

BROADCAST Dialogue

The Voice of Broadcasting in Canada

DECEMBER 2001/JANUARY 2002 \$4.95

Maureen Kempston-Darkes,
President, General Motors of Canada
and **Duff Roman, President,**
Digital Radio Roll-out Inc.



Radio and TV
at the Digital Divide

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BROADCAST Dialogue CONTENTS



12



17



10



33

PROGRAMMING

33

*Dave McLaughlin, Promotions Director,
Q92 and 99.3 EZ Rock Timmins*

FEATURE ARTICLES

RADIO AND TELEVISION AT THE DIGITAL DIVIDE

10

*DAB – IF YOU DON'T GO DIGITAL, YOU'LL DIE
HDTV TAKES A PAUSE IN CANADA*

Daphne Lavers

DO DEMOGRAPHICS TRULY DEFINE YOUR STATION?

41

Valerie Geller

COLUMNS BY

Barbara Brebner • Maureen Bulley • Marc Chambers
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PUBLISHER'S NOTE



If there was ever a strong signal that Digital Audio Broadcasting's (DAB) time has come, it happened in Ottawa. The president and general manager of General Motors of Canada—Maureen Kempston-Darkes—stood before the annual convention of the Canadian Association of Broadcasters and proudly announced that DAB radios are about to become standard equipment in a range of GM cars, from Cavaliers and Sunbirds on up. Not optional... STANDARD!

Broadcast Dialogue Senior Writer Daphne Lavers has the entire story in her feature article in this edition, *DAB—If you don't go digital, you'll die.*



Terrific to see members of the supplier community at the CAB, despite the lack of a trade show. Eugene and Colleen Johnson from Ward-Beck, Suzanne Girard from MSC Electronics, Peter Foulger and Husam Hassan from Rohde and Schwarz, Sean East from Larcen, Jackson Wang from E-Radio, and Ross Langbell from Radio Computing Services, to name but a few. It makes sense that those who serve the broadcast community stay in touch with what the client base is all about.



Guess I'm still enough of a star-struck personality to have been tickled with meeting Canadian Broadcast Hall of Fame inductee *Gordon Lightfoot* at the convention. Fact is, Standard Broadcasting Chairman *Allan Slaight* and Lightfoot were walking toward me in a corridor. Slaight asked if I had any cigarettes and could his friend Gordon have one. I said sure, but that we'd have to smoke outside. And so, off we went. Naturally, we had time to chat a bit and I made sure Lightfoot knew that I'd be making lots of hay on the story about the day he bummed a smoke. Natch, he laughed.



Broadcast Dialogue magazine, as usual, is doubling-up our December and January editions. We also twin the summer book—which includes our annual *Broadcast Dialogue Directory* (July/August).

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
Ingrid Christensen
Barry Hamelin



the n basket



Sex and Violence

I especially enjoyed Daphne Lavers' article (*TV's ultimate irony/Sept.*) on sex and violence and the degeneration of television programming. What she had to say no doubt would rattle a few—or more than a few—with a vested interest in perpetuating this garbage. And, unfortunately, it appears that there is a lucrative market for it. But two wrongs don't make a right, and those on the supply side who say they are merely giving modern viewers what they want are next-of-kin to the drug pushers or

**SEX AND
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pornographers who use a similar argument to ply their sordid trade. They may have recourse to a legal defence, but most certainly not to a moral one. I commend you for carrying this well-researched and thought-provoking piece. I'm passing my copy of the magazine around to share the article with others in my periphery. (I don't know how long this copy will hold out!) Thanks again for a fine publication.

*Rod Schwartz
Grace Broadcast Sales
Pullman, WA*

**Note to Loyalist College
broadcast students:**

Hi Folks. Taped to my office door, are

a series of articles by a well-respected and popular producer named Doug Thompson. Doug is the Creative Director of The TEAM, the national sports radio network. Doug's achievements are international in scope, and he has been an excellent guest lecturer here for many years. If he put all of his awards in one room...well he couldn't, he would have to put an addition on his house!

I tell you this, because Doug has something to say about our business, and more importantly, the good people who make radio WORK. The articles stem from a magazine called *Broadcast Dialogue*.

In October's issue, he profiles a well known personality in our business—Marc "Mais Oui" Denis. Marc is one of the finest bilingual announcers in Canada. When I first started in the business, Marc was a monster. He was the night rocker at the then powerhouse CKGM in Montreal. While here at college, I remember driving to Cornwall, (close enough to get the signal) just so I could hear his show for an hour, and then take the two-hour drive back. When I moved to my first full-time gig in Fredericton, I would drive up to northern Maine, or up to the Quebec border, for the same reason.

