

BROADCAST Dialogue

Essential Reading

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Thursday, July 2, 2015

Volume 23, Number 9

RADIO: The *CRTC* has revoked the licenses of *Aboriginal Voices Radio (AVR)* at *CKAV-FM Toronto* and its stations in Ottawa, Calgary, Edmonton and Vancouver, effective July 25. The decision was based on AVR's repeated non-compliance with regulatory obligations over four consecutive licence terms as well as the Commission's lack of confidence in the licensee's ability to broadcast in compliance with those obligations going forward...

The Commission has also revoked the licence for *CFSI-FM Salt Spring Island* and its transmitter *CFSI-FM-1 Mount Bruce*, B.C. As with AVR, the revocation is effective July 25. Despite the *CRTC*'s having imposed six mandatory orders, *CFSI-FM* remained non-compliant...

AM700 The Light Calgary, with a 50,000-watt daytime signal and owned by *Touch Canada Broadcasting*, launched June 29; six years after receiving *CRTC* approval. At 7:00 that morning, a produced piece was aired that talked about the long process, the search for a transmitter site, the station's background and its vision. The new Christian Talk station is twinned with Christian Music sister station *88.9 Shine FM Calgary*...



Time to Update?

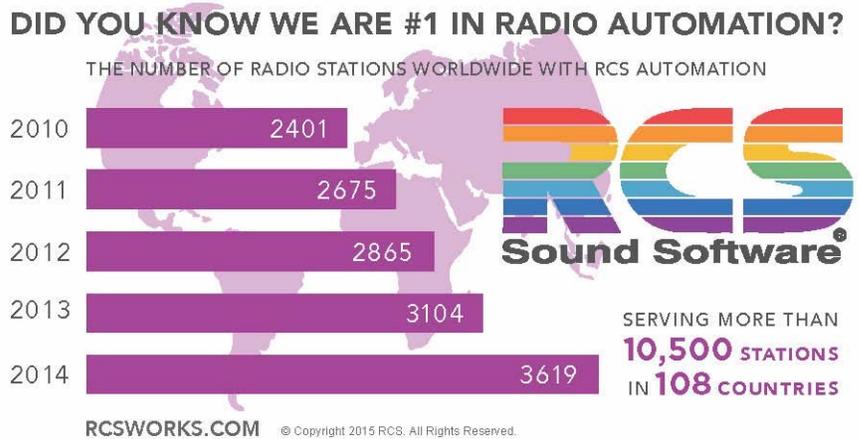
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The *CRTC* has issued a call for applications for Vancouver in light of applications by *Sher-E-Punjab Radio Broadcasting* for an AM ethnic commercial station and by *South Asian Broadcasting Corporation* to add a rebroadcasting transmitter in Surrey for its ethnic *CKYE-FM Vancouver*. Deadline for applications is Sept. 17...



Radio 9 (CKLX-FM 91.9) Montreal is about to make its third format change in three years, planning now for all-sports programming. The *RNC Média*-owned station has tried jazz, right-wing talk and news-talk. This change doesn't require *CRTC* approval since spoken word is being maintained. When it's launched, the new format will bring a full-time French-language sports radio station back to the city. It was in 2011 that *CKAC Montreal* went from all-sports to traffic information...

In a related item, it's been two years since the *CRTC* approved the launch of a French-language all-sports station at 850 AM owned by *Tietolman-Tétrault-Pancholy Media* (TTPM). The deadline to launch was almost two weeks ago. The Commission, however, says it is studying a request for an extension of that deadline. TTPM won three licenses, two of which were news-talk stations in each official language. The final launch extension of the French news-talk station at 940 AM expires in November...

Fresh Radio Winnipeg and *Manitoba Music* have partnered in a new monthly spotlight on local music called *Manitoba Fresh*. The project introduces audiences to local artists emerging on the Canadian music scene. Manitoba Fresh will feature on-air segments and online performances via Fresh Radio, and in-depth band profiles on www.manitobamusic.com...

Vista Radio's 11th annual *Variety Radiothon* in Prince George and Vanderhoof raised \$77,126, all of which will go to local families with children who have special needs. The fundraiser was aired on *Country 97 FM/94.3 The GOAT Prince George* and *Valley Country Vanderhoof*.

TELEVISION:

CBC-TV has prepared new guidelines for their reporters on how to deal with deliberate, public, "outrageously-sexist" verbal assaults. They list preventative measures reporters can take to avoid an attack, as well as instructions for what to do if they become the victim of one. *CBC* discourages reporters from engaging in a confrontation with assailants because safety in the field is "paramount". It's difficult to judge how an abusive person, unstable or drunk, might react. *CBC* also advises staff against shaming attackers on social media. *City Toronto* reporter **Shauna Hunt** took matters into her own hands awhile back when she noticed a group of men waiting to heckle her on a live hit...

Shaw Communications scrapped plans for an Internet-based platform in favour of the cloud-based *X1* service developed by *Comcast* in the U.S. last year, and will soon begin technical trials. *X1* is said to make content much

more accessible; from TVs to tablets to phones when subscribers are connected to their home Internet. When traveling, viewers can remotely stream programs recorded on their PVR through any Internet connection. Shaw took a \$55-million writedown in the third quarter to scrap the IPTV platform...

Ukraine's broadcasting council is anxious to fill its television service with programming other than what was provided by Russia. With the country's government having pulled the plug on Russian signals, there's a hole in entertainment and information schedules. Ukraine is also looking for hardware to improve its radio and TV signals. Canadian dramas and comedies, said one official, would be a welcome and important uplift...

This year's *Adoption Report* from the *Media Technology Monitor* (MTM) again looks at the penetration of technologies, including traditional, Internet and mobile platforms for audio and video. Highlights include:

- * Smart TV acquisitions continue with over a third of Anglophones owning one - up 20% since the Fall
- * The move towards smart mobile media devices continues. Over half of Anglophones own a tablet and 85% of cell owners have smartphones
- *Netflix* continues to grow market share - two in five Anglophones now subscribe
- 49% of Anglophones watch some TV online, and
- Cable, satellite and analog subscriptions continue to decline among Anglophones.

Access the entire report at www.mtm-otm.ca. There is no charge...

Women in Film & Television - Toronto (WIFT-T) and *Shaw Media* have implemented the new *Shaw Media Management Accelerator* intensive program for screen-based professionals. The program launches in October and was jointly developed by WIFT-T with *Ryerson University's G. Raymond Chang School of Continuing Education*. It's designed to accelerate participants' careers by helping them become effective managers, decision-makers and communicators.

GENERAL:
Last week, the *Conservatives* released an online attack ad using footage from a *CBC* interview without permission from the broadcaster. *CBC/Radio-Canada*, on behalf of *CTV*, *Global* and *Rogers*, asked *Facebook* and *YouTube* to take it down. It says the political ad not only uses *CBC*'s news footage but also re-edits it. In its note, *CBC* said, in part: "When a TV clip of an interview of a party leader shows up in another party's advertising, edited in a way that shifts the context of the facts, this may cause viewer confusion and even suspicion about our journalism, and the intentions of journalists. It can damage our credibility, independence and integrity as neutral participants"...



Profits fell 8% in the *Shaw Communications* third quarter. Shaw said it lost more than 27,000 subscribers across cable and satellite and almost 21,000 landline phone accounts. It added around 7,200 new Internet customers. Net income slipped to \$209 million, or 42 cents per share, from \$228 million, or 47 cents per share, in the same quarter last year. Revenue rose almost 6% to \$1.42 billion...

New appointments to the *Order of Canada* include broadcasters Pierre Bergeron, C.M., of Gatineau for his contributions as a champion of Ontario's Francophone community, and for his efforts to build bridges between communities as a journalist and administrator; Lisa de Wilde, C.M. of *TVO Toronto* for her contributions to public broadcasting; Michèle Fortin, C.M. of Montréal for her contributions to the vitality of French-language and educational television, notably as the head of *Télé-Québec*; Paul James Hill, C.M. of *Harvard Broadcasting*, Regina, for his achievements as a business leader and his contributions to community and education initiatives; and Phyllis Yaffe of Toronto for her leadership in the cultural industry, as well as for her community service.

REVOLVING DOOR:

Peter Bissonnette will retire his presidency of *Shaw Communications* Aug. 31 though he will retain a seat on the company's board of directors. The 26-year Shaw veteran became a Sr. VP at Shaw in 1996, moving into the president's role in early 2000. Bissonnette's career began in the *RCAF* in 1965 where he was a radar technician, a far cry from his earlier desire to become a parish priest...



Peter Bissonnette



Susan Marjetti

Susan Marjetti has been appointed executive director of radio and audio at *CBC* succeeding Chris Boyce, one of two senior managers who left *CBC Radio* after the Jian Ghomeshi allegations and charges. Marjetti had been the managing director of *CBC Toronto* and the Ontario region. She will begin the transition to her new role over the course of the summer...

Kerry Marshall has become news & content director at *Roundhouse Radio 98.3 Vancouver* while Marcella Bernardo has been named assistant news & content director. Marshall, a 40-year broadcast veteran, is best known in Vancouver for his years with *JACK-FM* and *CFOX*. Bernardo moves from an 11-year stint at *CKNW Vancouver*. Before that, she was with *News1130*. Roundhouse Radio says its FM signal and digital platform will go live in the fall...



Kerry Marshall



Marcella Bernardo

Tim Micallef and Sid Seixeiro are now on *Sportsnet East, Ontario, West* and *Pacific*. *Tim & Sid* go to air weeknights at 5 p.m. ET, 2 p.m. PT. The new TV show is based on Micallef and Seixeiro's *Sportsnet 590 The FAN Toronto* successful sports-talk radio show...

Cash Connors is the new *CHYM 96.7 Kitchener* morning show co-host beginning July 20. He joins Adele Newton and Tara Connors. Cash Connors has worked at *104.5 CHUM FM Toronto*, *KiSS 92.5 Toronto*, *101.3 The Bounce Halifax*, *Hot 89.9 Ottawa*, *LiVE 88.5 Ottawa* and *91.5 The Beat Kitchener*...

Also as *CHYM*, Sandra Crofford is the new afternoon drive host starting July 27. Her background includes Toronto stations *99.9 Virgin Radio*, *104.5 CHUM FM*, *Z103.5/88.5 The Jewel* and *102.1 the Edge*. This is a return to radio for Crofford. Since 2011 she's been a Re/Max sales representative in Toronto...

Judy Davey, the executive VP activation at *ZenithOptimedia* in Toronto, is moving to the *Association of Canadian Advertisers* as its VP, media policy and marketing capabilities. Davey's start date with ACA has not been finalized...



Shaugn Best

Shaugn Best is the new afternoon drive host at *Hot 105.5 Charlottetown*. It's a transfer from within *Newcap*. Best had been morning host at *The Rig Whitecourt*...

