

BROADCAST Dialogue

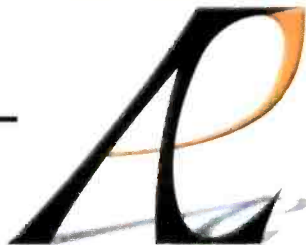
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BROADCASTING
Supply Guide
2003
DIALOGUE

Dialogue
Jay Switzer

The future
of CBC



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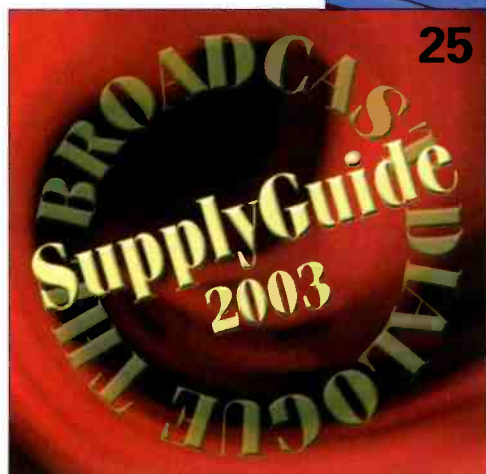
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Broadcast Dialogue, a controlled-circulation magazine is published 10 times a year by Christensen Communications Ltd. The contents of Broadcast Dialogue may not be reproduced in whole or in part without written consent of the publisher.

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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



The CBC. What is its future?

In this edition, *Broadcast Dialogue* senior writer **Daphne Lavers** explores the traditional television and radio properties while also delving into the mysteries of CBC's newest media adventures. This is a comprehensive look ahead to what Canada's public broadcaster has on the horizon ... and beyond.



Jay Switzer, President/CEO of CHUM Limited and arguably one of the most astute of Canada's broadcasters, says there's no secret to the TV marketplace: "These days," he says, "winning licences is not a guarantee of success. Broadcasters must build a meaningful and relevant connection with viewers or be prepared to get out of the game." See the full context of Switzer's position in this month's *Dialogue*.




Is effective radio programming a simple trick? Or is it a magical performance? Assistant program director at 96.3 The MIX and 97.3 K-Rock Edmonton—**Brad Muir**—posits that it's not so much of either. Rather, that it boils down to the audience's reaction to the trick. Muir's *Programming* column wonders if you're creating magic or just doing a trick?



The overwhelming bulk to this edition is taken up with the *Broadcast Dialogue SupplyGuide*. Keep this one on hand for quick and handy reference to those folks without whom you wouldn't have a broadcast property properly equipped, both in hardware and software.

From all of us here, we wish you the very best of the Christmas and New Year season.

Daphne Lavers
Howard Christensen
Jane Inglis
Susan Wahay
Barry Hamelin
Ingrid Christensen



Open Letter to Glenn O'Farrell and Sean Kiely

Congratulations on the Vancouver CAB.

Everyone with whom I've spoken says it's one of the best ever. From the Small Market panel, to Tapscott & Turner, Pay For Play, Preston & Jacques, Bay St & DAB, and the final superb Gala; what a fine convention. Talk about positioning: this year's theme of *Leadership Through Public Service* was well-chosen, consistently executed, and beautifully brought home—right to the very last speaker. Thank you and all your staff for the hours of hard work to bring us all together, in a great setting.

Nick Frost

*Silk FM Broadcasting
Kelowna*

Thanks for the great article on The McNews (*And now, "The McNews"/October*—Julian Aynsley).

Morgan Roebuck

*Global Atlantic
Halifax*

Just received the October issue of *Broadcast Dialogue* magazine and as usual I rushed straight to whatever Daphne Lavers has written. Never to be disappointed with Ms. Lavers' work, I was treated to a comprehensive, well-written and technically accurate description of the exciting plans Craig has for its new Toronto TV station. Daphne, any plans for an update on DAB progress in Canada and the US? In the meantime, thanks for your hard work and high standards.

Tim Brown

*Telus Mobility
Newmarket*

I find it quite humorous that in the article, *Radio made the video star: Indie artists still dependent on radio and "adventurous" music directors (Broadcast Dialogue/November)* has no mention whatsoever about campus and community radio support, and little about CBC.

Most, if not all, of Canada's campus and community stations are serviced by countless independent record labels, promotional companies, and independent bands themselves, on top of the major labels. Interaction with independent artists and labels represents the crux of

my entire position—and every other Campus/Community Music Director.

I am not doubting the trials and tribulations of an indie band getting a song played on commercial radio, and the huge impact it can have with commercial radio exposure. Commercial radio's listenership far exceeds what we tiny campus community stations command. And in Calgary, Indie bands have been launched before on the "biggies" and done well for themselves (for example, on CJAY 92's excellent *On the Verge* program).

Leaving out the impact of CBC and non-commercial radio though, in an article about independent music, is outright ridiculous. Talking to independent artists here in Alberta, the primary focus of exposure is lent immediately to non-commercial radio. First off is CJSR in Edmonton and CJSW in Calgary. Both have immense community support on the FM dial and both have topped the \$100,000 marks in listener-supported funding drives (the highest drives in all of Canada). CKUL on the Lethbridge campus is working on an FM application that will extend independent artists opportunities further, and let's not forget about Canada's only provincial wide network, CKUA, breaking artists every day with its vast community network.

CBC's programming, especially *Radio Sonic* and *Brave New Waves* are perhaps the pinnacle goal of independent artists, as their exposure then extends across Canada to hungry ears primed for the "next big thing".

That's just Alberta. How about the countless other campus and community stations across the nation? At least some credence must be paid to us little stations. Stations that broke the Fatboy Slims, the Treble Chargers, the Puff Daddys, the Diana Kralls, the Metallicas, the U2s—far before commercial radio had a go with them.

Campus/community radio breaks it, commercial radio makes it, another star is discovered, somebody out there makes a load of money...and the cycle continues. Next up? The fantastic duo: Tegan and Sara...let's roll.

Jason Corall

*CJSW (University of Calgary)
Calgary*

As hard as this is to believe, its been five years since I emigrated to the U.S. And 10 times a year I read *Broadcast Dialogue* with interest. It is actually getting better with age, which is something I am sure we all wish we could say.

Since I am married to a radio executive, I still feel very much in tune with the radio industry. She is the General Manager of KMOX, which is a legend down here. It remains the long-term market leader despite the fact that it is a News/Talk AM in a market of about 40 stations for a population of 2.5 million. Canada remains radio heaven by comparison.

There are several other differences between Canada and the U.S. that I have noted since buying my business here (Sylvan Learning Center, which just finished a record year)—the core of which is that we Canadians have a lot to offer and be proud of. We can compete and flourish anywhere we choose. All we have to do is get out there.

CAN DO should be our national motto.

Brian Jones

*Past President RMB
St. Louis, MO*

CKNX AM aired its First Annual "Health Care Heroes' Million Dollar Radiothon" in conjunction with area hospital foundations on Saturday, November 9th, and raised over \$300,000. We held our first organizing meeting last August and are all very proud of raising this amount in just one day. With more time to plan and to get on corporate and service club calendars, the Hospital Foundation Group feels we can come very close to our "Million Dollar" goal for next year. It was also a remarkable event in that twelve hospital foundations worked together on a common fund-raising goal—a little unusual today with all the competition for funding.

Another CKNX AM note: On December 2nd we will air our 52nd Annual Lion's Radio Auction—52 continuous years with one event.

Something old and something new— who says AM radio is in decline.

Jack Gillespie

*CKNX AM-FM
Wingham*

Living and thriving in a fragmented world

BY JAY SWITZER

In today's market-driven and hyper-competitive environment, Canadian broadcasters operate in a climate that was only dreamed of 20, or even 10, years ago. Though some broadcasters remain fearful of fragmentation, I believe this explosion of choice has been hugely positive for many broadcasters and the system overall.

Choice forces broadcasters to do a better job. Choice lets viewers decide. Choice means that it is okay if some broadcasters fail. In a world of fragmentation, someone's loss is another broadcaster's gain.

I am often approached with the questions; "Wow, there are a lot of channels, do we need anymore? Are there too many?" My answer typically leads to a lively discussion about favourite channels. On average each person has seven or eight favourite channels that take up 80% of their viewing time. The great thing about more channels is that everyone has the freedom and opportunity to choose from a wide selection. If you don't like a channel, don't watch it.

With the removal of the concept that television is a scarce resource that needs to be managed, it is possible, and maybe even likely, that some channels will fail. Fifteen years ago that would have been heresy, today it is just a probable result of market forces. The power in the system has moved away from the gatekeeper/distributor to the viewer. No distribution system wants to be at a competitive long-term disadvantage by not having the seven or eight channels their competitor carries. So in the long run, success with viewers will be key to the new broadcasting model in Canada.

The regulatory environment that has allowed more channels, more choices, and a more market-driven approach to our business has changed the factors that separate success from failure in Canada. Failure now has a legitimate place in our system because in a market-driven



Jay Switzer is President & CEO of CHUM Limited in Toronto

environment, viewers decide who succeeds and who fails. Unlike the protective days of the '70s and '80s where failure was seen somehow as a larger failure of the system, today successful channels may grow and prosper while channels that do not engage viewers are allowed to go dark.

In the specialty channel world, the mechanism that will accelerate this new consumer-driven reality is the eventual duplication of analog specialty services on digital. In the future, distributors will offer many more additional choices, which will put more power in the hands of the viewer.

Channel operators will have to defend their value relationship with viewers every single month. Individual subscriber channel fees may rise, but overall distribution for many of the analog specialty

channels will likely come down. How many grandmothers in Lethbridge, Alberta (where I was raised) will continue to actively choose to subscribe to TSN at over a dollar or two each month? How many will want to pay for the Speedvision Channel when all they want is Bravo! and Discovery Channel?

Suddenly the relationship between the channel and the viewer becomes critical. CSR thank-you promotional trips to Phoenix are no longer important. Viewership, ratings, brand value, innovation, creativity, excellence and fit with niche targets are the only measures of success. Every month or two the viewer will have another opportunity to review value and utility when the cable or satellite bill comes in the mail.

Creating artful television that connects with viewers every day is not as simple as slapping a foreign brand on the air and pushing play on a server. Viewers are sophisticated, demanding, and have enough choices to leave your channel in a second if they think you are not being true to your promise. Again I believe this shift to excellence in execution is an important new driver in our industry.