Doug's article is a great read. I have left back copies of his previous articles for your perusal. You can learn from these. Doug, weather and work permitting, will join us next semester for a lecture, which will prove to be a watershed of information on how to bring forth your creative ideas.

*Steve Bolton
Instructor
Loyalist College, Belleville, ON*

Radio Performers Membership

Thank you for a wonderful magazine that keeps us who have a passion for the broadcast industry in touch.

I know you will be interested in a broadcast story from the west. Back in spring when local deejay Rick Honey died and 800 gathered to wish him farewell, a thought sprang to mind that local radio people only gather when there is a death or a retirement. Why can't we get together three or four times a year

BROADCAST Dialogue

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and just shmooze? This was the inspiration for an informal club called RPM (Radio Performers Membership). The Planet Hollywood has given us their premises for the quarterly gathering and subsidizes most of the food and all of the non-alcoholic drinks. Our slogan is "There are no agendas, there are no dues... Just a big industry shmooze."

The first lunch hour gathering took place in June and over 60 turned out.

The most recent gathering saw an even larger number on hand. The Planet Hollywood is now offering to put up framed photos of every Vancouver on-air broadcaster in their establishment.

The next event will be just before Christmas. At the last get-together in September, Vancouver luminaries such as Ralph Mair, Vicki Gabereau, Norm Grohman, Dean Hill and Graham Hatch, Tom Jeffries, Warren Barker, Neil Macrae, Rob Christie, Terry David Mulligan, Stirling Faux, Jack Kyle, Monty McFarlane and many more were in attendance. For many, it was a chance to meet radio performers they had admired over the years and for others it was like a reunion. All in all, it is one of the better things to happen on radio row in Vancouver. All proceeds go to NABS (National Advertising Benevolent Society).

Red Robinson
Vancouver

Got a point of view you've been wanting to make?

Broadcast Dialogue welcomes your letters. Whether you have a comment on something you've read in **BD** or whether you have something else entirely in mind, share it with us. 'Dialogue' with Canadian broadcasters.

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Beam me up, Johnny Canuck?

The issue of whether the provision of grey market satellite services in Canada is legal or illegal may finally be put to rest by the Supreme Court of Canada in an appeal scheduled to be heard before it in December: *Bell ExpressVu Limited Partnership v. Rex*.

At issue is the correct interpretation of the Radiocommunication Act, which states that:

No person shall...decode an encrypted subscription programming signal or encrypted feed otherwise than under and in accordance with an authorization from the lawful distributor of the signal or feed – ss.9(1)(c)

and

Every person who...without lawful excuse, manufactures, imports, distributes, leases, offers for sale, sells, installs, modifies, operates or possesses any equipment...used, or...intended to be used, for the purpose of contravention of section 9...is guilty of an offence. – ss.10(1)(b)

Section 9(1)(c) prohibits the unauthorized decoding of the signals of lawful distributors licensed by the CRTC. At issue is whether the section also acts as a complete prohibition with respect to the reception of a foreign distributor's feed in Canada, since these distributors—given Canada's foreign ownership rules—cannot have the "lawful right in Canada to transmit" their services.

A number of Canadian courts have interpreted Section 9(1)(c) as a complete prohibition on reception of a foreign distributor's feed in Canada since no "lawful distributor", from whom authorization can be sought, exists in Canada.

On the other hand, a separate line of cases, including the *Bell ExpressVu* case, takes a different approach. In the current *Bell ExpressVu* case, the B. C. Court of Appeal reasoned that:

Section 9(1)(c) enjoins the decoding of encrypted subscription programming signals that are not authorized by the lawful distributor of the signal. "The signal" can only refer to signals

broadcast by lawful distributors who are licensed to authorize decoding of that signal...If there is no lawful distributor [of the signal] in Canada, there can be no one licensed to authorize its decoding. Decoding of such an unregulated signal cannot therefore be in breach of the Radiocommunication Act.

Even if the Supreme Court of Canada finds that the provision and receipt of grey market satellite services in Canada are legal under the Radiocommunication Act, there are still important factors—both economic and legal—that may dissuade non-Canadian broadcasters from marketing directly to Canadians.

Legally, it is at least possible that the CRTC could argue that, under s. 4(2) of the Broadcasting Act, it has jurisdiction over foreign satellite services intentionally serving Canadian consumers. Indeed, the CRTC stated in its 1993 Structural Hearing decision, that it would, in certain circumstances, assert jurisdiction over a foreign DBS provider where it exhibits some or all of the following characteristics:

- It acquires program rights for Canada;
- It solicits subscribers in Canada; and
- It activates and deactivates the decoders of Canadian subscribers.