Christy Ross begins as promotions director at *Rock 106/107.7 The River Lethbridge* July 7. She is graduating at mid-August from the *University of Lethbridge* with a degree in marketing and will juggle work and school until then...

Todd Garlow has become the new morning show host at *890 CJDC Dawson Creek*. He moves from mornings at *92.7 Slave Lake*...

Corus Ottawa/Cornwall director of promotions and new media Holly Wilson leaves the industry next week, moving to the *Canadian Wildlife Federation* as marketing and events coordinator.

APPS:
A *Corus Entertainment* has launched *TreehouseGO*, optimized for mobile devices and giving kids and families portability for live or offline access to Treehouse shows. The app is free with a Treehouse subscription...

Hollywood Suite has launched *Hollywood Suite GO (HSGO)*, free to subscribers. HSGO provides high definition and includes a customizable watchlist plus a Wi-Fi-only streaming option to help users manage cellular data usage...

Pelmorex Media has launched *The Weather Network* app designed for the *Apple Watch*...

680News Toronto has become that city's first broadcast newsroom to offer an app designed for the *Apple Watch*. The watch allows users to listen live with one quick tap and get breaking news alerts immediately.

SUPPLYLINES:
S *WideOrbit* has appointed Mickey McClay Wilson as chief marketing officer. Her background includes being chief marketing officer at *CBS Interactive*... *Solutions Broadcast RF (SBRF)* and *Studio Pro Technologies* have a new partnership with *Commspec Canada* for it to serve as the technical and engineering firm for all systems integration projects.



So you want to be a

DJ



by Chuck McCoy

Fifty years ago yesterday, July 1, 1965, my boyhood dream from 10 years earlier became a reality. Even in the fourth grade I just knew that somehow I was going to be on the radio. Miss McCauley, my teacher at the time, asked, “Now, Mervyn (the name I used back then), what do you want to be when you grow up?”

“When I grow up,” I said, “I want to be a radio DJ.”

Wise beyond her 18 years, Miss McCauley looked down at me and said, “Well, son, you can’t have both.”

She was right. I’ve been a DJ and growing up is still a work in progress.

But why radio?

Early on, I was a goofy Winnipeg kid who’d go to the library and take out books on broadcasting, bring them home, hide them under my mattress and read them late at night under the covers with a flashlight. Playboy didn’t have pictures of DJs to look at.

I followed radio station remote broadcasts whenever I could. One day, on my way home from school for lunch, the new IGA store on the corner was having a grand opening. Sitting in the parking lot was a real radio station

in a big trailer surrounded by glass. The station's sound through the speakers was so loud that I could hear it at home where I was wolfing down my sandwich. With that accomplished, I raced out the door and zipped back to the corner.

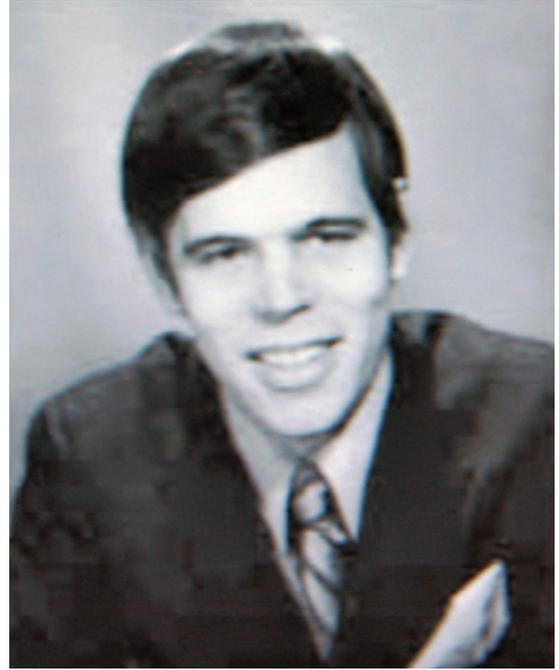
With 40 minutes before the bell and a 10-minute walk to school, that gave me a half-hour to just stand there and watch, awestruck by these very cool, smooth-talking men reading commercials, doing the weather and introducing music. I was eight years old trying very hard to look cute and it worked. The radio men asked me if I wanted to come into the trailer.

Were they kidding me? Of course I wanted to go into the trailer!

This was going to be my first visit to a real radio station and I jumped at the chance, peppering them with questions and saying that one day I'd be just like them on the radio. One announcer asked if I'd like to read a commercial live on the radio.

Oh my God, would I!

But if I stayed to read the spot, I'd be late for school. Easy decision; I read a 30-second commercial for Swift's Premium Franks. My head was in the clouds. I was actually on the air.



My mother, besieged with calls from her friends spilling the beans about hearing me on the radio when I should have been in school, was waiting when I got home. I was sent to my room to consider my error in judgment. But all I could do was dream about the wonderful moment that afternoon and how I knew then that this was only the beginning.

Like so many radio veterans, I started by playing radio with a record player, a tape machine, a microphone and a speaker. Two of my friends across the street were into it as well and we'd play with equipment set up in their garage with a speaker hanging on the door sending our fake radio station out into the back lane. The two kids who played fantasy radio with me also went on to broadcasting careers. John McQuaker was with CBC farther west and Roger Currie had a long and successful career in morning radio at CJOB Winnipeg.

I grew up with 58 CKY Winnipeg, 50,000 watts of great Top 40 music and I didn't think there could possibly be a station better or more exciting. But then, on a summer trip to Toronto with my family during my teenage years I heard 1050 CHUM, Toronto's big Top 40 station, and it was like nothing I'd ever heard before. I fell in love.

“This Is Where I Have to Work, I Just Have To!”

I asked my parents to drop me in front of CHUM on Yonge Street and pick me up later. I just stood there on the sidewalk staring in the window that went through to the announce booth where the DJ was doing his show. I had a transistor radio and I listened to this very cool guy playing great CHUM music and



jingles for about 30 minutes. To my shock, surprise and delight he waved me into the building, took me into his announce booth, introduced himself and gave me a quick rundown of how they did it at 1050 CHUM. I was able to stay for 15-20 minutes, watching him cue the operator for the music, open his mike and do some CHUM music intros, chat with listeners on the phone and simply do his DJ thing. God, this was so glamorous. This was a life changing moment for me. Now I KNEW I just had to be a CHUM DJ. My future was now in focus.

I should thank that kind DJ who took this kid off the street into CHUM and put the stars in my eyes. I do thank you, Duff Roman.

While waiting for my big break I sold aluminum windows door-to-door, drove a half ton truck and sold shoes for Agnew Surpass at Winnipeg's Polo Park. All the time I was trying to connive my way into any radio station. I even took a broadcasting course in a local radio announcer's basement.

As luck would have it, a friend had a connection at CKY-FM which, at the time, played show tunes and classical music. It's now CITI-FM. A good word was put in for me and bingo, I snagged a part-time job. Unlike CKY-AM, there was no talking over the music intros. Our entire DJ yak was limited to a twice-hourly insert: "CKY-92.1 FM time". For variety we added "CKY-92.1 FM temperature". While I couldn't do my best rock jock chatter I could watch through the glass across the hall at Daryl B playing the Fab 50 while I did my boring FM shift. But hey, I was getting closer. I had a real radio job (part-time) and getting paid a buck an hour.

On July 1, 1965 I got first broadcasting pay-cheque, \$5 for five hours work. I never cashed that check and for the past 50 years I've kept it close by at my desk.

Working at a classical music FM station in 1965 when *Satisfaction* by the Rolling Stones was rockin' the 50,000 watt AM airwaves meant I still had a long way to go. I sent out tapes and resumes to every station in existence. Most didn't reply. Those which did weren't interested in hiring an inexperienced kid. But I was encouraged by the rejections. Imagine, people who worked at legitimate radio stations in such places as Kitimat and North Battleford were actually putting a stamp on a response and mailing it to me!

I was on my way for sure.

In 1965 a man named Bill Grogan was appointed program director of CKY-AM. He'd been working at CKY on-air, had seen me around and knew I worked at the FM station. So I thought he's new to the PD position, why not hit him up for a job? All he knew was that I was in the building and that I was blessed with a decent radio voice. I took advantage of one of my off days from the shoe store and scheduled a time to meet with him.

Training, experience, hard work and talent are the cornerstones to success. But, you also have to be a bit lucky. I wrote



down some of the stations that rejected me and told Grogan I was looking at some job offers from them.

Hey, these stations had been in contact with me and who knows? A job offer could be coming.

Here's where I got lucky. There'd been a fire at the AM transmitter and the engineers were heading out there every weeknight from 1:00 a.m. to 6:30 a.m. and the station had to be off the air while they worked. Someone had to sit with an off-air station for five hours in the middle of the night. The only live portion was the hour after Midnight and a half-hour before the morning show. Grogan asked me to do it. "I'll be listening, he said. "I have an opening for an all-night DJ in September. You can consider this your live audition."

The next day I was nervous, worrying about how bad I sounded, how green and inexperienced I really was and hoped the PD would let me down easy. I went to the station after lunch knowing that Grogan would give me a

lengthy critique. But before even sitting down he surprised me with, "I liked what I heard this morning; the all night show is yours in September if you'll work for \$350 a month."

How good is that? My first time on the radio and he said he liked what he heard. I sometimes wonder how much he really heard. I was 18. I was about to be full-time jock on CKY Winnipeg beginning in September. Life was good!

Between my hiring and September I was given some weekend summer shifts which allowed me to become a bit of a hero to my teenage pals at the lake. They'd call from the pay phone up there and I'd play their songs and give them shout-outs (called dedications back then).

And so began my 50-year journey of love for the magical medium of radio.

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REVOLVING DOOR:

Rick Brace becomes president of *Rogers Media Business Unit* Aug. 10, succeeding Keith Pelley who's held the position since 2010. Brace's background includes a 40-year career that began in 1975 at *CBC* where he held increasingly senior roles through 1988. He was a founding executive of *The Sports Channel (TSN)* and was its first president from 1998 through early 2000. In May, 2000, Brace was appointed president of *NetStar Sports* and senior VP of *CTV Sports/OLN (Outdoor Life Network)*. In October, 2002, he became president of *CTV Inc.* Five years later, after CTV acquired *CHUM Ltd.*, Brace became president, revenue, business planning and sports. In August, 2010, he became president of revenue and business planning, and remained chairman of the board of *CTV Specialty Television*. In February, 2011, upon *BCE's* purchase of *CTVglobemedia*, Brace was president of specialty programming and in-house production. With *Astral Media* joining Bell Media in July, 2013, Brace became president, specialty channels and CTV production. In December of 2013, he retired. The following month, Brace became chairman of Bell Media's *MuchFACT* (Foundation to Assist Canadian Talent). Keith Pelley announced in April that he was leaving to become the new commissioner/CEO of the *European Tour* golf circuit...



