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The system's
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Broadcast Dialogue, a controlled-circulation magazine is published 10 times a year by Christensen Communications Ltd. The contents of Broadcast Dialogue may not be reproduced in whole or in part without written consent of the publisher.

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Canadian Publications Mail Product

Sales Agreement #1289152

ISSN # 1480-9443

We acknowledge the financial support of the Government of Canada, through the Canada Magazine Fund, toward our editorial costs.

We invite story submissions.

E-mail to broadcastdialogue@rogers.com

PUBLISHER'S NOTE



We're feature heavy this month, with all kinds of informative material for which every broadcaster will want to be aware, regardless of whatever particular discipline in the broadcasting fraternity they practice.

Broadcast Dialogue Senior Writer Daphne Lavers takes a critical look at the state of Canada's TV production community, amid fears the system's not working, except, as the accompanying sidebar points out, in Quebec... Jason Scott Alexander says independent music artists remain dependent on radio, and adventurous music directors, to break out... Prior Smith's *Canada Calling* program, beamed to Florida, Texas and Arizona during the winter, is heading into its 50th year of operation... the Astral Media challenge to the Competition Commissioner's review of broadcast mergers, while temporarily settled in regards to the sale of the respective Quebec properties, remains unresolved and Canada's broadcasters require clarity... the new Radio Marketing Bureau; its goals, achievements, and direction are outlined... and, an expanded programming column this month from Corus Radio VP Programming JJ Johnston.



Broadcast Dialogue is your magazine, designed and intended to bring the thoughts, concerns, issues and, certainly, the ramblings and humour of Canada's broadcast fraternity to the forefront. And that includes EVERY constituency: Cable, radio, TV, satellite, supplier, specialty, and all the various elements and job descriptions those umbrella descriptives cover. If you've got something to say and would like us to consider carrying it, get in touch with Executive Editor Barry Hamelin or me at publisher@broadcastdialogue.com or by telephone at (416) 782-6482.



Many thanks to the Central Canada Broadcast Engineers (CCBE) for that group's warm hospitality at its recent annual convention at Horseshoe Valley, just north of Barrie, ON. There are lots of photos of that event in this edition. Also, the annual convention of the Atlantic Association of Broadcasters (AAB) is featured this month with photos taken by AVR/Magic 97 Kentville sales representative Brad Sweet. Thanks for covering for me, Brad!



the n basket

Just had to drop you a line to say that was a great article in the last *Broadcast Dialogue* (Rodger Harding/September/'Are we facing a youth-driven cultural and business revolution?'). The BS detector is pretty sensitive in our youth. Personally, I try to hire passionate people who make me nervous. They tend to bring more to the table, and make great employees because of their passion.

Mike Shannon
C103 & XL96
Moncton

My congrats to your magazine on a very comprehensive survey and story on Canada's news operations (*News Directors speak their minds/September*). This is one of the most detailed polls of news directors in years, and while I know the sampling consisted mostly of delegates to Radio-Television News Directors Association of Canada (RTNDA) conven-

tions, the results are a good snapshot of the state of our industry. I've suggested to next year's RTNDA national convention committee that they use the survey for a full session discussion. I would also encourage *BD* to repeat the survey exercise in 2003.

A superb job!

Gerry Phelan
Steele Communications
(Past President, RTNDA Canada)
St. John's

Re Julian Aynsley's article (*June*) on Standard Broadcasting (I started working at CFRB's Aurora transmitter site in 1937), I feel that there was an error in his explanation of Ted Rogers Sr.'s invention. It suggests that Ted Rogers' "breakthrough" was the development of an AC operated power supply to replace batteries. Instead, the breakthrough was the development of radio tubes using an indirectly heated

cathode so that 25 or 60 cycle power could be used to heat the cathode without generating an intolerable hum in the speaker. Then, with the development of these indirectly-heated cathodes, it follows that an AC operated power supply—with AC directly on the tube's heater—could be used to eliminate batteries without causing hum. Hence the "Batteryless Radio"!

Clive Eastwood
Mount Hope, ON

I appreciate being included in the convention collage (*RTNDA centre spread/September*)—but could you possibly have found a worse picture of me? I've been getting calls from across the country asking to speak to the Village Idiot! Great work on the News Directors' survey—fascinating reading—and a huge undertaking.

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What makes a great PD?

BY JJ JOHNSTON

In my many years as a program director ('86-99), one of the most common questions I would get was "what does a program director do?". I would say things like, "I'm responsible for the overall sound of the station" to which they would say "really, do you know John Derringer?". Or I'd say, "Like the editor of a newspaper I'm responsible for everything in the newspaper" to a reply of "really, I see, so you work for Humble and Fred?"

I ran across an article a few years back called *The Ten Commandments of a Great Program Director* by Dave Robbins, a veteran program director from Nationwide in the U.S., that really nailed it. Like myself, Dave made the move to GM a few years back, and now drives the CBS Infinity cluster in Columbus, Ohio. My friend Steve Young, who was with Nationwide at the time in Seattle (now with BP Consulting), arranged for me to meet Dave and I must say, he not only believes what he wrote, he is what he wrote. Here comes Dave's article and while this is about the program director's job, it is really about being a successful leader, period. Enjoy!

Commandment #1: A Great PD will always find a way to win

Like a highly-tuned athlete, a great PD hates to lose. Not that great PDs are poor losers—far from it. A great PD handles himself/herself with dignity at all times, and understands that he/she is setting the example for future generations of radio people. A great PD shakes hands with the opposing team after the big game. A great PD understands that everything is tied to victory on the battlefield. That extra hour invested with talent, those extra few minutes brainstorming promotions, that extra time spent in the sales manager's office, the extra attention to detail—it all adds up to victory and the great PD sees and understands this. Further, great PDs turn lemons to lemonade as a natural response to any challenge facing them. They will find a way to emerge victorious regardless of circumstance.

Commandment #2: A Great PD will love the sales staff

And the sales staff will love a great

PD. Why? Great PDs are inspirational individuals. And the one thing that sales departments understand is inspiration. A great PD understands what the sales staff is facing on the street and works with them to creatively answer client objections and challenges. A great PD will always act in the best interest of the entire team, and sales is a big part of the team, just as programming is. Great PDs do not build walls between departments—they tear down walls and collectively rally the entire team in the process. Great PDs understand that everything in life is about selling, whether it be selling spots to clients, or selling promotions and music to listeners.

Commandment #3: A Great PD will balance the use of tools

Great PDs understand that we live in an awesome age of incredible tools at our disposal. One of those tools is the computer. Whether it be music testing, song rotation, or listener data-basing, a great PD will use all these tools in a balanced fashion. Great PDs see a tool for how it will benefit the station at the moment and on the horizon, and then apply the tool properly for maximum impact and effectiveness. Great PDs understand that certain tools can be relied upon too heavily and can cause an imbalanced programming department. All programming tools working in sync is the way to maximize firepower.

Commandment #4: A Great PD will have exceptional people skills

Quite possibly the most important trait a PD can possess is understanding what makes different personalities respond differently. The only way to successfully lead a talented staff into battle every day is to know each person, inside and out, and manage each differently. A great PD conducts the operations of his or her staff like a conductor would lead a great symphony orchestra. A great PD will assign duties based upon each member's particular personality style. The result is pure magic that can be felt around the building and throughout the hallways, transferring to the on-air product. High levels of station morale is a key hallmark

of a great PD, and the way to create high morale is through the personality structure. A great PD is fair with rewards and punishments in equilibrium.

Commandment #5: A Great PD will understand recruitment

Not afraid to hire their own replacement, great PDs are constantly looking for team members that are stronger than themselves. Since a great PD operates from confidence, this confidence allows the station to attract talent well beyond market limitations or past history of station performance. A great PD will attract the best. First class PDs attract first-class talent, while second-class PDs attract third-class talent. Once a period of success is attained, a great PD uses this success as a snowball effect, recruiting only the best future players in the process.

Commandment #6: A Great PD will be a multi-tasking individual

Understanding that being a new millennial PD means multiple operational duties, a great PD will handle multiple stations and markets with ease, making it look "easy" in the process. A great PD understands that in order to grow, horizons must expand. Only the best PDs will leap at the opportunity to handle several markets or stations simultaneously, and enjoy the expanded duties. This ability to think across multi levels of strategy and positioning will come natural for the great PD, who will yearn for the opportunity to be of greater service to the operation.

Commandment #7: A Great PD loves what he/she does

Great PDs have a working knowledge of all universal laws, one of which is doing what they love and loving what they do. Given the intense level of day-to-day activity, the great PD will feel right at home among the accelerated timetable of success. Since this is what they love to do, they will have a natural talent for multi-levelled operations. They will understand that in any competitive endeavour, it is the concentration of force that creates the victory. They will love to concentrate their force against a targeted objective.

Commandment #8: A Great PD will take responsibility

Great PDs are comprised of equal doses of humility and confidence. Given this, it will be second nature for a great PD to accept current responsibility, no matter what the scenario. The great PD will want to accept current responsibility, as well as future responsibility, for outcomes in which they play a key role. Great PDs long for more and greater responsibility. This makes for a great role model among all staff, not just the Programming department.

Commandment #9: A Great PD will produce results

Great PDs produce great things and it is no surprise that success follows a great PD. Success is a by-product of doing things right, and the great PD knows what to do and when to do it. A great PD understands that maximum evolution occurs at the border of chaos and order. So while they may seem chaotic in their approach, great PDs have many things in common with their artistic counterparts, which will propel them to their ultimate success.

Commandment #10: A Great PD will be legendary among staff as a teacher

Long after the great PD departs the station, and the rating books no longer reflect the PD's impact on the station, his or her legacy will live. The greatest PDs are always those that have a reputation for teaching. A great PD teaches through example, and by creating a flow of creativity through the station, making everyone he or she comes in contact with all the richer for having done so. A great PD, like a great coach, pushes players to excel when they thought they could not excel. A great PD understands the business, and helps everyone that is lucky enough to have worked with him/her. The true measure of a teaching PD is the entire staff and their outlook. Great PDs affect every part of the station positively—sales, programming, engineering, traffic, all departments. They give of themselves and teach everyone at all times, passing along their knowledge and helping to make the job a bit easier on everyone—and in every department.

Jim JJ Johnston is the General Manager of Corus Radio Toronto (102.1 The EDGE, Q107, MOJORADIO, and EDGE TV). He may be contacted by phone at (416) 408-4333 or by e-mail at jj@corusent.com.

The better way wins

BY JERRY GOOD

In 1974, I was the manager and program director of CHFI Toronto—a pioneer FM station in Canada. At that time all the leading Toronto stations were AM—CKEY, our sister station CFTR (at the time a Top 40 station), CHUM, and the then king-of-the hill, CFRB. Gordon Sinclair was still delivering 50+ share of audience figures 11:45-Noon, Monday-Friday—more people were listening to this 75-year-old man on CFRB than were listening to all the other Toronto stations combined.



One day Ted Rogers, the owner of CHFI, CFTR and a number of other radio stations, assembled all his station managers together, and each of us was to make a presentation to the others. Of course, I was last and after a solid day of talk (and being the newest and youngest manager in the organization), I really struggled with what to say. So, the FM manager with no ratings (me) told all the successful AM managers (the rest of the group...and Ted) that they'd better look out because FM was going to overwhelm them. Why? Because FM was a technologically superior service, and once listeners got used to FM-quality sound they, most of the time, wouldn't be interested in listening to AM.

Or, the better way wins...

Now, consider the Internet. In Toronto almost all of my time on the Internet is spent with high-speed connections. It's easy to get used to that because it makes using the Internet a very pleasant experience—there is almost no waiting. Earlier this year I had been travelling and away from my high-speed connections—and found that Internet usage is not nearly as much fun.

I've heard it suggested that low-speed vs. high-speed Internet usage is as different as radio is to TV—two separate media (and the medium is the message, right?).

The growth of the Internet has been explosive but, based on my CHFI experience, we haven't seen anything yet. The moment of "truth" will be when more and more people get high-speed access. Other media won't really be impacted until a seamless Internet develops. Slow-speed Internet access is an interesting novelty; high-speed access is virtually visceral. And, it will win. I don't know precisely at this point what that will mean, but I do know that communications will never be the same again when it happens.

Frankly, and unusual for me, content on the Internet hasn't interested me nearly as much as these technological observations. Somehow, it wasn't surprising to see young boys in Malta seek out the same Internet Pokemon sites that our nine-year-old grandson enjoys in Toronto. I can argue both ways—that that's "good" or "bad".

However, I know it was slower there. And, again, when that changes is when the action will really start. What we're experiencing so far is just a prelude...it almost feels like pre-history.

Jerry Good, Professor Emeritus at Toronto's Ryerson University, holds the Telemedia Chair in Emerging Communications Technologies. He may be contacted by e-mail at jergood@acs.ryerson.ca.

Production takes flight



Jamie West is Executive Producer at Hamilton-based production company WDTV. He may be reached by phone at (905) 574-2424 or by e-mail at jwest@wdtv.ca.

Our production company recently reached new heights, literally.

One of our industrial clients had hired us to produce a dynamic corporate video, outlining the company's road to prosperity in going from humble beginnings to being the leader in their field. To accomplish a fair share of WOW factor, it was decided that some aerial viz was a

must. Of course aerial viz doesn't come cheaply. In fact, for the few shots we needed it was looking like the price tag would easily exceed ten grand. Mind you, that was for the optimum camera set up through Westcam, a company well known and admired for their expertise on placing cameras in odd places like the bottoms of helicopters.

This is where the lesson in economizing without sacrificing any WOW factor came in—and it's a lesson that every independent producer can learn from.

The production budget didn't allow for that kind of expense, so instead of using the optimum setup we chose to seek another way. As it turned out, our client had a service supplier who was also a helicopter pilot and, even better, owned his own helicopter and, even better still, had it in top flying condition and, even better than that, was available for our use at a very low price. All we had to do was the co-ordination and camera work. The entire cost would be about 20 per cent of the original cost estimate.

Talk about WOW factor! All that and we weren't even off the ground yet.

To get the shots, we did a dry run rehearsal with Gary the pilot as we flew over all the areas we knew we would need to work in, taking careful note of any possible obstructions and landmarks that would factor into the composition of the shots.

The next day we came up with great luck in the form of perfect weather and arrived at the airfield to gear up for the

real deal. Gary removed the rear door of the four-seater so that cameraman Brian Willrich would be able to angle his camera just slightly out of the chopper while he remained attached to a series of self-designed tethers. I would ride shotgun with Gary up front and radio instructions to our crew on the ground and in the transport trucks that we were shooting, while keeping an eye out for powerlines, birds and other unidentified flying objects.

We captured footage from hundreds of feet above the ground but well below control radar, which you can only do a couple of times before the feds ground you. From there it was on to capturing shots of trucks on rural roads from the perspective of flying at a speed of 120 knots at 10 feet above the ground. We had Gary trying things he had never even considered as a pilot, drops and pivots and other risky manoeuvres.

This type of shoot was a new experience for our pilot, but he did a great job of pushing the flying limitations without pushing his luck too far. I mean we're all still here, even if I do have bruises across my chest and hips from pulling the seat-belt extra tight every time Gary would utter the words UH OH! without any explanation or balance the stick between his knees while he searched his jacket pockets for his ringing cell phone!

As for the camera work, Brian did what he always does—he knew what he wanted to accomplish artistically on that shoot, he planned it and went for it. Proof yet again that it's far riskier to give up and not seek another way to make something happen. It was Gary's flying abilities and Brian's talent and willingness to push his own limits that got us the shot.

And when the video was unveiled a few weeks ago to 1,000 corporate big wigs from all over the world, we stood at the back of the room watching the WOW factor wash over the crowd. In fact we both got a little on us.

The result of our efforts has resulted in several American companies in the crowd looking to replicate the same kind of effective and dynamic production. WOW!

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E-mail – A simple and effective new revenue stream?

During a recent client project my colleagues and I were in need of research and information that would help us formulate our strategy. Instead of flipping to the Consultants heading in the directory we decided to go online and poll their existing customer database. After all, these people were familiar with my customer's brand, products, services and locations so it made them perfect participants for our research.