In theory, such jurisdiction could include the ability to encourage prosecution for broadcasting without a licence. On that basis, foreign DTH operators could decide there is risk in actively marketing to Canadians.

In the same decision, the CRTC also asserted that services entitled to be carried in Canada through listing on the eligible satellite services lists could face de-listing if they were also distributed in Canada by an unauthorized DBS operator. Similarly, unlisted services would forego possibilities of listing by reaching into Canada in an authorized manner.

While the CRTC may be reluctant to wade into de-listing battles, non-Canadian services may also be loathe to openly market to Canadians, premised on the fact they currently realize revenues through agreements with Canadian distributors linked to their inclusion on the eligible lists. Moreover, many popular



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U.S. specialty services are now partnered with Canadian licensees through brand and/or program licensing deals, thereby achieving entry into Canada's broadcasting market. Finally, many U.S. services may not have sufficient program licences to facilitate lawful Canadian distribution of all of their programming.

Furthermore, Canadians themselves, with their desire for local content and existing access to a wide array of U.S. content, may have limited ongoing demand for grey-market DTH.

With Canadian DTH services marketing aggressively to close the gap between themselves and cable, efforts to avert the potential loss of customers—especially those disposed toward the purchase of satellite services—is clearly a battle worth waging.

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**Radio and
television at
the digital divide**

BY DAPHNE LAVERS

Remember all that discussion in the past few years about the absolute necessity of station "branding"? About defining an identity for a radio or a television station that makes it instantly recognizable and individual?

Now, as the digital waltz begins to quicken into a gavotte, the need for station branding becomes clear.

The digital world has no frequency numbers, and no channel numbers. Channel Six, 104.5, Channel 57, 99.1—these terms are meaningless once you cross the digital divide. The digital universe for television and radio stations doesn't operate at specific places on the frequency spectrum. The only numbers that count are zeros and ones.

As Canadian DAB radio moves into the mainstream with great leaps forward and substantial support from the mobile sector of the economy, the significance of this fact and the impact on station operations is suddenly becoming very clear. The move of CBC to calling their radio stations Radio One and Radio Two several years ago may have been more than prescient; station identifiers such as The Fan, Mojo Radio, Kiss and All-News-Radio will translate without numbers into the digital domain.

Canadian digital television however, still staging on the grid, isn't yet at the point where the finer elements of the digital transition are apparent.

And both new technologies are moving into that phase where the pros and cons of off-air digital transmission are also becoming clearer.

In a curious counterpoint, the two technologies and industries are approaching the digital transition in a virtually opposite manner. The industry side of DAB is moving into high gear; 25 stations broadcasting off Toronto's CN Tower will be bolstered by development of a Windsor-to-Quebec City corridor, together with broadcast corridors in Alberta and B.C. But scarce and expensive user devices at the retail level are only now being supplemented with technology advances and related industry support that will accelerate DAB into the vortex of consumer acceptance.

In digital television, the retail sales of user devices are now heavily weighted towards digital and ATSC (Advanced Television Systems Committee) television sets. Nearly 45% of all projection television sets sold in Canada are HD or HD-ready. Despite increasing set sales, there is no High Definition broadcasting in Canada; the only HD television signals are available on satellite. The industry side of digital television and its next-generation high definition television is moving forward slowly in fits and starts, on an experimental basis with limited play.

And once again, the satellite sector is the wild card. U.S. satellite radio players XM and Sirius Radio promise to shower down on North America a host of digital audio signals (for a monthly fee, of course). Canadian satellite television operators Bell ExpressVu and StarChoice are already providing their subscribers with at least a couple of HDTV channels.

In this issue, *Broadcast Dialogue* takes a snapshot of digital television and digital radio—audio and video at the digital divide.

DAB

If you don't go digital, you'll die

With the backing of General Motors of Canada and the entry of multi-national technology company Texas Instruments into Digital Audio Broadcasting (DAB), the next generation of Canadian radio has lifted off the launch pad and started the ascent.

Twenty-five Toronto radio stations are currently broadcasting a DAB signal from the city's CN Tower. Until now, citizens listening to that crisp, clear audio—either at home or in their cars—have been few and far between. That's about to change, significantly, on three major fronts—home, mobile and computer.

Texas Instruments has developed a DAB chip which costs about \$35-\$40, enabling the production, finally, of low-cost DAB radios. A new device called WaveFinder attaches to a personal computer, uses a simple antenna to receive DAB signals off-air, and translates the DAB data onto the computer screen. And General Motors of Canada, at the end of October, announced the introduction of Canadian-style DAB radio as standard equipment across a range of its 2003 car models.