Rick Brace



Chris Sisam

Dave Farough

Chris Sisam has been appointed GM for *Corus Radio Toronto (Q107, 102.1 the Edge and Talk Radio AM640)* and Hamilton (*95.3 Fresh Radio, Y108 and AM900 CHML*), effective immediately. He succeeds Dave Farough in Toronto. Most recently, he was regional general manager, *Corus Radio Western Ontario*, where he led the Hamilton, London, Kitchener and Guelph markets. Before that, he was GM at Corus Radio Toronto and VP, *Corus Radio Sales*. Dave Farough became GM of Corus Radio Toronto in Sept./13. Before that, he was VP, brands, programming and new media (2010-14). From 2005 to 2010, Farough was GM at *Corus Radio London...*

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Shaw

Changes at *Global News Toronto* include Mackay Taggart promoted to news director. He's been with Global for four years, most recently working as a supervising producer... Erick Espinosa became assignment coordinator July 2. He moved from a three-year stint in assignment at *City Toronto*... Erica Vella moves July 20 to Toronto City Hall as digital broadcast journalist/online producer based in that bureau. Her background at Global has been



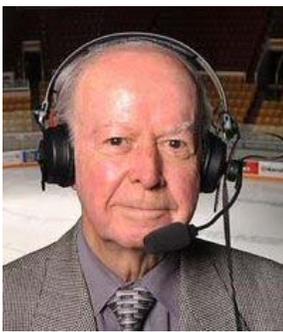
Mackay Taggart

Erick Espinosa

Erica Vella

Caryn Lieberman

in municipal affairs coverage... And Caryn Lieberman joins Global Toronto as the digital broadcast journalist/online producer at the courthouse. Her background includes *Global Montreal*, *CP24 Toronto* and *Sun News Network*. She also begins July 20...



Don Cameron

Don Cameron, the 50-year voice of the *Kitchener Rangers* of the *Ontario Hockey League*, has retired from *570News Kitchener*. When the Rangers came into being in 1963, Cameron began covering them. He's been doing the play-by-play every season since with the exception of two - 1974-75 and 1975-76 - when the rights to the games were owned by *CKKW Kitchener*. Cameron received the *Radio-Television Digital News Association's* Lifetime Achievement Award in 2013. Cameronisms include such classics as, "he's hanging around like an unwanted relative" and "he got himself in the phone booth and couldn't dial out"...

Sean Lavin, a six-year *Blackburn Radio* veteran, has been promoted from Essex County sales manager to general sales manager for the Blackburn stations in both Windsor and Essex County...

CBC Radio reporter Terry Donnelly has retired after 37 years with the public broadcaster in Vancouver. He began his career in 1976 as a stringer for *CJOR Vancouver*, then moving in '77 to *BCTV Vancouver* where he was a reporter, editor, news reader and specials producer. He also continued as an occasional program host at *CBC Radio Vancouver* which led to his long-time career there...

Staff changes at *Newcap Radio Vancouver (CHLG/CISL/CKZZ)* include Jenny Goodman arriving Aug. 4 in sales. Most recently, she was with *Zoom Media*... Effective July 20, Paul Sereda becomes APD of *LG104-3 (CHLG-FM)*, promoted from the same position at sister station *CISL-AM*... Art Factora moves to *CISL-AM* as senior producer and assistant MD. He had been working with the *Z95-3* morning show... And Joe Arsenault moves from MD



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at *Newcap Fredericton* to become producer of *Mornings with Ruby & Cruise* on Z95-3...

Nick Crowe, ex of *Shaw Media* where he was director of original factual content for *HISTORY*, *Slice*, *National Geographic Channel* and *Global*, becomes executive producer at Toronto-based *Alibi Entertainment* July 13...



Vilma Portillo

New *101.7 The ONE Wingham* afternoon drive host/music assistant is James Hogan. He was promoted from the swing position...

Vilma Portillo is the new morning show host/MD at *Kool 101.3 FM Bonnyville*. She moves from her swing announcer gig at *Country 93.3/Rock 97.9 Fort McMurray*...

Stephen Welch, after 15 years in sales with *Bell Media Kitchener*, has resigned in favour of other interests.

TELEVISION:

With a £150-million budget gap in its licence fee income, *BBC* has been forced to cut more than 1,000 jobs. BBC director general Tony Hall said more than one million fewer people had a TV set than was predicted in 2011 when a previous round of efficiency savings was implemented. The extra savings, he said, had to be found. Britons pay an annual television licence fee of £145.50...

Here at home, a new *CBC* research project has found a growing number of Canadians are cutting traditional television subscriptions. Blamed for the cord-cutting is the prevalence of TV content on the Internet and *Netflix*. The report claims 16% of Canadians don't pay for a traditional cable or satellite TV service, up from 12% three years ago. Posited as a possible reason for cord-cutters re-thinking the move will depend on how much choice there is for television online and the success of the *CRTC's* pick-and-pay and skinny package rules for BDUs. Those changes become mandatory in December of next year...

Bell Media has applied for amendments for three of its specialty services so as to take advantage of the discontinuation of genre exclusivity. *Fashion TV* is programming fashion, beauty, style, art, architecture, photography and design. Bell Media is asking for only lifestyle and entertainment. *BOOK TELEVISION's* mandate is to feature magazines and talk shows, dramas and documentaries exclusively based on printed and published works and offering additional programming that provides an educational context and promotes reading. Bell Media wants *BOOK* to offer a discretionary service featuring general interest and entertainment programming. And *MTV2* is now geared to a 12-24 demo. Bell Media wants it to feature general interest, lifestyle and entertainment programming...

Television's tangible spending benefits in the 2013-2014 broadcast year amounted to \$138.7 million, according to *Boon Dog Professional Services* research. That figure is up 27% (\$29.9 million) to \$138.7 million. Of that amount, \$120.9 million went to on-screen/programming-related initiatives while the remaining \$17.8 million went to social initiatives...

English-language specialty Category B service *Gol TV*, specializing in soccer, asked the *CRTC* for a licence revocation. The Commission agreed. It's effective Aug. 31...

Groupe Média TFO says that its nine *YouTube* channels have attracted more than 100 million views, up 523% over this time last year...

Avis de Recherche (ADR) of Montreal has filed an application in Federal Court for a judicial review of a 2013 *CRTC* decision it claims may have been influenced by political pressure. ADR alleges that Commissioners may have been susceptible to influencing that led to the denial of a mandatory carriage renewal application. That decision terminated ADR's mandatory distribution on digital basic in Quebec as of Aug. 31/15. The major Quebec cable and satellite television distributors have notified ADR of a Sept. 1 cease to its distribution.

GENERAL:
Rogers Communications received all the requisite governmental, creditor and court approvals and thus has completed its acquisitions of *Mobilicity* and *Shaw's* AWS wireless spectrum.

RADIO:
Media buyers and station clients seem to think that millennials have smartphones permanently attached to their left hands and that radio is something for older folks who not only can't operate an iPod but don't know what it's for. *Media Life Magazine*, however, says those attitudes and beliefs are dead wrong. Check the story [HERE](#)...

	<p>Account Executive - Edmonton For Details or to Apply, Click HERE.</p>
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Community station *CFIS-FM Prince George*, with just five watts during its formative years, is now on-air with 500 watts, enough for the signal to blanket the northern B.C. city...

Because *Newcap* has applied for an FM licence in Kentville, N.S., the *CRTC* has issued a call for comments on market capacity and the appropriateness of issuing a call for radio applications there. *Newcap* owns a single stick in the market, *K-Rock 89.3 (CIJK-FM) New Minas*. Aug. 4 is the deadline for comments...

Cogeco Diffusion and *RNC MEDIA* have *CRTC* approval for a local sales agreement at *CKOF-FM* and *CHLX-FM Gatineau*...

Roundhouse Radio (CIRH-FM) Vancouver, its original transmitter site rejected by the *City of Vancouver*, now has *CRTC* approval to move the site, decrease maximum power from 6,000 to 1,700 watts and to increase the antenna's height above average terrain from -11 to 87.5 metres...

Dates for the 2016 *Canadian Music Week* have been set: May 4-14. The *Canadian Music and Broadcast Industry Awards* will be held May 5. Next day, it's the *Canadian Radio Music Awards* luncheon. The event will again take place at Toronto's downtown Sheraton Hotel...

Stingray Digital says it will unveil *Stingray Vibes* for the consumer music market later this month. The

commercial-free mobile phone app, says the Montreal-based company, will connect listeners to more than 1,500 channels of curated non-stop music from every genre...

The *CRTC* has approved *CBC's* application to amend the broadcasting licence for English *CBVE-FM Québec* to operate an FM rebroadcasting transmitter in Malartic (northern Quebec near the Ontario border). The new transmitter will replace AM transmitters in Malartic and Val-d'Or.

SIGN-OFFS:

Stan Carew, 64, in Halifax. The broadcaster, who was host of *CBC Radio's Weekend Mornings* for 18 years, was found at his home. Carew had suffered from serious health problems and was planning to retire in September. He began his radio career in 1968 at *CHNS Halifax* and worked for the CBC in Saint John and Toronto, and was the host of network shows *The Entertainers* and *Prime Time*, as well as reading national newscasts on the *The World at Six* and *World Report*. Carew was an actor, too, and appeared in movies with Harrison Ford, Sissy Spacek, James Caan and Cybill Shepherd...

Brian Warshick, 62, in Dartmouth. The former city councillor worked in radio and television, beginning his radio career in Saint John.