We compiled a list of questions, which we felt would and could be easily answered by recipients, and sent a mass e-mail broadcast inviting them to complete the information in order to help us structure elements that would ultimately benefit them through our business model. A small incentive was offered, and the results were very revealing.

Now that we had this valuable information it was time to act on our findings. This information was the most important part of our initiative because without it we would have been relying solely on our emotions and the famous "well, maybe we're right" factor which, in business, is definitely not an option.

Research conducted online can be extremely powerful. Interactive polls conducted at Web sites can be revealing about the participant. I'm not cracking any big secret because custom software available almost anywhere can tell you how long a person takes to answer a specific question; what type of computer they are using; when they filled out the survey; and, countless other details which no other medium can deliver as accurately. Add to that the fact that respondents usually take part in online polls in the comfort of their own surroundings, which makes them relaxed, ready and responsive. Also,

based on my observations and own Internet habits, I believe that participants may even tend to be a little more forthright in their responses. My client's information showed extraordinary factors which led us to conclude that the statistics were consistent and reflective of the demographic being surveyed.

In no way does this type of information-gathering replace strategic research such as the expert services provided by my *Broadcast Dialogue* colleague Jeff Vidler through Solutions Research Group. However, the Internet does allow businesses to connect and poll their customers and workers on a regular basis. E-mail is a huge communication tool, and the sooner businesses figure out that they can market themselves more effectively with e-mail, and for a fraction of traditional costs, the sooner they will be on the road to profitability.

Just imagine how many advertisers would love to be a part of regular e-mail blasts to your customers. Is your station making the most of e-mail marketing? Do you run polls on your Web site? Do you convert that information into valuable sales and marketing intelligence? Do you see increased profits from this type of non-traditional revenue?

If you answered yes to these questions then congratulations, you're doing it right and, chances are, you're already living in next year. If, on the other hand, you answered no then you are in the unfortunate situation where you'll be forced to play catch-up and that can be costly and, ultimately, jeopardize your business. You might be inclined to haul out some old calendars just to remind yourself that you're living in the past.

If you have a healthy e-mail list of people that you communicate with regularly then you are sitting on a gold mine. Too often I hear the same old lame excuses, such as; "It's tough out there, nobody wants to buy radio" or, my favourite, "the other stations are killing us". Those are bullshit excuses and, as I've



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said before, people don't buy products and services, they buy benefits and solutions. When you understand that that is the essence of relationship marketing then you will solve the dilemma. Ask any multicultural broadcaster about selling with ratings numbers and chances are they'll tell you that their advertisers buy on their stations because it works, not because of numbers.

The Internet provides a strong connection between the station and the listener, based entirely on trust, which can easily translate into new revenue. E-mail broadcasts offer opportunities to market products and affiliated items, which can produce very healthy rewards. I can't figure out why more stations haven't embraced this simple and effective new revenue stream.

Kick start your sales team with this new mantra: "Radio plus Internet equals new business". Now, are you ready?

THIS ARTICLE CAN BE DOWNLOADED FROM WWW.BROADCASTDIALOGUE.COM

8:15 AM

(B) Dances From...
Father...
Yamada...
3153991



(HGTV)

9545005

(LIFE)

Dogs With Jobs

9281225

(MM)

704

(OLN)

Incr

Space

MuchNewsWeekly



Tom Stone



BY DAPHNE LAVERS

"The situation in Canada is terrifying. It's nail-biting time. A lot of work has dried up here in Canada. Now is the time to adapt to the situation and/or create your own material that will fit the situation, or move to the United States and roll the dice."

RJ

"Producers are getting paid less, they're doing more work. You might as well go be an accountant, you'd make more money... There are challenges (in the business) that are ridiculous, they don't make sense. You know the system's not working, it's stupid, there's a problem. I think about going to the United States, I look at available job listings on a regular basis."

Terry

that's most often a euphemism by governments or companies to obfuscate a simple problem, to infer the average citizen isn't smart enough to understand, and to buy time to cover their tracks. In this situation however, the term is totally accurate and applicable.

Canadian production is an extremely complex maze. The balance is off. Productions are off. Is Canada turning into a free trade colony zone exploited primarily for its cheap production resources, where hewers of wood and drawers of water become nothing more than haulers of cameras and drawers of storyboards not created here? Is looser regulation actually a move towards the often-disastrous global free trade standard of "self-regulation" which in fact, is no regulation?

The revenue is there; Canadian stories are not. It's an odd, tough and complicated situation to complain about, a difficult situation to sort out, and an even tougher one to resolve.

The Beginning

"It used to be that CRTC would sit on

The system's not working

Terry and RJ work in Canada's film and television production business, Terry as a producer with extensive experience in legal and business affairs for an independent production company, RJ as an independent writer/producer with a number of television series and story credits.

Both are in the critical age range of people 25-to-34, working in film and television production. As many as half or more of the people working in this industry are in the age bracket of 16-34, according to research from the Canadian Film and Television Production Association (CFTPA), making this a strategic sector for the federal government.

It's an industry sector that is becoming a flash-point between broadcasters, the outside production companies that provide them with much of their programming and the creative people who are the conceptual drivers of the industry.

"Terry" and "RJ" are pseudonyms; both spoke with *Broadcast Dialogue* on condition not only of anonymity, but also on condition that no specifics of their work or projects be published that might in any way identify them. It's a small world they work in. Both are passionate about working in film and television; both want continuing careers in the business; neither wants to be fired or blacklisted for speaking to us. We concurred.

The specific flash-point in the industry is not only Canadian film and television production, it is more specifically dramatic production and the substantial, abrupt—but to some totally predictable—drop in Canadian dramatic production.

This fall, a grand total of four one-hour Canadian dramatic series are being presented to Canadian audiences, compared to at least 12 only three years ago. All four are cop shows, or a variation on that theme; CBC's *DaVinci's Inquest* and *Tom Stone*, CTV's *Cold Squad*, and Global Television's *Blue Murder*. That's it. One more series is set to join those four, but it's also been suggested that one of the current four will reach the end of its run, possibly this year or next.

Only the national public broadcaster, CBC, programs the vast majority of its schedule with Canadian content—90 per cent in 2000-2001, along with the vast majority of its prime time schedule. At the same time, English-Canadian television audiences receive all-American programming night after night on all three American networks, and mostly all-American programming night after night on Canadian private conventional broadcast stations, and a substantial amount of non-Canadian programming on the specialty channels.

A simple review of prime time schedules shows *Bob & Margaret*, *Wheel of Fortune*, *Entertainment Tonight*, *Jeopardy*, *Boston Public*, *Raymond*, *CSI*, *Crossing Jordan*, *Frasier*, *Judging Amy*, *Life with Bonnie*, *The Osbournes*, *Presidio Med*, *The West Wing*, *The Amazing Race*, *Law & Order*, *Survivor*, *ER*, *Charmed*, *Hack*, *America's Funniest Home Videos*, *The Shield*. Canadians get to know more American geography than their own on both conventional stations and specialty channels with *Boston Public*, *Everwood* (Colorado), *Push*, *Nevada*, *Good Morning Miami*, *CSI Miami*, *American Dreams* (Philadelphia), *Providence* (Rhode Island), *NYPD Blue*, *King of Queens*, *Greetings from Tucson*, *Beverly Hills 90210*. And Canadians learn more about American government than we ever hear about our own with such programs as *The West Wing*, *JAG* (U.S. Navy), *The District* (Washington police), *The Agency* (The CIA), *Law & Order* (the American legal system).

At the same time, the film and TV production industry in Canada has grown nearly 130% over the last seven years to \$4.4 billion (CFTPA). It has one of the fastest growth rates in the Canadian economy, averaging 9.1 per cent a year between 1995 and 1999. The sector supports 119,000 jobs, according to an editorial from Heritage Minister Sheila Copps. And at the same time, the number of television channels available to Canadians, many of those channels with Canadian production requirements, has increased exponentially.

When a situation is labelled "complex",

\$50k per episode... The specialty channels are hungry for programming but they're almost useless in terms of creating or supporting productions. They'll buy—and recycle—existing goods, but their licensing fees simply won't allow them to venture into producing drama."

"It's more complicated than that," said Global's Mawhinney. "If you look at the growth of audiences in terms of audience share, they're (the specialties) a good 20% of the market now. So therefore ad revenues have migrated. Look at the pressure on conventional broadcasters—not only have we had new conventional stations launched, we've also got those specialty services including the diginets which are almost invisible but soon won't be. The market's eroding, and so it becomes harder and harder to finance those expensive dramas and yet there's this conundrum of people looking at dramas as being the only way to reflect cultural values. I don't think that's the case."

International Shockwaves

The CTFPA profile report cites the terrorist events of September 11, 2001 as causing an international shock-wave, which hit every industry including the entertainment industries in both Canada and the U.S. Advertising revenues dropped (although indications this season are that ad spending is rebounding very well), networks reported lower profits, lay-offs and downsizing were coupled with retrenchment in production and reduction in foreign location shoots in Canada by U.S. companies.

International co-productions, the engine of both good and bad programming in the 1980s and 1990s, has also fallen considerably, as has the participation by other countries in purchase of non-indigenous programming.

"A lot of countries are using the old Canadian model and trying to focus in on their own indigenous shows and not picking up too much foreign material," RJ observed. "The exception is the United States—a lot of their top shows sell beautifully around the world."

Global's Mawhinney re-inforced that observation on the drop in international co-productions.

"There is some activity but it's a fifth of what it used to be, five years ago," she said. "The bottom just dropped out, the whole bottom dropped out. They hit the same worldwide recession that we all did. The Japanese yen tanked, then Germany had all of its economic problems, it's

still not having an easy time, that whole marketplace has gone through this huge shift. Plus every single country has its own initiatives to encourage domestic production, in that, as they become more successful themselves, they have less of a need for foreign content."

The CTFPA study quantifies the international scene. CTFPA reports that treaty co-production declined by 14% in 2000-2001, which followed a drop of 19% the year before. Britain is now the major partner in international co-productions, with treaty co-production in 2000-2001 totalling \$301.6 million or 57% of all Canadian treaty co-production. France, formerly the number one co-production partner, dropped co-productions with Canada by 48%; co-productions with Australia dropped 42%; budgets with Germany dropped 35%. Canadian focus on Canadian content combined with an international move away from Western-type programming spells trouble for Canadian producers.

"In terms of taking risks on series projects in particular, one of the things we depended on was international series to help the pay-off," said Julia Keatley, head of Keatley Films, Vancouver, (which produces *Cold Squad*), chair of the CFIPA Board, and, until recently, a member of the CTF Board. "If you can't get an international distribution advance, you really don't have a way of making that project work. You can really only defer so much of your fees, in fact there isn't that much of the fees in the budget anyway. The collapse internationally of the distribution market—that's one of the first reasons for the dramatic downturn. That's a global thing, not just in Canada. The whole German market is completely crashing, companies have gotten burned and are not participating, and they're selling reality shows which are cheap to make and cheap to sell."

"The big catch-22 sometimes," said RJ, "if you're trying to get CTF or Telefilm on board a project, is the old Cancon rule. It has to be a decidedly Canadian show, but if you go too far on that side of the scale a lot of countries don't want to buy it because it's not telling universal stories, it's telling Canadian stories. That's not a bad thing but it's of lesser interest, especially in the States. So that's sort of dried up as well."

Industry Structure

"The economic results of the conventional broadcasters are actually being

masked a bit by other acquisitions, etc.," said CTFPA's McDonald. "They're now part of large vertically-integrated companies, they've made a number of business decisions beyond just broadcasting but frankly overall, these companies in Canada have done fairly well in a regulated system and part of being part of that regulated system is to give something back to that system, so it's not just an economics game."

The CFIPA profile report notes the consolidation and vertical integration of CanWest Global with its purchase of newspaper, television production and Internet assets; of Bell Canada Enterprises with its purchase of both CTV and The Globe and Mail newspaper; of Shaw Cable's Corus Entertainment with its acquisition of animation house Nelvana; Quebecor's acquisition of cable giant Videotron which owns the TVA network, two production houses and a dozen specialty channels; and of Alliance Atlantis with its numerous specialty TV channels.

"Ad spending is up, and yet the broadcasters are seeking to reduce their costs substantively and increase their profits as a consequence," said Stephen Waddell, national executive director of ACTRA. "In many cases it's because of the fact that these entities are large corporations now that have interests in many different areas ...these (broadcasting) profit centres are being used to offset losses in other centres (of a company's business)." Waddell noted the sea of red ink surrounding CanWest Global, along with the plunge of Teleglobe Canada impacting the BCE portfolio, which includes CIV.

"It's always about money," said Waddell. "Broadcasters are interested in creating shareholder value and they see that one means by which they can create shareholder value is to move away from the more expensive TV dramatic production into the less expensive reality-based television and acquisition of documentaries. It's about money."

The Importance of Drama

A key question is the importance of Canadian drama—does it really matter in a country that has same day access to the products of the largest entertainment powerhouse in the world? A corollary, and perhaps more difficult question is, how would Canadians ever know the value of Canadian drama, since we've never had access to any large volume of Canadian drama on a consistent, on-going basis?

The value of drama is succinctly defined by CTF's Macdonald.

"Television is the most pervasive purveyor of values in our society," she stated. "Move onto the fact that Canadians spend more hours watching television except sleeping and working, and I think it's pretty obvious why—if you want to have a society that has some common values, some social cohesion, because culture is the carrier of social cohesion—then you have to be present in the most pervasive forms of culture where most people actually make those links to the society. Television is it, and by far the largest watched kind of programming on television is drama."

Drama does not replace the need for good news programming, she added. That's not an either/or situation.

"We're not feeling that we have a serious problem in that regard (in news programming). Where we are feeling that we have a serious problem because we are largely absent—in English, because in French it's 100% different—is in the dramatic form."

Even Canadian movie theatres are submerged in U.S. product, as a number of people noted during discussions for this article. ACTRA's Stephen Waddell observed that 99.8% of English language

cinema screen time is given over to non-Canadian—primarily U.S.—product.

"We consume U.S. media constantly and consistently," said Waddell. "We're completely inundated with U.S. and non-Canadian film and television and print media, a consequence of which is that as Canadians we are submerged—we're well over our heads now unfortunately—in product and influences and images that are not our own, that do not relate our own values to our own society, our own societal values to our own population. As a consequence, eventually, and it's not going to be too long, we won't have any distinct culture... The pace of U.S. product coming into this country has increased substantively and with the proliferation of outlets and cable available across the country, the pace of this kind of homogenization of our culture is increasing. Drama is a mirror to ourselves, it's an opportunity for us to relate stories to ourselves that tell us what we are about as Canadians."

Even the new head of the CRTC, Charles Dalfen, raised questions about the death of Canadian drama, in his address to the Banff Television Festival in June.

"As CRTC chairman, I ask myself

whether these indicators (including little Canadian prime-time drama) are consistent with the Broadcasting Act and particularly with its spirit. As a Canadian, I ask myself whether they go to national self-respect? Are these somehow the measures of a dependent—rather than an independent—cultural status?... Is it the case today that one cannot get a show on prime-time Canadian television without an American accent? To use another image, have we turned over to Hollywood the best downtown real estate in the Canadian broadcasting system?"

Production Spending

Global's Mawhinney presented a different take on the current drama spending debate.

"There is a ton of drama being shot across this country, not all of it however goes to Telefilm (or to CTF), which is perhaps what you're hearing about," she said. "But if you look at our schedule, Blue Murder is a Canadian indigenous—though some people may hate that word—150% Cancon series produced in Toronto... We also do Mutant X which is an action hour sold overseas, we also do Andromeda shot in Vancouver, and then



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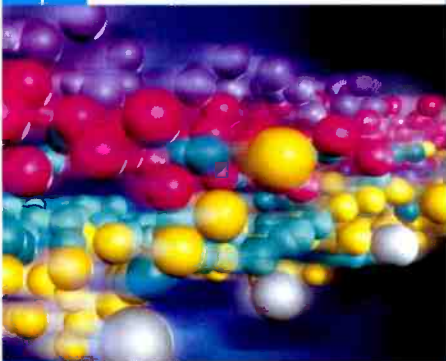
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we do documentary series like Popstars, like No Boundaries, like Cirque du Soleil. The volume of Canadian production has increased if anything... There may have been a shift—we have dropped comedy—but there's no difference in terms of our (Global's) drama output."