The challenge is to not only ensure strong Canadian channels are available, but that they actually find a meaningful audience. I believe that as long as Canadian channels are given a fair and equal chance to compete, viewers across Canada will determine winners from losers. Motivated winners, determined to retain and grow viewership, will find solutions to our Canadian storytelling problem. Not only will it be in the best interest of the system, but in the best interest of successful broadcasters.

These days, winning licences is not a guarantee of success. Broadcasters must build a meaningful and relevant connection with viewers or be prepared to get out of the game.

Great jocks do magic

BY BRAD MUIR

Sometimes we get so caught up in the "formatics" of radio we forget what we are really trying to do, so I offer the following...

Have you ever seen a great magician at work? One who left you spellbound with a trick performed so naturally and flawlessly you were convinced the person performing it actually had special powers? If so, you experienced real magic. Plus, you witnessed someone who really had special powers, although much different from what you might think.

The "power" a great magician has is to make you believe and react. To have the audience believe in you and to get them to react in a positive way is a very special power and a very magical experience. That is what separates announcers and jocks from "compelling" radio personalities.

Every station should strive to have unique people who can get the audience to react in some fashion to what is being said. The trick is to make sure that every on-air person knows exactly what their character is, how they fit in the overall position of the station, and how to connect with the listener on an emotional level.

Being on air is not about spewing information at the listener. It is not about telling them how great the station is and when and why they should listen. Being great on the air means involving listeners mentally and emotionally so they will make an emotional investment in you and your show, hence the "magical" experience.

So how do we get to the magic of connecting with the listener?

Step 1: Be real

We can all spot a fake, that person who tries too hard. If you are still pulling your voice to sound "bigger" you are doomed to fail...listeners will think of you as a "radio guy". They want you to be real, they want you to be like them, they want to know your flaws, and your concerns.

When they trust you, they will let you into their emotions. It's simple human communication.

Step 2: Listen, Really Listen!

If you were at a party, gathered around a group of people telling stories about what happened at the game last night, would you come with a script of what you were going to say? NO...you would listen to what is being said, and then interject your thoughts. Listen to your co-hosts and callers, then respond accordingly.

Step 3: Turn the Spotlight on the Listener

As much as you like to think your show is about you...it's not. It's about you inviting people to your party. Ever had a friend invite you over to watch home movies of his kids? Pretty painful, right? That's what it's like to listen to a radio guy talk about himself and his station. You are not the entertainment...you are the facilitator of the entertainment.

Step 4: Transfer of Confidence

Sales people get a bad rap from on-air folks. The fact is, on-air people do far more selling than anyone! Every time you turn the mic on, every song, every

ID, every feature is selling the station. Every time you are on remote, hosting an event, wearing the station logo, driving the station vehicle...you are selling your station. Getting a client to invest his money in your station is the same as getting a listener to invest time in your station. It is done by a transfer of confidence. Whether it's a client or a listener, when they are confident in you and your product, they will invest in you. Make sure that when you go on-air, the confidence you have in your station is transferred to the listener.

Step 5: Have an Opinion

No one likes a yes man. Stand by your beliefs. Know your station's parameters, but never compromise your morals. Your off-air personality will always find its way onto your show, whether you know it or not. Everyone might not agree with you but, damn it, you'll get their attention!

And remember, the magic is not in the trick itself...it's in the audience's reaction! Does YOUR audience believe what you are doing is real? Are they reacting to you? Are you making them part of the show? Are you creating a magical experience...or are you just doing a trick?

Brad Muir is Assistant Program Director at 96.3 The MIX and 97.3 K-Rock Edmonton, AB. He may be reached by phone at (780) 437-9230 or by e-mail at bmuir@edmonton-radiogroup.com.



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The future of CBC

“The future is probably something you never reach...It’s

a process more than it is a destination.”

BY DAPHNE LAVERS

itself as the national public broadcasting system—“Canada’s own”.

Ever heard of ZeD? How about CBC Radio 3? Or CBC Home Delivery? Or CBC Merchandising? Read on.

Specifically Canadian

While Canadianizing CBC’s schedule began in 1996, “the transformation (project of English television) started in 1999, and we fundamentally redefined who we were,” said Harold Redekopp, vice-president, CBC Television. “We are overwhelmingly Canadian, 90 per cent in prime time and 75-80 per cent throughout the day.”

Launched officially in the fall of 2000,

the network transformation project redesigned regional and local news programming for greater regional coverage, integrated local, network and *Newsworld* operations, and began changing programming formats.

One of the most noticeable changes, and no doubt most welcome among viewers, was the reduction in advertising clutter on the network.

“We reduced the amount of advertising because we felt that to the extent that we could, one of the things that does distinguish public broadcasting is that the advertiser does not determine your programming, nor do you clutter all your programming,” said Redekopp. “We’ve extended the periods in our schedule where we are commercial-free, trying to reduce the clutter...*The National*, the first half hour is commercial-free. In *Canada Now*, the national portion is commercial-free.”

The commercial-free zones provide a refuge for viewers watching commercial networks, which are permitted up to 12 minutes per hour of advertising. Some of the commercial networks even go beyond

On the cusp of the century, three years before its 50th anniversary, Canada’s national public broadcaster, CBC, decided to re-invent itself. Like many public broadcasters around the world, CBC was under siege—by its political masters, by commercial competition, by its audience, even from previously staunch and loyal supporters. One national political party even went so far as to call for the dismemberment of CBC as part of its national platform—a plank which apparently it still retains.

CBC began a process it called “transformation”, a trendy-sounding process in the midst of the lift-off of the Internet, the dot-com flame-outs, the “new-age” magic of the millennial shift, and the explosion in television channels. Designed initially, and primarily, to transform CBC English Television, the effect of that thought-process appears to have diffused throughout much of the corporation.

Three years in, it’s apparent there is nothing trendy about this transformation; it’s real, it’s a full commitment, and CBC is well along the path to re-invention of

The Corp.

To understand the expanse of CBC it is helpful to look at the extent of its operations, which are considerably broader than is generally understood. CBC comprises:

- Four commercial-free national radio networks—CBC Radio One and CBC Radio Two in English, and La Première Chaîne and La Chaîne culturelle in French, with 79 regional stations;
- Unique radio services for Canada's North, in English, French and eight Aboriginal languages;
- Radio 3, the sleeper of CBC, at least among conventional off-air radio and television listeners and viewers;

- Galaxie, a pay-audio service, with 30 channels of continuous music;
- Radio-Canada International, Canada's international short-wave radio service;
- The English Television Network and the French Television Network, both national, with 24 regional television stations;
- Unique television services for Canada's North, in English, French and eight Aboriginal languages;
- CBC Newsworld in English and Le Réseau de l'information (RDI) in French, self-supporting specialty cable television channels;
- Four specialty-cable services in partnership with other Canadian broadcasters and producers—*Télé des arts*, *Land and Sea*, and *The*

- Canadian Documentary Channel* funded through private sector partnerships, and *Country Canada*, which, in November, became 100% owned by CBC,
- A real estate portfolio of five million square feet, of which 95% is owned by CBC; and
- Transmission sites owned or leased total 962, as well as 657 transmission towers, and 2,471 transmitters.

The operating budget for 2001-2002 is \$1.2 billion, of which \$795 million is the Corporation's Parliamentary appropriation, with the remainder coming from advertising. Newsworld, RDI and Galaxie are funded separately through subscriber and advertising revenue.

— DL

that. For CBC a prime and appropriate commercial-free program zone is Thursday evening's *Opening Night* performing arts program, totally commercial-free.

"*Opening Night* is a perfect example," said Slawko Klymkiw, executive director, network programming. "It has 100,000 to 200,000 viewers, the most ferocious loyal viewers in the world. If I ran an American movie that got two million viewers I can assure you I wouldn't get one letter. They (*Opening Night* audiences) send me 1,000 letters. It's a kind of way of building again our brand value, our connectivity with the citizen, and finally providing a real alternative in a world where we have 200 choices."

The national broadcast network returned to one of its former strongholds—children's programming—and "we are now number one weekday mornings for preschoolers," Redekopp said. CBC has expanded its children's genre by one-third, all commercial free, directed towards an age-group that the CRTC mandates as not suitable advertising targets. That leaves the slightly older children's programming

approved for advertising messages for commercial broadcasters, who do advertise to children.

Turning to Drama

The dearth of Canadian drama—referred in the media as "the death of Canadian drama"—in prime-time television has been the subject of vociferous and angry debate. At a time when national broadcasters around the world are turning increasingly to home-grown, indigenous programming to combat the American entertainment behemoth, that indigenous programming is turning into ratings hits with national audiences. The reverse is true in Canada, with commercial networks increasingly filling Canadian prime time with American drama, especially after the change in Canadian content regulations enacted by the CRTC in 1999. Those regulations (see *Broadcast Dialogue*, November, 2002) are having a substantial effect this year, as dramatic series run out.

There are only about four one-hour Canadian prime-time dramas on Canadian

television schedules, a reduction from at least 12 only two years ago. Two of those remaining prime-time dramas are CBC's; *DaVinci's Inquest* and *Tom Stone*. (The *Emily of New Moon* series and the afternoon series *Edgemont* brings CBC's total to four series.) And while CBC retains its two prime-time drama series, the network is expanding its dramatic programming genre in other directions.

"We're probably doing more drama this year than we did last year," said Klymkiw. "It's obviously a huge concern when you look at the total production of drama, especially drama series in the private sector, but I'm not responsible for the private sector... We will continue to do dramatic series, but we've also said we'd like to put our money into limited series, mini-series and, from time to time, movies of the week... We really want to create event television. Around that event television you generally need more than two hours, when you see something like *Random Passage*, *Last Chapter*, or *Trudeau*, those are the models that you're going to see on CBC and you're going to see more of them."

There are reasons for that approach; such special programming attracts "huge attention" in a television world where competition, clutter and fragmentation makes building loyalty difficult. That approach also allows CBC to do "iconic programming"—programming significant to Canadians that engenders debate, leaves a legacy and deals with Canadian history, social fabric, relationships. And event television specials are also less risky than dramatic series, a significant factor for CBC which still, after 50 years, receives only year-by-year federal funding commitments.