SUPPLYLINES:

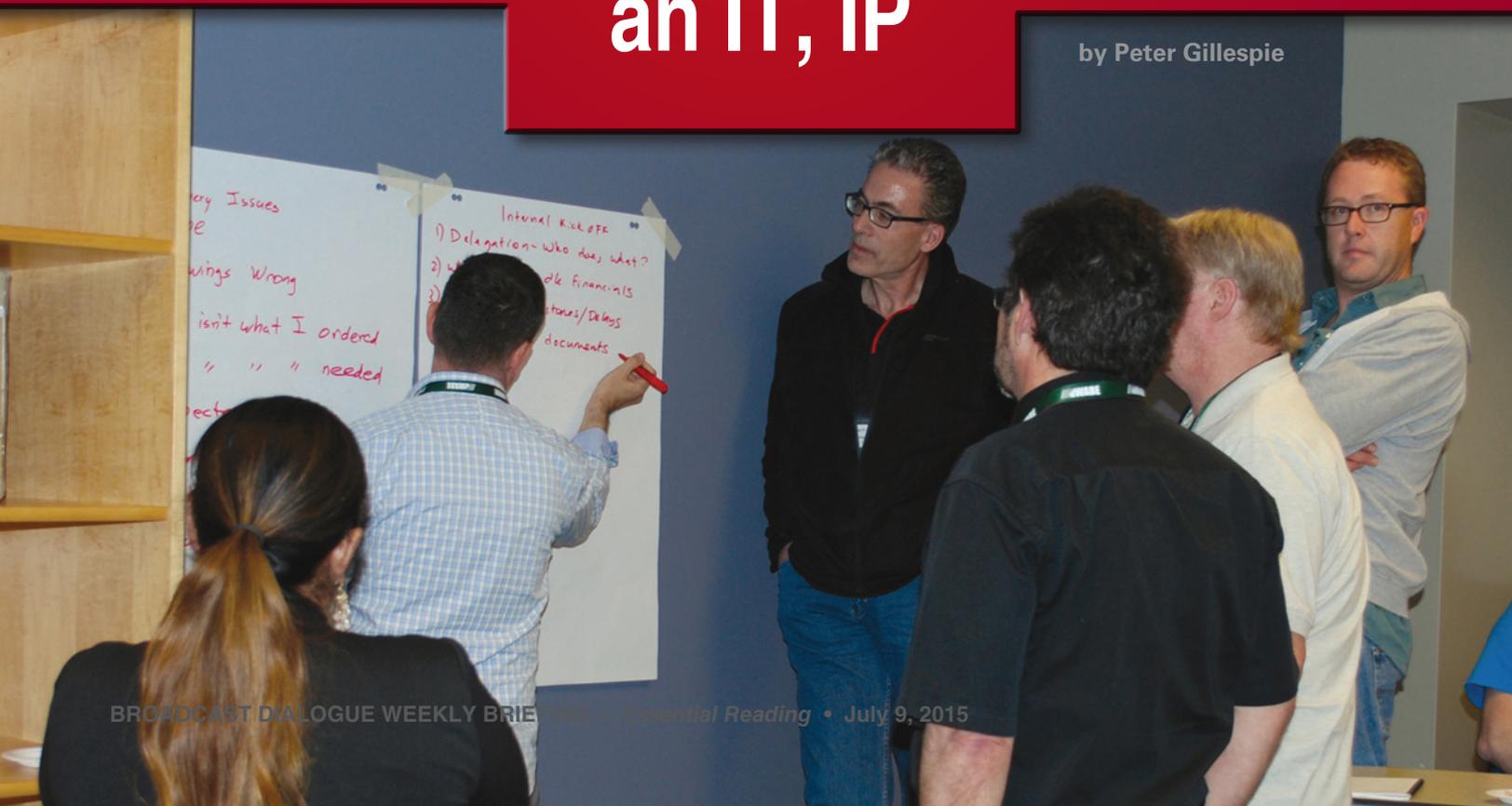
Sroundhouse Radio Vancouver has chosen *SDS* and *Symphony* for its traffic and sales.





Here an IT, there an IP, everywhere an IT, IP

by Peter Gillespie



The Western Association of Broadcast Engineers (WABE) Technical Seminar, held at the Southern Alberta Institute of Technology (SAIT) last month in Calgary, proved to be an opportunity for learning, networking and fun.

There's no question that we're heading to an IT-based broadcast world. IP pipes with broadcast software will likely run on common off-the-shelf (COTS) IT type hardware. Simple, yes? Not so fast. As one student commented from last year's class, this can be "Crazily. Stupidly. Complicated".

Roy Folkman of Grass Valley gave an overview of the trends we're likely to face in the next few years, including private and public clouds, reduced video transport costs, the ability and need to do targeted advertising, the expansion of low-cost production, the dawning of "agile facility infrastructures" via COTS and virtualization, and Software Defined Networks (SDN).

He posited that while there are excellent reasons to go IP as quickly as possible, the industry won't be ready for it for a few years. For example, compression algorithms such as TICO (a lossless, sub-intra-frame compression scheme with only eight lines of latency) are not quite ready for prime time. As well, further work needs to be done on timing and switching. Folkman believes the characteristics in the Software Defined Network (SDN) will be key to making and managing timing in the network and will be governed by IEEE 1588 (Precision Time Protocol) and SMPTE 2059 (Genlock over IP). The migration, therefore, won't occur all at once but in stages where the first phase ushers in IP Gateways, IP-enabled broadcast products that will mature in the second phase, and full video over IP that will be realized in the final phase.

Even so, when we realize a fully-enabled IP world, Folkman speculates that it may be a mixed network where signals that require deterministic type switching are carried on a more expensive and robust network than signals that may not require precise timing.



Troubleshooting In-House Networks

Nathan Pachal's first seminar concerning networks gave participants many tools to help monitor and troubleshoot in-house networks. The differences between GIG E and 10GIGE Networks were discussed as well as the differences between copper and fibre infrastructures. Issues examined in copper infrastructures included ensuring the network cable is properly shielded, that the proper bend radius is not exceeded, that cable ties are not hurting your cable, and that your cable folks understand the differences between A vs B standards for cabling.

Fibre issues included dust (cleaning your fibre connections is the most important), a warning against connecting old fibre cables to new, and how to troubleshoot intermittent SFP modules. A live troubleshooting session was then presented where Pachal took the class through issues and solutions in the areas of spanning tree, subnet masks, gateways, DNS, NS lookup, the transport layer, firewalls and the application layer.

What could be simpler?

Cybercrime

Daniel de Castro, a graduate student from the University of Calgary, presented a sobering seminar showing just how easy it is to break into our networks. Attendees learned that the first part of an attack usually starts with a vulnerability scan by the predator to determine which weaknesses are in the system. These can take the form of dangling pointers, buffer overflows, format string attacks, weak credentials, privilege escalation, weak encryption and cross site-scripting. Once a criminal understands the network weakness, he can employ the correct tool. These include brute force attacks (where they look for devices that have weak user names and/or passwords), malware (including viruses, worms, and trojan horses), denial of service (where they flood your servers with requests), and social engineering (such as phishing).

While there are many software suites and services to keep you protected, the best way to keep predators out is through keeping your software up-to-date, enforce rotating and effective passwords, ensuring that numerous devices are utilized for backups, and by making sure you know the origin of everything that comes onto your network.

Secure Your Network and Endpoints

Nathan Pachal of City Vancouver believes that we need to re-think how we fundamentally set up our broadcast networks; that is, instead of having a default ALLOW position for network traffic through a switch and figuring out which traffic we want to block, we should instead have a default BLOCK position on our network switch and figure out which traffic we want to allow.

With some ports being encrypted and not monitored (such as port 443), intruders have an easy way into the network as most virus scanners will not be able to identify unwelcomed traffic. The solutions? Utilize a proxy server, utilize automated patch management, ensure you have different users (as opposed to having everyone set-up as an administrator), use different administrator and user passwords, ensure that local administrator accounts on workstations are not enabled, utilize smart-card keys for device (server) access, segment the network, use endpoint monitoring programs such as Carbon Black and Netflow, virtualize as much of your network as possible, have both hot and cold backups of all critical systems, and ensure you white list applications.

This stuff seems easy!





Audio Loudness

Mike Nunan of CTV Toronto (I call him the maharishi of audio) was back this year providing insight into how broadcasters are doing with the whole audio loudness issue.

Solved? Not quite yet.

Nunan believes that no consideration has been given to which LRA (loudness range) is appropriate for different kinds of content and that a great deal of difference between content can occur in the normalization process. For example, short-term normalization processes will make quiet things too loud by removing long-term dynamics. Additional traps include errors in peak matching to pre-normalized content (re-calibrating media that has been pre-normalized in a peak managed regime), ALC processors which control loudness by manipulating dynamic range (for example, daytime profiles not being able to handle evening or movie-type profiles), recursive ALC processing (stereo up-mixes to 5.1, being down-mixed back to stereo at the end of the chain will be quite a bit louder than the original), and TVE/mobile/broadband environments which are not loudness aware and are not restricted to peak management (the Netflix minefield).

Important steps toward cleaning up this mess include creating LU range targets for various types of content, measure after mix-down (identify the loudness range of what was mixed), observing the LRA measure (adjust dynamic range only as required to match predefined loudness range to established target ranges), never supplying a stereo mix to Master Control in an up-mix environment and most importantly, mixing with your ears.

The State of Sonic Art

In his second session, Nunan introduced new trends including IP audio production, In Sourcing (using IP technology to take production from the edge back to the plant), and ATSC 3.0. We were also exposed to a new vocabulary which was; Crazy. Stupidly. Complicated: (ITU BS.1352, ITU BS.2051, EBU3364, AXML, OBA, ADM, MDA, HOS, HOA, Dolby ED2/AC4, MPEG-H, OBA, HOS, and OBA).

Mike Nunan believes the trends that will radically change the future are Object Based Audio (OBA) and TV Everywhere because nobody will be able to ignore metadata, rendering will occur on the end device, and one master payload is all that will need to be mixed; all other mixes will be automatically done at the device itself.

Why does this matter? Because the audience will be able to more easily and viscerally identify quality of effort and the new capabilities of the OBA system will only be achievable by those doing the hard work. Thus, only broadcasters who put effort into producing good audio will reap the benefits. We prepare ourselves for this new reality by listening, by paying attention to the sound and not just the technology, by creating better monitoring environments, by maximizing the human contribution and by reducing complexity in the systems.



How Did My Project Get So Messed Up?

Peter Gillespie (that would be me) offered a seminar on project management. There is no shortage of statistics which demonstrate what a bad job we are doing of managing projects. For example, Pulse Research estimated that in North America in 2013, US\$135 million was wasted for every \$1 billion spent on projects.

Examined in this seminar were the different project stages to figure out why projects fail and what we can do to prevent this from happening. The majority of project issues occur in the preparation stage because we fail to schedule it properly, we don't allocate the proper resources, we don't break down and/or identify the tasks properly, we don't do adequate research, we don't understand the project sponsor's expectations, we

don't present a realistic budget, and we don't encompass lessons learned from previous projects.

Project preparation tools that will help do a better job include the Statement of Work (SOW), the IP List and Schema document, the Storage and Transfer document, and the Timeline. To be better prepared, ensure project communication, responsibility and reporting lines are clearly defined at the beginning and by convening effective project kick-off meetings (both internally with the team and externally with the stakeholders).

Troubleshooting tips during the facilitation stage include utilizing appropriate communication methods to suit the type of problem being addressed, understanding if you are communicating effectively, and how to run effective meetings (everyone loves meetings, don't they?).

In the end, every project is bound to fall off the rails. How effective you are in recovering from a set-back depends on how quickly you are able to assess solution paths, bring your team together to discuss the issues and resolutions, obtain sign-off for the solution, how decisive you are in assigning/re-assigning resources and how effective you are at communicating the solution clearly and succinctly to team members.