A number of those General Motors car models will be introduced starting "fairly early in 2002", according to John Wood, Manager R&D and Technology for General Motors of Canada.

"We've concluded that if this is supposed to be mainstream broadcast radio through this decade and into the future, this is not going to be restricted to luxury high-end products. This has to be radio for the masses," said Wood. "If the broadcasters are sincere about taking this to its limit as quickly as they can, that means that we have to do the same thing. So we're actually starting on a full range of



The NewFO Ottawa reporter Elissa Lansdell on-air live as General Motors of Canada president/GM Maurcen Kempston-Darke and DRRi Inc. president Duff Roman prepare to unveil DAB-equipped car for C/FB delegates in Ottawa.

products; the Impala and Monte Carlo built here in Oshawa will be first. Then, Grand Am, Cavalier, Sunfire, a host of others. That's an important point for us to make. The Cavalier and Sunfire are our entry-level products—that's our volume product. If we can put it on those vehicles, that certainly illustrates that it's across the whole (GM) portfolio."

To Duff Roman, VP of CHUM Ltd. and president of Digital Radio Roll-out Inc. (DRRI), the consortium set up to stick-handle the launch of DAB, "this is huge".

To Roman, long a staunch proponent of DAB, the GM announcement "represents millions of dollars of radio equipment already in the pipeline." It's the kind of backing and participation DAB supporters have been waiting and hoping for, since DAB first became known in Canada.

Starting in 1995, General Motors Canada began "keeping an eye" on technological developments on the radio front, starting a process of tracking and exploration that would bring the giant car-maker into partnership with the Canadian radio broadcasting industry.

"Knowing that it takes a while to go from concept to product, we wanted to start putting the ideas into the planning process in the Corporation as early as we could, so we started in 1997," said Wood. "It's one thing to design a box of electronics to stick in the dash of a car, but to really make it work well, to make sure it's an integrated system, it became pretty obvious to us pretty early on that we needed to talk to the folks that owned the content. That's not something that we had really done before."

Wood, an electrical engineer from Queen's University, had been a technology manager for a number of years, and "part of the job involves looking at the outside world to see what else out there around us impacts Canadian requirements," he said. "I recognized immediately this is where technology had to go."

The triumph of DAB in the automotive sector, said Duff Roman, "represents one champion inside General Motors (John Wood) who almost single-handedly worked his way through the hierarchy...to say 'look, the Canadian system

is different, no, you won't have the economies of scale of all North America, this is Canadian government policy, this is what the broadcasters are doing and this is what General Motors should do. And by God, it's done."

The first GM radios don't look much different from current AM-FM radios, but the cars have a tiny little shark fin antenna on the roof. The radio face-plate indicates in alphanumeric whether the listener is on AM, FM or DAB mode. And in DAB mode, the radio displays station identification and other data.

"The capacity for the DAB system is such that it gives us almost CD-quality sound, but the missing piece is of course all the other capacity and what can we do with it," said Wood. "Because it's available, it's there, there's so much potential for its use, I think that's where the future's going to be."

That potential lies in the realm of "m-commerce", or mobile commerce, an interactive capability operating to some extent through the GM OnStar vehicle communication system. Linking DAB to the operations of OnStar, and completing the m-commerce loop, has the potential to become the next level of electronics integration in the digital universe. And that capability may be an indication of the ultimate business model for Canadian radio broadcasters. (OnStar, Wood observed, uses the analog cellular telephone networks, since digital PCS service is not ubiquitous yet. That means the links between DAB and OnStar are to this point, only theoretical.)

To move towards that futuristic m-commerce model, however, General Motors watched carefully the notion of a DAB "threshold", a level of operation and acceptance which would encourage adoption of DAB by the car maker. In the case

of DAB, reaching that threshold was gradual; one city launched at a time—Toronto, followed by Montreal, then Windsor, Vancouver, and Ottawa, scheduled for this fall. All eventually helped push the DAB decision in General Motors to the yes side.

That decision was made prior to the August announcement by DRRRI of a comprehensive engineering study of three "corridor" areas in Canada, in preparation for further roll-outs of digital radio.

"The corridor study will plan the stations required for coverage between Windsor and Quebec City, including Ottawa; Calgary and Edmonton; and the Greater Fraser Valley, to meet the current existing stations' service requirements in DAB," said David Garforth, executive director of DRRRI Inc. "It will provide for complete coverage along the highways in those corridor areas... (and will examine) the distribution of DAB signals and the placement of transmitters. We'll be looking at what towers already exist and trying to use existing tower facilities and site development as much as possible to provide for the coverage required."