"Our feeling right now is that the high-impact special is a better way to go," said CEO and president Robert Rabinovitch. "In some ways, it has less risk because you're only producing four hours here, five hours there, even though the sum of the number of hours we're producing is greater than doing a set of series... The commitment to the series format is a very risky venture, because it counts on building an audience, keeping an audience, it counts on being distinctively different from the Americans in their own format... It's very hard to keep up standards over 22 weeks."

A Different Approach

CBC is animated by the core values of public broadcasting, a very different and distinctive animal from the private sector. And those core values appear to be explored, defined, re-defined and re-engineered on an on-going basis within CBC.

First, foremost, and simply, public broadcasting in Canada means that "the person who watches this network owns this network," said Klymkiw.

That's a fundamental difference in the mandate and the rationale for a broadcasting company. It embodies the notion of audience members as citizens, not, as in the commercial imperative, as a commodity—eyeballs and attention—that is bought by corporate advertisers in units of a thousand and sold by the commercial networks for profits to maximize corporate rate of return in order to benefit and satisfy shareholders. The conventional, commercial model is not the model under which CBC was ever designed or intended to operate.

"Our (Canadian broadcasting) system is a balanced system between public and private and I think it's our responsibility to do those type of programs, take those type of risks, that the private sector would

never take," said Rabinovitch. Appointed president in November, 1999, Rabinovitch already had a lengthy career in the federal civil service, including positions such as Under Secretary of State, Deputy Minister of Communications, Deputy Secretary to the Cabinet, as well as private sector corporate and Board experience with Cineplex Odeon Corporation, Claridge Inc., NetStar Communications, MaxLink Communications and Loews Cineplex.

"We believe very firmly that it is our responsibility to tell stories, to give a Canadian perspective on news whether its local, national or international, to explain one region to another region," said Rabinovitch. "CBC is one of the last connectors in this country. If we're going to have a country in the globalized world, then you have to think widely but act locally. It's very, very important that Canadians maintain their roots, otherwise we will disappear as a country. CBC is one of the critical elements in the development of a Canadian culture and to telling those Canadian stories. It's basically as simple and as straightforward as that, and it's something that the private sector will not do."

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Aboriginal Peoples Television Network

than as saleable units elicits a different and more involved response from those citizens.

"Treating the audience as citizens really means that we begin treating their needs differently than their consumer needs," said Klymkiw. "They expect differentiation, they expect something that's distinctive and different, they expect to know how the place is being run, they expect some transparency and they want some connectivity. They want to know what the heck you're doing!"

And Different Kinds of Programming

When the transformation project was launched, CBC began an examination of the meaning and the specifics of public broadcasting.

"We said, let's try to define what it means to be—apart from Canadian—a public broadcaster," said Redekopp. "The first thing you have to do is reflect the country...the quality I'm referring to is to be really regionally-reflective. Today, we could actually quantify it for you. There are more stories on a consistent basis from every part of the country on the national networks, Newsworld and the main channel, than ever before...last year, there were over 100 stories from CBC North. (We're) talking about drama and comedy from every part of the country... more than half of our dramatic productions come from someplace outside of Toronto."

Public broadcasting, CBC discussions determined, also included programming that serves a public service function, such as a return to programming for children and youth, "nation-sharing" programming such as *People's History*, and programming that fosters an understanding from one part of the country to another which engenders building "consciousness about who we are as Canadians," noted Redekopp. That latter goal realized a surprising degree of success through the network's entry into coverage of amateur sports, and expansion into other sports arenas such as World Soccer. Covering World Soccer enabled entry into multi-cultural communities keen on that sport, which brought CBC sports to new cultural communities.

The network also decided on a nightly thematic approach to programming, in addition to Thursday's *Opening Night* performing arts theme.

"We designed the theme nights because we thought that metaphorically they were our 'channels,' five, six, seven channels of expertise," said Klymkiw. "Not only

are we going to take that approach in drama, we're also going to take that approach in documentary. You're going to see a much more thematic approach to documentary and much more big event approach to documentary. That is a pillar, a cornerstone of where we are taking English television."

A quick look at the schedule reveals the thematic programming of the network. Saturday night is the national pastime, *Hockey Night in Canada*. Sunday evening is drama, with the two prime-time dramatic series and possibly a movie. Tuesday night is sort of the Canadian reality, with *Marketplace*, *Life & Times*, *This Hour Has 22 Minutes*; Wednesday now is *fifth estate* and event programming; Thursday is *Opening Night* and *The Nature of Things*; and Friday night is comedy night on the national network.

Ratings

In 1999, "our numbers were falling like everyone else's numbers through fragmentation, and our public support was really disappearing," noted Redekopp. "There was a feeling that CBC television had fundamentally lost its way, that it wasn't a lot different from the private sector, its character was fuzzy, that it was part commercial and part public."

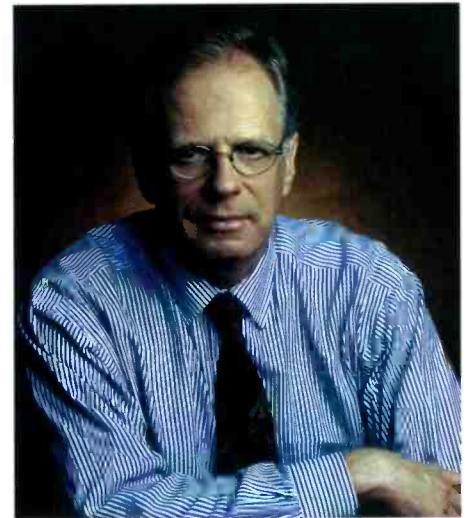
Rethinking CBC's place on the television dial and designing a unique niche suggested a distancing from obsession with ratings. The emphasis on ratings began to decline until now "we're less and less concerned about ratings than we've ever been before," according to Klymkiw. That change in focus enabled the development of new programming, without an obsessive ratings approach, such as David Suzuki's *Sacred Balance*, examining ecology and economy, and the new performance series *Music Hall*, reportedly a huge hit even though it runs with subtitles.

Perhaps narrow focus on ratings is like watching a kettle boil; it doesn't happen while you're watching. And as ratings obsession declined, "in the last two years, we're one of the only over-the-air networks whose ratings have gone up, whose shares have gone up," Klymkiw said.

"The last couple of years, we've actually seen our share increased, it's been the highest in five years and that's at a time when everyone else's share is declining," said Redekopp. CBC achieved the highest-ever audience ratings during the Olympics and the highest-ever ratings for men's hockey—10 million with average viewership close to nine million.



Robert Rabinovitch, CEO and president, CBC



Harold Redekopp, vice-president, CBC Television



Slawko Klymkiw, executive director, CBC network programming

And on to Radio

The ratings increase has also appeared in measurements for CBC Radio.

"They've been high now for about a year and half, two years," said Alex Frame,

vice-president of English Radio. "Four different (measurement) books continue to show these high numbers and actual increases, which means it's not a research fluke. This has allowed us to move to the kinds of changes we're making without feeling panic or crisis."

Broadcast Dialogue spoke with Frame on his last day as head of CBC English Radio, before retiring to take up other challenges. When asked about possible reasons for the increase in listeners, he pondered:

"I have a notion about it, but it's not scientific. My belief is that as the sources of information continue to multiply like rabbits—and as they multiply the gruel continues to be watered down more and

sensibilities about a city that become "the collective intelligence of the program".

CBC Radio is entirely commercial-free. And CBC has a commitment also to be violence-free, which at CBC Radio creates a refuge for listeners. However, Frame also believes that it is also important to be not just a comfort zone, but a zone that continues to introduce ideas and perspectives and people. His hope is that "you can't get entirely and totally comfortable with CBC radio all the time", but that familiarity and continuity will integrate with challenge and change and intelligence.

"Much of what's going on in radio right now is program development, the process of program development, where we are now and where we're going," he

cross-media initiatives; ensure consistent branding throughout the Corporation; develop a cohesive content management system..."

That may sound like a globalization and convergence strategy, but it isn't.

"The original view of convergence... was about greed and structural change," said Frame. "For 'acquisition' read 'greed'."

What CBC is doing is entirely different. The next wave at CBC comprises two new entities called Radio 3 (using number 3, instead of spelling it out), audio entertainment and *ZeD*, a brand-new, unique nightly CBC television production. Both entities are founded on new media; both entities focus strongly on connecting Canadians; both are fluid in their approach to working teams and to program content; and both herald the future of CBC.

"We believe we have to serve Canadians and give them the product in the way in which they choose to take it and the Internet is one of those ways in which they want to take it," said Rabinovitch. "I think that part of our mandate is development of the culture and development of talent."

Rob McLaughlin, executive producer of Radio 3, who works closely with Radio 3 manager Bob Ouimet, explained, "CBC Radio 3 is a network of converged content delivered to Canadians over the air and on the Web."

Radio 3 was originally intended as the third off-air FM radio network of the national broadcaster. In December 1999, the decision was made that timing was not optimal for the launch of a third off-air network, so in June, 2000, Radio 3 debuted, producing on-air programming for several CBC programs, and on the Internet primarily as a small portal to several other core Web sites.

Radio 3 produces 33 hours of network radio programming each week that goes to air on CBC Radio Two. Radio 3 programs carried on CBC Radio Two include weekend programs *RadioSonic*, *JustConcerts*, *NewMusicCanada* and *Radio On*, along with the weekday program *BraveNewWaves*.

After two and a half years as a kind of "pointer" small portal site, Radio 3 redesigned its own Web site as a full, focussed site for relaunch on November 22 this year. McLaughlin described the new, full Radio 3 Web site as rather like a magazine, with its own content and character, and its own table of contents through which users will "page", almost like a print publication.

"From their point of view (that of commercial broadcast networks) the economic model is very clear. Buy dumped American product—say dumped because they pick it up for \$100,000 but it cost several million to make—and sell advertising on it. We're very unique in the world. We've not given away to foreigners our licences, but we've given away the time on those stations."

CBC President, Robert Rabinovitch

more, so it's a thousand miles wide and an eighth of an inch deep—that Canadians are looking for depth, integrity and meaning and they equate those characteristics with CBC Radio. So they're coming to us for context and meaning, things they're not finding any place else."

