help deliver over 4,000 hours of multiplatform coverage to Canadian audiences.

BY BARBARA JONES

Marcovici believes the Internet is a key delivery component for providing depth of experience for consumers both before and during the games. The Consortium's Internet efforts span three distinct phases of user experiences.

CTVOlympics.ca launched in February 2009—along with its French-language counterpart RDSolympiques.ca—featuring extensive video, participatory games, and event and athlete-focused content. Marcovici boasts that unlike any previous Olympic online presence, the Canadian sites were launched a year in advance of the Games, and over nine months ahead of NBC's Olympic site. The intention was to build both online audiences and local athlete awareness in the year leading up to the Vancouver Games.

The second phase of the sites followed the Torch Relay, streaming live national coverage over 100 days and across 45,000 km. Online, tracking the relay route incorporated interactive maps, a count-down clock and user-generated content.

The Games themselves will test the limits of streaming technology. Up to 14 concurrent live streams will be available, including feeds from five networks and host broadcast streams of every Olympic sport and discipline. Audiences will access enhanced definition content—features, interviews, replays, highlights—on-demand and on their desktops.

Web-exclusive content is part of the programming mix as well. Team Canada men's hockey coverage includes live pre- and post-game programming on the English and French sites. As well, a crew of roving reporters will be scouring Vancouver and Whistler capturing and sharing local Olympic colour. Viewers will also be able to voice and share their own event play-by-play.

The Broadcast Consortium represents a unique relationship between CTV and Rogers. Combining cross-platform forces for both the Vancouver 2010 and London 2012 Games, it will provide broadband, mobile, print, VOD, PPV, theatrical and traditional broadcast (radio and television) coverage, in multiple languages.

The digital media team is responsible for the online, mobile and VOD elements of the audience experience. The team is confident it will ensure that powerful interactive tools and content are placed in the hands of eager Canadians throughout the Games.

Speaking passionately, Marcovici says he personally wants to create a legacy of multiplatform and holistic Olympic experiences for audiences. And he knows how to do just that, having twice managed the on-site NBC Olympics Research Room at the 2000 Summer Games in Sydney and the 2002 Winter Games in Salt Lake City. The former newspaper and magazine sportswriter also brings Commonwealth Games, NHL and NBA marketing and media experience to this latest assignment.

"We made the decision to provide the best possible presentation of the games so we will be streaming every second of them, in an HD PVR-like experience," says Marcovici, "so you can see your family member competing on any of four curling sheets live and on-demand, and like you're watching TV." Viewers will even be able to voice and share their own event play-by-play.

The CTVolympics.ca HD video player will allow users to pause, rewind, fast forward and create triggers on a 'scrub bar' to view medal events, check out game highlights or, for example, zip directly to the end of a period in a hockey game.

If a user happens to be watching the on-demand services to view one event when

a Canadian athlete wins a medal, or is about to win a medal, in another event, an overlay will appear announcing the breaking news. The intention of this push technology, says Marcovici, is not to interrupt the viewer but to celebrate the successes of Canadian athletes.

The HD video player includes a guide button permitting viewers to track all live events simultaneously and to assist in seamless navigation between concurrent streaming coverage.

Understanding how to manage the data requirements of 85 nations and 86 events requires a unique skill set and a sophisticated technology engine. The Broadcast Consortium enlisted Italian developers Deltatre to build and manage all of the Vancouver Games content.

The company has been in business for over 25 years and is accustomed to the rigours of multi-event sports and live results coverage, having worked with the Football World Cup, European Football Championships, Skiing and Athletics World Championships and the Commonwealth Games. The Turin-based company received an Emmy Award nomination for outstanding technical achievement for its contribution in the development of the NBC Olympics video player for the Beijing 2008 Olympic Games.

Combining the site's slick design, courtesy of the creative agency and marketing group at CTV, and the extensive content produced and planned by the Olympic digital media team, the Deltatre developers have built a content-rich site, geared to deliver results rapidly.

With all of the tools available to users before and during the Games through CTVolympics.ca and RDSolympiques.ca, one simple channel of sound may prove to be among the most popular—a director's cut audio track of the Opening Ceremonies.

Will it be the precursor to a 125,000,000 page view month for Marcovici's digital media team? Click and see.

*Barbara Jones is Principal of Sailor Jones Media Inc. of Owen Sound, ON. She may be reached by phone at (519) 376-3939 or by e-mail at [bjones@sailorjones.com](mailto:bjones@sailorjones.com).*



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# Mentorship... What people might become



Watching Gareth Malone, the nerdy-looking young man of *The Choir* (BBC) fame, for a third season on TVO, continues to move me to tears. His distinct awareness, intelligence and leadership as he recruits singing talent in underprivileged British towns, as well as his courage and humanity, reveal what I consider to be true mentorship ability.

Navigating the minefield of population segments that have more or less been written off by the upper classes of English society, he identifies, inspires and enables raw singing ability, against all odds forming top-notch performing choirs. He seems driven by an unshakable quest to discover what people might become given the chance. He validates the individuality that lurks in those he meets and marries it to a common and relevant cause.

In his own words, when asked why he does what he does Malone says: "... above

all, it was their increase in confidence as the months sped by that was the real highlight for me. All those involved learnt how to aim high, somehow to lead ... they learnt how to be a team, how to support each other and how to be patient when others are struggling. That, to me, was worth all the effort."

Similarly, perhaps the greatest legacy of the late Richard Bradshaw was not in getting the Toronto Four Seasons Opera House built, but rather his creative recruitment of the unlikely young Canadians that now provide the stalwart talent and passion that defines the Canadian Opera Company. Many of the young artists he identified have gone on to gain international renown. Many openly admit that if he had not spotted and nurtured what was considered uncertain talent, they would perhaps not enjoy their current success.

These reflections are important to me because they highlight what mentorship is really about and what it takes to be a good mentor. The essence of an evolving mentor/mentee relationship is interaction that provides a stepping stone or sounding-board that will assist mentees realize their full potential—becoming who they are, and what they want to be, rather than who they are supposed to be. Effective and trusted mentors will display:

- Disinterested recognition, understanding and preservation of unique mentee thinking, competencies and impact.
- Preparedness to accept value and priority differences (the ability to transcend personal or projected goals).
- Acceptance of changing realities as the relationship progresses.
- Ability to work with uncertainty and intangible results—it is important not to care more about outcomes than the mentee!
- An understanding that mentorship often bears fruit only in years to come—when the mentee is ready and able to absorb fully the mentor's contribution.
- Ongoing commitment as a resource/sounding board.
- Belief that the process is a two-way

street—a relationship of equals builds trust and opens the door to mutual learning.

Mentorship is age and gender neutral. Anybody can mentor or be mentored at any stage in their career evolution. Mentorship is not a fast-track networking vehicle, nor is it an opportunity to rapidly download the hard-earned knowledge of others.

As coordinator of the Canadian Women in Communications (CWC-AFC)/Canwest mentorship program, part of my responsibility involves securing mentor/mentee matches. I am blown away by the readiness of business folk across the board to give so generously of their time and expertise. Their sole motivation is to assist those who they have discovered have a greater leadership contribution to make.

It is also interesting to note instances of people mentoring others while currently being mentored themselves. Women asking for help, and being helped in a trusted environment, has gone a long way to create a community that speaks to the real advancement of women in the corporate world.