The corridor study, as it's called, will be completed by D.E.M. Allen & Associates of Winnipeg, and is scheduled for completion by next spring. At that point, private broadcasters will look at capital and operating costs for the corridor, and will start developing implementation plans for the roll-out of DAB along those corridors, Garforth added. The analogy Garforth cited, as did others in the industry, is the implementation of cellular telephone service, over time, in stages and sections across the country until "you suddenly find you've got it all covered".

While Toronto stations have been simulcasting their audio signals from the tower, the Canadian Radio-television and

Telecommunications Commission (CRTC) also allows 14 hours a week of separate experimental data transmission on the DAB signal. The uses of that experimental transmission may change the face—so to speak—of radio. The corridor plan, in addition to providing all the necessary information on available and required transmission facilities, will be used to develop a business plan for the network, for audio transmission and for value-added data services.

CHUM's Duff Roman describes the impact.

"When we complete the study, what we'll have is the cost, technically, of developing this flawless seamless service, not unlike the way cellphones were introduced," he said. "We're taking a terrestrial approach, with ground-based transmitters, and what the corridor will do is, it will link up contiguous coverage areas in all the regions I'm talking about. The radio stations in Oshawa will be contiguous with the radio stations in Toronto, contiguous with Peterborough, Kingston, Brockville, Belleville. The nature of DAB—the Eureka system in L-band—is that because it's on-frequency broadcasting, you can take either the audio signal as the CBC might in this corridor, and roll out one audio program throughout the corridor, or in the case of private broadcasting, retain a market differentiation on the audio side. So if we're not licensed to serve Belleville without permission of the CRTC, we're not going to be dropping the CHUM AM signal into Belleville."

"But what we can do is provide, in a sense, the common carrier facility, the telecom wireless facility, to anyone who wants to take advantage of the robustness and reliability of the Eureka system to provide navigation aids, concierge services, mapping, route guidance, financial

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services, every one of the wired Internet services that although limited by bandwidth, we could now roll out using a DAB receiver in the L-band. Any of the services that people use the Internet for, we think we have a system that can provide those services on a point-to-multi-point basis. We'll super-serve our radio listeners, create a business plan for people who are involved in those automotive concierge services and, in fact, take it to the next step and put our little toes into the waters of e-commerce using a cellphone to provide the return loop.

"For those services that are one-way and serve everybody, they can be selected free on a non-subscriber basis, or they can be encrypted so they're on-demand services. Either way, if there's anything in those services to which you'd like to respond, either download something or transact some commerce, i.e. hear a spot on the air, and you'd like to react to the product if there is a fulfilment component to the service, you'd simply use your cellphone and say yes, that sounds good, I'd like to transact that, I'd like to either download the program or buy that product."

This is convergence on a large scale, about to become larger.

At IFA, the German consumer electronics convention this past summer, manufacturers showed DAB technology in PDAs, in devices via home computers, and in pocket DAB receivers

In July, Texas Instruments Inc. (TI) and RadioScape, a UK-based DAB equipment and software company, announced the delivery of a new low-cost DAB audio chip design. The new chip is described as "giving manufacturers flexibility and ease-of-build, and enabling the fast market delivery of differentiated, inexpensive product," said the TI Web site announcement.

"It's the whole design," said Naresh Coppisetti, manager of TI's digital radio business unit in an interview with *Broadcast Dialogue*. "The chip itself is Texas Instruments'. Embedded in the chip is software written by RadioScape, but TI is exclusively the owner and seller of the chips and we make the chips."

The TI Web site notes that "hybrid radio products" enabled by the new chip can include mobile commerce, distance learning, and MP3 recording with very low power consumption, which suggests portable and automotive applications. The TI DAB chip, Coppisetti said, will cost \$38-\$39 (U.S.). While current DAB receivers in Canada range around the high-end \$800-\$1,000 mark, the TI chip allows the manufacture of DAB radios at about \$150-\$200 (Cdn.) by mid-next year, a price which could drop even more.

"What we set out to do, basically, was to cost-reduce this thing because that's the way we make the mass market happen," said Coppisetti. "Broadcasters are making enormous amounts of investments, including Canadian broadcasters...the anomaly is that the receivers available are priced very high. We saw opportunity right away...The technology is not drastically different between Canada and the UK, Canada operates at a different frequency but as far as design is concerned, there's very little cost difference."

Texas Instruments is heavily involved in DAB and Coppisetti noted the adoption of DAB in Singapore, Netherlands, the UK, Germany, France and other European countries. And while the U.S. will probably go with the IBOC (In-Band On-Channel) digital radio technology, "right now, for us, DAB is everything."