Frame described the annual fall national meeting of CBC producers, hosts, reporters, managers and technicians, examining questions of relevance, reflection, impact and the increasing emphasis on diversity, in Canadian society, and in programming, both radio and television. One community leader, Frame noted, stated that "the story is not about diversity, it's about the points of connection", which indicates the nature and character of what various Canadian cities are likely to become.

Diversity, however, is a strong emphasis, but while television can visually represent diversity on-screen, "the challenge that we face is reflection at a much deeper level," Frame observed. That means new sources of opinion rather than the "same-old, same-old" sources; it means changing the nature of the teams that make programs to ensure a broader range of sensibilities; and it means pursuing natural

said. "There's a comprehensive examination of our schedules (and) as well as how we do the work, how we make programs is as important in the context of program development as the programs we make. That's changing in a couple of ways and not in any uniform way, it's changing because the nature of the teams that make programming are being redefined, so you might get a much broader range of skills in a program-making team than you may have at one point. There's more work to include producers and people from different parts of the country, so these teams can in part be virtual."

And some of the most radical change is taking place on the West Coast, where CBC Radio 3 shares the Pacific milieu with one of the newest and hottest CBC television programs, *ZeD*.

The Next Wave— An "Integrated Conglomerate"

CBC's 2001-2002 Annual Report contains a section discussing CBC/Radio-Canada working as "one integrated conglomerate". That section reads:

"We will ensure synergies are maximized amongst media lines; strengthen cross-promotion amongst media; foster

radio

THE Crystals

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Thursday, February 27 8:30 a.m. - 5:00 p.m.

• RMB Breakfast Keynote

Join the Radio Marketing Bureau's President & CEO John Harding and conference Chair, Ron Hutchinson, President, Integrated Media Sales, for the opening remarks and Breakfast Keynote. (Keynote t.b.a.)

• The Secrets Of Leading Your Team To Greatness

Andrew Hill, author of "Be Quick--But Don't Hurry: Finding Success in the Teachings of a Lifetime" will present you with the 20 "secrets" to successful management.



• Making The Numbers

The hit session from spring NAB, cluster management expert Chris Rolando, President of Mad Dog Wireless, presents a dozen things for your cluster that you can start using before you even leave the conference.

• Selling Advertising Annuities

Wayne Ens of Ens Media demonstrates how radio can become an integral part of advertisers' ongoing marketing campaigns 52 weeks of the year rather than just being a special event or "back-up" medium.

• Arbitron's PPM vs. the Diary: Station-by-Station Results

Radio stations have been eagerly awaiting results of Arbitron's field test of its Portable People Meter. Delegates will have the opportunity of getting station-by-station comparisons of the PPM vs. the diary.

• Drilling Deeper - How to greatly expand your accounts list without adding accounts to it

Lindsay Wood Davis, the COO of NewRadio Group, has been called "The Professor of Consolidation" and "Radio's own Director of Sales." Lindsay discusses how more and more businesses today are actually multiple businesses housed under one roof. Learn how to find these profit centres and make them your newest and sometimes biggest clients.

Friday, February 28 9:00 a.m. - 2:30 p.m.

• Creative Trailblazing

Pirate Radio's Terry O'Reilly moderates a panel with 2002 Crystals multi-award winner David Chiavegato of Toronto's Grip Agency and the 2002 Mercury Awards' Best in Show winner Adam Chasnow from the Cliff Freeman & Partners agency in New York.

• Psycho Candy - Just Can't Get Enough

One of the most popular sessions of 2002, advertising guru and master showman Jim Stokoe returns with a new chapter in the Psycho Candy saga, unlocking the psychological secrets behind creatives and ads that really work. A must-see presentation!

• The Crystals (Cocktail Reception 11:45 a.m. / Awards 12:30 p.m.)

Prestige and bragging rights are up for grabs at the annual awards for radio creative. Sponsored by the Radio Marketing Bureau, this is a hot ticket for broadcasters and agencies alike.

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Rae Hull, Senior Director of Network Programming and Executive in Charge of Production for ZeD



Sharon Lewis, Host, ZeD

The related Web sites developed, built and operated by Radio 3 provide a fascinating glimpse into another side of Canadian audio and video programming designed for an Internet- and Web-savvy generation. They include:

- www.120seconds.com, now considered a well-established and well-known media property, is a multi-media storytelling site, a showcase for creative Canadians to share animations, games, video stories, and interactive media experiments, under-scored by a strong recognition that people today are both producers and consumers of media;
- www.newmusiccanada.com, a site intimately connected with the on-air program of the same name, showcases independent Canadian musicians, and

provides them with a global audience. Newmusiccanada.com features 2,300 artists and musicians, and over 13,000 tracks of music. Music is not downloadable—this is not a Napster-type music-sharing service—but listeners can connect through the site with the musicians whose work appears, and make arrangements directly for purchase of music. At least a couple of musicians who posted their creations on this site have secured major-label recording contracts from their exposure on newmusiccanada.com;

- www.rootsmusiccanada.com is one of the first spin-offs from Radio 3 Web sites. Launched in October of this year, the roots music site emerged from newmusiccanada.com, covering a range of music genres including folk, country, world, Celtic, instrumental, blue grass and aboriginal.
- www.justconcerts.com is a Web site that features exclusive live concerts and studio sessions both online and over-the-air by established artists and rising stars, designed to broaden CBC's investment in music recordings.

"Radio 3 is a team of people who create stuff," said Rob McLaughlin. "We don't really call ourselves a 'content unit'. It's kind of a tough thing to pin down because we do so many different things. Radio 3 is tied to numerous different content properties, but at the same time Radio 3 is also looked on as a place where content can be developed using new technologies, and (a place for) developing new technologies to figure out what things like DAB and broadband and converged content means for the public broadcaster."

In fact, Radio 3 is exploring Digital Audio Broadcasting in Vancouver from the existing DAB experimental transmitter. Pending full-scale adoption in Canada, DAB is definitely an area that Radio 3 will explore further.

Then Came ZeD

At the end of the evening, when the news is over, when American talk-shows like Leno, and Letterman and Lou Dobbs hold no appeal for cosmopolitan Canadians, there's now an all-Canadian alternative—alternative being the operative word.

Every weeknight shortly before 11:30 p.m., ZeD takes to the television airwaves, originating from Vancouver. ZeD is like no television you've ever seen before. Remember the central idea that CBC

deals with viewers as citizens, and not as a saleable commodity? Well ZeD takes that one step further, literally diminishing and eliminating the distinction between spectator and creator. ZeD is that place in the television schedule where "CBC continues its long-standing tradition of being a curator and creator of upcoming talent," said Rae Hull.

Hull has several identifiers—Senior Director of Network Programming, Regional Director for British Columbia, and Executive in Charge of Production for ZeD. In her own words:

"ZeD was created as a space on CBC television for the next great generation of talent, whether that's emerging filmmakers being able to showcase their short films, or up-and-coming singer-songwriters, bands, dancers, that's the creative space that is ZeD television... The second half of the equation for ZeD and how it relates to the future of CBC television is that we're pushing the medium itself. It is certainly one of the largest cross-platform projects in broadcast terms in North America..."

"One of the challenges of television has always been the passivity of the medium. There are people who make television and there are people who watch television. Part of the ZeD experiment is to say, not only is this a creative space for those professionals, or those people who decided to make a profession of the arts and television, but essentially it's a space for the creativity of all Canadians through the integration of zed.cbc.ca with the ZeD TV platform. Any Canadian can upload their particular creative expression to the ZeD Web site, have it critiqued by their fellow audience members and ultimately, if its perceived as being captivating enough both by the ZeD editorial staff and the visitors to the Web site, it makes its way over to ZeD television."

Hosted by silken-voiced "curator-ring-master" Sharon Lewis, ZeD went into its "Beta-test" phase in March 2002 with 19 programs, not referred to in this milieu as a pilot, since the format was so completely unique. Following the Beta-test, everything was reviewed, dissected, examined and ZeD launched officially, nightly and nation-wide, October 15.

ZeD Numbers

Though there was minimal promotion of the pilot program, word spread fairly fast. During the Beta-test, ZeD was receiving up to 150 uploads of material

per night with viewership ranging from a low of 39,000 to an estimated high of 109,000. And since this is a television-Web site integrated project, the stats on the Web usage reflect substantial use; stats included the 19-program spring Beta test and the three weeks of programs following the official October 15 launch. The tally is: total Web submissions, 3,842; total user registrations, 5,247. Just since the October launch, *ZeD* has 1,186 new users, and 1,439 new Web submissions, from across Canada, from the U.S., Australia, the U.K. and Tahiti.

Submissions on-air are 30 seconds to 12 minutes long because, in the planning stages, the *ZeD* team figured out that late at night, "people weren't into a huge investment of time—they didn't want to wait half an hour to find out what happened". The program is an hour long, and there are no commercials and no commercial breaks, almost like a visual streaming experience with host Sharon Lewis as the connecting link.

The necessity for regional reflection and connection was also an integral part of the formation of *ZeD*. As Hull describes, "Part of the template was how do we ensure that it reflects the whole country both geographically and culturally, and we actually have small *ZeD* bases right across the country and a network of video journalists foraging in the cultural underground looking for interesting arts stories in their particular part of the country and delivering material as well."

And what about the name? *ZeD* by definition and pronunciation is distinctively Canadian—it's "zed", not "zee", in this country. The name was selected through an internal CBC contest and "we liked the sound of it, it's at the end of the alphabet, we're at the end of the day... then one of our colleagues, as we were sitting there thinking, said what about the moment when some journalist asks us what it actually means? And it's the 'Zone at the End of the Day!'"

The 45 full- and part-time *ZeD* team staff members, whose median age is about 28-29, refer to themselves variously as *ZeD*heads, *ZeD*ites or even, sometimes, by their very own names.

"For me, public broadcasting has always been very much about telling Canadian stories," said Hull. "It really isn't such a great leap to say, how can we help Canadians to tell their own stories as part of a public broadcasting experience. So we refer to *ZeD* as 'extreme public broadcasting.'"

"CBC Home Delivery"— No Anchovies Please

Early in the first quarter of 2003, CBC is planning a new home delivery service. It's called in fact *CBC Home Delivery*; it's for folks with Internet access, regardless of connection speed (though clearly high-speed connections will work better and faster).