Test and Measurement

Steve Holmes of Tektronix went through analyzing and troubleshooting Ancillary Data, Close Captions, AFD, 4K, Jitter, Transmission Path Verification, Pathological Stress Testing, Optical Interfaces, HDMI, Video over IP, MPEG, Picture Quality Measurements and Adaptive Bit Rates.

In regard to Closed Captioning, it is interesting that while Canadian broadcasters are mandated to supply all programming with them, there needs only to be a "best effort" when it comes to accuracy

and synchronization of the captions. As broadcasters still need to provide 608 captions, most often they begin with producing them, then process them through a caption device to turn them into 708 captions. As such, the extended feature set for 708 captions is rarely utilized (608 has a data rate of 960 Bps whereas 708 has a data rate of 9600 Bps). Additionally, 708 captions are unique in that they stay ON until a flag is set to turn them OFF. So, if the program stream is cut before the OFF flag is read, captions will stay on over the following material. Other issues that can occur in 708 captions include straight cross conversion from 1080i to 720p which will result in twice as much CC data on the 720p copy, blank lines (which often have CC on them but where the font is black, incorrect placement of caption data), where the data is not placed in the first user data field, incorrect line placement in SDI (should be placed on the lowest line possible), and incorrect settings in the Window Definition Parameter Visible field (this should be set to OFF when data is placed in the buffer but to ON when data is to be visible on the screen).

In regard to 4K and UHD, Nunan said that once again the industries did not come to consensus on a format so we'll be stuck with UHD at 3840 x 2160, and 4K at 4096 x 2160. Issues were discussed concerning how color in HDTV (709) would be translated to 4K (Rec 2020), how having your EAV and SAV out by one line will cause a vertical line to appear down the middle of your TV set, and potential issues with dual link such as having captions on the incorrect link (they need to be on LINKA), and splitting audio channels between links (16 are supported on Link A and 16 are supported on Link B).

Other highlighted picture quality material involved a new measurement called 'QoE' or Quality of Experience where viewers rate degradation of signal in relation to extended duration of black, frozen or stuck video and/or blocky video, encode errors which generally show up as blockiness, transmission errors which generally appear as horizontal lines, and green blocking which generally means an absence of data.

Real Time Video Over Ethernet Networks Inside TV Facilities

Consultant Michel Proulx outlined the drivers for migrating to an all ethernet facility. They include the ability to leverage the current IT world's innovation and scale, the capability of ethernet being format agnostic (and thus is a "future ready" and transport system), dramatically reduced cabling costs, and an infrastructure that is more flexible and able to scale gracefully. The first major limitation of utilizing an ethernet infrastructure concerns limitations in the performance of IT switches. Issues the switches and networks will have to contend with include the sheer size of video streams (for example, one UHD uncompressed signal will not fit in a 10 Gig pipe), the non deterministic behaviour of IT switching (latency and consistent switching really matter in the SDI world), and the video requirement for vertical interval switching (COTS switches are not VBI aware). Additional



limitations for migration include the need to deal with legacy formats and equipment (there are many legacy devices which do not have 10 Gig functionality), the lack of standards for interoperability (there are competing compression schemes such as SONY, TICO, and JPEG2000 but none is a clear winner yet), and the need to train technicians in the new IT paradigm.

Proulx believes the migration inside TV facilities to ethernet will become a reality but in a transitioned manner where legacy equipment and new ethernet equipment will be utilized together, 40 Gig and 100 Gig networks will be implemented and built out, compression schemes will be refined, and switches via SDN will develop rich video feature sets. In his view, Master Control operations will be migrated in the short term (1-3 years) and live production operations, which will require greater bandwidth and sophistication, will be migrated in the longer term (3-5 years).

Live Remote Production

Brian Johnson, responsible for the technical end of many remote CBC productions including the Olympics and Pan Am Games, said the trend with many broadcasters has been to produce live content utilizing as few resources and infrastructure at the remote site as possible. The obvious benefit to this is cost savings but other advantages include having access to a larger pool of more experienced operators and producing a better final product because the product is switched, edited and mixed in a permanent, engineered environment.

One of the big wins in the Sochi games was the ability to secure a 1 Gig private line to the venues. This allowed transmission, routing, intercom and file delivery to be accommodated on one line economically. Redundancy was built into all transmission and production paths. To mitigate lip sync issues, audio was embedded at the source as close to the camera as possible.

They also had to be cognizant of flicker problems as the European standard is 50Hz. To bring the signal back to home base, CBC utilized three compression schemes depending on the material's final destination; no compression, J2K and H.264. The main lessons learned from the remote experience are that the production staff at home ended up becoming more connected to the venues than the production staff at the event (a bit strange), that it is best not to decode the signal if possible at the remote location demark point and that it is all about communication; and that it is a must to give the production crew as many different ways to communicate as possible.

What would Johnson do differently in future remotes? He would utilize IPTV for local and remote monitoring, migrate to an all MADI infrastructure, pursue additional file-based workflows, look at remote controlled audio mixers at the venues and ensure all equipment utilized is tolerant of delay.

What Do Drones Have to Do with Broadcast?

James Thompson of CTV talked about how CTV Calgary is utilizing drones to capture compelling news footage. Utilizing drones are cost-effective, easy to operate, easy to transport, mostly compatible with a broadcaster's current infrastructure and offer a quick turnaround of footage.

Challenges include their restricted use, the potential for liability and misuse and keeping up with the latest technology. The biggest hurdle is regulation. The operation of drones falls under Transport Canada guidelines and, as Thompson points out, transportation is one of the most regulated industries in the world. Too, Transport Canada tends not to have a sense of humour and there is no Drone Welcome Kit that's sent to you when you embark on getting approvals.

Knowing, understanding and implementing DOT rules begin with a need to develop a standard operating procedure document for staff, then to apply for permits depending on where and when you want to fly. Liability insurance is required and a good set of two-way radios since you'll always need both an operator and spotter when flying a drone. Thompson suggests that the most important rule when flying a drone is common sense—always keep your drone in sight, know your airspace, know your location and don't do anything stupid.

Integrated Multimedia Production

Paul Stechly of Applied Electronics delved into the areas of OTT, IMF, AVB and SMPTE 2022. In relation to OTT (Over-the-Top), the general response by broadcasters has been to create additional workflows to feed new forms of media consumption as they arose. However, as rapid advances in both devices and hosting providers occur coupled with the premise that it is impossible to predict ways we will consume content in the future, the

next generation of workflows is going to have to be agnostic in relation to input and output formats.

Supporting and enabling these future workflows is IMF (Interoperable Media Format). This is a fully developed SMPTE standard which creates a master file which can be utilized to create any version of the content. Thus, the need to produce and keep multiple copies of a master is eliminated. A major boost came to this standard when Netflix announced that it would compel all of its content distributors to comply with this format.

In relation to AVB (Audio-Video Bridging), its key feature is the ability to precisely time both packet and stream type delivery. In AVB, we are migrating from a legacy SDI one-signal-per-path topology to a true multi-signal network. To assure delivery in this unpredictable network, AVB must constrain the network to approximately 75% of switch capacity. Switch traffic beyond this limit would either be rejected or, with proper controls, queued for transmission when capacity becomes available. Another selling feature of AVB is that it is in all practicality, resolution independent. AVB is specified to resolutions of 65550 x 65550 so it should do us for some time.

While AVB is a generic standard for a variety of applications, SMPTE has gone on to develop the 2022 standard based on the timing standard of AVB (2022-6). The differences between AVB and 2022, however, are that;

- the timing for SMPTE 2022 is to be under 2 milliseconds, better than SDI, but most importantly, it can be timed to SDI;
- SMPTE 2022 is a true layer 3 IP Protocol whereas AVB is a layer 2 protocol;
- AVB requires specific AVB certified switches, whereas 2022 allows vendors to provide their own SDN software to be utilized on COTS switches.

The key to utilizing 2022 in the future will be in the SDN layer. The SDN will have application specific knowledge that will govern signal paths, switching and timing. The SDN Orchestrator will allow new IP networks to look and feel like traditional SDI routers, will work with compressed and uncompressed signals alike and will support traditional and virtual workflows in the same network.

Feedback from participants was that the WABE/SAIT seminar was an overwhelming success. Presenters managed to take “crazily, stupidly, complicated” concepts and turn them into something all attendees could understand, appreciate and contemplate.

Either that or ask, “how did my brain get so messed up?”

Peter Gillespie is the WABE education chair and broadcast systems manager at Applied Electronics. He can be reached at pgillespie@appliedelectronics.com.



BROADCAST Dialogue

Essential Reading

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Regan Gorman



Margaret Garrison



Paul Stewart



Jenn Dalen



Ted Hyland

REVOLVING DOOR:

The founding senior sales team has been chosen for the soon-to-launch *Roundhouse Radio 98/3 Vancouver*. They are Regan Gorman who is retail sales manager, Margaret Garrison who is the senior account executive and Paul Stewart, the digital sales manager. For Gorman, it's a return to radio after about 20 years away. He spent the first 15 years of his work life in sales, sales management and station management in Ontario markets. Garrison's 25-year advertising sales background includes the *Jim Pattison Broadcast Group*, *Corus Entertainment*, and many of Metro Vancouver's major print and on-line businesses. This is Stewart's first foray into broadcasting. His background has been in senior sales roles at U.S. and Canadian financial institutions...

Jennifer Dalen will become the PD of *KG Country (CKGY-FM) Red Deer*, *Q91 (CKDQ) Drumheller*, *Mountain Radio (CJPR-FM) Blairmore*, *Q105.7 (CIBQ-FM) Brooks* and *Q93.3 (CKSQ-FM) Stettler* on Aug. 4. She'll move from her PD/MD position at *The One Leduc*. Dalen is a member of the *Alberta Country Music Association's* board of directors and has been nominated for the ACMA 2015 industry person of the year...

Ted Hyland, the GM at *Heart FM Woodstock*, leaves Aug. 21. He and his family are heading back to the Maritimes to be closer to family and friends. He's been with the southwestern Ontario station since April, 2013. In June, 2011, he retired from his GM position at *Newcap Halifax* after 14 years with the company...



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Shannon King



Jeremy John Dunton



Kim Parker



Brian Johnson



Evan Degenhardt

Shannon King joins Gary Beech in early August on the *KiSS 105.3 Sudbury* morning show. A little later in the month, Jeremy John Dunton will join Beech and King to complete the new morning show. King moves from sister Rogers station *KiSS 99.3 Timmins* while Dunton was most recently a co-host on *City Television Winnipeg's* morning show, *Breakfast Television...*

Kim Parker, the retail sales manager at *Bell Media London's* radio, TV and digital properties, moves to Kingston Sept. 8 as GSM for the company's Kingston and Brockville radio stations. She succeeds long-time GSM Brian Johnston who moves within the company in favour of being the RSM and doing what he likes best, selling...