Mentoring youth is my particular passion. The York University Learning Disability Mentorship Program presents young men and women, frustrated by labels and a template-driven undergraduate environment, determined to be who they are rather than to labour under a life-long etiquette of the learning disabled. Uniquely motivated mentors, from all walks of life, buy into this vision and dedicate themselves to successfully enabling the promise that lies within each student mentee.

In the bigger picture, mentorship builds for the future, strengthening the fabric of diverse industries. I salute those who embrace this important role!

*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.*



*Laverne Siemens, President WABE and Jack Hoepfner, Corus Radio, Winnipeg*



*Richard Coleman (ret'd), Calgary and Dale Coutts, CTV Calgary*



*Brian Mayer, Global TV Calgary*



*Kim Edmonds, Applied Electronics, Toronto*



*Karl and Barb Grollmuss, Shel-Bar Electronics, Calgary*



*Ted Bereta, Shaw Cable Calgary and Pierre Lauzon, ATEME Montreal*

**Images from the  
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*Brad Hooper, CTV Winnipeg*



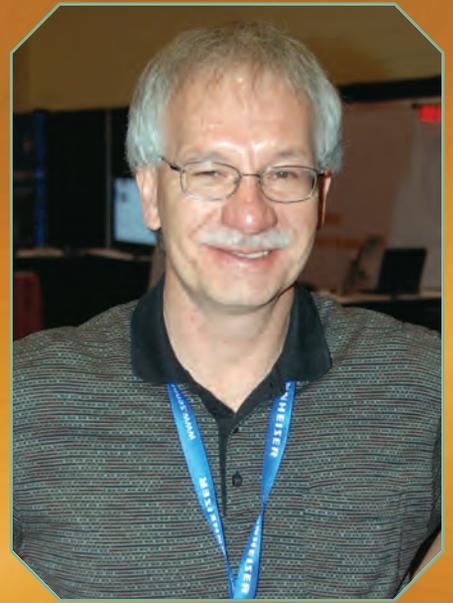
*Jonathan Hutchinson and Patrick Lewis, CTV Calgary; Eric Prefau, Rohde & Schwarz, Ottawa; Dale Coutts and Emmanuel Foster, CTV Calgary*



*Laverne Siemens, Golden West Broadcasting, Altona and Jim Hutchings (ret'd), Regina*



*Bill Stovold, Astral Media Radio, Calgary*



*Cliff Wheeler, Newcap Radio, Red Deer*



*Chris Lee and Peter Nobel, Citytv Calgary*



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*Terry Coles, Vista Radio Group, Courtenay*



*Tony Parsons, Global BC, Vancouver*

**Images from the  
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*Charlotte Bell, Canwest Media Toronto and Rob Braide, Montreal*



*Lyndon Friesen, Golden West Broadcasting, Steinbach*



*Susannah Dalfen, on behalf of her husband, the late Charles Dalfen, Ottawa*



*Konrad von Finckenstein, CRTC Ottawa*



*Michel Chamberland, Les Productions Télé-Génik, Montreal*

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# Making your network work

Networking is one of the most profitable marketing strategies that sales professionals can employ, but all too often we confuse networking with simple glad handing.

Like any marketing strategy, networking must be properly planned and targeted to maximize results.

The best way to profit from your networking efforts is to begin by asking yourself what you can do for the network, rather than asking what the network can do for you. If you plan to give of yourself and your company, your networks will return the favour.

- 1) **Begin with informal networks.** Practice your networking skills with people you share a common interest with, and never fake that interest. Having a common passion is a great ice-breaker. Boaters love talking to fellow boaters, and golfers are quick to share their golf stories. Once you've broken the ice and established a common bond, your new contacts will eventually ask you what you do.
- 2) **Formal networks.** Strategically select at least one industry or business network and one charitable organization you can help and benefit from. Be a leader in those groups and become known for what you know, and for what you do for them. Establish a budget for membership, time and promotion and establish clear goals and targets for a return on your investment.
- 3) **Be sincere and honest.** The best way to build trust and relationships is to plan to do something for your network before you ask them to return the favour. Maybe you can offer your station's resources to promote a fundraising event, be a guest speaker, or offer a small campaign as a door prize.
- 4) **Look for exclusivity.** It is easier to become known for what you do in groups where you have no competitors or peers than it is to win the allegiance of groups where a long-standing member has already secured

their loyalty. Too many broadcast reps all attend the same functions and belong to the same clubs, reducing their odds of capturing the dominant share of that network's allegiance.

- 5) **Develop your 20-second elevator pitch.** Practice outlining how your contacts can benefit from doing business with you, and why you are the best at it, in less than 50 words. When your new prospect is ready to buy, they'll ask you for more information, and if they are not ready to buy you'll just annoy them with a lengthy spiel.
- 6) **Learn to listen.** You will learn much more about customer needs and perceptions by listening, than you will by opening a conversation with your pitch. Ask new contacts; "What do you do?", and be genuinely interested in them. Eventually they'll ask you: "What do you do?" and the door will be open for your presentation.
- 7) **Don't just sign up.** Just having your name on a roster won't help you win hearts and minds. More formal or organized networks or clubs resent 'joiners' who don't contribute to the cause. Always be a pro-active resource for your network.
- 8) **Buy first.** Give your contacts the opportunity to sell to you and send them referrals when possible. Make sure you take credit for the referrals, and use your buying experience to learn more about the prospect's business.
- 9) **Ask for referrals.** Once you have built your relationships, don't be afraid to ask for referrals. And always have plenty of business cards and give them out freely. If possible, print a special offer or incentive on the back of your card that you can extend to your new friends to make them feel special.
- 10) **Lighten up.** Have fun and be fun. Enjoy the group, learn, participate and smile. No one likes to be sold,



everyone loves to buy. You won't have to stick your foot in the door of prospects who like you, they will gladly open the door for you.

- 11) **Work the room.** Avoid becoming part of a clique. Break out of your comfort zone and sit with people or groups you have not met before. Ask for business cards from every contact and follow up with a note or e-mail saying what a pleasure it was to meet them. And always carry your business cards.

It's a small world. Everyone you meet can benefit your business if you practice these proven networking techniques. If they never buy from you, or don't own a business, they can still give you referrals or leads.

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# Breathing for broadcasters

I recently attended an acting class at Toronto's York University and one of the participants came over and introduced herself. "Hi, I'm Anita," she smiled.

I was taken aback by her friendliness and ease in approaching me. I'm more used to smug Torontonians, heads down, eye contact avoided and stay out of my space attitude. In fact, I've often felt rather lonely or frustrated in this city because no one seems to want human communication.

I wonder if being friendly to a stranger is totally out of fashion. Or has everyone switched to social networking and speaking to a human "live" is no longer thought of as a viable way of expanding the social circle.

So, something about Anita's greeting struck me. She had a strong, memorable presence. Her posture was erect. She faced me when she spoke. She was relaxed. Notably, her breathing was relaxed and even throughout her body, not stuck in the upper chest. She was open to give and receive.

I thought about Anita's job as an actor. She has to be open to all people so she can portray them in her work. She's trained to be porous and pliable; ready to respond to her scene partners and release her emotions at any given time.

I likened her to our role as broadcasters and how we have to be equally relaxed in performance. Especially since the trend in broadcasting is to be "real" and "interactive" with the audience. We too have to work with no extraneous tension.

I asked York University voice professor David Smukler how broadcasters can best achieve this state. "It begins with breathing," Smukler says.

He encouraged me to conduct a general survey on breathing at last year's RTNDA regional conference in Toronto. "Do you perform with awareness of your breathing?" All of the respondents said no.