What is it? It's the best of CBC Radio, CBC Television and CBC New Media, high-quality, high-impact CBC content, delivered to your home computer. The content at this point includes perhaps a half hour of video and five half-hour audio programs, radio and television scheduling information and CBC promo-



CBCtelevision

tional elements that can be updated daily, or even hourly, selected by Radio 3 Home Delivery editors. Subscribers to the free service install a small piece of software on their computer. The software utilizes spare processing cycles and idle bandwidth to invisibly download a completely-controllable multimedia magazine with full-screen video and high-quality audio from the Home Delivery servers to home computers. Only when the content is completely downloaded is the user notified that the issue is ready for viewing. Users can fast-forward, rewind, pause and play it again and again without having to wait for the content to download.

CBC Home Delivery was piloted in the first quarter of 2002. It may include news features from *The National*, items from *Canada Now*, content wholly-owned by CBC or programs with complete rights clearances.

Content will tend towards the lighter side—Home Delivery is not designed for breaking news. Subscribers must sign up for the service so that the Home Delivery servers are aware of a specific mailing list, though there is no charge to receive it. As McLaughlin described it, Home Delivery is a service where Canadians may come home from work, make a cup of coffee and take half an hour to "consume some quality CBC media.... No more waiting

for long downloads, remembering to browse Web sites or tune in to (television or radio) programs."

Where Now?

The days of leading edge technological innovation and development are probably over at CBC, partly because of the on-going funding constraints, and on-going annual federal financial allocations—instead of the multi-year block funding necessary to support the three-to-four-to-five year cycle of standard television production.

"There was a time when CBC Engineering was at the forefront of all technological changes and CBC built its Cadillacs and all that," said Rabinovitch. "We are much, much, more careful... and we will not lead in cases of DTV and high-definition television... We can't afford it, we will not be the leaders when it comes to technology... But having said that, we know it's coming and at the same time we are very much in the lead in terms of the use of servers. We've changed the way in which we transmit our programming from one region to another, all of which is designed to save money. The way in which we're reorganizing our newsrooms, all of that is highly technologically-driven and made possible by technology. Technology has changed the process of making stories dramatically."

Technology has also changed the people at CBC, by bringing in new staff, with new capabilities and new interests. The Radio 3 and *ZeD* teams are proof of that.

"The future is probably something you never reach... It's a process more than it is a destination," said Radio 3's McLaughlin. "It's a strategy and an approach to keep moving, and to keep trying to fulfill your mandate in as many ways as possible, and to try to reach people however they want to be reached, and to connect people however they want to be connected. That's probably what we'll be doing. I don't think you can simply do more of something and think it's the future. I think it's direction and movement—that's where we'll focus our efforts at Radio 3, to keep moving forward. I know that sounds like a bit of a cliché, but in a sense it is about being flexible and being light on your feet."

The future at CBC is an invitation to all of Canada—come dance!

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



Margaret Charest and Diana Parker, CKR Edmonton;
Louis Cheng, Fairchild Television Toronto; Connie Sephton
and Joseph Chan, Fairchild Television, Vancouver



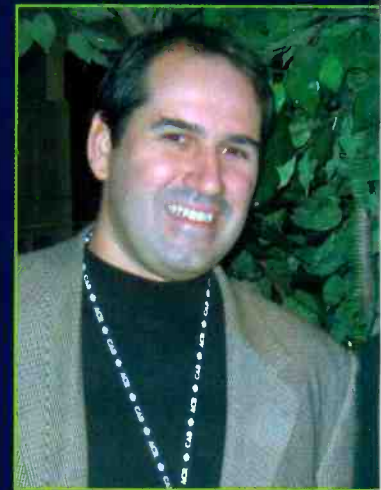
Sarah Morton,
The Q/The Zone Victoria



John Burgess, Gerry Noble, CIBC



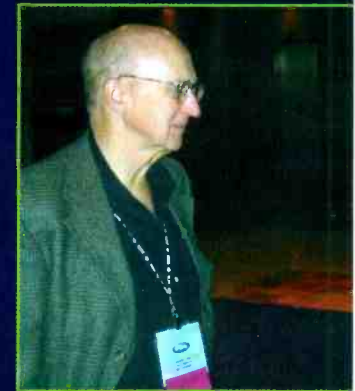
Deannie Kolybabi, APTN Winnipeg and
Clarence Martin, CFNR-FM Terrace



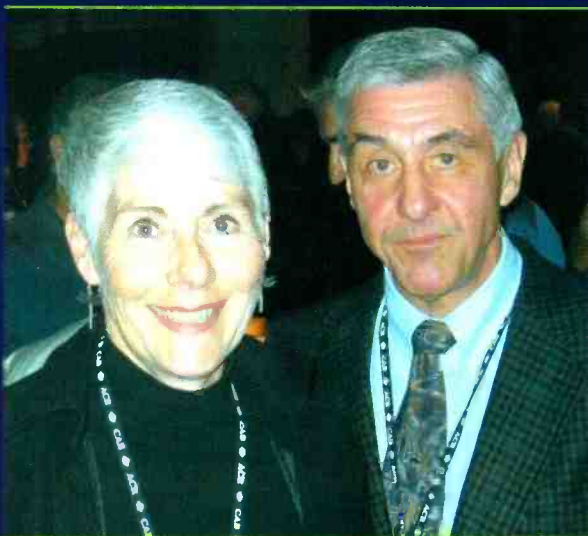
Ed Torres, Skywords Traffic Net
Wolfgang von Raesfeld, Rogers



Catherine Kelly, BBM Vancouver



Craig O'Connell
and Marguerite



Linda & Roger Charest,
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work, Toronto and
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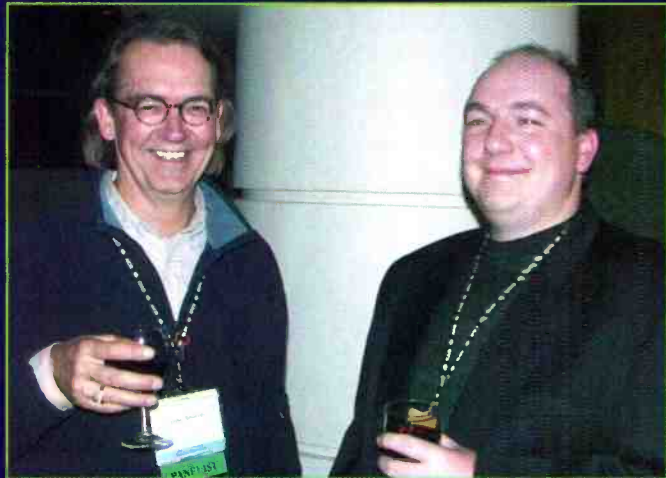
Andrew Cardozo, CRTC Hull; Edouard Trepuzier, Quebecor, Montreal; John Traversy, CRTC Hull; Stuart Jack, Nordicity, Ottawa; and, Douglas Wilson, CRTC Hull



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Joe Aguair, Robert Bolt
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John Shields, The Q/The Zone Victoria and
Jim Schneider, CJOK/CKYX Fort McMurray



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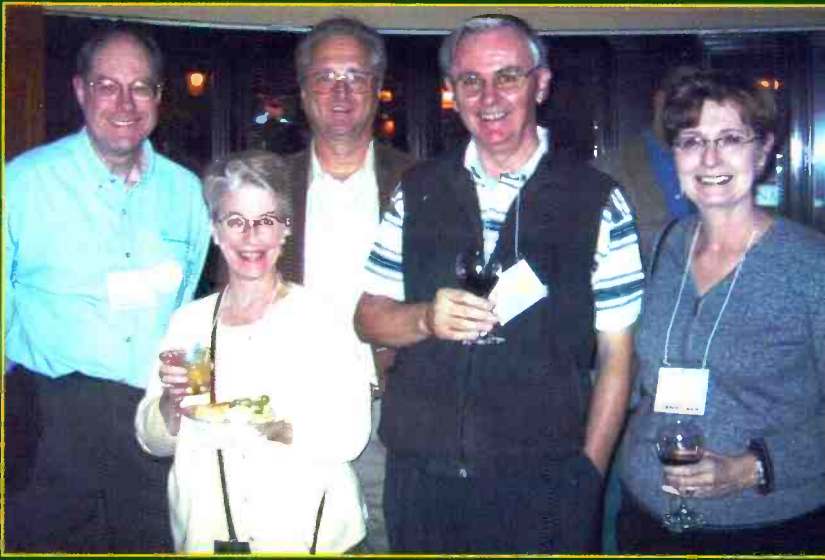
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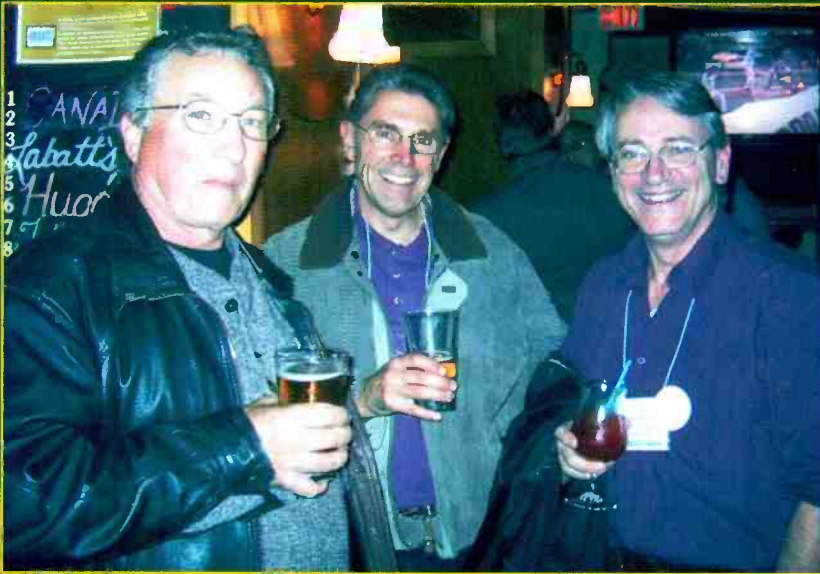
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Lorne Lapham, Lorne Lapham Sales and Rentals, Vancouver and Paul Stechly, Applied Electronics, Mississauga