There has been a substantial rise in production in Canada, as citizens are increasingly aware of local production in the streets of Canada's major cities and elsewhere. The influx of American companies shooting "runaway" productions in Canada has caused anger and resentment in large American production centres.

And in fact, CFTPA's 2002 non-CTF funding study confirmed that certified Canadian content production not funded by the CTF is increasing substantially, and "forms one of the pillars of the Canadian film and television production industry". Called somewhat awkwardly, 'non-CTF Certified Canadian production', this sector of Canadian production reached \$1.63 billion by the 2000-2001 season. In 2000-2001, that \$1.6 billion accounted for 71% of total Canadian content production of \$2.3 billion. According to the study, the majority of this production rates between 6/10 and 9/10 on the current Canadian content scales and many are rated at 10/10 on those scales.

This study, however, covers all production, is not directly focussed on drama production, but rather provides an overview of what Canadians recognize is a substantial increase in film and television production in Canada. It's the "middle amount" of production, CFTPA's McDonald noted, that plays an industrial role in establishing companies even though "not very much of that is drama."

So while CTF funding has remained relatively stable, supporting roughly \$600-\$700 million worth of production in most years, non-CTF funded production has risen considerably higher.

"As our world gets more and more fragmented, it's harder and harder to find an audience for regularly-scheduled one-hour series because our budgets are never going to be as big," said Mawhinney. As noted previously, she does not believe that drama is the only way to reflect cultural values. Such programs as Fire Within, the Cirque du Soleil documentaries, are effective and creative Canadian programming, she noted; Global's Popstar series has engendered huge response across the country, and Global recently submitted 10 applications for documentary and children's programming in concert with

smaller regional production companies in a host of geographical regions.

The Challenges of Canadian Drama

At this point, it appears evident that funding for Canadian dramatic production is an issue; the drastic drop in international co-productions has had a substantial impact; the lower amounts of money in the Canadian broadcasting system creates problems in terms of matching the quality of American programs.

There are other issues in Canadian content production that are just as serious as these. It has been said that while American productions are talent-driven, Canadian productions are deal-driven; the financing is so complex that the creative suffers and Canadian drama doesn't cut it with sophisticated Canadian viewers.

"I understand the Canadian broadcaster's predicament because they get these Canadian shows that nine times out of 10 are not as good as some of the American shows they program," said Terry. "So right out of the gate they're at a disadvantage because the quality is not that good. The writing is a big component, the acting sometimes, it's a combination—writing, acting, directing. People say even the look of Canadian shows is different, they're lit differently, with a different feel. American shows shoot on 35 (mm. film), we shoot on 16, so right there there's a difference in quality. People say Canadian shows are different...sometimes without even knowing the name of the show, you know it's Canadian."

Both Terry and RJ know and have worked with top-flight Canadian writers, directors, producers; the puzzle is why top-flight work doesn't often get on screen. RJ described one script-writing scenario that resulted from a decrease in funding.

"The problem is that those decisions to bring the costs down are often last minute, and the rest of the script is not reflecting (those last-minute changes). The rest of the script is wanting to go somewhere that you can't go."

Terry described phases of script development demanded by broadcasters where the writing/producing crew basically is forced to satisfy what may be current notions of what might work, only to have the project morph unrecognizably into something the broadcaster eventually drops altogether. The writing/producing crew is left with top quality material that has no market either inside Canada or outside Canada. The script has become a tramp and no-one else will touch it.

On Quebec production and political correctness

During research for the article on Canadian production, *Broadcast Dialogue* spoke at length with Sandra Macdonald, the new president and CEO of the Canadian Television Fund.

Macdonald joined CTF as president and CEO September 4 of this year. Her knowledge of and experience in the industry cover substantial territory. Macdonald was a founding Board member of CTF at its inception. Previous positions have included Government Film Commissioner, Chair of the National Film Board of Canada, President of the Canadian Film and Television Production Association, along with stints at the CRTC, Communications Canada and as a producer.

Some of her facts and observations on Canadian production were both surprising and so straight-forwardly elucidating that we reproduce here some of those observations. The production scenario in Quebec is totally different from that in English Canada; and there are some aspects of political correctness that are, in fact, quintessentially Canadian.

On Quebec

In Quebec, of the top 10 most-watched programs in the province all are Quebec programs. In English Canada, none of the top 10 most-watched programs are Canadian. Macdonald defined some of the elements that contribute to this success.

“Quebec television has very little competition. Start from the position that there are people who watch whatever is on television. There is an audience for everything! So in fact if you’ve got something on the screen, and it is in the language you speak, you’re going to watch it. Obviously you’re not going to watch it in large, large numbers unless it’s pretty good.

“The pool of talent that exists in the French market gets to work a lot. People get better when they get to work a lot. That’s one thing. Another thing is that the French market really values writing. Writers are stars. (The) writers of the top series are as much household names as the stars of those shows. Typically, they don’t write in groups. A whole series is written by one writer and so you get personality in the shows through the way that they’re made—and this is the way the British write too—you have one person write the series. You get an artistic integrity to the work by the fact that it’s written by a single person.

“Quebec has a star system. They have the talk shows where they do the *Entertainment Tonight* thing, where they talk endlessly about what new shows are coming up, what performer is doing this and what performer is doing that, and so forth. So the system in Quebec has all the pieces in place. It values the writers, it promotes the programs, and it has the huge advantage of being insulated from competition. If we had all of those factors in English, we’d probably be in the same place...

“To be an artist of any kind is something the society values. It’s a cultural thing. We have many, many factors that work against our English-language productions getting the kind of acclaim that is possible in French.”

On Being Politically Correct

While Macdonald did not address the script and subject revisions that our writer/producer RJ noted as coming under the scrutiny and influence of political correctness, she did observe that if those involved in production are “wanting to make things less edgy”, it’s usually the broadcaster. However,

a number of other politically-correct influences result from the fact that this is Canada.

“We have made a choice in this country not to do what is the normal thing to do almost everywhere else, which is to say, you have one place you make production—you make it in Los Angeles, you make it in Paris. In this country, we have said we’re going to choose to make it possible to make productions more or less everywhere in the country.

“I would say that that is a form of political correctness that we have adopted. It definitely does affect what kinds of productions you get. On the other hand, there are an awful lot of producers in this country who would not be able to make productions if we didn’t do it this way. I would invite people to think for themselves whether they would be happier with a system that didn’t have that kind of political correctness built in to it.

“Our other form of political correctness is that we have said we will support production in the French language, to a degree higher than the percentage of French-speaking people in the population, in recognition of the fact that even if you’re 23% of the population or whatever, the broadcast day is still 16 hours long or 18 hours long and you have to fill it. So we habitually, in this country, devote between 33% and 40% of our funding to programming in French.

“This is a value we’ve adopted, it’s politically correct and I don’t think it’s bad personally. It’s working extremely well. I would say that the efforts to create popular entertainment in French have succeeded.”

The Cultural To-and-Fro

For the last two years, the Canadian Television Fund has learned in February the details of its funding starting April 1. All indications are that this will also be the case in the coming year.

This is the short-term box of short-term planning that the CFTPA’s Elizabeth McDonald referenced. The same short-term thinking has applied for years to funding of the CBC, almost as though the government can’t quite decide whether this really is a good idea over the long term, or whether they need to “keep the powder dry” and hold onto financial reserves. This despite the fact that \$100 million is contributed to CTF by the cable industry, an amount that continues to rise as more channels and direct-to-home satellite distributors come on-line. Combine this funding uncertainty with the fact that there are no pilot programs in Canada, and broadcasters’ reluctance to commit to a full 13-episode series of television production becomes, perhaps, a bit clearer.

“The CTF is a cultural fund, it’s there to provide certain kinds of programs that have high Canadian content to them,” McDonald observed. “These are typically programs that would not get made if there was not support for them... (There) is a lot of money that is not governmental money that attaches itself to the money we invest and helps the industry continue to move ahead. I think the investment that’s made makes a very, very big payback in terms of job creation, in terms of opportunity for creative people to work, and in terms of the infrastructure around the country. (CTF funding) has allowed a lot of areas to develop economic activity that they value a lot because it diversifies them away from what could be very limited resource-based economies.”

— DL

"I don't think anybody at the networks... is saying, show us what you've got but make sure it's nice," said RJ. "I don't think any of them are saying that, but the system will tear the guts out of something... you go through all the different layers, and by the time you've finished with them, you've had the teeth plucked, torn right out of what could have been edgy, and good... The Sopranos or the Osbournes would probably never be made in Canada but gee, look who's airing it. CIV picks it up and starts airing Sopranos uncut, every scene, every swearword intact... It's almost

as if they won't shy away from touchy subject matter per se, it's just that sometimes it has to be presented in such a Wonderful World of Disney-way that the political correctness starts to insult the subject matter."

Scheduling is a major issue, particularly when Canadian programs are repeatedly moved around the schedule until the audience loses track of where it is. Sometimes Canadian programs are set up in no-win situations, scheduled against blockbuster American programs until the five-year funding cycle ends the program. And often Canadian programs are not

scheduled in the prime drama timeframes of Monday to Friday at 8, 9 or 10 p.m., but relegated to weekends when many people are out for the evening.

"You don't see the kind of upheaval in American schedules that you see in Canadian schedules—scheduling is an issue," said CPTA's Macdonald. "We've got ourselves in a box and it's a short-term box. We're always doing short-term planning. That's one of the big issues we're going to have to deal with. Drama and developing audiences for Canadian drama is a long-term project and commitment."

A critical issue discussed by both Keatley Films' Julia Keatley and by producer Terry is that the Canadian television system does not include pilot programs.

"We don't do pilots here," Terry said. "You either order a whole series or you don't." There are no test runs or trial balloons for new series; it's either all or nothing. And in addition, it has been recognized that the minimal or non-existent marketing budgets don't allow the widespread awareness needed to create demand.

Added to this unhappy mix is the lack of demand by Canadian viewers.

"I don't think enough Canadian viewers would really care if Canadian drama nearly dropped off the scopes," said RJ. "Although they might enjoy watching it, they're not going to fight for it, not when they have all the familiar and popular shows being pumped in."

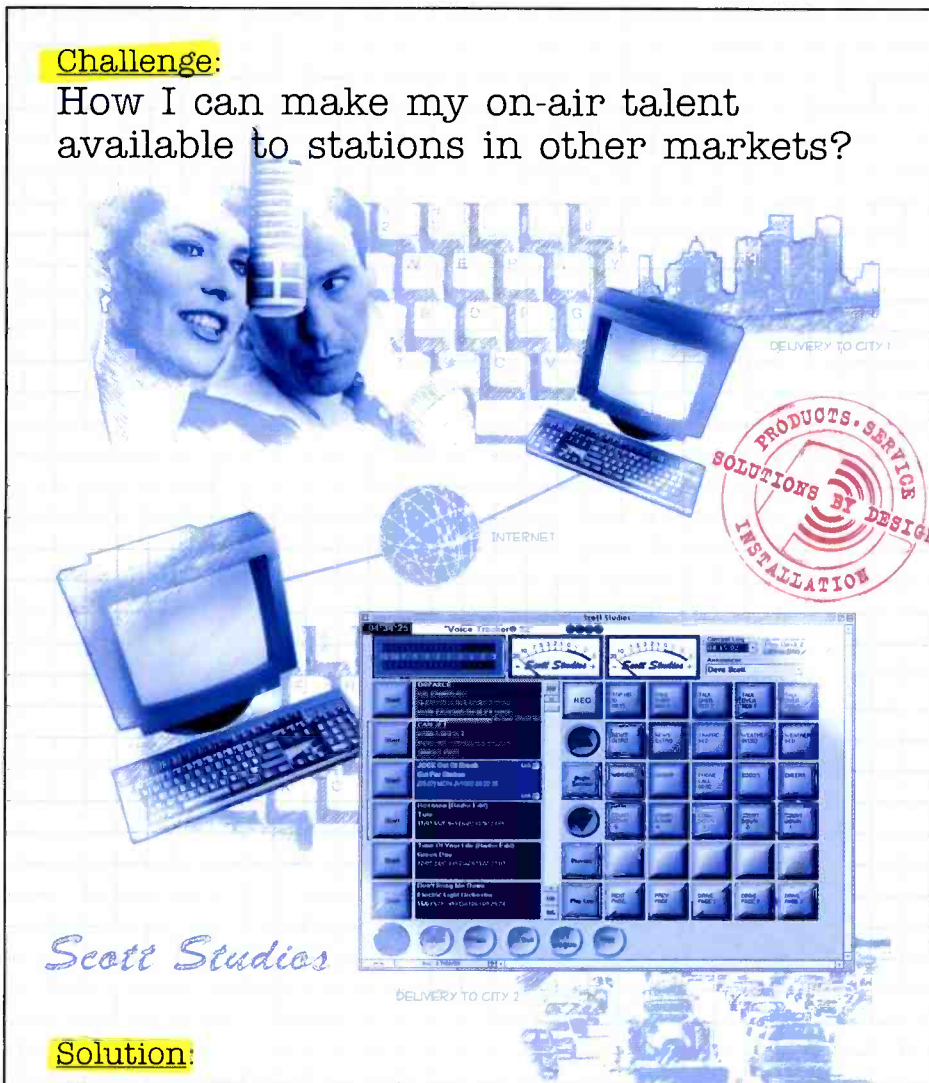
The Cost to Talent

ACTRA sees the current boom in non-Canadian production from both sides of the road. Not too many years ago, production in Canada was 70% Canadian programs and 30% American. That ratio has reversed now, and while that reversal has created a huge boom in the demand for production services, "seasoned long-time, well-respected talented Canadian performers who were doing lead roles in television and feature films and so on are now being relegated to one-line parts because they're not a known quantity by the Americans," said ACTRA's Waddell.

"The consequence is that they're seeing less work, because they're being relegated to secondary bit and background roles when previously they were able to enjoy more significant roles, longer roles, roles that required more days of work, etc. They're now being forced to accept—because they have to make a living—substantially less significant roles and substantially less money as a consequence.

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Oh brave new non-linear world (1)

BY REG HEIDE

The Digital Age has begun. And with it comes new technologies that are revolutionizing our very way of life. These new digital tools and toys are making it a common reality for people to do their jobs regardless of where they physically are. Laptops, the Internet, satellite linkups, wireless phones, all make it more possible, and more probable, to work from home, from the cottage, from that resort beach half way around the world.

But this technology is not only changing the way people work, it is also revolutionizing the way people play. No longer do you have to sit in a specifically-designed room at a designated time to watch a limited selection of movies or TV shows. The new devices of today and tomorrow coming out on the market will allow you to record the shows and movies of your choice so that you can play them back in digital picture and sound, whenever, and wherever, you want. Where you are no longer has to be connected with what you're doing.

Welcome to the Brave New Non-Linear World.

Mention the word "non-linear" to someone in the media industry and they usually think of editing suites and techniques. But editing technologies are just part of the larger non-linear revolution going on all over the world.

As with any revolution, this one is born from a discontent of the old. In this case it is not only the old technology of television, movie theatres, radio and print, it is also the old way in which content is provided through those media that has fuelled this revolution.

The discontent comes from the fact that the media consumer of today views, or more accurately, participates differently in the viewing experience, a difference created by the sudden change in the language of media brought on by digital technology.

In a past issue of *Broadcast Dialogue* (February 2001), I talked about the ever-evolving language of media that we as eighth- and ninth-generation movie-goers, third- and fourth-generation TV viewers, second- and third-generation computer users and first-generation Web browsers, continue to learn. We have developed the ability to take in images at a fraction of a second, to consume complex messages, be entertained, be sold to, in a mat-

ter of seconds. This increased speed of moving media reflects the increased speed of society itself.