"Do you give any thought to what might prevent you from giving your best



BY CATHY SOBOCAN

performance?" Their answers included, over-thinking, hair, clothes, it comes naturally, or "I don't think about it." But no one said anything about breathing.

I also asked if any thought was given to tension or holding of the muscles. All the respondents said no.

Typically, my announcing students lock their sternums, which inhibits the breath from moving freely. That's also true of many professional news anchors.

"Military personnel are trained to lock the sternum and cut off the breath supply in order to be prepared to fight," Smukler says. "They don't want to feel any emotional connection to their opponent."

I believe many news anchors don't want to feel anything either. They want to control or inhibit feelings so the story-telling is balanced. And it's interesting to note that breathing is both voluntary and *involuntary* and if we wish to develop our natural voice we need to find balance between the two.

To obtain breathing that's responsive to the story and delivery of it, we have to remove any restrictive tensions. When the tensions are removed the breath and voice can release.

"As you renew your breathing deep in the body, the oxygen that is released into your blood and your brain will enhance your ability to function," Smukler says. "The breathing muscles will become responsive to speaking if the voice originates from deep in the body."

How can breathing help us connect with the audience?

"Every day, relaxed, normal breathing has a more or less universal pace. That is, everyone breathes in a shared interactive rhythm once habitual tensions have dissolved and involuntary responses are re-established," Smukler says.

If we can determine before we speak if we're at the same breathing pace as members of our audience who are sitting on a couch or in a car, we're already becoming interactive with them.

When we do speak, our natural voice should be transparent and revealing. The storyteller should be heard, not the broadcaster's voice.

All of that said, how do we allow the breath to flow freely and release our voices? Here are some guidelines:

1. **Check your spine.** Thirty-one-pairs of nerves are attached to it. It's the main message carrier in our body. Information travels from the cortex of the brain, down the spine to the periphery of the body and visa versa. If it isn't aligned, the channel through which the voice travels gets distorted. Close your eyes and do a quick scan from your head to your feet and then back up your legs to your torso. Relax the tight muscles so the spine and breathing muscles can release.

2. **Check your breathing.** Try locking your sternum and observe what happens to the breath. Then release it and see what happens. If the sternum is locked the breath can't move freely from the belly to the speaker system.

Now exercise a sigh of relief and observe what happens to the breath. If the breath didn't go all the way down to the belly, relax your abdominal muscles and let the breath down.

If you have the sensation of breathing from the belly and the lower back both areas will expand when you let the breath in. Now try it again and sound the sigh on a "hah."

If you're having trouble sensing the breath travelling that far down, when you get home lie down on your back with knees bent, both feet on the floor. Take a moment and observe the belly rising and falling. Now let the bent legs release over to the floor on the right and place your hands on the ribs on the left side. Observe the breath as it fills the side and back ribs.

When I ask my students where the diaphragm is located they place a hand in the front of the body below the ribs. That's partially correct. Note that the diaphragm extends from the bottom of the front ribs around to the back. And we get most of our breath from the lower back lungs. That means we have to be physically unlocked in the front and the back for the diaphragm to do its job.

3. **Check your jaw.** One of the strongest muscular defence systems in the human body is in the jaw hinge. We place a lot of speaking tension in our jaws. It's very easy to use them to try to control what we're saying or feeling. With your index and middle finger make a small circular motion on your jaw hinges and let the jaw hang.

4. **Check the back of the tongue and the soft palate.** Nervous tension can cause the tongue to bunch up in the back of the throat. Since the tongue is attached to the larynx it affects free play of the vocal folds. Take in a big breath, have a yawn and let it out. It gets the breath flowing, stretches the soft palate and releases the back of the tongue.

5. **Check your current thought.** Where did it initiate? It's common to assume the brain. But take into account what you are feeling as well as what you're thinking. Now, try letting a release of breath initiate the thought.

We're accustomed to breathing and hearing our voices in a certain way so we think that's right. If you want to improve your voice we have to make some physical adjustments.

And here's a little something else to ponder. The medical term for breathing in is "inspiration." So imagine a new thought comes in with each new breath. When the old thought leaves it expires through the "expiration" of breath.

And as Professor Smukler always reminds me, "As long as we're breathing there's no dead-air."

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# Peter Wildman: Commercials, comedy and The Frantics



Now you might think that a man whose last name is Wildman might be, at least, a little manic. But you'd be wrong.

Sitting with Peter Wildman in the 16th floor boardroom at Corus Radio in downtown Toronto, he's calm, cool and collected. That is until we start talking about writing, comedy and the creative process. That's when he gets animated.

Peter's in the Creative Department at Corus Radio. You'll also know him as a member of The Frantics, the Canadian comedy troupe that recently celebrated its 30th anniversary.

Wildman grew up in Peterborough, where he had zero interest in writing or comedy. After graduating high school, Peter split for New Zealand and somehow wound up in comedy.

*"Within four or five months of being there, I met this guy who ran the comedy revue at the University and got involved in that. Then I joined the drama society by saying I was a foreign student, which I wasn't, so that got me into the Shakespearean productions."*

Peter recalls that a radio commercial he heard while working in a jeans store in New Zealand sparked his writing chops.

*"Looking back now, writing must have been in my blood because our store sponsored a Sunday night rock and roll show on the local station. I was listening one Sunday night and our commercial came on and it was... 'get your groovy gear at...' absolutely dreadful stuff. The next day I went to work and said,*

*'We should call head office and tell them their commercials are awful.' Now where that came from, I do not know."*

Returning to Canada, Peter sold jeans on Toronto's Yonge Street, followed by a series of truck-driving jobs including courier work. Peter later enrolled in the Second City comedy course, had some bit parts on SCTV, then formed The Frantics, which had CBC series on both radio and television.

When The Frantics group split up, Peter went back to television for a while, then got the job at Corus Toronto. Originally hired as a commercial writer, Peter's comedic talents were quickly sought out.

*"John Oakley is a long time fan of The Frantics, so within a few weeks of my joining Corus he asked me to do some comedy bits for his morning show (on AM 640). Then, one afternoon I was writing a commercial at my desk and a guy came in and said, 'Scruff [Connors] is having a quiet afternoon and he'd like you to come on the show and play The Man Who Knows Everything'.*

*I went in the studio, Scruff introduced me on-air and people starting phoning in with all kinds of weird, wacky questions and I had to bluff and bluster my way through them. That lead to creating song parodies—Q107 picked up on those, so now I'm pretty active doing that plus writing commercials and I love doing all of it."*

The parody songs inspired Peter, which in turn led to his writing more comedy musical material for The Frantics. Their latest all-song CD, is called *Frantics Noises*. Lately, Peter's been performing his comedy tunes as a solo act. His musical talent also adds to his cache as a commercial writer when he writes the occasional musical spot for clients.

*"I've done a few of those here at the station and they are valiant, modest attempts. Sometimes a client's ad does need something 'tinkly' and, thankfully, I'm able to deliver. They're always lots of fun to do."*

When it comes to industry awards, Peter's won his fair share, including several Crystals. In 2009, He was honoured with the staff-nominated Corus Creative

Spark Award for his overall contribution to the company.

*"The people here at Corus are very supportive, they graciously allow me to go on voice auditions, as long as my work is done. They've been absolutely great."*

Wildman's full-time gig at Corus made touring with The Frantics a challenge.