Much of the rest of the world, however, is also going DAB. Canada has a replacement strategy, said Michael McEwen, president (until early November of this

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year) of the World DAB Forum, although multi-functional receivers which provide DAB, AM and FM will mark the years of transition until AM and FM frequencies are either turned back to the government or changed out into new uses. Germany has reportedly announced a sunset clause, a final date for its AM and FM services which is the year 2015.

"Taiwan is on air, Singapore is on air, China is doing an enormous amount of testing right now, India and Australia are in the pre-operational phase, so things are starting to move," said McEwen. "When I started out four years ago (as head of the World DAB Forum), there were about four car receivers on the market, they were very expensive—about \$2,000 each—and not well distributed at all. Here we are almost four years later, there's well over 25 different receivers, car receivers, hi-fi receivers, kitchen radios and DAB-Walkman type receivers."

McEwen cautions radio broadcasters that the success of DAB is not an overnight phenomenon; FM radio took 15-20 years before it was fully integrated into the radio world. People have to have patience, he observed, adding that while "broadcasters occupy the spectrum, they're not going to realize an ROI for seven or eight years."

"The other thing is to get the programmers to think creatively about what they can do, because eventually radios will come with a screen," he said. "It will always be audio, it will always be radio, but it can be a multi-media experience as well, and I think programmers have to think about how to deal with that creatively. You're producing more than just audio and a quick line—the television analogy is, it's more than pretty pictures and good sound. You're creating another kind of experience that provides value to the core service and also gives scope to a lot of interesting ideas."

As the technology evolves, enhancements and cost-savings occur virtually across the board. Since the DAB signal is so efficient, a DAB transmitter uses about one-tenth of the power of standard radio transmitters. And one DAB transmitter handles up to five DAB broadcast signals.

"An FM transmitter only accommodates one (broadcaster)," said DRRRI executive director David Garforth. "When you're talking about a new FM station, a transmitter could cost up to \$1 million. For a new DAB station, the cost is maybe \$350,000. Divide that by five (broadcasters) and you're maybe talking \$70-\$100,000 for a station."

During this last quarter of 2001, another piece of the DAB picture is also in the process of dropping into place. With the hunt intensifying for Canadian retailers interested in handling DAB product, national electronics chain RadioShack has announced it will carry a variety of different DAB products, some with its own brand name, across a range of prices.

RadioShack intends to sell both portable devices and computer-related DAB radios, including a key DAB player called WaveFinder from Psion Corp. in the U.K. RadioShack is negotiating to handle WaveFinder and intends to begin sales of these devices as soon as possible.

WaveFinder is a card that plugs into a personal computer, and comes with its own tiny DAB antenna. However, this is NOT Internet radio. This is DAB off-air, and the system uses the processing power of the computer to display the data stream that accompanies DAB. Instead of tuning to an Internet radio station, users can tune in an off-air local broadcast station.

"I think people tend to listen to radio within the confines of their local regional community," said McEwen. "They want to hear local temperatures, that the garbage has been picked up, the latest indiscretion of the mayor, and their favourite music. All that they can get locally."

The U.S. Radio Scene

In the meantime, radio services in the U.S. are moving forward on a number of fronts, causing some debate and consternation.

The National Association of Broadcasters (NAB) Radio board has taken the position that it "believes that In-band/On-Channel (IBOC) Digital Audio Broadcasting (DAB) technology holds promise to ensure a digital future for AM and FM broadcasters and their listeners", and the Radio Board "supports an early decision by the FCC in its terrestrial DAB proceeding establishing the intention of the FCC to adopt a single technology standard, and to state its preference for IBOC as the best path to digital terrestrial radio broadcasting pending positive results from the industry's ongoing IBOC DAB test and evaluation efforts." Technical testing of the IBOC system continues.

The U.S. Federal Communications Commission, perhaps unwittingly, added another element to the radio mix when it approved two new classes of non-commercial, low-power FM radio stations (10-100 watts) in early 2000. This new station class was designed to serve very localized,



Fully-operational DAB receiver inside a Chevrolet Impala at General Motors of Canada in Oshawa. Selection between AM, FM and DAB is as easy as pushing 'Band'.



CBC R1 on the display panel in GM's DAB receiver.



John Wood, GM's manager, R&D and Technology, beside the Impala outfitted with a fully-functional DAB receiver. The small black 'shark fin' mounted at the back of the roof-line is the DAB antenna.

niche markets "in order to enhance community-oriented radio broadcasting", but the NAB has taken a strong position against the new stations because of interference problems with existing stations and the potential for adverse impacts on advertising of local stations.