But the ever-evolving language of media is not only teaching us to take in information faster, but it is also teaching us to take it in non-linearly.

Don't believe me? Try this simply little exercise. Using your remote, turn TV channels every three seconds non-stop. Keep doing it. After a while you'll start making connections to what you're seeing and hearing even though the information coming to you is completely random.

Or try muting the sound on the TV and play music on the stereo. After a while it will seem like the images on the screen are working with the music.

Why are you seeing connections when logically there aren't any?

Because your brain not only wants to see connections, it can't help it. Evolution over millions of years has designed the brain to make sense of its surroundings, to connect all the things it sees and hears, to find prey, to avoid predators, to survive in a hostile world.

So we see connections. We can't help it. It's deeply ingrained into our very consciousness, into what makes us thinking, intelligent beings. This evolutionary trait is why we are so susceptible to the language of media, why it is so effective.

Now this new digital technology is radically changing the language of media. One of the biggest effects is the increased experience of consuming media non-linearly.

The other major effect is that the passive audiences of yesterday—and even today—are evolving into something more, changing, being re-educated or simply outright replaced by the younger generations born into this Digital Age.

So just who are these kids replacing us, these new citizens of the brave new non-linear world?

Reg Heide is a Toronto-based producer/writer. He can be reached by e-mail at regheide@rogers.com and is interested in your comments or arguments.

It's not just performers relegated to secondary roles, Canadian writers are not being used, Canadian directors are not getting the same opportunities... Everybody is being relegated to the smaller roles, the smaller opportunities."

While the bottom line is that Canadian broadcasters are not licensing Canadian drama, clearly there are a myriad of other issues at work here. "To me, the problem is all about money," said Global's Mawhinney. "It's a business."

"The question of what is a documentary versus what is lifestyle programming

has become extraordinarily blurred," said Julia Keatley.

"What is often forgotten is this is a business," said RJ. "It's bottom dollar. You can make the big plea of national identity, that's great, but you've got to keep something else in mind; we went from 12 dramas to five. Do you hear anybody complaining about it? You don't. Because they're perfectly happy to watch CSI, they're perfectly happy to tune into the Sopranos. Are they really going to cry a river if Tom Stone and Blue Murder are ripped off the air?"

"Broadcasters," said ACTRA's Waddell, "are using the public airways to make profits and the public has a right to demand of those broadcasters that they make a commitment to Canadian broadcasting, and to Canadian community and to the Canadian performing, directing and writing creative community."

Is there a Solomon in the audience?

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

CANADA CALLING

heading for its 50th birthday

Dave Price was a man just slightly ahead of his time. Despite the fact that for 26 years I've carried on a radio tradition he began in 1953, I only had the opportunity of talking with him once by phone in Florida in the summer of 1978. I never had the pleasure of meeting him. I wish we could have had that opportunity.

For those unfamiliar with the name Dave Price, at one time he was THE sports voice of Canada on the CBC radio network. That was in the late 1940s and early 1950s. His career in broadcasting began in the mid 1930s. In the late 1930s, he met and later married his wife Kate, who would be at his side for years to come when he started his family business, a radio network known as *Canada Calling*.

By the late 1940s Dave Price was director of the Toronto CBC station's sports department. If you're old enough to remember back to those days, he was a regular on CJBC, appearing daily on the

morning show hosted by Bruce Smith, who is still alive and well in Burlington, Ontario. Back in those days CJBC was the king of Toronto radio and Dave Price was one of the top personalities.

In 1948, Dave headed south to Florida on a trip that would change his life. (A similar trip 30 years later, changed mine as well.) It also touched the lives of millions of travelling Canadians for the next 50 years.

Dave went down south to cover baseball spring training. As the story goes, he and several pals were lounging on the beach in Fort Lauderdale. They were trying without success to find the results of the previous night's Stanley Cup game. Finally, one of his buddies said, "Dave, you're in the radio business...why don't you put a show on down here so all the Canadians can stay in touch with home". With that, a light went on in the back of Dave's mind.

He tucked the idea away for five years.

BY
PRIOR
SMITH



In 1953, that idea popped to life. He created *Canada Calling*. The first show of news-from-home for vacationing Canadians went to air January 4, 1954 on two Florida radio stations. It is with pleasure I report that today, just shy of 50 years later, the network he created is bigger than ever. Canadian travel numbers in Florida over the past decade alone have averaged in the range of TWO MILLION annually. Needless to say the network he created in 1953 has had many listeners for many years.

Dave and Kate ran the network for more than 20 years. He was Mr. Canada in Florida. His *Canada Calling* lunches in Fort Lauderdale drew a who's who crowd each winter. For the next seven years, he

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worked two jobs at once. He eventually went on to run CBC TV Sports. In 1960, he suffered a heart attack. He packed things in at the CBC and moved south.

I first encountered *Canada Calling* when I tuned in to find out what was going on at home while on a work/pleasure trip during my days at CFRB Toronto in the mid-1970s. Unbeknownst to me, Dave was in ill health. The network was showing signs of age. At a time when radio was switching to tight programming formats, *Canada Calling* was still a rambling and folksy 15 minute review of "Snowbird" information in Florida and the news from home. To be blunt, I thought it needed some competition.

In the summer of 1977, my wife and I sat around the kitchen table in our rural Brampton farm house and put together plans for the Smith version of a Canadian show in Florida. I had no idea at the time that Dave had recently sold his network to former Nova Scotia broadcaster and Ottawa political operative Finlay MacDonald. Without Dave's hustle and his hand on the tiller day in and day out, the original network soon floundered and Prior Smith's Canadian News was quickly the dominant service on twice as many stations, seven days a week. The network coverage was later expanded to Arizona and south Texas.

It was at the end of my initial season on air that I made my first business trip to Florida. When I walked into my first affiliate there was a message from Dave Price sitting on the reception desk, "Prior, please call Dave Price". I've never figured out to this day how he knew I was in Florida or where I was travelling. But he found me. I called immediately. He congratulated me on the work I had done in my first season and told me he rarely missed a show. We went on to talk at length about the history of *Canada Calling*. That was our one and only conversation. We agreed to get together during my next trip south. The meeting never happened. He died two months later.

Within a couple of years, the original network was gone. Even though I never used the original network name, *Canada Calling*, the name refused to go away. Everyone referred to the newscast as *Canada Calling*. So, a few years later the name was gradually re-introduced. Going into the 50th year, to the best of my knowledge, the Canadian news broadcasts in Florida have never missed a day.

When it all started back in the 1950s, the program was fed on POTS...plain,

ordinary telephone lines. By the late 1970s, we were using a fleet of frequency extenders to enhance the audio quality. After all, you've got to stay one step ahead when you're doing a foreign broadcast in a foreign land. We were among the first in Canada to use satellite, linking to stations down south via the Florida Radio Network. In the early 1990s, we were among the first in Canada using mini disc and MP3 for recording and program and spot delivery. Our Web site, www.canadacalling.com, was in place in 1994.

The daily show is designed basically as a headline service to replace the long distance call home to find out what's happening. It's heavy on weather, the dollar, the TSE and hockey scores of note. It's short on politics, the theatrics in the House of Commons and so much of the other content that fills the airwaves these days. Over the years *Canada Calling* has featured everything from commentaries by Gordon Sinclair Sr. to outbursts by Don Cherry.

Somehow, the formula has worked. More than half of the network affiliates have carried the broadcasts in the same time slot for more than 20 years. Several stations have been a part of it since the mid 1950s. Many of the Canadian- and Florida-based advertisers have been on the network for not years, but decades. The network has a large, captive audience throughout the winter, one of the biggest radio audiences in Canada. That audience just happens to be away from home for a few days, a few weeks, or a few months.

Canada Calling was created to fill a void...to provide Canadians with a brief daily radio hit of news from home. Today, almost 50 years later, one would think that, with the 500-channel universe, Canadians in the U.S. Sunbelt during the winter would have news from home at every turn. No such luck. Most cable TV systems, TV and radio stations in the Sunbelt ignore us, as do virtually all of the daily newspapers. (This despite the fact we leave behind well over a billion dollars in the Florida economy alone each winter!) You can stay in touch on the Internet, but there aren't many people these days carrying computers along on their vacation.

Fifty years after Dave Price launched his network, *Canada Calling* still fills the void that existed back in the 1950s. And, I suspect it will for years to come.

Prior Smith may be reached by phone at (705) 654-3901 or by e-mail at pspinc@pipcom.com.



Gil Gerelus, Thomson Grass Valley, Markham and Paul Stechly, Applied Electronics, Toronto



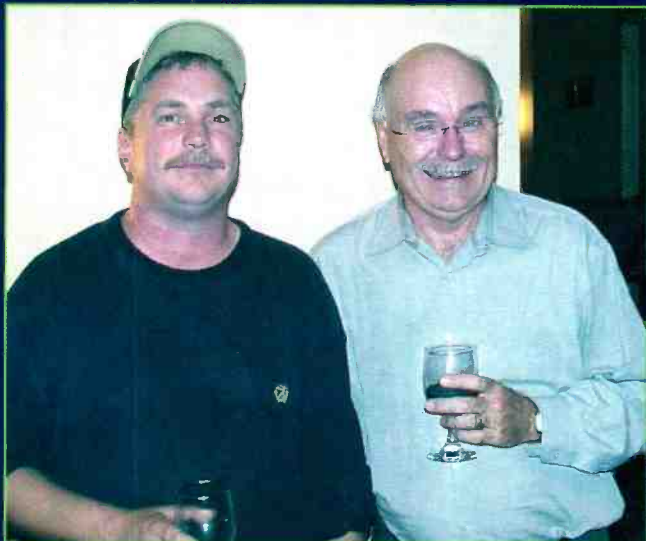
Paul Firminger, CCBE, Lagoon City



Husam Hassan, Rohde & Schwarz, Ottawa (at Barrie's Royal Victoria Hospital after an emergency appendectomy on the Friday CCBE opened. He was rushed to hospital by ambulance.)



Brian Spiers, Thomson Grass Valley, Markham and Dodie McDonald, Applied Electronics, Toronto



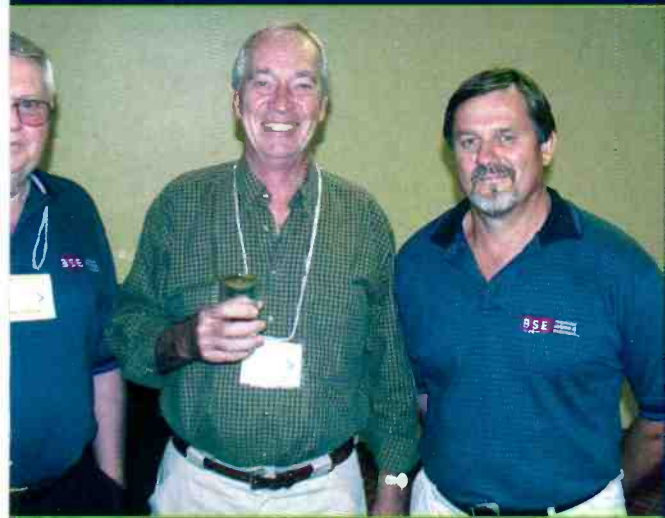
William Johnson, Radian, Oakville and George Jackson, CBC Transmission, Toronto



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Geoffrey Smith, Delco Wire, Concord and Collen and Eugene Johnson, Ward-Beck, Toronto



Nally Lennox, Standard Radio, Toronto receives Engineer of the Year Award from CCBE President Harrie Jones



Harvey Roge



Peggy Hebden and Brian and Marliene Cathline, The New VR, Barrie



Doug Allen, E.E.M. Allen & Associates, Winnipeg and Tracey Walsh, CBC Transmission Services, Toronto



Wayne S



Eugene Johnson, Ward-Beck Systems, Toronto and Paul Lico, AVR Communications, Toronto

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...s, Alliance Atlantis, Toronto



Howard McClure, Itelco, Denver



Jim Page, The New PL London and Jeff Chant, The New WI, Windsor



Peter Warth, TVOntario, Toronto and ...vins, WhiteSpace Entertainment, Newmarket



Richard Christensen, BSE Inc., Scarborough



Bob Norton, Applied Electronics, presents Ambassador of the Year Award to Doug Allen, D.E.M. Allen & Assoc., Winnipeg

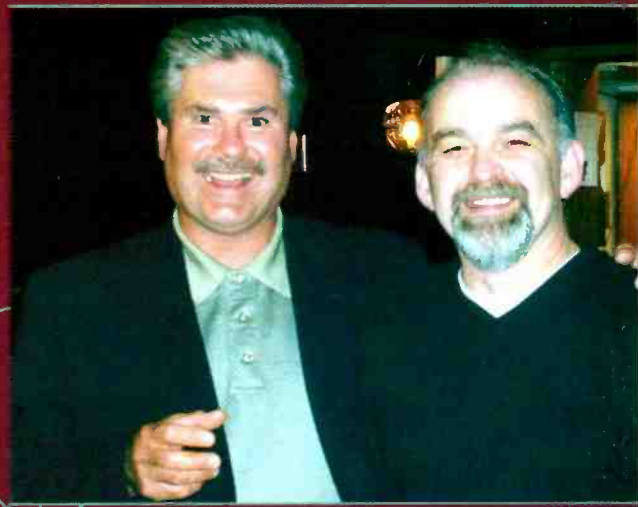


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Ross & Lurlene Langbell, RCS/Selector, Vancouver



Bruce Sweet, AVR/Magic 97 Kentville



Annette and Bill Albert, Global Television, Saint John



Jim MacMullin, CHLW, Saint John; Di Best, AVR/Magic 97 Kentville; and Linda Jeffrey, AVR/Magic 97 Kentville



The Jerry Lawrence Family – Michael, Bonnie, Pat, Sheila and Jerry, who was presented with the AAB Broadcaster of the Year Award

Images from the Atlantic Association of Broadcasters Annual Convention courtesy of



Sally Matchke and Jim MacLeod, BBM Toronto



Lorraine Pope-Janes, OZ FM/NTV St. John's; Rourke Tapp, Canadian Broadcast Sales, Toronto; Anne Mech, CBS Halifax; Jesse Stirling, OZ FM/NTV St. John's; Peter Bartrem and Peter Heron, Radio Marketing Bureau, Toronto



Lorraine & Jim MacMullin CJSJ/The Wave, Saint John and Chris & Freida Perry, CJLS Yarmouth



Karen Corey, AVR/Magic 97 Kentville and Peter Bartrem, Radio Marketing Bureau, Toronto



Lorraine & Jim MacMullin CJSJ/The Wave Saint John and Magic 97 Kentville; Chris & Freida Perry, MBS, Halifax



Hilary Montbourquette, C103/XL96 Moncton and Blaine Morrison, AVR/Magic 97 Kentville



Di Best, AVR/Magic 97 Kentville; Lou LeBlanc, Maritime Broadcast Sales, Halifax; Jerry Lawrence, Halifax; Marie Duffy, CTV Ottawa; Nancy Hiltz, Maritime Broadcast Sales, Halifax; and Cindy Greer-MacLean, Halifax (former co-host with Jerry Lawrence).

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Five reasons to fight for portable people meters



Jeff Vidler is a partner in Solutions Research Group, a research-based consulting firm specializing in serving Canada's media, communications and entertainment sector. He may be contacted by e-mail at jvidler@srgnet.com.

Imagine what the cereal business would be like if General Mills only collected its revenue if people remembered buying Cheerios. It wouldn't matter how many people actually paid for Cheerios at the checkout counter—General Mills would only get its money if people remembered buying it.

In the surreal cereal world that would follow, you can be sure that General Mills, Kellogg's and Post would all be spending ridiculous sums on advertising, each trying desperately to boost top-of-mind recall for their brands. In other words, the cereal business would start acting like the radio business, dependent as it currently is on the recall-based diary measurement system.

All of this points to one of the greatest benefits promised by the Portable People Meter (PPM) being developed by Arbitron in association with BBM and

Nielsen—radio can finally dispense with the twisted notion that it doesn't matter how many people are tuned so long as they remember listening.