*"Most of our gigs were weekends. The Frantics ate up a lot of my vacation time. This past summer, we weren't working, and I actually had three entire weeks off to myself to just relax."*

When I asked Peter Wildman for a final thought, he quickly replied, *"You should try and have a laugh every day."*

Doug Thompson, who worked frantically on this column, can be reached at [doug.t@rogers.com](mailto:doug.t@rogers.com).

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# The state of TV



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*Total Drama Action*  
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*How to be Indie*

courtesy of Corus Entertainment Inc.

For the first time, an approach has been taken to look at what parents and children think about children's TV programming and the role it plays in their lives.

But before the Centre for Youth and Media Studies at the Department of Communication at the Université de Montréal could address the issue, it had to evaluate the TV landscape. It did so after 19 Canadian broadcasters—ACCESS, APTN, BBC Kids (Canwest), CBC, CFTO/CTV, Discovery Kids, Family Channel, Knowledge, SRC, SCN, Teletoon English, Télétoon French, Treehouse, TQS, TVO, TFO, Télé-Québec, VRAK TV and YTV—

provided details of their programming days.

The results were presented at the Children, Youth and Media Conference in Toronto in late 2009, sponsored and supported by the Alliance for Children and Television (ACT) and CTVglobemedia.

This national study was led by a team of researchers under the supervision of Dr. André H. Caron, Ed.D. and represents the first phase. The second is expected later this year. The team developed 85 variables that looked at traditional things such as the kinds of program categories, violence and stereotyping.

But the Université de Montréal researchers also wanted to see if there were other things going on, e.g. how characters are, what the levels of their well-being is, what kinds of issues are or are not exchanged, the differences between programming for pre-schoolers and six-to-12

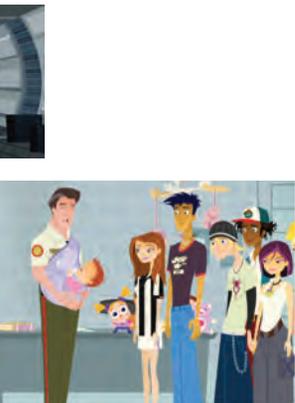
year-olds, as well as cultural variables, social relationships and understanding of the world—each of them elements that hadn't been previously researched.

Over 1,000 hours of children's programs broadcast the week of March 30-April 5, 2009 were recorded, and a nationally representative sample of 200 hours of children's programming was selected for content analysis. Over 560 children's programs were coded and 1,613 main characters were identified in this sample. Here are the key findings:

## Availability and Scheduling

- 69% of children's TV programs were broadcast during weekdays and the balance on weekends. Most (54%) were broadcast in the morning.
- 67% were in English and 30% in French.
- 55% targeted 6-12 years old; 42% targeted pre-schoolers; and 3% targeted those 13+.
- Both educational (41%) and specialty (49%) broadcasters accounted for

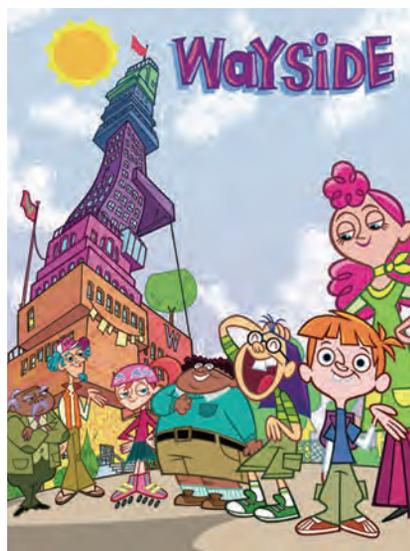
# programming for children



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more than 90% of children's programming in Canada. They were followed by public (9%) and private (1%) generalist broadcasters.

- 36.4% of the programs were Canadian productions and 11.5% were Canadian co-productions; 8.9% were Canadian and American co-ventures; 23.6% were U.S. productions; and the rest (19.6%) were from other countries.

## Content

- Among the 563 programs analysed, there were more animation shows (59%) than other genres, e.g. live-action at 26%, puppets at 2% and a 13% mixed genre.
- Six different types of program categories were classified: action, comedy, drama, formal education, informal education and mixed category. Most of these 200 hours were informal education (39%) and action (29%).
- 34% focused on social relationships,

23% on learning and 18% on adventure; 6% involved violence.

- 42% of programs depicted visible minorities (36% of Canadian and 47% of U.S. productions).
- 16% showed a number of Canadian identities/references (e.g., the Canadian flag). As could be expected, 34% of these programs were produced by Canada whereas few were produced by other countries.
- Additionally, 28% showed a number of new information and communication technologies (ICTs) such as desktop/laptop computers, cellular phones or futuristic gadgets, etc. These ICTs were mostly seen in the Canadian productions (33%) and U.S. productions (40%). Only 6% of children's programs

made some references to the program website.

- Children's programs explicitly addressed "encouraging positive social values" (70%), "understanding about the world we live in" (54%), "stimulating reflection, creativity and interactivity with the viewer" (36%), "friendship" (22%) and "respect for the environment and nature" (13%).

## Main Character Profiles in Children's Programming

- Human characters were seen the most

(63%), followed by animal-type characters (22%), supernatural creatures (9%), and other types of characters (6%).

- Close to nine out of 10 were good in nature and about one in ten played bad (or even villainous) characters.
- 61% of characters were male, 36% female and 3% were gender unspecific.
- 27% of the main characters engaged in cultural production (e.g., painting/drawing, writing, dancing, singing, acting, playing instrument, etc.) and 13% engaged in cultural consumption activities, including reading, visiting an exhibition, museum or zoo, going to the movies, etc.
- There were 39% more adult characters than there were teens (30%) and elementary school children (25%).
- 78% of the human characters were White, 8% were Black, 6% were Asian, 5% were Aboriginals and 2% were Latinos.
- 48% interacted exclusively with people from the same race/culture, and 52% with people from their own and different race(s)/culture(s).
- The primary characters analysed exhibited relatively high pleasant feelings (the average was 5.71 on a seven-point scale) which reflected high ratings when it came to being positive, good, pleasant, interested, happy, contented, loving and joyful.

#### Comparing Program Characteristics and Character Attributes

- 57% of programs on educational broadcast outlets were informal education.
- On the public generalist, informal education (46%) and action (34%) were the top two program categories.
- For specialty services, action (40%) and informal education (23%) were the top two categories.

- Public generalists had the highest percentage of Canadian productions (58%); educational broadcasters had high percentages of Canadian productions (35%) and other foreign productions (25%); more than two-thirds of the specialty broadcasters' programs were produced by Canada and the U.S. (33% for each).

#### A Comparison between Animation/Puppets and Live-Action

- Within animation/puppets mixed-genre programs, the most dominant theme was social relationships (38%), followed by adventure (28%) and learning (14%).
- Within live-action mixed-genre programs, the most prevalent program theme was learning (37%) and social relationships (28%), followed by play/games (14%). Most of these positive program issues/social values were more pronounced in live-action mixed-genre programs than animation/puppets. This is particularly true for "demonstrating understanding about the world we live in" (71%), "stimulating reflection, creativity and interactivity" (56%), "open-mindedness" (8%) and "respect for the environment" (23%).

#### A Comparison between Programs for Preschool and for 6-12s

- Of more than 500 children's programs analysed, 55% were targeted at 6-to-12s and 42% were aimed at pre-schoolers.
- Animation was the dominant genre for pre-school programs (67%) while of programming geared to 6-12s, 56% were animation and 33% were live-action.
- The most dominant theme within pre-school programming was social relationships and learning (43% and 31%, respectively). Themes related to fighting, violence and/or conflict were not found in pre-school programs. Within programs for 6-12s, the most dominant theme was social relationships (28%) closely followed by adventure (24%), learning (17%), fighting and violence (11%), play/games (9%) and environmentalism (2%).
- Despite the non-appearance of visible minorities/Canadian Aboriginals in most productions, more inclusions



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were found in programs targeted at 6-12s than in programs geared to pre-schoolers.