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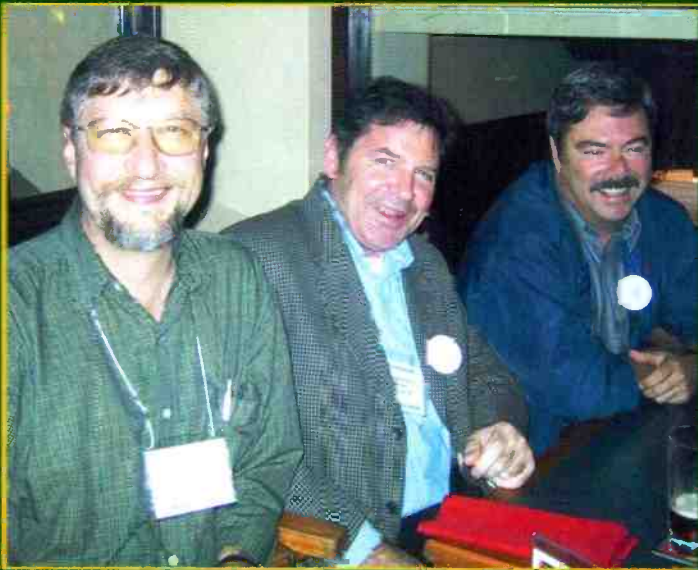
Jeff and Barb Davis receive the R. W. Lamb award, on behalf of Stan Davis, from Tony Gardiner, Kenar Telecommunications, West Vancouver



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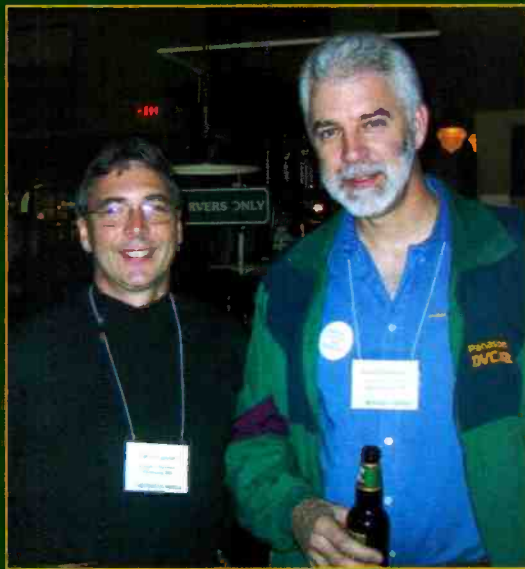
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Secrets of leading your team to greatness

BY ANDREW HILL

How many of us have ever worked for someone that we felt was a truly gifted leader? In truth, most of us have never had that experience. So when we find ourselves thrust into a leadership role, how do we know what to do?

In speaking to hundreds of managers, the most common response to that question suggests that people focus on the most negative characteristics of their former bosses and work backwards from there. Not exactly a methodology anyone would employ for maximizing our own chances of being that rarely seen, corporate endangered species...The Great Leader.

The latest model for management success is the coach. Bookstore shelves are overflowing with business books written by coaches, but which one really knew what they were doing? I'd like to simplify your search, and point you toward a business book that I wrote on the secrets of leading your team to greatness.

Why this book? It's simple. My co-author is Coach John Wooden, the man named by ESPN as the greatest coach of the 20th century, honouring his 10 NCAA basketball championships in 12 years. Unlike most people, who never did have a great boss, I was lucky enough to play for history's finest coach on three championship teams while a collegian at UCLA. Wooden was a teacher first and foremost, and his lessons taught on the basketball court are applicable throughout one's life.

When I took Coach Wooden's ideas into the world of broadcast television, I was not even consciously aware of using his concepts. Years later, when president of CBS Productions and overseeing primetime hits like *Touched by an Angel*; *Dr. Quinn, Medicine Woman*; *Caroline in the City*; *Walker, Texas Ranger*; *Rescue 911*; and *Dave's World*, I came to the realization that my management ideas had come from my old college basketball coach.

Since that realization I have spent hours with Coach probing why he did things his unique way. My principles are the outgrowth of those discussions. Coach Wooden's ideas are particularly useful when trying to manage a creative and

collaborative business, and there is nothing tougher than effectively managing talented, creative individuals.

Perhaps Coach Wooden's most radical concept is that he always focussed on effort, never on winning. We live in an age where objective statistical goals dominate most business environments. But Coach Wooden went the opposite direction, and I did the same thing in the TV business. The results speak for themselves.

Effort is something we can control, but outcome is often beyond our control. By offering a standard by which everyone has the chance to succeed, you end up with happier, more productive employees. During pilot season, I told my producers to focus on making their pilot as good as it could be, but not to spend time worrying about whether the network would buy it. Our success ratio of pilots-to-hit shows was the best in the business because we incorporated Coach's unorthodox goal-setting into our management style.

The title of the book, *Be Quick, But Don't Hurry*, is a similarly powerful idea. Coach Wooden liked to play fast. But the trick was to find that fine line between fast...and out of control. The onus is on the manager to make decisions quickly. We all have ended meetings by promising an answer some time in the future, even though we already knew that the answer would be "No". Don't wait...respond, and carry on. But if you really DO need one more ratings book to know if a show is working, then you absolutely must not make a decision until you have all the facts.

The book covers 19 more "secrets" to successful management. They will make you better at what you do, make your team more productive and successful, and give you a framework to lead your organization to heights that are seemingly unreachable. I'll be speaking on these "secrets", and more, at the RMB Sales Management Conference at Canadian Music Week in Toronto on February 27, 2003. See you there.

Andrew Hill is an author and management consultant. He can be reached by e-mail at andyqbqbdh@msn.com.

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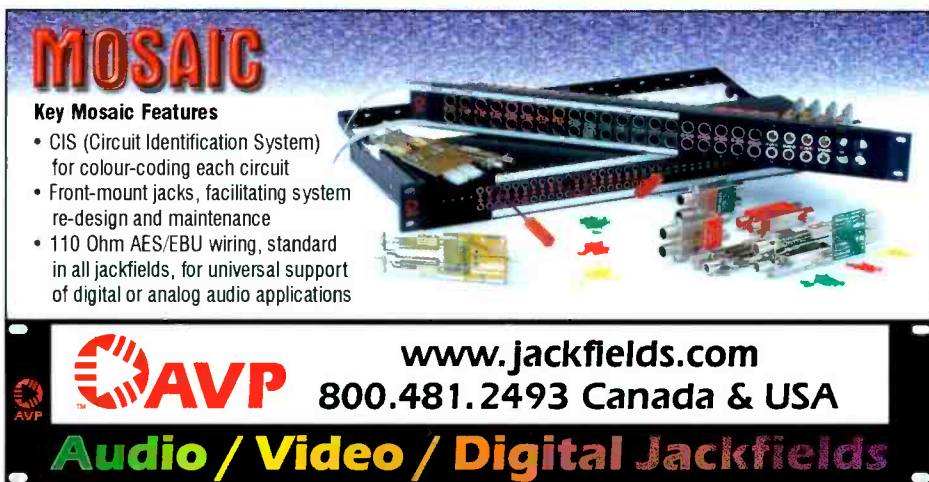
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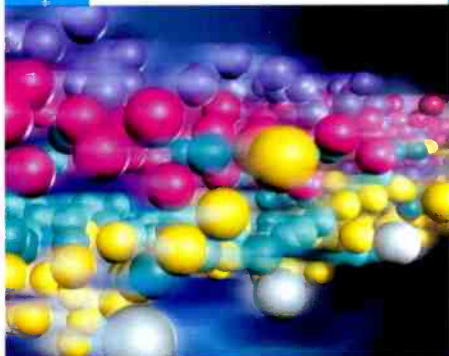
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RBE Video Inc.
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Web: www.rbevideo.com

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Web: www.rcsworks.com
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RF Wireless Systems
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Richardson Electronics
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Web: www.rell.com

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Toronto ON M6A 2X5
P: 416-256-4779 • F: 416-256-1538

Rohde & Schwarz Canada Inc.
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555 March Rd.
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Sage Broadcast Canada
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Web: www.stikeman.com

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Irving TX 75038 USA
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Dallas Office: P: 214-327-3060
Web: www.SundanceDigital.com
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Web: www.telonix.ca

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NY Office: P: 516-692-8199
Web: www.vbrick.com

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Web: www.vcisolutions.com
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Web: www.vellone.com/velcom

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Web: www.versatelpcorp.com

VertigoXMedia Inc.

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How to make the numbers

BY CHRIS ROLANDO



Remember when we all had two radio stations and our biggest sales problem was everyone wanted to sell the AM and not the FM? Fast forward 10 years and everyone wanted to sell the FM and not the AM. So we tried to combine the sales staffs, separate the sales staffs, add commission, subtract commission, and hire more sales managers.

Today, if you have less than three stations you're just not in the game! Multiply those problems by the square of the number of stations you have and invest heavily in aspirin.

Mad Dog Wireless operates five radio stations from Lake Havasu City, Arizona. We bill about \$4,000,000 a year in a market of about 140,000. We compete against eight other radio stations, three daily newspapers, three cable systems and about a dozen shoppers. All of our stations are 100% network (satellite delivered format).

I am often asked to speak on how we do it. How do we make those kind of numbers...why my top four reps all drive BMW Z3 convertibles that I bought for them...how we lease a 737 each year and take our top customers to Victoria, B.C. for a four-day weekend of fun. The answers are simple and complex:

1) Accountability:

We have a "wall of shame" in the sales managers' offices. On the wall is a business card-size piece of paper for every business that sits under any of our signals. When anyone tells us there is no more business out there, we look at the cards and see all of the businesses that we have NOT presented an idea to! Each day every sales call and contact is ASSIGNED by a sales manager.

2) Systems:

Most sales managers send sales people out with this week's "package". In my mind this is like selling shoe boxes instead of shoes! No one gets to look in the box until they have bought! Our number one priority is IDEAS. We sell IDEAS, and when the idea is good enough, selling spots to play that idea in is easy. We use a formula we like to call *The Math Behind the Annual* which you can see at www.smartradio.org.

3) Great Production:

These days many stations have gone network. You get GREAT programming for a lot less money and headaches than having a stable of DJs running around (by the way, I started in programming). Problem is, when you get rid of the DJs, you have about two voices left at the station for ads! THAT makes for stopsets that just do not sell. We hire out our production to companies that produce spots for us. Lowest ones cost about \$7; highest about \$40. Since we insist that every rep makes three spec spot presentations each week, and each presentation have three spec spots, that is about 162 spec spots a week, or about \$1,290 a week. Many GMs will not spend the money, or insist that the rep show the copy to the client before they spend the \$8 to get the ad cut. I prefer to think of it as a cost of business.