This is not to say that the march to metered measurement is progressing without a hitch. Change can be scary, especially for those who have a stake in the status quo where recall, not content, is king. The cost of the PPM devices continues to be extremely high. And rightfully, extensive testing is needed to ensure that PPM does not simply replace one flawed methodology with another.

The challenge, however, is to make sure that none of these obstacles relegates the PPM to the scrap heap. There are at least five major reasons why PPM is worth fighting for, not just for radio but for broadcasting in general.

1. Re-valuing radio's ratings currency

In the eyes of the agencies and advertisers who set the value of radio's ratings currency, the diary system is yesterday's news. Metered measurement has become the gold standard when buying television. If radio stays with the diary system, it will undoubtedly lose ad dollars over time, if it hasn't already.

2. Re-establishing radio's competitiveness as a reach medium

Early PPM testing indicates what most radio researchers have known for a long time—that all radio stations have a higher reach than what the diary system would suggest. Though time spent listening is lower in PPM than with diaries, increased reach is particularly good news for radio as it competes with newspapers for local ad dollars.

3. The opportunity to deliver single-source media measurement

Both advertisers and multi-media conglomerates are looking for a silver bullet solution that can effectively measure cross-media usage—and presumably bring new dollars into the overall

advertising pie. The PPM, with its ability to measure broadcast and cable TV and Internet streaming as well as radio, is probably the most credible single-source methodology to date. Best of all, it puts the broadcast media in the forefront of the multi-media landscape.

4. Out-of-home measurement of TV viewing

The people meter methodology currently used to measure television assumes that all TV viewing is done at home. Not only is this less than accurate, but it also presents a measurement bias against sports programs and channels. As every sports fan knows, a lot of sports viewing is done in sports bars or at friends' homes. As a portable meter, the PPM will be able to recapture this lost viewing.

5. Focussing radio on increased listening rather than top-of-mind recall

Finally, the PPM will allow radio stations to get out of the scramble for recall so they can concentrate on providing compelling programming. Though top-of-mind recall will continue to be important so stations can remind listeners to spin the dial their way, many of the tactics now used to boost recall will no longer be as relevant. For example, will all stations feel the same need to give their station name at every possible opportunity between virtually every song? Probably not, with the result that some stations will take advantage of the opportunity to assert a cleaner, less intrusive presence.

More important, rather than overspending on external advertising to get people to remember to write down their station in the diary, stations can put their resources into improving the product. That has to be good news for the radio listener, and in turn the long-term health of the radio industry. And that's something worth fighting for.

Challenge to review of mergers remains unresolved

BY T. GREGORY KANE, Q.C.
AND D. JEFFREY BROWN

In May 2001, Astral Media Inc. agreed to purchase certain radio businesses from Telemedia Radio Inc., including radio businesses in the province of Quebec. In April 2001, having heard input from the public and considered Astral's plans for the businesses in the course of a public hearing, the industry regulator, the Canadian Radio-television and Telecommunications Commission (CRTC), approved the transaction, with certain conditions.

Despite this approval, the transaction did not close. In December 2001, the Commissioner of Competition asked the Competition Tribunal to block the transaction under the Competition Act due to concerns about the transaction's effect on competition for radio advertising in each of the affected Quebec cities.

Astral and Telemedia commenced legal proceedings of their own. They asked the Federal Court to rule on the

Commissioner's jurisdiction to examine the transaction under the Competition Act. If successful, their application would have effectively put broadcasting mergers outside the scope of the Competition Act's merger provisions.

The Court has not rendered its decision to Astral and Telemedia's applications due to a consent agreement among the parties. This leaves the question of the Commissioner's jurisdiction to review broadcasting mergers unresolved.

Given the importance of the issue raised in the Astral/Telemedia case, and the absence of a decision from the Court, it is useful to review the issues in the case and the arguments made by the various parties.

Battle of the Regulators?

The Astral/Telemedia case could easily have become a "battle of the regulators." At its heart was whether broadcasting mergers are subject to review by the CRTC alone or separately by the CRTC and the Commissioner. Both bodies have reviewed such mergers in the past, but the Astral/Telemedia transaction was the first case where the CRTC and the Commissioner reached conflicting conclusions.

To substantiate the position of the Commissioner, reliance was placed on a "Backgrounder" issued by the CRTC and

the Competition Bureau in 1999, which suggested that the two bodies have "parallel jurisdiction". The CRTC, however, chose to remain neutral in the court proceeding, briefly breaking its silence to note that the Backgrounder had been filed with the Court by the Commissioner—not by the CRTC.

Astral's and Telemedia's Positions

In arguing against application of the Competition Act to the transaction, Astral and Telemedia relied both on the provisions of the Broadcasting Act and the "regulated conduct doctrine" established by Canadian courts, which exempts certain regulated conduct from the application of the Competition Act.

Astral and Telemedia argued that the Broadcasting Act establishes a "principle of exclusivity" respecting the CRTC's regulation of the Canadian broadcasting system. Stated briefly, the Broadcasting Act stipulates that the objectives of the Canadian broadcasting policy set out in the Broadcasting Act "can best be achieved by providing for the regulation and supervision of the Canadian broadcasting system by a single independent public authority", (i.e., the CRTC), "which authority shall regulate and supervise all aspects of the Canadian broadcasting system". The necessary consequence of such exclusivity,



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T. Gregory Kane

Astral and Telemedia argued, is that the Competition Act does not apply to broadcasting mergers.

This same conclusion can be reached using the regulated conduct doctrine established by courts in relation to the Competition Act. Keeping in mind that the CRTC approved the transaction, Astral and Telemedia argued that it fell within the scope of an exemption to application of the Competition Act recognized by Canadian courts for conduct that has been required or even authorized by statute or by a statutory body validly exercising its authority.

The Commissioner and the Attorney General's Response

The Commissioner (and the federal Attorney General, who joined the



D. Jeffrey Brown

Commissioner in his opposition to Astral and Telemedia's applications) argued that the CRTC and the Competition Bureau have parallel jurisdiction to review broadcasting mergers, as stated in their 1999 Backgrounder. To support this view, the Commissioner argued that the CRTC has a mandate granting primacy to social and cultural concerns and leaving economic considerations to play an ancillary role, whereas the Commissioner has an exclusively economic mandate. Given their distinct functions, the Commissioner reasoned that broadcasting mergers must comply with the requirements of both the Broadcasting Act and the Competition Act.

The Commissioner also relied on the absence of an exemption for broadcasting mergers in the Competition Act, a statute of general application. The Act includes

a limited number of express exemptions, none of which extend to broadcasting mergers. Absent such an exemption, the Commissioner argued that the Competition Act necessarily applies to the Astral/Telemedia transaction.

Conclusions

The Commissioner's approach ignores the wide scope of the CRTC's powers to regulate and supervise the Canadian broadcasting system. The Commissioner's approach also ignores the existence of the regulated conduct doctrine, since the essence of the doctrine is to create exemptions to the Competition Act where no statutory exemption exists.

The question raised in the Astral/Telemedia case is not just a legal one. It has real, practical implications for the broadcasting sector as a whole, including businesses and regulators alike. If Astral and Telemedia are correct, the CRTC has the exclusive power to review broadcasting mergers.

Apart from simplifying the regulatory review process for such mergers, such a result would support the CRTC in ensuring a delicate balance among a wide variety of cultural, social and economic factors—including competition—in furtherance of the public interest in a strong and vibrant Canadian broadcasting system. It would permit the CRTC to achieve its multi-faceted statutory objectives without interference from the Commissioner, whose statutory mandate admittedly covers only a small portion of the CRTC's wider concerns. Conversely, with the Commissioner deprived of his powers of review, competition would be relegated to one of many factors considered by the CRTC in its review of broadcasting mergers.

The answer to the question posed by the Astral/Telemedia case cannot be what the Commissioner—or even the CRTC—would want. It must be what Parliament intended in enacting both the provisions of the Broadcasting Act and the Competition Act. In the absence of a decision from the Court, what this intention was remains a matter of debate.

T. Gregory Kane, Q.C. and D. Jeffrey Brown are lawyers with Stikeman Elliott, in Ottawa, practicing primarily in the areas of communications and competition law, respectively. Stikeman Elliott is counsel to Astral Média Inc. in respect of competition and litigation aspects of the transaction discussed in this article.



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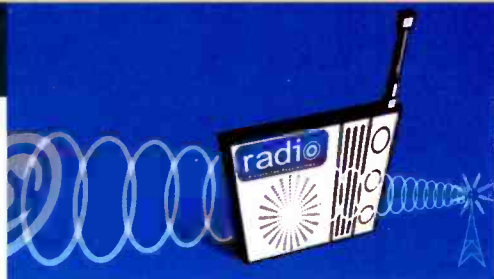
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The new Radio Marketing Bureau



From L., Peter Heron, Katherine Came, John Harding, Wray Ellis, Terry Hibbard and Peter Bartrem



Last winter, while radio celebrated the 100th anniversary of Marconi's first wireless broadcast, it also confronted the recession-haunted, post-9/11 nervousness of its advertisers. Though confident the industry would survive and grow, Canada's Radio Marketing Bureau saw this as an appropriate time to refresh its brand, with an eye to keeping its member stations ahead of the economic curve and on top of the Canadian radio advertising game.

Since 1961 the RMB has served its members—the stations that generate more than 80% of radio advertising revenue in Canada—by being this country's most objective and authoritative marketing information centre.

The RMB's stated mission is "To educate clients—advertisers and agencies—on the effective use of radio, and to convince them of radio's superior ability to achieve or surpass their objectives".

During the past 40 years the RMB has grown to incorporate a wide range of professional services including strategy formulation, media planning, research, and creative development—all designed to help increase

member stations' sales through maximizing Return-On-Investment (ROI) for agencies and advertisers.

At the same time the commercial radio landscape in Canada has seen significant changes. From an advertiser's point of view, most of these have been for the better. Deregulation, for example, making possible multiple ownership and consolidation within local radio markets, has increased the diversity of formats, not only in music programming but also in news, sports, talk, religious, multicultural, and even, most recently, radio for young Canadians.

This blossoming of diversity has enabled and moved advertisers to concentrate on more effectively targeting both their creative efforts and media purchases. This, in turn, has generated a more professional, focussed, and forward-looking attitude on the part of radio stations and their advertisers, causing the services of the RMB to assume an importance and profile higher than ever before.

Selling Radio's Story

In today's fragmented (with more to come) and increasingly competitive multimedia world, ROI is not only demanded by advertisers, but has also become a key planning and sales tool for radio stations and their owners. And the message that RMB strives to deliver to its members and their advertisers, about radio's ROI, is a positive one.

The efficacy of the medium's ability to dependably generate advertising revenue is strong and growing. RMB works to make that point with the advertising community, along with the facts that back it up: that radio reaches 93% of Canadians; that Canadians continue to tune to radio for an average of three hours a day; that this listening pattern is relatively consistent across all day parts; and that radio's reach and frequency remains constant through all seasons of the year.

BY JOHN HARDING

Now, in a generally depressed advertising environment, RMB must hammer home the message that, of all advertiser-supported media, only radio has experienced an increase in revenue—4.8% growth in 2001—and industry observers see this trend holding true into the foreseeable future.

This past summer, as the marketplace began to issue its forecasts for the coming year, the good news about radio advertising started to trickle in.

The New York Times, on August 5, reported the results of the 16th annual Communications Industry Forecast from merchant bank Veronis Suhler Stevenson:

"Media categories expected to post the healthiest spending growth rates between 2001 and 2006 are consumer Internet, cable and satellite television, and radio... All but radio are what the bank considers nonadvertising-supported media, whose usage by consumers is expected to continue rising, while

As an industry, radio's not done as good a job as it could have to impress upon the advertising community just how powerful and effective the medium is.

that of advertising-supported media, like broadcast TV, will decline."

Keith Damsell, in the August 9 *Report on Business*, commented that:

"Bay Street likes radio's economics. While television and daily newspapers have struggled during the past year's advertising slowdown, radio has been buoyant..."

August 19, *MediaWeek* reported the news from the U.S. Radio Advertising Bureau (RAB) that, for 2002:

"National [radio] revenue was up seven percent in the second quarter, while local was up two percent."

And then, on August 28, New York-based, advertising researcher CMR issued its assessment of the first half of 2002 showing that, while the total of all forms of advertising had declined 0.2%, spending on radio advertising increased 7.5% (compared to other gainers: network TV at 4.2%; spot TV, 4%; and local newspapers, 6.3%).

So, the RMB, recognizing the advantages to its members and their advertisers of all the recent changes in radio, and perceiving that the news about radio's potential for improving advertisers' ROI was not attracting the attention it merits, decided that it must evolve. It had to change.

Indeed, to get a handle on staying

ahead of the forces affecting our members, and to improve the level of service and communication to the industry, the RMB has, in some instances, instituted radical changes.

A New Look

To observers the most obvious change—a new look for the RMB brand—may be only cosmetic, but it's symbolic of everything else that's happening at the Radio Marketing Bureau.

To start with, we adopted a distinctive new logo. The playful, multihued word "radio" sits on top of the conservatively presented, in corporate blue, "Marketing Bureau". "Radio"—colourful, entertaining, dynamic, engaging, fun, always operating in the present tense—is the industry we serve. "Marketing Bureau"—pragmatic, conservative, always researching the past to predict the future—is the business function we perform to assist members

in generating the results sought by their advertisers.

Results is the name of the game and *Radio Gets Sound Results* is the new RMB tag-line. Together, the logo and the tag represent the public face of the RMB brand.

Rod Underhill, the Dallas-based, commercial branding consultant, likes to say that: "A brand is a promise to achieve certain results". He has also written that: "A key to understanding branding, is realizing people don't buy a brand—they join it." The RMB has 350 member stations who have joined our brand, who rely on the work done by the Radio Marketing Bureau to help them fulfill the promise they themselves can make to their advertisers—that radio does "get sound results".

Updated Management Team

Fulfilling the promise of the brand is a function of the people who stand behind it and, to that effect, the RMB has installed an updated management team to reflect the needs of the marketplace.

As President, I bring an agency and marketing background, and a desire and aptitude to focus the resources of the Bureau on working for the benefit of radio, its advertisers, and advertising agencies in their quest for quantifiable results.

Peter Heron, V.P. of Business Development National, uses his media department experience and expertise to provide multi-media solutions that generate results.

Peter Bartrem, V.P. Business Development Local, with agency, radio, and an out-of-home sales background, has the skills required to work effectively with sales reps and their clients in a multi-media world.

Katherine Came, Director Member Services, uses her communications expertise, several newsletters, and our Web site to keep members abreast of the most current industry information and best practices.

Wray Ellis, Director Creative Services, whose background is in writing and teaching, oversees our efforts at helping advertisers build a better radio-friendly and results-oriented product.

Terry Hibbard, Director Research, rounds out the team, spending her time identifying trends and changes in a variety of industries, and providing our constituents with a broad range of "knowledge tools" they can use to move their respective businesses forward.

New Services, Products

To help RMB's research group continue to move forward, we're providing them with more of the tools they need in the form of new products and services.

We're constantly scouring the industry for the latest techniques and information. One of the newest is RAEL, the Radio Ad Effectiveness Lab. Established in September 2001 by the U.S. Radio Advertising Bureau and Arbitron Inc. to research the effectiveness of radio advertising, RAEL has a mandate to improve industry understanding of how radio advertising works and to increase advertiser/agency confidence in radio as an advertising medium. As a founding member of their Board of Directors, I'll be able to ensure that RMB's research team is fully plugged in to each of RAEL's research projects.

We've also engaged the services of Millward Brown Goldfarb, one of the world's top 10 research agencies and an acknowledged world-wide leader in understanding and communicating the effects of advertising and marketing activity on brand health and profitability. We'll be using them to help analyse the effectiveness of radio in the multi-media world.

And we're extensively broadening our use of BBM's *Return to Sample* (RTS) survey, expanding our database to 50,000 individuals whose listening and product-

use information will be used by our members to enable their clients, radio advertisers, to better target their media buys—and to get those “sound results”.