### A Comparison between Male and Female Characters

- Among the 1,613 main characters, 61% were male and 36% were female. Specifically, female characters were more likely to be humans (73%) than their counterparts (60%), while male characters are more likely to be portrayed as animals, plants/objects, and/or robots and machines.
- 46% of male characters were adults while female characters were more often presented as teens (35%); child characters (the 6-12s) were presented as either girls (27%) or boys (24%).

### A Comparison between Different Countries of Origin

Canada at 64% and the U.S. at 67% were the top two countries producing children's programs targeting 6-12s whereas Canadian co-productions (58%) and other foreign productions (60%) had the highest percentages of pre-school programs.

Canadian productions were highest in "stimulating reflection, creativity, and interactivity with the viewer" (47%), but both Canadian co-productions and Canadian-American co-ventures showed high percentages in "encouraging positive social values" (85% and 78%).

More than three-quarters of human characters across different countries of productions were White, particularly in Canadian co-productions and Canadian and American co-ventures (86% and 87%). Black characters were seen more in U.S. productions and Canadian and American co-ventures (10% and 11%). Aboriginal characters were seen the most in Canadian productions (8%).

Characters who interacted exclusively with people from the same race were seen more often in Canadian productions (57%) and other foreign productions (58%), whereas characters interacting the most with people from difference races were seen more in U.S. productions (70%) and Canadian-American co-ventures (60%).

Characters who engaged in recycling, conserving water or electricity, taking

public transit or bicycling and in other ecological practices were seen more in Canadian productions (11%) and Canadian-American co-ventures (9%). Characters who engaged in cultural production activities were seen most in Canadian productions (30%) and Canadian-American co-ventures (30%). Cultural activities such as reading, attending a performance, going to the movies, watching TV, and others consumed by children's characters were seen most in U.S. productions (19%). Characters' use of ICTs were seen most in Canadian productions (17%).

—BD

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# Brand partnering — Why be an Olympic broadcaster?

The world spotlight is on Canada for the 2010 Olympics in Vancouver and you can catch all the action on CTV. Yes, unless you've been under a rock for the last year you'd know that CTV is the host broadcaster for the Games. Which begs the question, what's the advantage of being the official Olympic broadcaster?

It really is a question of brand partnership. What are the benefits of partnering with another brand, in this case the Olympics? As a case study, it applies to any brand partnership. Ultimately, you do it if it helps enhance or strengthen your image. In CTV's case, as a broadcaster wanting to portray an image of content leadership, the Olympics were a must.

"When the Olympics are in your own country it's a massive deal," says Rick Lewchuk, Senior Vice President, CTV

Creative Agency and Brand Strategy. "It's not so much of what does it do for you, but what does it do to you if you don't (get involved). Our goal is to be seen as the number one broadcaster in Canada and how could you be the number one broadcaster in Canada and not have the biggest event that happens in a generation in Canada."

Being associated with the Olympics, says Lewchuk, speaks to overall brand.

"We want to have the top programs. We want to be seen as the deliverer of the best news in Canada. We want to be seen as the deliverer of the best entertainment. I think people expect CTV to carry something like the Olympics."

Expectation is a big thing when it comes to a broadcast brand. Study after study shows that people don't really watch TV channels anymore, they watch content. But Lewchuk says they also have expectations about a broadcaster's content.

"It's true, it's not that critical to people's lives to associate programs with channels," he says. "But they do want to have an expectation of what they'll get from that channel. We want to make sure that when people think about a certain type of programming that there's an association with CTV."

With an expectation of top quality programming, Lewchuk believes it increases your sample ratio, and staying ratio, among viewers.

"Regardless of how many channels people have, it still boils down to about seven stations that people go to for their entertainment. We want to make sure that we're at least one of those channels and that we're on the top (of the list). You check out your favourite channels first and if you happen to find something to watch, then you do it."

That's what comes from brand trust and brand expectation. It's a place everyone wants to be—in the top sampling category of your average viewer searching for content. That's not unique to broadcasting. It's the same competitive world that any major retailer plays in.

"People have their favourite stores,"



says Lewchuk. "If you need to get something then you go to one store, and if you find it then you never get to the second or third store down the road."

As a station you want to be one of the first places the viewer samples, and they will do that if they have an expectation of what you have to offer. Lewchuk says partnering with the Olympics helps solidify that expectation that if there is a must see, it is on CTV.

To help bring home the message, the network has been rolling out various marketing elements to promote itself as the Olympic network. They've had some luck with some that have taken on a life of their own. Most notable is their campaign around the word "Believe", used in most creative.

"People have really embraced it," Lewchuk explains. "We did prop T-shirts for the athletes (for a promo). That's all they were going to be—props with the word Believe on it. Then we started getting demand from people who wanted to buy these to the extent that even The Bay came to us and said 'people are coming into the store asking for these, can we merchandise them.'"

Not that there's a whole lot of money to be made in selling the T-shirts, but the value to the brand is huge. Like any promotion, you have to deliver what you promise to make the brand image reality. Let the Games begin.

*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.*

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**T**wo long-time local news Anchors at separate ends of the country have called it quits, choosing to retire. **Max Keeping**, the Anchor at *CTV (CJOH) Ottawa*, announced that his retirement will take effect March 31 after 51 years in journalism—and nearly 40 years at CJOH-TV. Succeeding him will be CTV Reporter **Graham Richardson**, who will work alongside Keeping's long-time co-anchor, **Carol Anne Meehan**... And in Vancouver, December 16 was *Global BC News* Anchor **Tony Parsons**' last night on the job, after anchoring that evening news program for 34 years. Parsons was initially expected to remain on the air as a part-time anchor through the end of the *2010 Olympic Games* in Vancouver.



Max Keeping



Graham Richardson



Tony Parsons

and then moved back to his home in Toronto. Kowch may be reached at opsmanager1010@hotmail.com... Also at Astral Montreal, **Mark Bergman** became Interim PD at *Virgin Radio*, adding that responsibility to his MD/afternoon drive duties. As well, **Mathew Wood** has been appointed *CHOM-FM* Promotion Director, **Melissa Mancuso** is the new *Virgin Radio* Promotion Director, **Bianca Bayer** is the *Virgin Radio* Promotion Co-ordinator and **Lisa Fuoco** became Promotion Director at *CJAD*... **Nelson Millman**, the

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VP/GM of *The FAN Toronto*, has moved to another *Rogers* property, *Sportsnet*, to lead its news division. His official title is Executive Producer of Studio Productions which means he is overseeing everything *Sportsnet* produces in-house. Millman succeeds ND **Mike English** at *Sportsnet*. Millman continues to run the *CTV-Rogers Olympic Consortium's* radio operations.