Evan Degenhardt has been promoted to PD at *2dayFM (CFRI-FM) Grande Prairie*. He retains his spot on the *Evan & Jenny* morning show. Degenhardt joined the *Vista* station in July last year, moving from his gig as morning show host and MD at *Newcap's The Spur 97.7 (CHSP) St. Paul...*

Leigh Cunningham has joined *CHOK Sarnia* as the play-by-play announcer for *Sarnia Sting* games in the *Ontario Hockey League*. Cunningham did play-by-play for the *London Knights* and, most recently, was with the *Saginaw Spirit* organization as the club's director of broadcasting and communications...



Leigh Cunningham



Joyce Hamilton

Joyce Hamilton, after 25 years working at *Corus Entertainment*, most recently as VP of programming and original productions, Kids & Family, is moving to the production side and becoming president of *eOne Television's* Canadian division. She begins there Sept. 8...

Michael Ham, who left *Shaw Communications* in 2014 after serving as a senior VP, is now VP/GM of *Omnitracs Canada*.

RADIO:

Mark Kassof writes that radio has a PR problem. Radio's reality, he says, is that it's great at marketing clients' goods and services but less than sterling in marketing itself. Kassof points to a telephone survey of 704 Americans (18-64) conducted July 1-5 to make the point. Their estimate of the percentage of Americans 18 or older who listen to FM or AM during a typical week averaged 53%. *Nielsen's* latest *Total Audience Report* reveals that radio reaches 93% of adults 18 and older. Consumers grossly underestimate radio listening, with fewer than 10% giving radio credit for reaching 90% or more, and fewer than 20% thinking it reaches 80% or more. A truism, he wrote, is that "perception is reality". (Editor's note: While it would be grossly optimistic to think that a revitalized radio marketing bureau would be a panacea for the perception of low radio audiences, the question remains: What's it going to take to get the major broadcast groups onside to present a unified marketing approach for the medium?)...



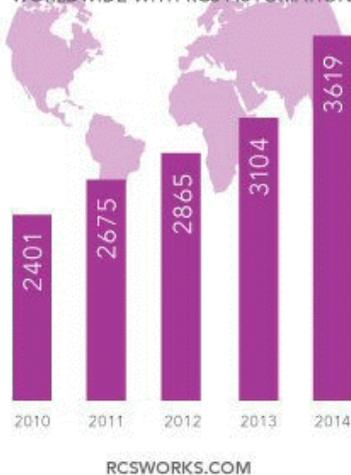
The deadline for interventions or comments about *Golden West's* application for an FM licence in Cochrane, Alberta, is Aug. 10. The new station, programming Country from the '80s, '90s and today, would replace CFIT-FM-1 Cochrane, a rebroadcasting transmitter of *CFIT-FM Airdrie*...

Radio X (CHOI-FM) Quebec City is off the hook with the *Canadian Broadcast Standards Council* over complaints about it advocating running over cyclists. The comment wasn't a breach of the broadcast code, said CBSC. But yelling at bicyclists to "F*** off" is a code breach. The story's details can be found [HERE](#)...



**DID YOU KNOW
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Corus Radio's 92.5 Fresh Radio Edmonton, 99.1 Fresh Radio Winnipeg, 95.3 Fresh Radio Hamilton, 104.3 Fresh Radio Kingston and 100.5 Fresh Radio Peterborough are now programming non-stop hits weekdays from 9 a.m. to 3 p.m. Programming is unique to each market. There are cross-promotion spots, e.g. Fresh Radio Winnipeg promotes *CJOB* and *97.5 BIG FM*. While there is no news, announcers are on deck and there are sponsorship opportunity announcements but no traditional commercials...

Profit increased by 9.4% at *Sirius XM Canada Holdings* in its third quarter. Net income was \$7.96 million in the three months ended May 31, compared with a net loss of \$4.73 million in the year-earlier period. Revenue improved to \$83.1 million from just under \$76 million. The company attributes the results to growth in the self-paying subscriber base.

TELEVISION:

CraveTV is about to be offered to any Canadian with an Internet connection. Beginning Jan. 1, the service — up until now offered only to *Bell TV* subscribers — was destined to be the orphan if it kept exclusive distribution of video streaming linked only to them. The decision follows the move by *Rogers* and *Shaw* six weeks ago to offer *CraveTV* competitor *shomi* to any Canadian as a direct subscription...

An average audience of 1.93 million people watched the opening *Pan Am Games* ceremony on *CBC-TV* and *CBC News Network*. CBC says the TV audience reached an estimated 2.34 million viewers when *Team Canada* entered the stadium during the parade of nations... Similarly, *TLN's* opening weekend Spanish language coverage of the *TO2015 Pan Am Games* reached almost 750,000 Canadians, according to *Numeris*...

Vidéotron's failure to provide its greater Montreal subscribers with community access television could end up hurting the company financially provided a judge accepts a proposed class-action lawsuit filed by *Independent Community Television*. That group wants to replace *MAtv* with its own community TV channel. In February, the *CRTC* determined that *Vidéotron's* community channel fell well short of its obligations and gave the cable company until August to come into compliance. The community group argues that *Vidéotron* subscribers should be compensated. Their class action would need to be approved by a judge before it can proceed. *Vidéotron* says *MAtv* programming has always revolved around the interests of the local communities it serves.

GENERAL:
Executives who think they're in a technology race are focusing on the wrong area. Instead, *MIT* and *Deloitte* say strategy, not technology, is the key driver of success in the digital arena. For more, click [HERE...](#)

Doug Murphy, the *Corus Entertainment* president/CEO, says the company had a disappointing third quarter but made progress towards future growth. Revenue for the three-months ended May 31 was down nearly \$11 million (5%) from the \$214 million in same quarter last year. The TV side generated \$162 million, down nearly 5%. Radio had \$40.3 million in revenue, down about 7%. Without a \$51.8 million writedown, *Corus* would have had a profit of \$31.6 million or 36 cents per share...

Rogers Communications was reported by *Reuters* to be looking to flip *The Shopping Channel*. Potential buyers could be from the U.S. As a point of interest, *The Shopping Channel* is an exempt service, falling under an exemption order for teleshopping and is therefore not regarded as a specialty service. *CRTC* conditions of operation, however, include that it must be majority-owned and operated by Canadians...

DHX Media won't proceed with the public offering of variable voting shares and common voting shares as announced July 6, 2015. Management believes that the market conditions aren't conducive to the best interests of *DHX's* shareholders...

Cogeco, the owner of 13 radio stations as well as digital TV, high-speed Internet and telephone services, saw its profit and revenue jump in the third quarter, mainly on the growth of its U.S. cable services and the favourable U.S.-Canadian exchange rate. Revenue increased by \$21.7 million, or 4.1%, to \$557.8 million, while the nine-month revenue is \$1.63 billion, up by \$61.6 million, or a hike of 3.9%. Nine-month profit hit \$186.7 million, up from \$150.9 million...

A coalition of groups representing consumers, seniors and anti-poverty activists is calling on the *CRTC* to force industry players to provide a new funding mechanism that would expand access to high-speed Internet for low-income households and those living in rural areas. While some providers have targeted initiatives aimed at extending Internet access for low-income Canadians, there is no national program addressing the issue.

SIGN-OFFS:

SDoug Hidlebaugh, 60, in Saskatchewan after complications from heart surgery on Monday. He began his broadcasting career at *CKBI Prince Albert* in the mid '70s. In the early '80s, he moved to Saskatoon, then to Regina and Melfort before finishing his career as a northern sales representative for *CJWW Saskatoon*...

Regan Lee Smith, 40, of a heart attack in Oakville. The mother of two had worked in sales for seven and a-half years at *Durham Radio*, first at *The Wave Hamilton* and then at that station's successor, *KX 94.7 Hamilton*.

SUPPLYLINES:

S*HHB Canada*, based in Toronto, created a new broadcast and system division earlier this month. *HHB* veteran Norman Verrall is managing it.



**'TV of Tomorrow'
Begins
On The Next
Page,
Asking The
Quintessential
Question
"Are We There Yet?"**



TV of Tomorrow

— are we there yet?

I attended my first TV of Tomorrow show in New York back in December of 2012.

Many of the sessions were about interactive TV and second screen applications, including examples and discussion about where the industry could go.

At this year's show in San Francisco (June, 2015), topics focused on the contemporary happenings and challenges. While there is still a lot of work in the development of the new television ecosystem to effectively support the consumer, content provider and advertiser, TV of Tomorrow has begun. While discussions centred on the U.S. market, many of the challenges and insights are relevant to Canada.

by Laurie Kennedy

A Level Playing Field

Most agree that TV is about video content, not delivery. Feature films, documentaries, program series, live events, news and sports series are now delivered on a wider variety of platforms and accessed by viewers either on demand or at a scheduled time (live events or linear playlist).

The lines between various delivery methods are blurring, from cable providers to networks, as well as movie theatres and retail stores. Most also have service outlets on the Internet. In addition, there are new TV players found only on the Web. All are addressing the need for TV everywhere—on all devices, in home and out. Many, old and new, are vying for the same video content rights. This is making for a more competitive and level playing field with geographic and delivery fences beginning to fall down.

Network/Channel Brands

MVPD is an American term meaning multi-channel video programming distributor. It is also referred to as Pay-TV since a subscription fee is typically charged. This includes cable and satellite providers. In Canada we use the term BDU (broadcast distribution undertaking).

In a discussion around who will win, the MVPDs or the TV networks, Colin Dixon, the principal analyst at nScreen-Media, said content providers have the control. He believes the consumer thinks of brands (networks) which provide the shows, not the cable companies. TV network/channel brands provide the viewer with a sense of programming type and quality of collection. Perhaps one could even say it represents a community. Most sports leagues (e.g. NBA, NHL, MLB) could also be considered a channel brand.

CONSUMER DELIVERY	PRIMARY METHOD	ORIGINATION
Cable, Satellite MVPD/ BDU	Linear feed	networks / stations
	subscription VOD, PPV rent	cable, satellite, networks
OTA	Linear feed free	networks / stations
OTT	Linear Streaming subscription	networks / stations (with BDU Sub) Sling TV (OTT MVPD, US only) HBO Now, Showtime (US only)
	Live Streaming VOD Subscription	BDU = Rogers Anyplace TV, Bell Fibe Sports Leagues (NHL, MLB, NBA, out of market games)
	VOD rent	BDU = Rogers Anyplace TV, Bell Fibe
	VOD Subscription	Netflix, Hulu, Shomi, Crave TV
	VOD free	Crackle TV, You-Tube, Pluto.tv networks / stations
	VOD rent or own	Cineplex Store, Vudu (Walmart), Cinema Now, Flixster, Sony Ent. linked with Ultraviolet (UV) - Consumer Online Content Locker
Retail Store	VOD own	Walmart, Best Buy DVDs, Blu-ray
Movie Theatre	PPV event fee (rent)	Cineplex scheduled movie
Venue	LIVE event fee	Air Canada Centre, Rogers Centre Live Event (sports, music, theatre) scheduled event

VOD = video on demand; PPV = pay per view; OTA = Over the Air; OTT = Over the Top
Note: not a complete list of providers.