In our Creative Department, we'll be focussing even more on helping to boost our members' in-house writing and production capabilities through the presentation of a formal Diploma Course in Toronto, as well as more informal learning opportunities realized through an outreach series of Radio Creative best-practices seminars. And, once again, the Radio Marketing Bureau will be the major sponsor and presenter of the Crystal Awards honouring the best of Canada's radio advertising creative.

RMB's Business Development National will be presenting a new *Planning and Buying* seminar for both advertisers and their agencies. Members and their clients will be able to avail themselves of confidential consultations with the department's business development experts. Business Development National will be elaborating multi-media strategies for our members and advertisers that focus on ROI. Through National, we'll also be maintaining a Buyers and Sellers Roundtable and establishing other information pieces.

Business Development Local will be increasing the number of Professional Sales Training opportunities that they offer to members, engaging market activity through Sales Advisory Councils, offering a Local Retailer Consultation service, and staging more outreach presentations, including a national Sales Management Conference in conjunction with Canadian Music Week (CMW). They'll also, as will Business Development National, be offering more and more information and services through a totally revamped RMB Web site.

But the main thrust of Business Development Local will be the roll-out this fall of a special, aggressive communications strategy we're calling *Pulp Fiction*.

Pulp Fiction aims to arm our members with, and educate the advertising community about, the facts and figures that establish the high value of local radio advertising when compared to that of local newspapers.

As an industry, radio's not done as good a job as it could have to impress upon the advertising community just how powerful and effective the medium is.

As long ago as 1997, at the NAB in New Orleans, Gary Fries, President/CEO of the RAB, issued the first such call to arms. He stated his case very simply:

“Radio advertising is under-priced, ... but if we are going to effectively compete with other media for a larger part of the advertising pie, we must raise the perceived value of our industry.”

He went on to express concern over that year's Newspaper Advertiser Perceptual Study which demonstrated that radio was not perceived as a “results medium”. He called for continued industry cooperation in changing this misconception:

“We must recognize the value of our industry and help advertisers see that value, so they look at radio as more beneficial than they do today. That's where our future is.”

Fries reiterated that message at the 1998 NAB in Las Vegas and proposed a winning strategy:

“To position radio as a results medium, we have to stop viewing other radio stations as competitors. We have to join together in understanding that taking dollars away from other media—our real competition—is where our focus should be.”

And that, in a nutshell is what we'll be doing, across Canada, with *Pulp Fiction*. We're aiming to increase our share of available advertising dollars focussing, in this case, on local newspapers.

So, taken all together, what does all this change at RMB really mean? It announces and assures that the radio industry will receive an improved service from the RMB which has been, and intends to remain, central and integral to the marketing, research, and creative needs of commercial radio; that, from its position of strength, the radio industry will be better equipped to communicate the message that *Radio Gets Sound Results*; and it signifies that the brand that is the Radio Marketing Bureau, with enhanced knowledge and capabilities, will be better able to keep its promise to those who join it and subscribe to the RMB mission of educating clients on the effective use of radio and convincing them of radio's superior ability to achieve or surpass their objectives.

As Marconi is remembered for successfully implementing wireless radio, John Wannamaker, the late-nineteenth century inventor of the modern department store, is still most often recalled for his “half my advertising is wasted, I just don't know which half”. A hundred years later, in radio-land at least, we don't believe advertisers have to take that as gospel anymore. You want results, the Radio Marketing Bureau will show you results—the sound results that only radio can get for you.

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Newspaper readership stabilizes



Jim Patterson is President & CEO of the Television Bureau of Canada in Toronto. He may be reached at (416) 923-8813.

The NADbank 2002 interim study was released in early September, showing the readership results from their last survey. It actually shows the average of 2001 and the first half of the 2002 fieldwork (except in Toronto, where only the first half 2002 fieldwork is used). Averaging two studies may account for some of the "stability".

The results, when compared to the past few years, are definitely stable. Just over half (56%) of all adults in the measured markets read a daily newspaper on an average weekday, and 63% read "last weekend". Weekly cume readership is 82%. Average time-spent reading is 47 minutes weekdays, and 90 minutes on the weekend.

There are no signs of growing penetration...but newspapers are keeping pace with population growth. No gains, no losses. This in spite of the launch of commuter papers in Toronto and Montreal (not measured yet). It appears that the new, free papers have only fragmented the natural audience, not added new readers.

And the newspaper weaknesses among young adults (those aged 18-34) continue. Less than half of this group (48%) read a daily paper on the average weekday. The younger group (18-24) are truly occasional readers, with 48% average daily reach and 84% weekly cume (higher than all adults); the core 25-34 year olds are just weak overall (48% average weekday, versus 56% for all adults; 73% weekday cume versus 76%; and 79% all-week cume versus 82%).

Many newspapers are using the Internet to expand their readership. In each

Television sells each program's unique audience. Not all readers of a daily paper see all sections of the paper, just as not all viewers reached by a television station watch every program.

of the top eight markets, seven-to-17% of the universe read a paper online (not necessarily the home papers) and this was in part incremental readership (the online-plus-paper totals were one-to-three percentage points higher than the paper-only scores). It will be interesting to see how this develops over time, to see if it replaces some of the traditional in-home newsprint readership or adds duplication, or in fact attracts non-readers to become readers.

And, of course, it is interesting to see what sections get the exposure. Unlike television, newspapers sell primarily on the basis of the reach of the full paper. Television sells each program's unique audience. Not all readers of a daily paper see all sections of the paper, just as not all viewers reached by a television station watch every program. Broadcast planners and buyers find reach important and interesting, but they buy audience. Not so with newspapers.

In Toronto, for example, 48% of women readers rarely/never see the sports section; 42% of adult readers rarely/never see the business section; only 57% of men usually see the sports.

The highest readership is for local news, with 70% usually reading that section; next is world news at 67%, then 54% for provincial/national news. After that the scores are well under 50% for any specific section. So the ad in the news section may be exposed to half to two-thirds of the "readership" that the buyer bought, anything else is struggling for one-third of the readership of the paper. Sectional rate cards are not the norm for newspapers, as they are for radio and television.

A look at the BBM RTS data for newspapers broadly validates these NADbank results. BBM shows a weekly cume readership of 89% of adults, compared to 82%

in NADbank (and compared to 99% for television). The weakness among young readers is apparent: for 18-24, 88% weekly cume versus NADbank's 84% (and 98% for TV); for 25-34, 87% versus 79% (and 98% television). BBM is kinder to newspapers than NADbank.

Time spent comparisons are overwhelming. NADbank says the average adult newspaper reader spends 47 minutes per day (and 90 minutes on the weekend). BBM RTS shows that the number of adults spending over 30 minutes with a newspaper is 56%; the score for more than one hour with television is 68%. Newspaper time spent drops to 48% for adults 18-24, and 50% for adults 25-34, while TV numbers hit 66-67% for more than one hour.

More reach, every day, for longer amounts of time. And pictures that move, with sound. According to the news this week, Sears (among others) knows that and is shifting millions from newspaper to television.

Radio made the video star:



Indie artists still dependent on radio and "adventurous" music directors

BY JASON SCOTT
ALEXANDER

A few short years ago, one might have dismissed the notion that independent artists needed "that old fashioned FM radio" to get their music out to fans as being, well, just that—a bit old fashioned. What with Internet radio, direct distribution, global e-commerce and all, the independent movement seemed well in line to propagate their wares to every MP3-doting listener within Web shot.

Not quite. While the Web has proven to be a great vehicle for artists to stay connected with their fan base, regular spins on traditional radio still offer a level of mass exposure and "credibility" that indies often need to break through to the big time. But, are commercial Music Directors running the baton the final mile?

Once considered the promised land for any up-and-coming act, finding a home on a major label roster has increas-

ingly fallen down on the list of priorities for many independent musicians.

Disappearing are images of polyester-clad, cigar-smoking record execs hunched behind a desk murmuring, "Ya got a deal kid...now sign your life away". Instead, these cartoon-like stereotypes are being replaced by a fresh new breed of independent musicians and young go-getters who feed upon the very hallmark of the word independence. They'd rather give up everything they've worked on before ever signing away their artistic freedom to the major label "machine".

You've likely read the now-infamous "rant" Courtney Love gave at the Digital Hollywood conference a couple years ago, where she "did the math" on the average major label recording contract for a new artist. Between her signature use of coarse language and exhaustive tangents, her final numbers proved a point, indicating that musicians would be financially better-off

working part-time at a 7-11 than signing to a major label deal. Not to mention the emotional trauma that many "crafty" deals inflict upon innocent newcomers.

For the most part, indie musicians see the majors as being less and less artist-fostering recording companies at all and, more so, extremely powerful distributors of flavour-of-the-month music, leading established major label artists to ask, "what have you done for me, lately?"

The point? Artists, in droves, are taking the power of the music industry and placing it firmly where they feel it belongs, back in the hands of the creators —themselves. Striving to retain their lateral freedom within which to create, some burrow along on their own cash supply like U.S. folk artist Ani DiFranco, who formed Righteous Babe Records nearly a decade ago, while others shop around in hopes of getting signed to an artist-friendly boutique label.

The face of the recording industry is, indeed, undergoing a mini-revolution. Many say an all out revolt.

Taking to the Airwaves

In efforts to run profitable businesses, these pioneers of modern viral marketing have come to rely on new, low-cost promotional networks and Internet-based conduits for e-sales and distribution. Tools the major labels consider supplemental to their traditional vehicles; tools that indie artists simply cannot live without. Still, their battle to become noticed, let

alone recognized, outside their legacy fan base is all uphill.

Speak with any indie artist or label and they'll tell you that radio—particularly mainstream commercial radio—is still key for gaining mass exposure to attentive audiences. This is ironic, of course, considering the targeted and highly-focussed nature of Internet radio and online music sites—capable of servicing the globe, not a single city, at a time.

According to experts, where the Net fails is in its inability to offer the same filtering process that radio does, making

it nearly impossible for standout releases to become noticed in a crowd of mediocrity. Much like an open telephone book, just because an act is listed doesn't mean people will look it up. To paraphrase the old adage: If an indie falls in the forest, does anybody hear?

Making it on commercial radio, they say, has an inherent "respect factor" that is far more valuable to an indie release than you could ever possibly imagine—a level of respect delivered in a single spin that could take weeks, if not months, of Internet charting activity to achieve. For this reason, indies often view radio, now, as their new promised land.

But, does radio hold the same level of respect for them? Do commercial music directors and program directors give a deserving indie act the same shot in the arm as they do the majors, or are the scales tipped in favour of the big boys?

"We listen to all songs whether they're indie or major," says Barry Stewart, music director at CHUM-FM Toronto. "We have no problem playing indie material if it's good enough and sounds right for our station."

Likewise, Doreen Copeland, music director at 97 KISS FM Vancouver, says she tries her best to be impartial and to judge all new music on level ground.

"Every time I throw on a CD I'm listening for the same five or six things," she says. "Can they sing? Is it our format? Is it grabbing me? How's the production? How's the song...the chorus, the hook? And is this song good enough to bring to the table at a music meeting? Do I care if this is from Sony Music Canada or the kid down the block? No! In real estate the saying is 'location, location, location'. In my job it's 'the song, the song, the song'."

Getting many indie artists to believe it's only about this maxim, however, is a difficult task. Especially considering the very low number of spins that indie music actually receives on mainstream radio.

Quickly becoming a highly informed and investigative community to the whole business, their perception of the add process in commercial radio is that of one controlled by much higher powers involving everything from major label-induced favouritism schemes, to an MD's personal assumption of how well an artist, or their small label, will be able to capitalize on airplay with continuous marketing and promotions.

Stories abound of indies being told by MDs and PDs that if the artist or label can't capitalize on the exposure with

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proper follow-up publicity and touring schedules, then it's not in the station's best interest to play their music. A kind of "if you can't help yourself, why should we help you?" mentality.

"I find (this notion) appalling," says Copeland. "I mean, who can really tell what listeners are going to jump all over, or completely ignore? Oh, sure there are times when you know someone new is going to be huge—take Avril Lavigne. But, if someone has talent, is trying hard, what's it to me to do my job properly and see what I can do for them?"

At the same time, of course, many a MD and PD knows of the dark history involving power trips and payola schemes that have distorted radio playlists for decades. While not as prevalent here, the U.S. market is still very much tainted by its highly monopolized and consolidated label, radio and promotion infrastructure.

Billion dollar entertainment conglomerates, with vested interest from the point of CD sale through to live venue receipts, are capable of tweaking, juicing and outright designing trends in the very charts that MDs around the world follow.

"I totally think that some songs 'added' on U.S. charts are 'paper' adds as a result of some form of payola," observes Copeland. "I am quite sceptical when certain songs get 'added' and then I check BDS and, gee, hardly anyone is playing them. Hmm... wouldn't you be a bit suspicious of some of these so-called adds? I am!"

This is a sore point with many indie observers. Their argument is that without airplay, how can they chart? If they don't chart, they can't get airplay. This catch-22, chicken-and-egg scenario is breeding discontent toward the very system that likely inspired them to become artists in the first place—sitting by the radio as a kid, listening to their musical idols.

Weight in Numbers

Has commercial radio migrated to playing by the numbers so much that "breaking" an indie artist is no longer an option? Does Canadian radio rely so heavily on U.S. charts that we're becoming detached from our own system? More importantly, are we restricting the mainstream potential of deserving indie talent?

"The chart game works against all artists whether they are indie or not," defends industry veteran Rob Robson. "There are a lot of major label acts that don't have 'the chart position', and that keeps them off most radio stations."

With over 22 years in the business, and near-legend status with many Canadian indie acts, the recently-retired Robson knows the game. He was MD at 99.3 The Fox Vancouver where he "heard" what others didn't, and was instrumental in helping bands such as Nickelback, Moist, Econoline Crush, The Matthew Good Band, Default and Bif Naked get their start from indie releases. In the world of commercial radio, he was a rare crusader.

"Today's fast moving 'current spin' - based charts, as opposed to the original sales-based charts which moved much slower in terms of up and down movement, are more indications of radio and record companies' expectations of a song as opposed to its actual popularity with the audience. So, you have to take this information with a grain of salt."

Steve Jones, National Director of Programming with NewCap Broadcasting, adds that Canadian radio, in particular, is in a somewhat peculiar situation—bound by the reality we face as a smaller nation and a smaller industry.

"Canadian commercial radio, in general, is a follower," he says. "I think it has a lot to do with the lack of money that radio stations are able to spend on research. Most Canadian markets (outside of the top five or six) don't spend much money on regular music research. Instead of relying on listener input, they rely on chart numbers, industry publications, and gut instinct. Sadly, most charts are damaged by the semi-payola trends in the U.S. and are almost useless. Hence, a lot of stations end up following the leaders or those misguided charts."

Jones admits that Canada is also very conservative with our approach to music, indie or not; most Canadian stations play music well outside the traditional definition of their formats.

For example, hot AC stations in most U.S. markets wouldn't touch anything urban or dance, but in Canada stations feel they need to play to a broader audience to be successful. He goes on to ponder what might happen if the CRTC were to license more frequencies targeting niche formats, allowing new radio stations to emerge that could view themselves as leaders in new and indie music.

"Our markets are smaller, so our formats are broader. I think if we had the ability to program to a more specific audience, our stations would have stronger listener appeal," says Jones.

Watered-down Canadian radio has

forced Vancouver-based Nettwerk Records—one of Canada's largest and most internationally-respected independent labels—to resort to using the U.S. radio market to kick-start the launch of new material on more than one occasion.

"In many instances we break our artists in America before here at home," says Gary McDonald, Head of Promotion at Nettwerk. "With more competing formatted stations in every market, programmers down there are more willing to take a chance and break an indie. In Canada, most cities only have one CHR station, one AC, one rock, etc., so they have the 'luxury' of waiting till something is a hit before they jump on board."

Toronto-based independent singer/songwriter Julie Shephard can attest to other countries having an arms-wide-open approach to Canadian talent and mixing it in with the best of today's pop.

"In my experience, I have had more success in other countries than my own," says Shephard. "This may be due to the fact that diversity is what everyone is looking for outside of Canada. My music has been played in Costa Rica, Denmark, and Slovenia on Top 40 stations, in heavy rotation no less. At home? CBC, that's it."