Nelson Millman



Hilary Montbourquette

*Newcap New Brunswick* GM **Hilary Montbourquette**, who ran *FRED-FM Fredericton* and *CJMO-FM/CJXL-FM/CFRK-FM Moncton*, moved to become GM/GSM at *Newcap's Alberta Radio South Group* of stations (*CKGY-FM* and *CIZZ-FM Red Deer*, *CIBQ* and *CIXF-FM Brooks*, *CJPR-FM Blairmore*, *CKDQ Drumheller* and *CKSQ Stettler*), based at *Z99/KG Country Red Deer*. He succeeded **Ron Thompson** who retired Sept. 30. As a result of Montbourquette's move completed by mid-January, **Dan Fagan** has been promoted to GM/GSM of the Moncton stations and **Dan Gallant** has been promoted to GM/GSM of the Fredericton station. **Brad Muir** has been promoted to Operations Manager of



Dan Fagan



Dan Gallant



Brad Muir



Casey Wilson

Moncton and will continue to program *FRED-FM Fredericton*... **Gary Perrin** is the new GSM at *101.9 DAWG FM Ottawa*, the new All-Blues station owned by *Torres Media* and which is aimed at being on the air by June. Perrin, who has experience in the capital city as GSM at *CHEZ-FM*, joins new GM **Todd Bernard**, who's also VP/GM of *Skywords* Ottawa and Eastern Operations... **Casey Wilson** is the new GM for *Clear Sky Radio's* two stations—*CJOC-FM Lethbridge* and *CJCY-FM Medicine Hat*. He had been GM/GSM of *CJOC* after a series of promotions that began after he started as *CJOC's* Local Sales Manager... At *CHIN/CHIN-FM*



Lisa Fuoco, Mathew Wood, Bianca Bayer and Melissa Mancuso



Theresa Lombardi

Toronto, **Theresa Lombardi** is now VP/GM, **Dario Amaral**, is Vice President Sales, **Adriano Cremonese** is RSM and **Walter Pastorious** is Director, National Accounts. Amaral had been VP Programming/Operations and Production... At **CHIN (CJLL) Ottawa-Gatineau**, the new GM/GSM is **Francesco Di Candia** while **Gary Michaels** is now PD. When Michaels was GM at CHIN Ottawa he hired Di Candia from his long-time Sales Rep duties at CHIN Toronto to become GSM there.



Adriano Cremonese

**Al Smith**, PD of **939 BOB FM (CKKL-FM)** and **Majic 100 (CJMJ-FM) Ottawa** has been appointed Operations Manager for the **CHUM Radio Ottawa** cluster. **Dave Mitchell**, PD at **CFRA** and **Team 1200**, plus **Majic 100** announcer **Drew Corley**, an engineer and two copy writers have been let go. Five other employees had their hours reduced. The move, said VP/GM **Richard Gray**, was intended to strengthen the on-air product to face new competition posed by recently-licensed FM'ers owned by **Astral Media** and by **Torres Radio**. Mitchell had been with the company for 30 years. Other changes included **John Rodenburg** adding Sports Director for the cluster and Program Coordinator for **TEAM 1200** to his duties as that station's morning show co-Host, **Ian March** as APD/MD at both **Majic 100** and **BOB FM** and **Steve Winogron**, along with his ND responsibilities, also focusing on day-to-day programming at **CFRA**.



Walter Pastorious



Francesco Di Candia



Gary Michaels



Al Smith



John Rodenburg

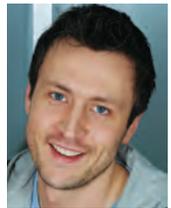


Ian March



Steve Winogron

**Chris Shine** is the new morning Host at **101.5 ENERGY FM (CKCE) Calgary**. Shine, who moved north Jan. 4 from mornings at **MOVIN' 107.5 Dallas**, is paired with **Meg Tucker... Susanne Reber**, the investigative Editor/Producer of **CBC Radio**, has been hired by **NPR News** in the U.S. to lead its new investigative program as Deputy Managing Editor. She began Jan. 4... News Anchor **Sandra Blaikie** has left **A Channel Ottawa** to pursue other interests. The station's newscast was cancelled last March... **Jordan Hennessey**, ex of **Newcap Calgary**, became Sales/Operations Manager at **CJCY Medicine Hat** Jan. 4... **Laura Knop** is **CHQR Calgary's** new News Director. Knop, who has three decades of radio broadcast experience, moved to QR Jan. 4 from her mid-day Editor's gig at **660 News Calgary...**



Chris Shine



Jordan Hennessey



Kent Schumaker



Taz Boga

At **Q99 Grande Prairie**, morning Host **Kent Schumaker** moved to become PD at **YL/KIX Peace River**. He departed Q99 Jan. 15 ... **Taz Boga**, formerly of **A Ottawa**, joined the **CHCH Hamilton "All-news, all-day"** team. She anchors weekday afternoons... **Natalie Fournier** is the new Promotions Director at **Lite 92.9 (CFLT-FM) Halifax**. She had been with a public relations agency and, before that, did a four-year stint with **Skywords Media** in Halifax... **Lindsay Rae** moved to **KRAZE 101.3 (CKIK-FM) Red Deer** from her morning co-Hosting gig at **101.3 The River (CKKN) Prince George**. She's also a morning co-Host at **KRAZE...** New Promotion and Marketing Director at **ENERGY 101.5 (CKCE-FM) Calgary** is **Sonya Koson**, an industry newbie. She succeeds **Khazma Tichon** who is now Promotions Director at **92.5 JOE FM (CKNG-FM) Edmonton**.



Natalie Fournier



Lindsay Rae



Sonya Koson



Khazma Tichon



Darilyn Magnusson

**Darilyn Magnusson** has been promoted to Retail Sales Supervisor at **Astral Media Radio's CKMM-FM/CFQX-FM Winnipeg**. The former Account Manager has been with the stations for six years... **Dan Blakeley**, a **CHUM Toronto** news veteran of 28 years who then went to **XM Canada** and then part-



Dan Blakeley

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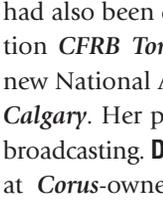
Aaron Buckley



Bryan Bodnar



Stu Ferguson



Rick Hodge



Stacey Walyuchow



Duff Roman



Lesley Soldat



George Lee



Dave Newman

time to *680News Toronto*, takes on the ND position at *107.5 Kool FM Barrie*. He began Dec. 7... New Promotions Director at *Classic Rock 101 Vancouver* effective Dec. 21 is **Aaron Buckley**, ex of *Virgin 953*. He succeeded **Crosby McWilliams**... **Bryan Bodnar**, who had been Director, Programming at *The Weather Network*, has moved to *CTV Creative Agency Toronto* as Manager, Design Production. He'd been with The Weather Network for 11 years... **Stu Ferguson**, ex of *CHUM Vancouver*, has been appointed Director Talk Programming at *AM 650 (CISL) Vancouver*. He is creating a hybrid programming model featuring lifestyle content 6 p. through 6 a. Music programming will fill the other 12 hours of the day... Sportscaster **Rick Hodge** is no longer with *Astral Media Radio Toronto*. His job at *EZ Rock* (now *BOOM 97.3*) was eliminated as was fellow morning show staffer **Kim Stockwood's** position. Hodge had also been doing commentary on sister station *CFRB Toronto*... **Stacey Walyuchow** is the new National Account Manager at *Corus Radio Calgary*. Her previous experience is outside of broadcasting. **David Rowe** is the new Sportscaster at *Corus-owned CHQR AM770 Calgary*. He moved from *Fan 960 Calgary*.