Interference is also a point of controversy with the new satellite radio services in the U.S., at least one of which delayed launch plans close to the September 11 terrorist attack in New York City. Satellite radio signals can be received across the country, but satellite signals are line-of-sight: inside or beside buildings the signal degrades substantially, when the satellite is not viewable. XM Radio and Sirius Radio, national digital subscription radio services, both began applying to the FCC



DRRI Inc. president Duff Roman and General Motors of Canada president Maureen Kempston-Darke.

for approval for high-powered terrestrial repeaters to enhance coverage areas.

The NAB has taken a strong stance against approval of these terrestrial repeaters, calling them "a crutch for a technology that is not up to the task of providing the seamless, mobile coverage promised by proponents", in a presentation to the FCC. The NAB said in late August that the request for terrestrial repeaters has grown from a few hundred to nearly 1,000, ground-based facilities that could place the satellite services in direct competition with off-air radio broadcasters. NAB president Edward Fritts stated that these two satellite operators "should apply for over-the-air licenses like everyone else."

"We've taken them (broadcasters) completely at face value," said GM's John Wood. "That's why we took so many years early on, looking at all the statements that they've been making, that the CRTC has been referring to and looking at what appears to be a joint common policy between private and public broadcasters and the government. They all seem to agree that this has to be the way to go; if radio is the last bastion of technology that hasn't gone digital, well then it's an obvious thing to do. It has to go digital. If it looks like that amount of energy has been put into changing the industry, well we have to go there."

Michael McEwen is rather more blunt in his assessment of the move to digital.

"One thing I've always stressed is that if you're not going to go digital, watch your business die because it will," he said. "However you use that business, however you tailor your services or whatever will suit the market that you're in, continue, but if you don't go digital, you will die."

For Canadian radio broadcasters, the digital cliff is slowly flattening out into a gentle digital slope. Take a ponder down the slope and walk out into the meadow that's become the digital universe.



Canada Ahead

Canada is considerably ahead of the U.S. on the introduction of digital radio, though still not at the level of utilization of many European countries. But the Canadian way of doing things—the cooperative consortium effort of DRRI—which has seen industry, government and manufacturers moving slowly and deliberately and co-operatively towards a defined goal, seems to have paid off in spades for everyone in the industry.

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HDTV takes a pause in Canada

It's curious, this small hiatus that surrounds digital high definition television (HDTV) in Canada. This hiatus... "a break or gap", according to Oxford Dictionary, "especially in a series, account or chain of proof", a space... "an interval between one-, two- or three-dimensional points or objects".

A pause, a collective holding of breath while the world swirls around Canadian broadcasting.

Digital audio broadcasting is poised to make the leap into commercial operation this year, with backing from a major car manufacturer, market-oriented research into rapid expansion of DAB highway corridors, the development of an inexpensive IC chip that is the precursor to small, cheap devices, and the announcement of a major retail electronics chain which plans

to handle a range of DAB audio devices very shortly.

South of the border, more than 200 American television stations have made the transition to digital, each transition hailed by the American trade associations.

At least one commercial American network has a primetime HD schedule, with a second programming partially in HD, and the third planning implementation within a year. The U.S. public broadcaster has already made the switch.

Canadian broadcasters launched a host of new digital television channels in September, a launch which was almost instantly bumped off the nation's television screens by the worst terrorist attack in history.

The production sector, not only in Canada but around the world, appears to be moving into digital and HD as fast as economically possible. According to one manufacturer, while broadcasting is standing still, the documentary sector is charging headlong into HD.

In Toronto, the very first Canadian digital HD off-air transmission has begun on an experimental basis. The trial has already produced some marketing surprises and technical curiosities resulting from the launch of this trial...HDTV on your computer, received off-air?

And the murmur in the background? That's television viewers, quietly, inexorably moving en masse to higher picture quality sets, both HD and HD-ready, pushing the envelope with their hard-earned dollars, buying televisions with enhanced images and sound.

Purchasers—At Home

Despite the confusion which still reigns among consumers about high definition television, HD-ready, satellite television, and off-air vs. cable, Canadians are buying more and more higher quality television sets and TV devices. That pace is accelerating, and doesn't look to have an endpoint.

Ramesh Sahasranam is marketing manager, television, for Thomson Consumer Electronics, manufacturers of ProScan and RCA, among others.