4) Innovation:

In case you didn't notice, the Internet is no place for big companies to make any money... but for a small radio station it is a GREAT place. We make money with www.JustSayAuction.com, www.ThriftyMart.com and www.JustSayNews.com. We promote it with liners, and the cash rolls in! We own BARS! Horrible category for radio as they never pay. So we built bars, promoted them with our unused time and we're making money!

5) Yield Management:

We only have so many ads we can sell each day. Sales people love to sell

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There is so much more to it, and I'd like to tell you more. There are two ways you can get the information. One is at www.SmartRadio.org, or come to CMW 2003 Feb. 27-March 1, and we'll cover it in a whirlwind session called *Radio Swiss Army Knife*—Making the Numbers, where I'll give you the goods on how we do it, and a CD packed with helpful tools!

Chris Rolando is President of Mad Dog Wireless, Inc. (KRCI-FM, KADD-FM, KBBC-FM, KRRK-FM, KZUL-FM) at Number 10 Media Center Drive, Lake Havasu City, AZ 86403.

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John Gorman is President of John Franklin & Associates Inc. He may be reached at (905) 889-6828 or by e-mail at therep@rogers.com. Web site is www.the-mentor.com.

I had lunch with Jim Whelan recently.

Many of you won't know Jim. He's been a national radio rep since 1979 but very few people, even in the stations he represents, will recognize the name.

Like most, Jim's considerable contributions to radio will go largely unrecognized. He will not be a candidate for the CAB Hall of Fame. And, when he retires, it's unlikely photos of the event will appear in this magazine.

Mind you, even though he will admit to being "slightly over 50", Jim certainly has no thoughts of retiring in the near term. In fact he continues to flourish in an environment that continually presents an ever-changing competitive and functional landscape. Every day brings new chal-

lenges and changes to the marketplace, both in structure and methodology.

Why would I write about the Jim Whelan's of this world?

Well, consider this—with the exception of his very first year as a rep (after he left McCann Erickson)—Whelan has been the top billing sales person at All Canada Radio and its successor firm, Canadian Broadcast Sales. And there have been some pretty damn fine sales folks who have contended for that distinction over the years.

In fact, a casual accounting of his production would reveal that Jim has booked and billed about \$150 million dollars in radio spots over that period of time. That would be well over \$200 million if translated into today's money. That's a lot of spots.

I suppose if you are a network TV rep, or something like that, you could beat that record. But, no matter how you slice it \$200 million worth of time in markets from tiny to terrific across Canada has paid for quite a few salaries and programs.

I have to confess that I take a little bit of satisfaction in Jim's accomplishments because I was the guy who hired him at All Canada.

When I met him he was a pain-in-the-ass media buyer who drove a hard bargain and really knew his markets. I figured he had just the right mix of talent, persistence, and aggressiveness to make a good sales person.

Several of the stations we represented at the time had sales managers who quickly questioned my wisdom. Many of them had been involved in tough negotiations with James over the years, and they didn't always leave the table with warm fuzzies.

Jim maintains his reputation for outspoken frankness. His candour is not only a characteristic of negotiations that buyers have to endure but, from time to time, his caustic commentary is somewhat unappreciated by station managers.

I do not recall when station clients called to complain about Jim's capacity,

knowledge or dedication. However, he was the uncontested company leader when it came to station calls complaining of his comments to them.

If Whelan believes a station is making a mistake by not accepting a "deal" he has negotiated he has no hesitation in pointing this out—with all due respect, of course.

He, and others like him, have developed significant skill in calculating market trading rates and are just as vigilant regarding under-pricing as he is of over-pricing. On occasion this experienced



viewpoint is pursued too passionately—but perhaps better passion than not.

But this isn't meant to be a tribute to Jim Whelan. More accurately, my luncheon again reminded me of the army of largely faceless, unsung sales people who bring in national, regional and local revenue to broadcasters across Canada.

It goes without saying, but perhaps should be said more often, that these are the men and women who make the business of private broadcasting go. They are the folks that bring in the money that pays the wages of the rest of us. I know they paid mine for many years.

I believe that each and every member of a staff plays an important and unique roll in the development and maintenance of a product. But without that money coming in from ad sales you are simply unable to develop programming and attract talent in all areas.

I've been to lots of award shows celebrating creative accomplishments and to dinners and banquets to honour industry leaders. I doubt that we'll ever have a national industry event featuring the top street guys and gals. That's probably because we don't have a convention stage large enough to hold all of them.

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- Feb. 5-7: Prime Time in Ottawa**
Canadian Film & TV Production Assoc. Conference
Westin Hotel
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Info: Margot Hallam, phone 800-656-7440; or
E-Mail: hallam@cftpa
- Feb. 5-7 RealScreenSummit**
Hyatt Regency on Capitol Hill
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www.realscreensummit.com
- Feb. 9-11: NABA Broadcast Conference & AGM**
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- Feb. 9-12: SAC 2003 Conference**
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- Feb. 17 Staying Tuned**
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Info: www.bbm.ca/stayingtuned/index.html
- Feb. 17: CWC Gala Dinner**
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Info: Phone (416) 363-1880
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- Feb. 17-18: Canadian Digital Broadcasting Summit**
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Info: Don Braden, e-mail at
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- Feb. 27- Mar. 1: Canadian Music Week**
Westin Harbour Castle Hotel
Toronto, ON
Info: www.cmw.net
- Feb. 27- Mar. 1: SMPTE Advanced Motion Imaging Conference**
Seattle, WA
Info: www.smpte.org
- Feb. 27-28: RMB Radio Conference/ Crystal Awards**
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- Feb. 27- Mar. 1: OAB Convention**
Westin Harbour Castle Hotel
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- Mar. 24-28: MIP-TV Festival**
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Shaw Conference Centre
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- Apr. 5-10: NAB 2003**
Las Vegas Convention Center
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- Apr. 7-9: RTNDA Int'l Convention**
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- Apr. 24-25 APFTQ Annual Conference**
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- Apr. 27-28: CCTA Annual Convention**
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Web: www.ccta.ca
- May 2-3: RTNDA B.C. Regional Convention**
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Kamloops, BC
Info: Sandy Heimlich-Hall
(CFJC-TV), phone (250) 851-3204
- May 9-10: RTNDA Central Canada Regional Convention**
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Muskoka, ON
Info: Chair: Bob Bowland, Phone
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bowlands@vianet.ca
- May 14-16: BCAB Convention**
Kelowna, BC
Info: Nick Frost, phone
(250) 860-1010 or
E-mail: nfrost@silkenet
- May 29- June 1: BEAC Annual Conference**
Belleville, ON
Info: Michael Monty, phone
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- May 30-31: RTNDA Prairie Regional Con.**
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- June 4-7: PROMAX & BDA Convention**
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- June 8-13: Banff Television Festival**
Banff, AB
Info: Phone (403) 678-9260
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- June 19-21: RTNDA National/Atlantic Con.**
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Halifax, NS
Info: Michael Fulmes (Global TV),
e-mail mfulmes@globaltv.ca
- June, 3rd Week National Campus and Community Radio Conference**
University of Winnipeg
Winnipeg, MB
Info: Melissa Kaestner,
e-mail office@ncra.ca
www.ncra.ca
- Sept. 12-13 Broadcasters Association of Manitoba Annual Conference**
Elkhorn Resort
Clear Lake, MB
Info: Bill Hildebrand at bhildebrand@goldenwestradio.com
- Sept. 19-21 CCBE Annual Convention**
Horseshoe Resort & Conference Centre
Barrie, ON
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Web: www.ccbe.ca
- Oct. 1-3: NAB Radio Show**
Philadelphia, PA
Web: www.nab.org
- Nov. 2-4: CAB Convention**
Ottawa, ON
Info: Phone (613) 233-4035
Web: www.cab-acr.ca
- Nov. 4-5 Expo Comm Canada**
Metro Toronto Convention Centre
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Web: www.ec3.ca

C

Christopher Grossman, majority owner of *Haliburton Broadcasting*, has been named Vice President of Radio Operations at *Standard Radio*. He will focus on operational, technology and revenue issues across the Standard chain... **Ross Winters**, PD at *Rock 101 (CFMI-FM)/The Fox (CFOX-FM) Vancouver*, has been named Director of Programming for *Corus Radio*. The word is that Winters will handle the new responsibilities from Vancouver... *Corus Television* President **Paul Robertson** now leads both that division and the *Nelvana* animation unit under one new integrated business unit. Robertson's promotion came after Corus announced that *Nelvana* founder **Michael Hirsh** would step aside as CEO but remain as an adviser. **Peter Moss**, head of *Corus Television* programming, has been given the added title of Exec VP of Development for *Nelvana*... **Christian Hall**, MD/APD at *Rock 101/CFOX Vancouver* moves to the PD post at sister *Corus* station, *Power 97 Winnipeg*... **Jean-Pierre Blais**, Executive General of the Broadcasting Directorate at the *CRIC*, moved to *Canadian Heritage* as Assistant Deputy Minister. No successor has been named... **JJ Johnston** is now also GM of *EDGE TV* in addition to his duties as GM at *MOJO (CFYI)/Q107 (CILQ)/102.1 The EDGE (CFNY-FM) Toronto*... New COO at *APTN (Aboriginal Peoples Television Network)* is **Jean LaRose**, in from Director of Communications duties at the *Assembly of First Nations*... ND **Ken Kingston** has left *CJRW-FM Summerside* for the ND's position at *CJFX Antigonish*... *Global Toronto* News Anchor **Bev Thomson**, after chemotherapy for breast cancer, returned to *Global News* at 5:30 on Monday, Nov. 4... *CH (CHCH-TV) Hamilton* Anchor **Heather Hiscox** moves to *CBC-TV Toronto* as a general assignment reporter for *The National* and *Canada Now*.