In Toronto, **Duff Roman** (recently-retired Exec VP at *CHUM Radio*) has a deal with *Evanov Communications* to work in the areas of New Media and Corporate Development. He'll continue pursuing independent projects... **Lesley Soldat**, who has been the defacto GM at *Orbyt Media* in Toronto, now has the official position. *Orbyt Media* is the (relatively) new name for *Sound Source Networks*. Soldat joined *Sound Source* in 1988 and worked her way up to become VP of Operations and Affiliate marketing... **George Lee** has been promoted to President of *Fairchild Radio* from his VP/GM job at *Fairchild Vancouver*. Lee now has the larger responsibility of overseeing the stations in Toronto and Calgary as well... **Randy Redden**, GSM at *Astral Media Radio Hamilton*, is no longer with the station cluster... APD **Dave Newman** has been promoted to PD at *101.7 The ONE (CKNX-FM) Wingham*. **Phil Evans** is the new Promotion Director at *Rogers Radio Vancouver (96.9 Jack FM/News 1130/104.9 FunFM)*. Also at *Rogers Vancouver*, ND **Jacquie**



Jacquie Donaldson



Carissa Donaldson



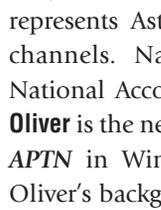
Eric Stafford



Tim Weinberger



Wayne Frolick



Matt Wreggitt



Brian McLain



Lyne Nault



Paul Sedik



Murray Oliver



Brian Hetherman

**Donaldson** is no longer with the stations... **Carissa Donaldson** has resigned as GM/GSM at *Astral Media Radio (CJAT-FM) Trail*. She's expected to leave sometime in February. Donaldson, who moved to then-*Standard* owned station in Sept. 07, had been Ops Mgr at *CJYM/CFYM Rosetown*... **Matt Wreggitt**, who serves as MD and drive-home Host, added APD duties at *Z103.5 (CIDC) Toronto*. He and PD **Paul Evanov** will now be programming the station... ND **Brian McLain**, after 21 years with *MBS/Maclean Hunter Saint John*, moved across the street. McLain joined *Acadia Broadcasting's Country 94 (CHSJ-FM)/97.3 The Wave (CHWV-FM)* as Assistant ND.

**Eric Stafford**, who was caught on "Black Monday" (Jan. 19/09) as one of those let go by *Astral Media Radio*, has landed as GM at *CHUM's Energy 105.5 Calgary*. Stafford had been GM at *The Bear Ottawa* for 13 years... New GM/GSM at *Newcap Lloydminster* (two TV stations and seven radio stations in that cluster) is **Tim Weinberger**, ex of *Global Edmonton*. Former GM **Wayne Frolick**, who had been away on sick leave, has fully recovered and decided to move his vocation in another direction. As well, **Brian Labrie's** Regional Retail Sales Manager position was eliminated... **Lyne Nault** has been appointed Sales Director at *Astral Media TVPlus* in Toronto. She succeeded **Paul Sedik** who is no longer with the company. *Astral Media TVPlus* represents *Astral Media's* 10 French specialty channels. Nault was promoted from her National Account Executive position... **Murray Oliver** is the new National Assignment Editor at *APTN* in Winnipeg, succeeding **Mark Halsal**. Oliver's background includes Bureau Chief for *CTV* in Africa and Iraq and as an investigative journalist at *CBC*... **Brian Hetherman** becomes VP, Industry Affairs at *FACTOR* in Toronto April 1. Because he had to divest himself of current management and label commitments, Hetherman began with *FACTOR* on a part-time basis Dec. 1. He is President of the *Music Managers Forum (MMF)* in Canada and Vice



Fred Fuchs

Chair on the *IMMF Board*... *CBC-TV*, with an eye toward U.S. and international audiences, is shuffling its management team to strengthen co-productions and financing. **Fred Fuchs**, the arts and entertainment head, has become GM of production enterprises while creative drama head **Sally Catto** takes over Fuchs' old job.



Buzz Bishop

The afternoon Host at *WIOQ-FM Philadelphia* —**Joey Brooks**—moved north to become the new *CHUM-FM Toronto* afternoon drive Host. Brooks stepped into the new gig early in the new year. Meanwhile, **Richie Favalaro** who's been covering PM drive, moved to Swing, hosting the *CHUM Chart* program and doing interviews... **Buzz Bishop**, most recently of *Astral Media Radio Vancouver*, is now doing mornings at the previously no-jocks *90.3 AMP Radio Calgary* morning show. And **Kav Molavi**, the AMP Music Director, adds weeknight on-air duties...



Kav Molavi

**Alexis LaForest** has been promoted at *Corus Winnipeg* to Promotions Manager, succeeding **Lisa-Marie Buccini** who left the industry... New Weather Specialist on *CJAD Montreal's* morning show is *CTV's* **Lise McAuley**... **Murray Sherriffs**



Alexis LaForest



Tom Allen

returned as the morning show news Anchor at *The Q (CFQR-FM Montreal)*, joining Host **Aaron Rand**. Newcomer **Sarah Bartok** is the show's Traffic Reporter. **Shaun McMahon**, who had been doing traffic, is now the show's Procucer... **Kathy Corcoran** is Manager, Broadcast Research at *S-VOX* in Toronto. Before joining the company, Corcoran held research positions at *Sun TV*, *CTV*, *WIC* and the *Canada Media Fund*.



Lise McAuley



Bob Mackowycz

*Nanos Research* is no longer affiliated with the *Cable Public Affairs Channel*. **Nik Nanos**, CPAC's pollster for the last five years—and this year the host of *The Nanos Report*—says a conflict of interest broke their ties... *CBC Radio 2* host **Tom Allen** has left his morning timeslot. Succeeding him is **Bob Mackowycz**. Allen moved to afternoons... **Ruth Winker** is the new Promotions Manager at *JAZZ.FM91 (CJRT-FM Toronto)*. She had been with *Fan 590/Jack FM Toronto*... **Ryan Valdron**, a Londoner, has been hired at hometown *Bob-FM London* as a weekend personality... **Jennifer Coles** left the News department at *89.5 The Hawk Chilliwack* and **Tara Gostelow** has moved from



Ryan Valdron



Tara Gostelow

part-time to full-time news. New Account Executive at *The Hawk* is **Dwayne Keen** who moved from *Corus Radio Calgary*. **Federico Cahis** is the new part time Weekend News Anchor/Reporter effective January 2... At *KFUN* and *KOOL FM Kitchener/Waterloo*, **Mark Paine** (ex *KOOL FM*) joined the *KFUN* morning show with **Larry Silver** and **Kara Judge**. **Ross Poll** and **Stacey Thompson** do the *CFUN Drive* show and **Dan Delorme** the evening show. Succeeding **Paine** at *KOOL FM* is **Sarge**, who joined **Angie Hill** and **Brian Bourke**. **Dan Delorme** and **Kat Callaghan** team for the *KOOL drive* show.



Dwayne Keen



Federico Cahis

**Bob Burger**, Technical Sales Manager Radio, has retired from *Broadcast Systems & Equipment* in Toronto. His broadcast career spanned 51 years, beginning in 1958 at *CKPC Brantford*. In September, the *Central Canada Broadcast Engineers* recognized Burger's contributions to the prestige and honour of the broadcast engineering industry... **Rob Chambers** has succeeded **Vladimir Rybarczyk** as Director of Engineering at *CTV Vancouver*. It's a promotion for Chambers. Rybarczyk will leave in June... **Mike Cornacchia** is the new Business Manager, Broadcast Engineering and Technology Services at *CW Media* in Toronto. Also at *CW Media*, **Steven Hutchinson**, ex of *Masstech Group* and *Digital Rapids*, is now Technician, Engineering Services.