OTT Linear TV

OTT linear TV is delivery of a traditional broadcast feed or scheduled playlist. It is often called live TV, however live TV can also be delivered via VOD streaming. Many OTT VOD solution providers have expanded their product offerings to include linear and live TV streaming. Backend infrastructures are evolving. OTT linear and live TV is being delivered in different ways, including direct, white label and MVPD.

MLBAM (Major League Baseball Advanced Media) was established in 2000 as an internal service to the major league baseball teams. It oversees the teams' websites, including MLB.tv which provides VOD and live TV streaming for all games. MLBAM also provides a backend infrastructure offering a white label service to TV networks. Clients include WWE, Watch ESPN and HBO Now (Time Warner). Consumer access to HBO Now (in the U.S.) is through Apple TV, Optimum or Sling TV with a \$15 per month subscription (not direct).

Showtime (CBS), recently announced a new OTT service providing live streaming of both the east and west coast feeds of its regular cable channel. Monthly packages include a direct option of \$11 per month or as an add-on to a HULU subscription for \$9 per month. HULU is an ad supported/subscription based VOD service providing access to select series episodes the day

after they air on ABC, Fox and NBC. Showtime will be HULU's first live linear TV offering.

Sling TV

A recent OTT MVPD start-up is Sling TV, a subsidiary of Dish Network. In his keynote address, Roger Lynch, CEO, said Sling is not trying to replicate the Pay TV market. Sling's OTT linear TV service target market is cord-nevers, cord-cutters and supplementers. For \$20 a month, Sling offers a core package of 20 channels not available over-the-air, including ESPN, ESPN2, AMC, TBS, Food Network, IFC, CNN, Cartoon Network, ABC Family and the Disney Channel. You can add \$5 per month add-on packages based on themes such as kids, world news and sports. HBO is a \$15 per month add-on. In addition to linear streaming they do offer VOD as a catch-up service. Regarding monetization on the DISH satellite side, the network's ads are used, though they do have some inventory for addressable ads. Lynch says the networks send their feeds to Sling TV without ads. Sling has their own ad avails (inventory), allowing them to sell mass ads or hyper target (addressable ads).

Lynch says Sling still has a long way to go with the user interface and is trying to keep it easy and simplified.

“

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”

Niche Channels/Content Curation

Up until now, social media has typically been looked at as a marketing tool to develop communities and awareness. Highlights from social media platforms are now used to create complete line-ups for daily TV shows and niche channels.

Farid Ben Amor, the director of business development at Pluto TV, says it offers 120 channels (PLUTO.TV) direct to the customer, micro-targeting niche markets. Pluto has in-house curators who create the program guide and programming line-ups for most of the channels. Much of the video comes from YouTube. Pluto can spontaneously spin new channels based on news events. For example, when Leonard Nimoy died Pluto set up a Star Trek channel. It is a free video ad-supported service.

The general manager of Buzzr TV (FremantleMedia), Ron Garfield, said it has 40,000 episodes of retro vintage game shows including Family Feud, What's My Line, etc. Buzzr has created a YouTube channel with playlists (linear TV) of old vintage games with a new era spin crossing the generations. Shows include time capsules of hilarious footage, also footage of stars before they were stars on the game shows, and where they are today (e.g. Betty White). Buzzr owns the content across all platforms and is considering the option of selling channel rights to MVPDs (OTT or not).

Monitization

Monetization is a hot topic in the U.S. as well as Canada, revolving around accurate data and consistent currencies. The ad industry is demanding cross-platform measurement with the expectation of exact data. There are still many challenges around the gathering, consolidating and analyzing of the various sources of data from all the platforms. There is a definite need for a common data set (standards) and many believe the CIMM/SMPTE initiative regarding the development of a watermarking standard to identify each media file (like a UPC code) across all platforms is one step towards achieving it.

Programmatic

Though it still can mean different things to different people, there appears to be a clearer definition emerging for “programmatic” along with the ability to have input into what it will be for TV. Programmatic is about workflow automation and how we also apply data, said Brad Smith, the senior VP revenue and operations at Videa. He believes trust is needed to use data in various ways as well as having clients present their inventory in a different way. He thinks that both the buy and the sell sides must align (currency), calling it fundamental to ensuring (inventory) value and pricing.

Greg Durkin, SVP of marketing analytics at Warner Bros. theatrical, says the overall premise (programmatic) is good but needs to be cleaned-up with some innovation and efficient technologies, including dynamic ad insertion. Speed and hygiene of data used is important to ensure clean and relevant value. Durkin would like aggregate level data, not raw, which has privacy and legal considerations.

Consumer Learning Curve

There was some debate regarding the consumer liking the traditional set top box though most believe the consumer is content-rather than hardware-driven. The underlying issues are learning curve and ease of access. Consumers are familiar with and know how to use the existing cable technology, and they know how to find their favourite channels and shows. As new and improved content curation solutions are developed (user interfaces) and learning curves are overcome, more and more consumers will find their own collection of content service providers that suit their family's needs. One model or one size will not fit all.

Millennials and then came Plurals

Over the last few years, much focus has been on the millennial generation and how their TV consumption habits are different than the baby boomer and gen Xers. Many ask what the industry will be like in five years (2020) and who will be shaping it?

Millennials are those who were born between 1977 and 1996. In 2020, they will be 24 to 43 years old.

Plurals are those who were born between 1997 and the present. In 2020, they will be 0 to 23 years old.

Why are they called plurals? Because our increasingly fragmented society will be the number one thing shaping the way they view the world. The U.S., and presumably Canada, is rapidly moving toward a niche-based society in nine key areas; ethnic composition, parenting, families, business, communication, media, politics, education and religion. (source: Frank N. Magid Associates)

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BROADCAST Dialogue

Essential Reading

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Thursday, July 23, 2015

Volume 23, Number 12

PUBLISHER'S NOTE:

P *Broadcast Dialogue* will not be delivered July 30 nor Aug. 6. We'll be back with you Aug. 13 after our summer vacation.

RADIO:

R *Nielsen* in the U.S. told clients Tuesday via webinar that it does not support *Voltair* but stopped short of telling clients who have it to take it down. Last month, *Numeris* instructed its member stations here in Canada to suspend using *Voltair*. The American ratings service didn't go as far as forbidding the device's purchase. In testing *Voltair*, Nielsen found "audible artifacts" (static or pops) were produced and that in some situations PPM can pick up more codes with *Voltair* than without it but said determining "true listening" was inconclusive. Flaws in the PPM system exposed by *Telos Alliance*, the developer of *Voltair*, were not directly addressed. It was last summer when ratings for individual radio stations -- where no programming changes had been made -- began spiking by 30% or more a month after they began to use *Voltair*. Similar results have been found in Canada.

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iHeartMedia, the largest American radio broadcaster, is said to be purchasing hundreds of Voltair units...

Numeris told its clients following Tuesday's Nielsen webinar that it has access to an enhanced PPM encoding technology at no cost which it believes will produce audience changes similar to Voltair's but without any breakthrough and without individual stations' ability to set their code levels. It estimates the radio testing could be complete within six weeks of start, depending on the availability of engineering assistance at member stations. Numeris is asking its board of directors to extend the pause in use of any enhanced encoding technology until the board is satisfied it has the evidence to recommend how future encoding should be offered...

Following on last week's item on the need for a revived version of the *Radio Marketing Bureau*, this from **Bob Hoffman**, *The Ad Contrarian*, who addressed the *Western Association of Broadcasters* in Banff last month. He says broadcasters don't get it; they are "*pathetically unprepared*" for the fight with the online ad industry. Further, he says, broadcasters "*haven't learned that if they don't tell their story, no one else will.*" Click [HERE](#) for more. ...

94.1 Juice FM (CKCV-FM) Creston is set to launch at 1:00 p.m. Aug. 7. The fifth of *Vista Radio's* Juice-branded stations will program Greatest Hits from the '60s, '70s and '80s with average power of 1,100 watts (max ERP of 2,800 watts). Local programming will take up 126 hours weekly with staffers that include news reporter/afternoon host **Kris Dickeson** and sales executive **Rachele Justus**. Details on others are in the final stages. Weekend programming will be handled by several part-time employees. Creston is about 800 km east of Vancouver near the Idaho border...



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General Manager/General Sales Manager - Terrace, BC

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TELEVISION:

CBC succumbed to viewer demand by hiking television coverage of the *Pan Am Games*. Afternoon weekday programming was extended by an hour to three hours. Saturday will see three hours of extended coverage while on Sunday it'll be an extra hour...

Apple is said to be ready to launch a "cable-killer" TV app and is in advanced negotiations with all four major American broadcast networks. One of the remaining hurdles is local **ABC**, **CBS**, **FOX** and **NBC** affiliates. Apple

doesn't want to approach the affiliates individually so has asked the nets to get the rights for them. Apparently the nets are having some success. Their proposition to the affiliates is that if they agree they'll get some of the added revenue the Apple streaming product will generate...

The *NFL* wants the *Federal Court of Appeal* to reverse a regulatory ban on simultaneous substitution during the *Super Bowl*. It says the *CRTC* overstepped its jurisdiction by unfairly targeting the annual game...

Bell Media has submitted applications to convert eight specialty Category A services to Category Bs. They are: *Bravo!*; *The Comedy Network*; *Discovery Channel*; *E!*; *MTV* (formerly *MTV (Canada)*); *Much* (formerly *MuchMusic*); *M3* (formerly *MuchMoreMusic*); and *Space*. Category B allows for a significant reduction in Canadian content but the channels will forego access privileges. Bell Media will maintain their current Canadian programming expenditure levels. The deadline for interventions/comments is Aug. 19...

Groupe Média TFO, Ontario's French-language educational media agency located in Toronto, has hired *Cossette* to provide advertising, marketing and communications services for a three-year term.

GENERAL:
The *CRTC*, in a decision released late yesterday (Wednesday) afternoon, forces the big Internet service providers — *Bell*, *Rogers*, *Telus* and *Shaw* — to offer smaller competitors (more than 500 independent ISPs operating in Canada) access to their fibre optic high-speed networks. The Commission says this should foster greater competition in the broadband Internet market. The big four have so far made fibre optic services available to about three million Canadian residences. The smaller ISPs have limited access to the large companies' slower cable or copper wire systems. Allowing competitors to access fibre optic networks, said the big players to the Commission last fall, would deter investments in equipment needed to deliver better service and faster speeds. Last month, Bell and Telus unveiled plans to upgrade their fibre optic networks and deliver vastly improved Internet speeds. Telus announced a \$1-billion plan to connect 90% of Edmonton homes and businesses while Bell made a similar pledge in Toronto, saying it would spend \$1.1 billion to bring its Gigabit Fibe network to customers there. But with this decision, says at least one telecommunications consultant, Bell and Telus could pull those plans...