The outcry for more experimentation is not restricted to Canadian artists and labels, though. Highly acclaimed American and international indie acts, who so desperately want on Canadian airwaves, rarely get a shot at Canadian commercial airplay.

Los Angeles-based singer/songwriter Cynthia Catania, has been feeling out the Canadian market in anticipation of her upcoming album, to be released north of the border on her own Olivoil Records label.

Having worked on her material with some of the biggest names in the business, including producers and songwriters to Sheryl Crow and Macy Gray, the energetic musician-cum-businesswoman is confident that her sophisticated LA-infused Brit-pop sound is well suited to the Canadian public's more diverse listening palette. Yet, she also knows that Canadian radios' track record for playing rigidly within the domain of U.S. charts will make it challenging for her to break into the northern market.

"I think stiff play lists make for boring radio," proclaims Catania.

"It's got to be a balance. It really needs to have both elements—art and commerce—to catch my attention. And I'm a pretty active music consumer, as well as

In the end, programming with an indie flair requires a music director to be proactive. You have to be ready to find great music, as it won't always come to you. It's not about sticking square pegs into round openings for the sake of playing indie. Play only the best of the best.

an indie artist, who appreciates the unusual. If indies could more easily find their way on to commercial radio, it would level out the playing field, making it more about the music and less about payola and power. One success begets another—you're on commercial radio, now you're in the public's consciousness, now you're performing to more people, in better venues, in more cities. It's a trickle down kinda thing. A huge piece of the puzzle."

Copeland sympathizes, but states that there is simply not enough room out there for Canadian stations to experiment, and that CanCon rules hurt international indie artists' chances of being aired.

"With 35% CanCon, that's about five (Canadian) songs per hour, and then you want to play the hit stuff, and you want to play the gold, etc." says Copeland. "I totally agree that there is a ton of deserving talent that the mainstream doesn't have a clue about. That is actually my personal taste in music...the Beth Orton's, John Hiatt's, and St. Germaine's."

"We have to keep in mind that major market radio stations are in business to make a profit...and that fact alone tends to determine the direction a station will go in," adds Copeland.

Maximum Exposure

If this is indeed the case, why, then, is Top 40 radio losing its valuable youth demographic to new urban, techno, and alternative rock music on the Net? Why is AC's 30-plus crowd looking to the Net to find the Emm Gryner's and Cynthia Catania's of the world? Are they effortlessly finding the best of what's out there, thumbing their noses at traditional radio entirely? Of course not. What they are enjoying, however, is the freedom of exploring completely new, unheard and untapped music by artists that radio has

ignored. Or, has radio inadvertently ignored its listeners?

If the bottom line of a music director's job is to find the songs that will sustain or grow the station's audience so the sales department can turn around and sell that audience to clients, does it not make sense to program with the listeners in mind rather than arbitrary charts, ask the indies? If you don't, they say, you're neglecting your real bread and butter—the audience. Why stay the course on a ship with passengers jumping overboard?

Our MDs caution against falling prey to the comfort of programming based solely on chart trends, and to not let obstacles of tradition stand in your way. Just because a format such as AC, for example, may not be considered "influential" in breaking talent, it doesn't mean that it can't.

Likewise, they say, with so much new talent and unique blends of music available in the independent realm, keeping your station sounding fresh has never been easier.

They encourage small- and mid-market MDs to be more alert of what's out there and to break away from strictly following the lead of major market stations and trade publications. Conduct inexpensive research by scouring new music showcase sites, fan-centric music trend communities, and international charts on the Web. Look for incredible sounding acts "flying below the radar" of major market stations and get out of the "chart rut" by incorporating them into your daily programming.

"When I hear something new and exciting on a radio station," says Catania, "it makes me go back and listen again. I believe you have to find a way to mix the new with the tried and true. Offering up something slightly different now and again can only make things more interesting...and people do notice that!"

At the very least, try starting a "trendy" weekly showcase of new releases and up-and-coming acts, say the MDs. The concept is a favourite at modern rock and alternative stations, but hasn't yet gained ground in other formats.

"CHUM FM uses all available music resources," says Stewart, acknowledging the financial luxury of being in a major market. "I would encourage other major market MDs to be just as receptive to indie material. If Toronto, Vancouver, or Montreal adds indie, the secondaries may follow suit."

In the end, programming with an

indie flair requires a music director to be proactive. You have to be ready to find great music, as it won't always come to you. It's not about sticking square pegs into round openings for the sake of playing indie. Play only the best of the best.

Partners in Dependence

"There should be no more hoops for indie bands to jump through than any other artists," professes Robson, knowing the reality first hand. "It should all boil down to the quality of the song. That means taking a stand and believing in your gut, but as long as the song is good enough, it's justified."

Catania says she appreciates hearing this kind of sentiment from a leader of the industry, and echoes from her perspective as a musician looking in, bringing a concept of business partnership to the table.

"Good business is about open doors. You never know who you're dealing with. If you work with a professional indie label that puts out great product, it will only reflect in your success as a station and provider of fresh new music to the listening public. Remember, indies tend to be very passionate about their product. It's worth cultivating relationships with them. It's worth the respect, and investment of time."

Speaking also as one who is constantly scouting indie talent for her label, and realising just how overwhelming this task may be, Catania leaves MDs with these further words of encouragement.

"There's so much great talent out there, so much worthy music that doesn't have the kind of support it takes to break through on radio. But, I also believe that the rare individual still exists, the one who'll go out on a limb for something they believe in. It's imperative you give new music a chance. If you break a new act—something wonderful that could easily go unheard—you'll be a hero. The most exciting DJs and stations bring new things to their listeners. New music, new perspectives. If it moves you, figure out how to get it on the air. Make it happen. That's how I approach my business on a daily basis. Just keep it reflective of the genre of music your station caters to, and you'll be fine."

Jason Scott Alexander is an Ottawa-based recording industry consultant and freelance writer specializing in broadcast, new media, and technology-law topics. He may be reached by e-mail at jalexander@on.aibn.com.

Six degrees of separation (2)

There are an extraordinary number of conferences and “markets” that serve the entertainment industry, with new events springing up all the time, many sprawling over several days in far-ranging locations. It is becoming more and more difficult to figure out which conferences to attend to gain valuable business experience, either through direct deals, knowledge gained and shared, or new contacts made.

As an attendee, the decision to go or not can be confusing and expensive. A conference organizer has an even more difficult task, trying to invent the next great event by putting into place a worthwhile agenda that attracts the right participants and sponsor support.

One of the challenges of organizing a meaningful conference is that it can be a little bit like developing and marketing other niche products—you have to develop content that fills a niche that isn't already being served and then convince an over-saturated audience to buy into a product they may not think they need. Rather than rehash the same old topics and speakers, a good conference planner tries to figure out how to program topics and speakers who provoke new thinking and greater understanding of issues that may have a major impact on the industry.

We've been working with the Ontario Media Development Corporation (OMDC) on planning for their second annual conference to take place in Toronto the end of January 2003. The invitation-only, no registration fee event is a follow up to last year's highly successful *Six Degrees of Integration* conference. The goal of the first conference was to provide a platform where representatives from the six cultural industries—including film and television, sound recording, book and magazine publishing, and interactive digital media—could meet, learn and explore new business opportunities, and identify and address new business challenges.

The OMDC conference is a very special event. It is small in size but not content and targeted at decision-makers from the six sectors. The intimacy of the event (roughly 200 to 240 people) and the cross-cultural participation allows for an exploration of topics of shared interest at a meaningful level.

This year, Michel Frappier—the new head of the OMDC—plans to build on the success of the first conference. His private sector background as a senior business executive brings a new dimension to the event. He understands how shifts in consumer behaviour can radically impact businesses, and the importance of identifying trends and anticipating issues (driven by technology, economic or other factors) that can adversely affect Canada's cultural industries.

The OMDC hopes to provide a practical forum for attendees with speakers, topics and participants that can stimulate new ways of working together, and greater understanding of how to use identified trends to anticipate, adapt and respond to the challenges and opportunities that lie ahead. An advisory council from the six cultural industries is working with the OMDC to ensure the agenda delivers a valuable experience to all participants.

The agenda for the conference is under development, but I couldn't help thinking of some of the issues, past and present, which affect all six cultural industries that could be addressed, including—but not limited to—changing consumer behaviour and industry trends.

For example, think of the music industry and the possible outcomes around music piracy if there had been new business models considered across sectors early in the pirating and downloading of music cycle. Many people believe that the music industry is the “canary in the mine” for intellectual property rights holders, and that others operating in the cultural industry could suffer a similar fate with mass pirating of movies, videos, television and radio programs.

Consumers now have the ability to make high-quality video and audio copies using the Internet and other digital distribution systems such as satellite, digital



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cable, and new DVD recorders, players and recording devices. Near perfect copying of digital video and audio products is becoming easy and affordable, and there are strong indicators that all six cultural industries could be adversely affected.

Do industry leaders really need to attend and support a small, but effective cross-cultural conference? If the success of last year's conference is any indication, the answer is a resounding yes.

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I was surprised that it was the phrase "... too busy? ... Consider an assistant" that sparked a response to my article, *Acknowledgement Frivolity vs Necessity* that appeared in this space several months ago. In it I discussed the difficulty we experience today with the prevalent lack of individual response to business communications.

One very humorous reader felt that as an executive she spent more time on administrative details such as filing, data base inputs, making/rescheduling appointments and editing documents than on her real duties. So much so, she said tongue-in-cheek, that she had half a mind to apply for a vacant executive assistant position within her company. Her organization, it would appear, approved assistants only for the rank of Vice President and up.

I got to thinking about the old days when assistants were called secretaries and their conscious worth to the organization was as enormous as a computer system is today. These were the people who held the place together—the golden thread that was spun through the fabric of the organization.

I worked in the Foreign Service in a previous life. The Foreign Assistants, as secretaries were called, were formidable. We took great care to humour them as the repercussions for failure to do so were dire. It was worth it. They kept our embassies and head office on its toes. They were also well paid.

I remember one such institution called Hettie Burgher—a severe woman with a heart of gold. She could out type anybody, co-ordinate the most difficult schedule, manage impossible ministerial egos and represent the country with grace and aplomb (the latter by default, it wasn't her job).

Importantly, she and those like her were a mine of information. Lateral thinkers by necessity, their observations and comments often raised the red flags that inspired numerous intelligence trails. It was often said that she was the most powerful woman in the Department! In the business world, Hettie and her ilk are, alas, no longer.

What happened?

To my mind the organizational-change pundits sold technology as a replacement for people—Imagine the saving! While inverted political correctness taught that an executive assistant, along with being a housewife (strange a housewife is considered ultra cool) and homemaker, is ignominious—and synonymous with failure.

My point is that the man or woman who chooses the job of assistant is entering a noble and essential profession, the need for which has not passed!

To illustrate this point, ask yourself how many hours are spent:

- Typing/retyping an accompanying

letter/editing documents (No, spell-check doesn't always work!)

- Struggling with layout issues, graphics and technical hi-jinks
- Researching
- Managing the ever-increasing filing and flow of requests, inquiries and e-mail
- Overseeing crucial mail out procedures
- Sitting on the phone scheduling meetings, co-ordinating with taxi/courier/caterer and other service providers
- Organizing official travel itineraries
- Tracking down internal IT support staff
- Fetching people from reception/making them coffee/escorting them out

These are difficult and crucial tasks that demand a level of expertise. Is it your chosen field of activity? How much time spent burning the midnight oil is essentially management of administrative necessities? Assigned tasks, planning, management, teamwork and creative input are surely at severe risk. Small wonder that e-mail and voice-mail go unanswered? How much more value would your company derive from a workday with these hours freed up for application of your real skill set?

Perhaps in lobbying for the return of the absent assistant to the workplace we should all make a concerted effort not to shoulder unnecessary duties. Why would anyone pay for an assistant when people get the work done anyway?

The efficiency and caliber of the assistant body should be the yardstick by which organizational values are measured. Loosely defined, I consider Leadership: the perception of a need; the choice to set and implement a finite objective; and the ability to focus self and others on its achievement. If this definition rings true then it can be said that Leadership is clearly a service. Is then the role of assistant not a position of leadership?

Imagine the business entity that again exalts, nurtures and values the corporate role of assistant: Efficient Assistants + Current Technology = The Unstoppable Team.

Is it time to butt in?

Although the number of Canadians who smoke has been dropping steadily for years, teens are one group that has bucked the trend. Many public health groups say that is because Canada's anti-smoking advertising is too lame and tame, and as a result isn't working.

In mid-August of this year, an open letter was sent to Health Minister Anne McLellan by a coalition of health groups that included the Canadian Cancer Society, the Heart and Stroke Foundation and the Canadian Medical Association. This letter, published in *The Globe and Mail*, dealt specifically with the creative focus of anti-smoking advertising commissioned by Health Canada. The advertising campaign, which cost \$28 million, is described as being "ineffective". Perhaps you saw some of the television creative featuring Elvis Stojko and Josée Choinard saying they had chosen not to smoke.

The coalition suggests that Health Canada adopt a similar strategy to that used successfully in California, Florida and Massachusetts. According to their letter: "All employed what is called tobacco-industry denormalization strategies." It is simply telling the truth about tobacco industry behaviour, portraying them as money-hungry types who target young people with deceptive tactics to get them addicted for life. Focus groups showed the ads to be highly successful with teenagers because this group is sensitive to being manipulated. It is thought that the transfer of blame from the individual to public policy and tobacco manufacturers will be more effective.

The creative used by Health Canada and the creative suggested by public health groups differs only slightly. The Stojko/Choinard ads say they chose not to smoke. The American ads suggest that teens choose not to be manipulated: in other words, they should make their own choice, given "the truth, unfiltered". While the Canadian creative was directed specifically at a young target group, the "denormalization" tactic is aimed at smokers and

non-smokers of all ages in an effort to vilify the tobacco industry and support legislation to restrict smoking and access to tobacco.

A recent report commissioned by Health Canada from Anne Lavack, a leading expert on marketing, concluded that "it is important to target the entire population with anti-tobacco messages, and not limit the focus to youth as a target group. This ensures that smoking becomes socially unacceptable for everyone, not just youth".

Lavack also said that when only teens are targeted, it sends the message that smoking is okay for adults and therefore positioned as a rite of adulthood. Similarly, the letter to the Health Minister said that: "When young people are the obvious target of a media campaign, they feel that someone—usually an adult—is preaching to them. Of course, if adults tell kids—directly or indirectly—not to do something, that forbidden fruit suddenly looks very tasty".

The experts conclude that any anti-smoking message will be more effective if it is targeted to the population as a whole. The creative must tell the truth about the monetary motives of the tobacco industry, as well as the manipulative tactics used to create nicotine addicts.

I believe that we as broadcasters need to put our creative heads together and come up with advertising that can run as a public service to our audience. Create anti-smoking campaigns to help your



Maureen Bulley, President of The Radio Store, conducts live workshops and facilitates distance-learning to help produce more effective broadcast advertising creative. She may be reached at 1-888-DO RADIO or via www.theradiostore.com.

audience butt out, or better yet, never get started smoking in the first place.

I have made it my professional mandate to ensure any type of advertising or public service creative is as effective as possible. This subject hits very close to home with me. My father died a premature death from lung cancer due to cigarette smoking, and I continue to struggle with nicotine addiction in spite of the fact my four-year-old daughter urges me to "quit smoking Mommy, I don't want you to die". I think we all know someone who could use some help to quit smoking.

Please e-mail me if you believe it is time for the broadcasting community to butt in and put an end to the premature death of 45,000 Canadians every year. I'll find a way to showcase your creative and, with your permission, share it with all Canadian broadcasters for the health and well-being of this and future generations. If we can stop even one young person from starting, we've saved a life.