Bob Burger



Rob Chambers



Vladimir Rybarczyk



Steven Hutchinson

**Charles Gibson** retired from *ABC News Friday*, Dec. 18. His successor as Anchor of the network's evening news is **Diane Sawyer**... **Lou Dobbs**, who worked at *CNN* for all but two years of its existence, has resigned. He made the announcement on *Lou Dobbs Tonight*, finished the newscast and walked out of the building... *Sirius XM Radio Inc.* says *XM Satellite Radio* founder **Gary Parsons** has resigned as Chairman. The Board appointed independent director **Eddy Hartenstein** as non-executive Chairman. Here in Canada, *Canadian Satellite Radio Holdings*, the parent of *XM Canada*, appointed **Dara Altman** to the company's Board of Directors. She is an executive with *Sirius XM* and succeeds **Parsons**... *NPR Morning Edition* newscaster **Carl Kasell** called it a day, after 30 years on the *NPR* flagship morning program. Kasell, 75, did his last newscast Dec. 30 but he will retain his judge and scorekeeper position on a weekly news quiz show.

### SIGN-OFFS:

**Dean Chevalier (Shavalier)**, 69, in London, ON of cancer. A

Photo courtesy of Erich Saide

native Londoner, Chevalier was a News Anchor at **980 CFPL London** for many years.



**Lewis (Uncle Lew) Ross Roskin**, 89, in an Edmonton hospital after complications from a fall at his home. With the exception of military service during the Second World War, he has always worked in radio, beginning as an announcer in 1937 at **CJOC Lethbridge**. From there, Roskin became the first PD at **CJOB Winnipeg**, worked at **CFRN Edmonton**, became GM at **CJDC Dawson Creek**, GM at **CFCN Calgary**, Assistant GM/GSM at **CHED Edmonton**, GM at **CKLG Vancouver** and, in 1965, was the co-founder, President and GM of **CHQT Edmonton**. After selling CHQT and semi-retiring in 1992, Roskin formed a consulting company and was active until his passing.



**Alfred Henry Collins**, 97, a former owner of **CKLB Oshawa**. At the time, Collins meant for the LB to stand for **Lakeland Broadcasting**. Before buying CKLB, Collins was a Sales Exec at **CHUM Toronto**. CKLB is now **CKDO** and owned by **Durham Radio Inc.**



**Ian Trevor Kent**, 46, of a heart attack at his home near Halifax (Martin's Brook). After a successful career in the telecommunications industry in Toronto, Kent joined **Maritime Broadcast Systems** as a sales representative in 2001 and was then promoted to GSM at **CHNS-FM/CHFX-FM Halifax**.

**David Hankinson**, 64, in a traffic accident on the Alaska Highway, west of Fort Nelson. Before leaving broadcasting in 1989, he'd worked for a number of Western Canada stations including

**CBC Winnipeg**; ND at **CHQR Calgary**; Ass't ND at **CJOR Vancouver**; ND at **CIOF/CKXY Vancouver**; and ND at **CKRD Red Deer**.

**Ken Hutcheson**, 85, at Port Alberni. Before he moved north in 1946 and became an owner of **CJAV Port Alberni**, he was an Announcer at **CKNW New Westminster**.

**John Daly**, age unknown, in Ottawa. Daly was the Sports Director and then GM of the former **CKOY/CKBY Ottawa** between 1951 and 1979.

**Ronald Adam Krochuk**, in Burlington at 73. Krochuk held sales and marketing positions at such stations as **CJOB Winnipeg**, **CJAD Montreal**, **CFRB Toronto** and at the now-**Corus Radio Hamilton** stations.

**Jesse "Big Sexy" Deer**, 25, at Montreal General Hospital of complications related to H1N1. Deer was most recently heard on **K103 (CKRK) Kahnawake** doing afternoon drive.

**Bernie Sadilek**, 39, at St. Mary's Hospital in Kitchener. Sadilek was the morning show producer at **CKWR Waterloo** plus had his own radio show at the **Conestoga College** station.

**Norris McLean**, 76, in Edmonton of a brain tumour. The former **CFRN-TV Edmonton** announcer and weatherman joined the AM/TV combo in 1963 and stayed until the early '80s, then moved across the road to **ITV Edmonton** and stayed through to his retirement in 1993.

**George Atkins**, 92, of kidney failure at Warton, ON. The former **CBC farm commentator** was CBC's farm and gardening host in the 1950s and 60s. He was also the founder of **Farm Radio International**.

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# Form C Contacts: Very dry, shaken, not stirred

BY DAN ROACH

One of the phrases we've all been using for years, passed down as lore through the generations of broadcast technicians, is the expression "Form C Contacts". Like so many of these expressions, I'll bet you know from experience exactly what it means; but probably not whence it came nor the context.

When specifying relays and switches, Form A Contacts were another way of saying "single pole single throw, normally open". I guess Form A says it quicker.

Form B is the same as A, only normally closed (when in the *rest* or un-energized or unlatched position). The ubiquitous Form C is "single pole double throw, break-before-make".

Form D is the same as C, except it's make-before-break. When audio consoles used telephone keys as switches, this was a popular type of switch to use to turn channels on and off.

Those four types of switching are pretty common, and as we have seen the Form designation allows a precise shorthand description. Of course the powers that be then tried to screw things up by giving us too much of a good thing and so filled up the whole alphabet, and more, with all sorts of exotic switching combinations.

As a result, no-one remembers what they are (if they ever knew, of course),

and if you walk into your switch vendor's establishment and ask for a Form K switch, I guarantee that they won't have any idea that you want a single pole double throw switch with a centre off position. Really, the only Form that you can use with impunity in public today is Form C, and I suspect that it may disappear as well one day. Which is a pity, because I'd much rather say Form C than "single-pole, double-throw, break-before-make".

Often when an equipment manual specifies a Form C output for a device, it will go on to state that they're dry contacts. Of course, in electrical parlance this means that there's no "juice," or electricity, applied. When referring to telephone broadcast pairs, a dry or metallic pair was one that had no foreign battery (ignoring the fact that all pairs are, of course, metallic). What was meant was that the pair was contiguous copper from one end to the other, without any carrier or fibre channel sections in the middle.

Today, a metallic pair is a very rare bird indeed. A previous generation of telco and broadcast engineers called these dedicated broadcast lines NEMOs because they were Not Emanating from Master Operations. But that's all ancient history.

Switch and relay contacts are often made of silver, since it's fairly common



and an excellent conductor. If the silver oxidizes that's okay, because silver oxide conducts very well, too.

But eventually sulphur compounds in the atmosphere can cause a skin of silver sulphide to form on our contacts and form an insulating layer. If there's DC being switched by the contacts, microscopic arcing will occur that's enough to pierce the skin, and we're back in business.

But this is a real problem for dry contacts, which to relay makers are those switching less than 1mA or 100mV. Manufacturers' solutions include *wiping contacts* that rub back and forth to break the sulphide layer as they make and break the circuit, *bifurcated (forked) contacts* that improve reliability by doubling up (redundancy), *gold flashed* and *gold-palladium* contacts that are resistant to corrosion, and *gas-filled* relays that are filled with dry nitrogen gas before sealing.

*Mercury-wetted* reed relays were supposed to be the ultimate answer to this problem, but that didn't work out too well and they've pretty much disappeared from the scene at this point. Of course, even those mercury-wetted contacts were still *dry* contacts, but that's another story!

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](mailto:dan@broadcasttechnical.com).

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