The senate's *Standing Committee on Transport and Communications*, after spending 18 months studying the *CBC* and its place in the media landscape wants, among 21 other things, that CBC publicly disclose how much employees make and ensure that non-executives aren't getting paid more than their peers in private broadcasting. Other recommendations include:

- Having CBC find new ways to fund its operations so as to limit federal funding
- Cutting production of all non-news and current events programming that private broadcasters also produce. As well, that CBC create a super-fund that would award cash to private producers instead of spending on in-house productions
- Increasing Canadian history and Canadian film and emphasizing performances by Canadian artists and cultural events, such as the Royal Winnipeg Ballet, the Toronto Symphony Orchestra, the Royal Nova Scotia International Tattoo, the Edmonton Opera, and the Orchestre symphonique de Montreal
- Airing more amateur sports such as Canadian Interuniversity women's and men's sports, and minor league sports.

The committee rejected multi-year funding for *CBC/Radio-Canada* because such financial topping-up is based

on the fiscal demands of the federal government. Instead, senators suggested using the *PBS* model of soliciting viewer donations or charging a licence fee to every home in Canada that has a TV set (similar to the *BBC* model). In its response to the senate committee, posted on the public broadcaster's website, CBC said it was hoping for more...

Netflix's second-quarter profit dropped despite 3.3 million new customers, almost a million of them in the U.S. Added costs for international expansion cut profit by 63%. Netflix CEO Reed Hastings says higher-priced plans in the works.

REVOLVING DOOR:

RChris Pearson has been promoted to VP of sales with *Acadia Broadcasting's* head office in Saint John. He'd been at *CKBW/CJHK Bridgewater* since 1987 as sales manager and station manager. Succeeding him as sales manager at *CKBW/CJHK* and holding the interim station manager's position is Eric Whynot, who joined *Acadia* in 2009 as a sales consultant...



Chris Pearson



Gary MacDonald



Scott Clements



Lori Carle

Also at the *Bridgewater* stations, News Director Steve MacArthur has been promoted to director of news and public affairs for *Acadia Broadcasting* and will be moving to corporate headquarters Sept. 1. He succeeds longtime *Acadia* veteran Gary MacDonald who will retire at year-end. MacDonald's 33-year broadcast background includes *CFBC Saint John* where he was news director and a talk show host for 17 years, *CKOV Kelowna*, also as an anchor/reporter/talk show host, then back to Saint John and *Acadia Broadcasting's CHSJ/CHWV* in 2001. Succeeding MacArthur in *Bridgewater* is Nick Yorston, with the stations as a reporter/anchor since 2010...

Scott Clements, after 21 years in broadcasting and six years with *Acadia*, has resigned his PD position at *Country 94/97.4 The Wave Saint John*. His last day is July 31. Succeeding him as PD at the two stations is Lori Carle. She's a 20-year broadcasting veteran who moves up from her morning show co-host duties at 97.3 *The Wave*...

The on-air line-up at *Roundhouse Radio 98/3 Vancouver* sees Kirk LaPointe in mornings. His background includes leadership roles at *CTV News*, *Southam News*, *The Hamilton Spectator*, *The Vancouver Sun* and *The Canadian Press*. Dr. Minelle Mahtani is in middays. She's an associate professor in the Department of Human Geography and the Program of Journalism at the *University of Toronto* and a former *CBC* journalist. Terry David Mulligan does the Noon hour. His background includes *CBC's Good Rockin' Tonight* and *Gold Rush*, *MuchMusicWest* and *Movie Television* for *CityTV/Bravo*.



Kirk LaPointe



Dr. Minelle Mahtani

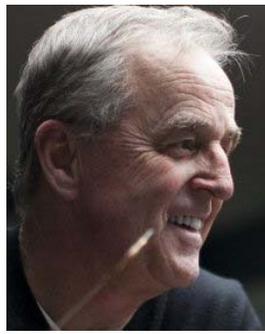
Janice Ungaro, the former morning show host at *Z95.3 Vancouver*, will do 1 p.m to 2 p.m. For the last 14

years, she's been in Los Angeles on the production side of radio.

Jana Lynne White is skedded for 2 p.m. to 6 p.m. Her broadcast background includes *CFOX Vancouver*, *CKVU-TV Vancouver*, *MuchMusic*, *CHUMtv* and *MuchMoreMusic*.

And Martin Strong does

evenings, 6 to 9. His background includes CBC Radio and *Rock 101 Vancouver*...



Terry David Mulligan



Jana Lynne White



Martin Strong



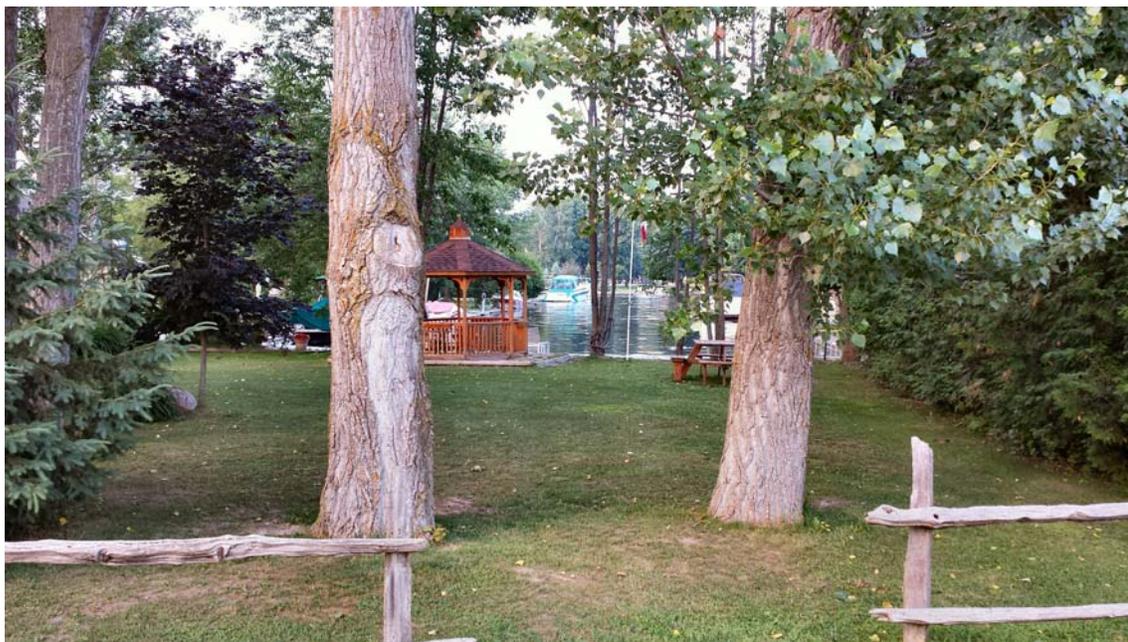
Ted Easton

Ted Easton is the new morning show host at *Country 93 Owen Sound*, partnering with Donna Henry. Most recently, Easton was with *Blackburn Radio Wingham*.

SIGN-OFF:

Dennis Skene, 74, in Surrey after a lengthy illness. The *CBC* broadcaster/journalist and author began his career at *CBC Ottawa* in 1973 as a producer. Skene stayed with the public broadcaster, working in Winnipeg, Halifax, Edmonton and Calgary before going to *CBC Vancouver* as director of television from 1988 through 1991.

**Broadcast Dialogue
will be back
August 13
after a short summer
vacation in Central Ontario.**



Hyper- modulation and the FM broadcaster



I've recently noticed a new euphemism for overmodulation that has crept into the broadcast technician's lexicon. It's called hyper-modulation and joins super-modulation and the always popular "that's too damn loud!"

As broadcast technicians we've put a lot of time and energy into making our stations just as loud and present as we possibly can. This is the stuff that keeps the broadcast audio processor folks in business. Some of us have watched in alarm in recent years as newer processors have included more and better ways to allow us to predistort, clip, limit, compress and squeeze the last ounce out of our audio.

I think it's important to consider all the other folks that are also making adjustments and take those into account. We fail to do so at our peril. We saw this years ago when AM receiver manufacturers started rolling off high-frequency response to increase selectivity. No problem—broadcasters reacted by pre-emphasizing their audio to compensate. Receiver responses dropped some more. So we cranked up the treble at the source some more. It took years before we finally got around to a set pre-emphasis standard, defined by NRSC (the National Radio Systems Committee, a group organized by NAB and IEC). But not before much pain and even a little figurative blood had been shed.

Something similar is happening at the record companies. In order to emulate the broadcast sound, some recordings famously arrive at radio stations precompressed and predistorted. Some even have evidence of peak clipping. To run all this audio through the washer again (i.e. another run through the broadcast processor) can have some unintended, almost always unpleasant

by Dan Roach



consequences akin to the dueling algorithms problems stations experienced by running audio through repeated stages of bit-reduction and extraction cycles, especially with competing bit-reduction schemes.

So here we are at the present day. In the last few years, Jeff Keith of Wheatstone Corporation has been surveying a sample of consumer radio receivers to see how they respond to excessive FM modulation. He presented papers at the Western Association of Broadcast Engineers and the Central Canada Broadcast Engineers and, most recently, at the 2015 NAB show: *The Curious Behavior of Consumer FM Receivers During Hyper-modulation*.

What he found is alarming.

In summary, and I am paraphrasing, intermodulation distortion in receivers as a function of modulation level often increases rapidly past 110%. Car radios may be a little better but portable radios are worse. And newer radios seem to be worse than older ones. Keith doesn't expect the trend to reverse itself. The trouble often is caused by narrow IF filters, and sometimes by the demodulator chips themselves or the way they are implemented in a receiver design.

He has a number of theories for why this is so; the additional expense of providing headroom in a receiver while preserving signal to noise and, perhaps, a lack of understanding on the part of receiver designers and FM decoder chip manufacturers of the ways of broadcast engineers and the tugs they face from programming to crank up the level. This is probably all true but I think it's almost beside the point as far as we're concerned when we're looking at our broadcast chains.

All we need to know right now is that there's apparently little to no headroom in the listener's receiver. It's essential that we are adjusting our processing so that we're able to take into account everything from the microphone to the listener's ears.

There's much more to Jeff Keith's paper. I encourage you to read it at <http://wheatstone.com/index.php/2784-coming-right-up>.

Dan Roach works at Broadcast Technical Services in Vancouver. He can be reached at dan@broadcasttechnical.com.