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Rick Brace is the new President of CTV Inc. while Kevin Shea has left the company. Brace had been President of CTV Specialty Television Inc., the new name of acquired NetStar Communications Inc. while Shea was Group Exec VP, Convergence. Brace succeeds Trina McQueen who, earlier this year, announced her intention to step down... CJEZ-FM Toronto GM Marc Paris has resigned that position, having left Sept. 30. Brian DePoe assumes Ops. Mgr./PD duties while CFRB/MIX Toronto VP/GM Pat Holiday takes over the GM responsibilities... Norm Michaelis, Ops. Mgr. at RDTV Red Deer, moved to sister station Global Calgary to succeed Len Ross as Ops. Mgr. Michaelis was at CTV Edmonton for 15 years, then another 13 years at RDTV. Ross retires at year-end... Steve Parsons becomes PD at Country 95.3 Hamilton. He moves to Ontario from his PD role at Power 97 Winnipeg, also a Corus station... Roger Younker, who's been host of CBC-TV Charlottetown news for 25 years, left that job Oct. 4. Younker, 55, has accepted an appointment to the Veterans Review and Appeal Board... Scott Hannant has been promoted to News Director at CJOH-TV Ottawa. He'd been Executive Producer since 1994 and, before that, was Senior Producer of Sunday Edition with Mike Duffy... New Marketing and Promotions person at KX96 (CJJK) Ajax is Carmen Kufeldt. While she'd been out of the business for a few years, Kufeldt laboured for CFCN-TV Calgary in the late '80s... Jon Lovlin, after eight years as Evening News Anchor/Supervising Producer at Global Winnipeg, has moved to CKRD-TV Red Deer, also a Global station... At CTV Toronto, Morgan McCormack has been promoted to Associate Marketing Manager—Entertainment. She joined CTV in September of 1999 and was most recently Research Manager, CTV Specialty Channels... Robin Woods, middays on Mix 106 Owen Sound, has been promoted to Acting PD/Music Director for sister station CFOS Owen Sound... Also at Bayshore in Owen Sound, former GSM Mack Frizzell has reduced his responsibility by moving into a consultative role with responsibility for National Sales... Jessica Mitchell is the New Promotions Director at CKSY-FM/CFCO-AMFM/THE ROCK Chatham. She succeeds Sarah Cummings who moved to CKTB/HTZ-FM/105.7EZ ROCK St. Catharines... CHUM Television has promoted Toni Brem to the position of Publicist. Working in the Communication and Promotions Department, Brem will work directly with VP Mary Powers in corporate and trade press relations and promotion.

Sales veterans Pat Hurley, Ken Whitelock and Jim Lazenis are no longer with The Fan (CJCL) Toronto... New Director of Marketing at Rock 101/The Fox/MOJO Vancouver is Phil Evans. Evans had been with The Edge Toronto since 1986... Veteran CBC Journalist, Regional Director and Manager Jane Chalmers succeeds the



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

retiring Alex Frame as VP for CBC Radio. It was only a year ago that Chalmers was named Director of Current Affairs and weekly programs for CBC-TV... CBC Television is bringing journalist Bob McKeown back to Canada from U.S. network television to co-Host the fifth estate. McKeown's has been south of the border for 12 years, working for both CBS and NBC. Other changes at CBC-TV include Reporters Adrienne Arsenault and Neil Macdonald trading places.

She goes to the Middle East while he goes to Washington... Rebecca West is Promotions Manager at CH-TV (CHCH) Hamilton. She returned to CH after a brief stint as a communications specialist with the City of Hamilton... Ernie Harwell, the Detroit Tigers Hall of Fame radio announcer, called his last game in Detroit Sunday, September 22. Harwell retired after 42 seasons with the team and 55 seasons of calling major league games. Fans gave the 84-year-old Harwell a tremendous ovation, featuring chants of "Ernie! Ernie! Ernie!" during the seventh-inning stretch of the Tigers' 4-3 loss to the New York Yankees.

Robert Hurst is back in Toronto in a new position: President, CTV News. Hurst will be responsible for CTV News, CTV Newsnet, CFTO (Toronto) News, Report on Business Television and information programming, including Canada AM, W-FIVE, Question Period and 21C. He also will have shared responsibility for local news at all CTV stations. Hurst moved from Vancouver where he had been VP/GM of BC CTV. While the appointment, announced in mid-September, was immediate, the actual move didn't come until early November. Hurst, who succeeded Kirk LaPointe, was a Co-Chair of this year's convention of the Canadian Association of Broadcasters held in Vancouver Oct. 20-22... Ray Dee is now GM of CFNO Marathon and all of its satellite stations in Ontario's north. Dee's last position in radio was at CKPR/94FM Thunder Bay in 1989 as Ops Mgr. His old boss, Fraser Dougall, purchased North Superior Broadcast Ltd. from Spence Bell... Janet Trecarten has moved from her Ops Mgr position at CFOS Owen Sound (Bayshore Broadcasting) to become PD at CHML Hamilton... Promotions and Marketing Director Kent Guy is no longer with Corus Radio London... Karen LeComte, after 29 years with Cariboo Radio, retired at the end of August. LeComte, based at CFFM/CKWL Williams Lake, began her career with Cariboo as a receptionist and closed it as Divisional Manager. Succeeding LeComte is BRAD MCGUIRE who becomes GM/GSM at The Max (CFFM)/Wild Country (CKWL). McGuire's been with the operation in sales since 1991... David Larsen, long the PD at SILK-FM Kelowna, has succeeded David Black as GM/GSM for Standard Radio's Peace Region in British Columbia... New ND at B93-FM (CFOB) Fort Frances is Allan Dearing. He succeeded the ailing Mike Freeman. Dearing was with sister station CKDR Dryden... 107.5 KISS FM (CKIS)

Vernon has laid off Newsman **Glen Morrison**, who had been with KISS and its predecessor, *CJIB*, for 26 years.

CTV Inc. has appointed **Elaine Ali** as a Senior VP to oversee operations of the company's 27 stations. Ali, who had been VP/GM of *CKY-TV Winnipeg* since 1998, remains in Winnipeg. Her VP/GM job went to **Bill Hanson**, a 19-year *CKY-TV* employee who was GSM/Publicity/Promotion... **Keith Soper**, after 22 years with the *OZ Radio Network/Newfoundland Television* in St. John's, has been let go. Soper held just about every management job at the combined radio/TV operation during his time there. Soper may be reached at keithsoper@gosympatico.ca... New GM at *CHQR/CKIK-FM/CKRY-FM Calgary* is **Garry McKenzie**. McKenzie arrives at *Corus Radio Calgary* from former duties as VP Marketing/Sales for the *Calgary Flames*... **Del Sexsmith** has been appointed GM at *CanWest Global Communications'* first Canadian radio station. The Jazz-formatted operation at 99.1 in Winnipeg is scheduled to go to air early in the new year. Sexsmith was President at *Sexsmith Media Strategies*... **Bill Rodgers**, who was a broadcast Reporter for many years—his last on-air gig with *CFTO-TV Toronto*—and who became a PC strategist after, is the new Parliamentary Bureau Chief for *Sun Media*... *Mix 100 (CJCD-FM) Yellowknife MD/Morning Host* **Kent Schumaker** now also serves as PD... *CJDC/CJDC-TV Dawson Creek* GM **David Black** is no longer with the *Standard Radio* operation... *Central Island Broadcasting*, which operates on Vancouver Island, is now being consulted by **Matthew McBride**. McBride had been PD at *The Beat Vancouver* and, prior to that, with *RCS Canada*... The new owner of *CHSC St. Catharines* has let go GM **Doug Setterington** and PD **Ted Yates**.

SIGN OFFS:

Ted Blackman, 60, in Montreal just days after being admitted to Royal Victoria Hospital. Blackman had undergone a liver trans-

plant a few years ago and fell ill in late September. He made his entrance into radio in 1971 as a weekend editorialist at *CJAD Montreal*, taking over the morning sports run the following year. He became PD and Sports Director at CJAD. Later, he worked at *CFCF Montreal* where he was Morning Man from 1979 through '81, before returning to CJAD. He left for *The Team 990 Montreal* last year to devote full time to sports.

Gordon Guy Matheson, 41 (known on-air as **Mike Brooks**), in an automobile accident on Prince Edward Island. He worked at PEI stations since the 1980s—*CHTN, CFCY, Q93* and *Magic 93*, all in Charlottetown. He's best remembered as PD/Afternoon Driver at CFCY.

Jack Burghardt, 73, in London, ON., after complications following surgery. Burghardt was a politician, preacher, TV personality and one of the city's best-known citizens. He arrived at *CFPL-TV London* in 1971 as the station's Chief Newscaster, after a stint as the first newscaster for *CHCH-TV Hamilton*. From 1981 to 1984, Burghardt was Liberal MP for the riding of London West. In 1985, he became deputy mayor, an office he held for three terms.

Phil Barter, 69, after a short battle with liver cancer. Barter began his career in 1948 at *CJAV Port Alberni* before becoming *CKDA Victoria's* News Editor-in-Chief. In 1956, Barter joined *CHEK-TV Victoria*, and was Weatherman for five years before joining *CHAN-TV (BCTV) Vancouver* as ND in 1961. Barter spent the last five years in retirement at his home in Qualicum Beach, on Vancouver Island.

Dwight Whyllie, 66, in Barbados. Whyllie, a veteran Jamaican broadcast journalist, was one of the early black voices on *CBC Radio* and the first black male voice on the *British Broadcasting Corp.* He was in Barbados attending the *Caribbean Broadcasting Union's* media awards.

BROADCAST Dialogue

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BY DAN ROACH



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

Now it all becomes clear... Or, at least to those of us on the consuming end of broadcast equipment, it seems that way.

A belated tip of the hat to the late Mel Crosby of Pineway Electronics, who delivered this into my hands many years ago, and in the process cleared up many a mystery!

*“I’m thankful that **VoicePrint** exists and has given volunteers this wonderful opportunity to be of service to thousands of listeners.”*

– Henry Bloom,
VoicePrint volunteer



A Guide to Interpreting Specs

Manufacturers have now developed a special language to proclaim the many virtues of their fine products. Sometimes, these virtues cannot be completely understood by the normal person until they have the anointed translation in their hands. So, here is your guide to the wisdom of the ages!

NEW	Different colour from previous design.
ALL NEW	Parts not interchangeable with other designs.
EXCLUSIVE	Imported product.
UNMATCHED	Almost as good as the competition.
DESIGN SIMPLICITY	Costs cut to the bone. (Manufacturer's costs).
FOOLPROOF OPERATION	No provision for any adjustments at all.
ADVANCED DESIGN	The advertising agency doesn't understand it.
IT'S HERE AT LAST	Rush job; nobody knew it was coming!
FIELD-TESTED	Manufacturer lacks good test equipment.
HIGH ACCURACY	Unit on which all parts fit.
DIRECT SALES ONLY	Factory had a big argument with distributors.
YEARS OF DEVELOPMENT	We finally got one that works.
UNPRECEDENTED PERFORMANCE	Nothing we had before ever worked THIS way.
PRICE BREAKTHROUGH	We finally figured out a way to sell it, and make even more profit.
FUTURISTIC	No other reason why it looks the way it does.
DISTINCTIVE	A different shape and colour from the others.
MAINTENANCE-FREE	Impossible to fix.
REDESIGNED	Previous faults are corrected, we hope.
HAND-CRAFTED	Assembly machines operated without gloves on.
PERFORMANCE PROVEN	Will operate through the warranty period.
MEETS ALL STANDARDS	Ours, not yours!
SATISFACTION GUARANTEED	Manufacturer's, upon cashing your cheque.
MICROPROCESSOR CONTROLLED	Does things we can't explain.
ALL SOLID-STATE	Heavy as hell!
BROADCAST QUALITY	Gives a picture and produces noise.
LATEST AEROSPACE TECHNOLOGY	One of our techs was recently laid off from Boeing.
HIGH RELIABILITY	We made it work long enough to ship it.
HIGH ACCURACY TOLERANCES	Feels so smooth!
SMPTE BUS COMPATIBLE	When completed, it will be shipped by Greyhound.
BUILT TO PRECISION TOLERANCES	Finally got all of it to fit together.
NEW GENERATION	Our old design didn't work; this one should get us out of trouble.
MIL-SPEC COMPONENTS	Got a deal at the Government surplus auction.
24-HOUR CUSTOMER SERVICE	Within 24 hours, we can usually find a second person to ignore your problems.
CUSTOMER SERVICE ACROSS THE COUNTRY	You can return it to us from most airports.

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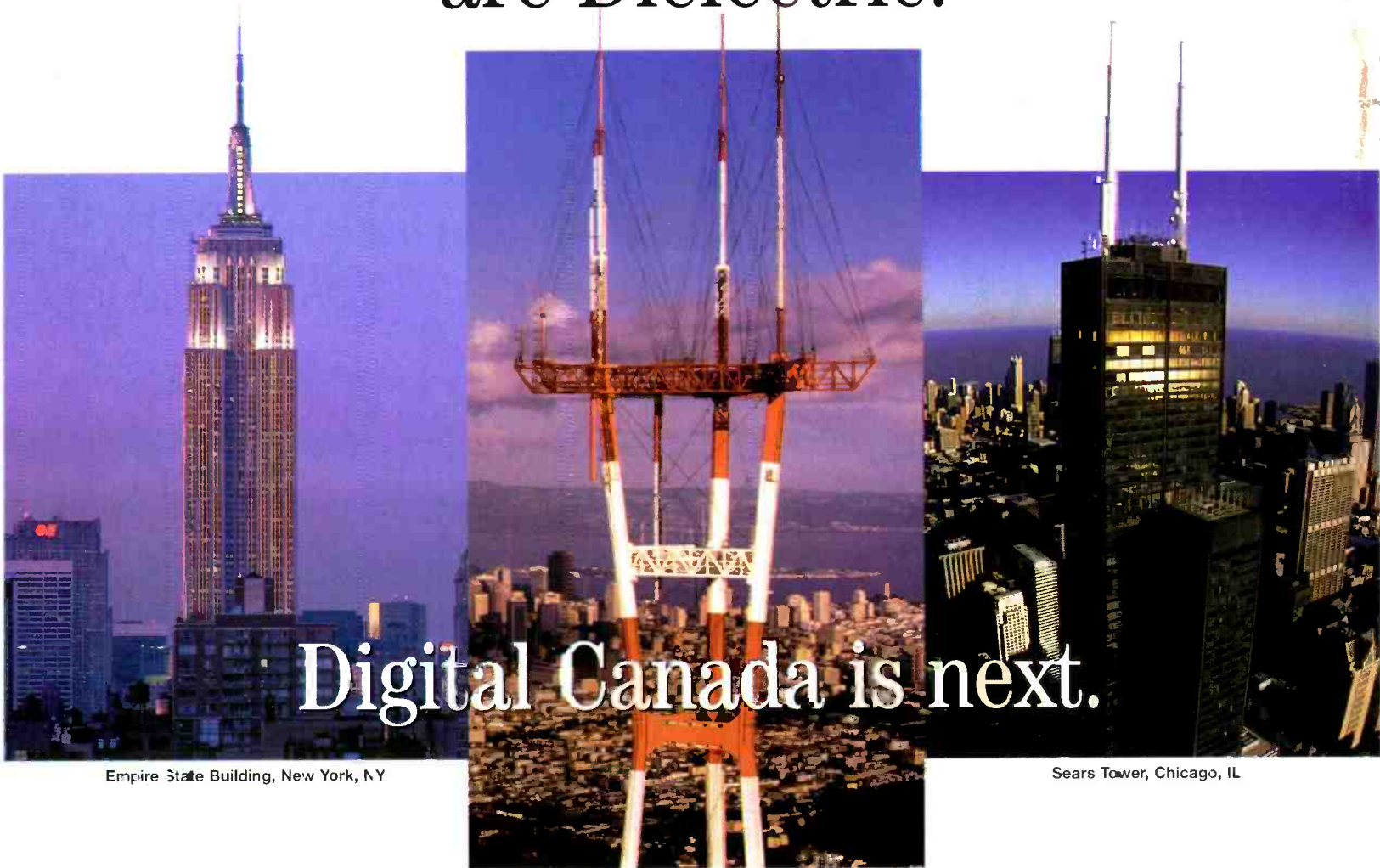
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