Newfoundlander **Seamus O'Regan**, once a policy adviser to former Newfoundland premier **Brian Tobin**, is new co-Host of *CTV's Canada AM*, joining **Lisa LaFlamme** on the early-morning show... **Pat Cardinal** is GM/PD at *104.9 Xfm (CKVX) Vancouver*... **Rob Bye**, PD at the **Jim Pattison** stations in Kelowna (*CKOV/Power 104*), is new GM at Pattison's *CHLB-FM/CHHK-FM Lethbridge*. His first day was Nov. 1. Succeeding Bye as PD in Kelowna is **Bob Mills**... New PD at *CJYM Rosetown* is **Jamie Watson**... **Francesca Briggs** has been named GM of *Deep Sky*, the new *Corus Radio* marketing company. Briggs joined *Corus Radio* in April... *CHUM Television* has promoted **Jennifer Lo** to Director of Communications for the *Bravo*, *Space* and *Drive-In Classics* specialty stations. Lo had been Manager of Communications for the three specialty channels... **Gary Dorosz**, GM at *NewCap's*



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

CKWA Slave Lake, has moved to *Standard Radio* as GM/GSM for *KBS Radio (CJAT Trail/CKKC Nelson/CFKC Creston)* based in Trail, BC. He took over the job left vacant by former GM **Carl Johnston**, who moved to *Rawlco's CKBI Prince Albert*.

SIGN-OFFS:

Mel Lazarenko, 60, at home Nov. 7 in St. Albert of cancer. Lazarenko had been a co-owner of *Yellowhead Broadcasting (CJYR Edson and repeaters)* before retiring in 1999 after the sale of the *OKS Group* (now owned by *NewCap*). He began his broadcast career in 1976 as the Sales Manager at *CJYR* and was a well-known and well-liked member of the *Western Association of Broadcasters*.

Thom (Thomas) Benson, 86, in Toronto. Thom Benson was a pioneering figure in Canadian broadcasting, having begun his career in 1939 at *CKY Winnipeg*. He covered international events including the Queen's Coronation, the state funeral of **Winston Churchill**, Expo '67, the Olympic Games and World Hockey Championships. He also produced and narrated award-winning documentaries.

Earl Warren (Segal), 69, in Toronto of lung cancer which had spread to his liver. He was a familiar voice on *CFRB Toronto*, *CING (FM 108) Burlington* and *AM740 (CHWO) Toronto*.

Ken A. Baker, 74, in Victoria of a stroke. Baker spent much of his career with *All-Canada Radio & Television* in both Montreal and Toronto. Later, he moved to the *Selkirk* parent company and was active in establishing the first private radio licence in London, England. He retired in 1987.

Ken Packham, 56, in Halifax of a heart attack. Packham began his broadcast career at *CHAM Hamilton* but achieved prominence in Halifax, where he was Morning Host at *CHFX-FM* in the 80s and 90s. He was also with *NewCap* in the mid-90s as Host of the *780 KIXX Halifax* morning show.

Scott Sloan, Chief Engineer at *Standard Radio's* Hamilton cluster, from complications arising from a Sept. 22 automobile accident.

Julie Forst, who owned and operated *CFJB-TV Swift Current* – and who recently sold the station to *CBC-TV*. Julie Forst and her husband, Bill, started the station years ago. She had run *CFJB-TV* for many years after her husband suffered a stroke.

INDEPENDENT PRODUCERS CELEBRATE!

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INDEPENDENT PRODUCERS ON OMNI

Name of Program	Language	Original Time	
Caribbean Vibrations	English	2:30PM - 3:00PM (Saturday)	- OMNI.1
Kontakt	Ukrainian	1:00PM - 2:00PM (Saturday)	- OMNI.1
Latin Vibes Television	Spanish	4:00PM - 5:00PM (Saturday)	- OMNI.1
Lehen Malti	Maltese	10:00AM - 10:30AM (Saturday)	- OMNI.1
Macedonian Heritage Hour	Macedonian	5:00PM - 6:00PM (Saturday)	- OMNI.1
Magyar Képek TV	Hungarian	12:30PM - 1:00PM (Saturday)	- OMNI.1
Morning Waves	Russian	7:00AM - 8:00AM (Sunday)	- OMNI.1
Noi Români	Romanian	12:00PM - 12:30PM (Saturday)	- OMNI.1
Pasqyra Shqiptare	Albanian	2:00PM - 2:30PM (Saturday)	- OMNI.1
Russian Waves	Russian	10:00PM - 10:30PM (Saturday)	- OMNI.1
Admas	Amharic (Ethiopian)	2:30PM - 3:00PM (Saturday)	- OMNI.2
Afghan Hindara	Pushhto/Dari	1:00PM - 1:30PM (Saturday)	- OMNI.2
Amantran	Bengali	12:30PM - 1:00PM (Sunday)	- OMNI.2
Arirang Korea	Korean	6:30PM - 7:00PM (Sunday)	- OMNI.2
Flip	Filipino-English	12:00PM - 12:30PM (Sunday)	- OMNI.2
Front Page Philippines	Tagalog, Visayan	4:00PM - 4:30PM (Saturday)	- OMNI.2
Iran Zameen Today and Pasargad Today	Persian	12:00PM - 1:00PM (Saturday)	- OMNI.2
Kala Kavaya	Sinhalese	10:30AM - 11:00AM (Sunday)	- OMNI.2
Malayala Shabtham	Malayalam	11:00AM - 11:30AM (Saturday)	- OMNI.2
Munawa'at Arabia TV	Arabic	1:30PM - 2:30PM (Saturday)	- OMNI.2
Muuqaalka Soomaalida	Somali	10:00AM - 10:30AM (Sunday)	- OMNI.2
Nor Hai Horizon	Armenian	9:00AM - 10:00AM (Saturday)	- OMNI.2
Ondes Africaines	French (African)	3:00PM - 3:30PM (Saturday)	- OMNI.2
Planet Africa Television	English (African)	3:30PM - 4:00PM (Saturday)	- OMNI.2
TV Việt Tiên	Vietnamese	11:00AM - 12:00PM (Sunday)	- OMNI.2

With the launch of OMNI.2, Rogers Media television set new records in diversity broadcasting. Combined, OMNI.1 (CFMT-TV) and OMNI.2 will provide quality programming to over 50 different communities.

Twenty-five Independent producers were introduced at the OMNI Launch and joined The Hon. Sheila Copps, Minister of Canadian Heritage as she congratulated the OMNI team in numerous languages. Ted Rogers spoke of his 35 years of ongoing commitment to multilingual television in Canada.

Upholding this commitment to cultural diversity, Madeline Ziniak, Vice President and Station Manager, announced the production initiatives totalling \$50 million, of which \$30 million will be specifically dedicated to Independent Production.

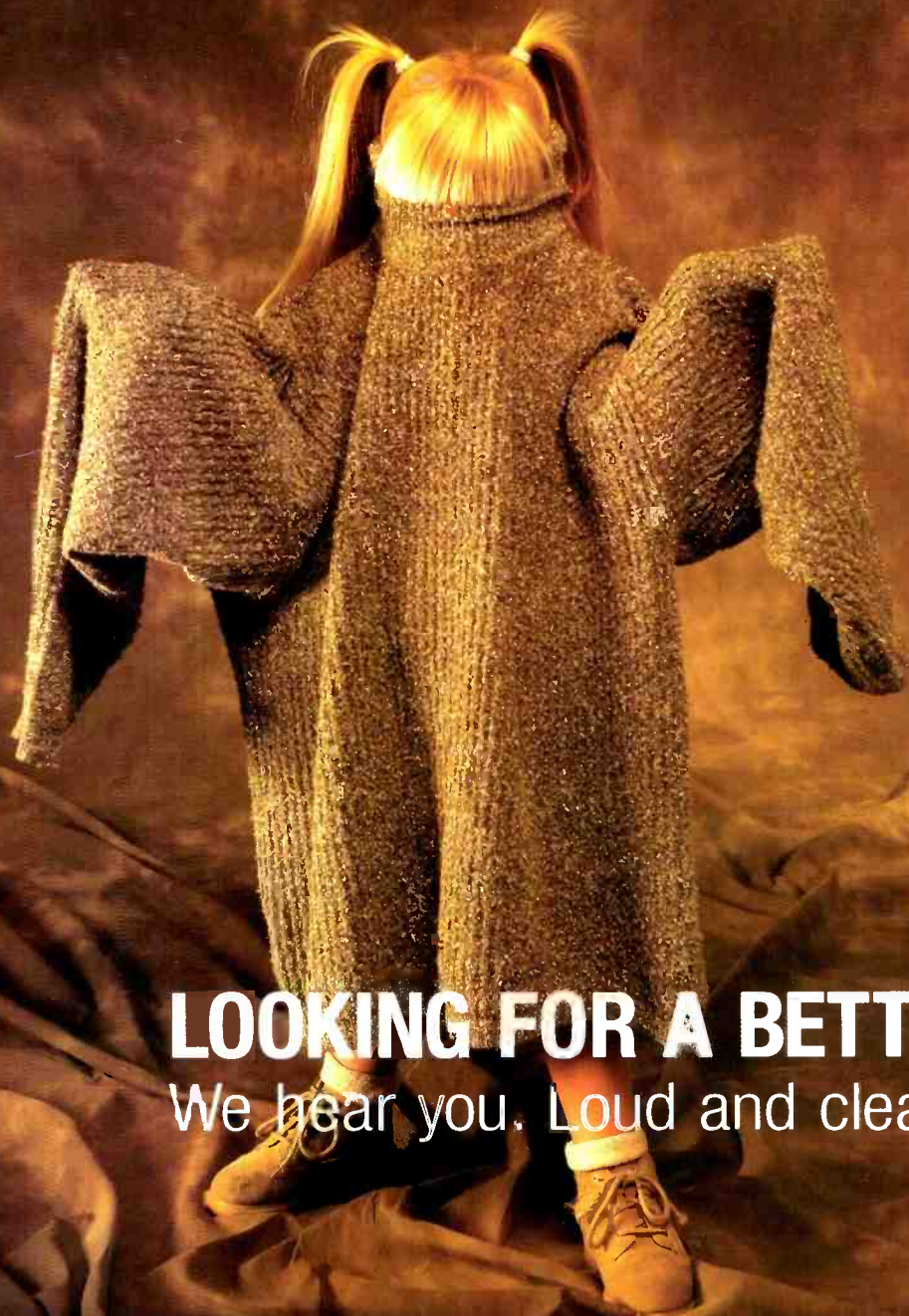
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