"About 45% of all projection television sets sold in Canada today are HD or HD-ready—so almost half the units that are selling through are digital," he told *Broadcast Dialogue*. "Full blown HD television is 16x9, wide-screen television with a High Definition tuner already built into it. HD-ready is like a younger sibling, it's a 4x3 set, traditional-looking, that can handle, with the appropriate set-top box, an HD signal. There is no HD tuner in a



Terry Horbatiuk, senior manager, systems engineering group for broadcast and industrial video at Panasonic.

HD-ready set, but between those two, HD-ready is a clear winner at this stage."

Despite the virtual absence of HD broadcast television signals, the price of HD sets has already begun to plummet. A standard 52-inch television set retails for about \$2,200; an HD-ready set is about \$2,999. With an \$800 price difference, "the sell-through of this product has been fantastic," Sahasranam said, adding that only a couple of years ago the price difference between standard and HD sets was between 50-60 per cent.

"In terms of hardware sell-through, it's humming along very well despite the fact there's only a few places you can access true HD programming," Sahasranam observed. "You would think it's a problem (the absence of programming) but it doesn't seem to have hampered our sales. If there was more HD content, we'd sell more 16x9 sets. Without HD content, people can buy 4x3, flip to a 16x9 format when they want to—most people do that—but if you buy a 16x9, you have the bars down the side. Having more programming would increase sales, but not having it, we're still able to sell sets. Clearly, we would like to see a lot more HD programming."

Thomson's top-of-the-line set handles the 1080i (interlaced) format, along with the full range of 18 ATSC approved advanced television formats. The company has no plans to go to the gold standard of 1080P (progressive) because 1080i "is so spectacularly clear, (and) you can't even see the detail that's offered at 1080i."

That's an opinion shared by Terry

Horbatiuk, senior manager, systems engineering group for broadcast and industrial video at Panasonic.

"The reality is that what's on that (digital video) tape, if you put the ATSC format in there, we don't have a display device—projector, plasma CR, LCD device—that can show everything that's on that tape yet," said Horbatiuk. "It's coming, it's a 60-inch plasma, but still in this world today a \$60,000 Master Grade television monitor can't show you what's on that tape. That's how good HD is, we haven't seen it yet."

The built-in HD tuner is a sleeper; that tuner receives and displays HDTV signals off-air. Canadians who live in Windsor can pick up Detroit HDTV signals off-air. When Buffalo, New York begins broadcasting in HD, a very large number of Canadians may be able to pick up that signal off-air. And the device to let you do that may be just around the corner.

The Numbers Game

The Consumer Electronics Marketers of Canada (which belongs to the Electro-Federation Canada, the industry association for electrical, electronics and telecom industries) has not until now tracked the sales of specific kinds of television sets or devices. By the time this article appears, chances are excellent that the major members of the Electro-Federation will have made the decision to track HDTV sales in Canada.

"The (sales) numbers are coming up there," said Peter Elsey, Vice President Electro-Federation. "The sales of HD sets have now taken on a volume that warrants closer tracking... They (manufacturers) know that most larger sets are HD-compatible, and virtually all of the home theatre systems are kind of moving to that, all the flat screen stuff is moving to that—so they have a sense of where (HD) sets are going according to where the other categories are moving."

That critical industry statistical tracking is scheduled to begin as early as the first quarter of 2002.

The drive for quality imaging is evident in the figures released by the Electro-Federation for DVD players. Shipments of DVD players, according to figures released in September, were up 156% in the first half of this year, to 336,000 units. DVD players that handle two or more discs doubled from last year; and the industry is forecasting shipments of 900,000 DVD players by the end of this year.

"The trend right now is bigger is bet-

ter, and you're seeing some substantial increases in sale of larger screen televisions," said Elsey, "and those larger screens equate to higher price points and higher features, and they also equate to HDTV-compatible."

Elsey observed what happens when viewers, quite content with existing image quality on a home set, explore new kinds of sets, including the new flat screen plasma sets, especially when the new sets are connected to digital signals or a CD signal. It is at that point, Elsey said, that viewers are astounded at the image quality available, and "all of a sudden, you can hear the converts happening".

The Satellite Advantage Continues

The consensus among those contacted by *Broadcast Dialogue* is that the drive for better picture quality is benefiting Canada's two direct-to-home satellite service providers, Bell ExpressVu and StarChoice. The reason is simple—satellite delivery is the only means by which Canadians at this point can watch HDTV. Both satellite operators provide two HD channels at present, and the availability of those signals is fuelling larger screen sizes, and HD and HD-ready set sales.

"Most people buying HD displays are using satellite feeds," said Thomson's Sahasranam. "The satellite people have a leg up right now. I don't think there's a single off-air transmission available in Canada."

There is a very large irony in the absence of off-air HD transmission in Canada. With a built-in HD tuner, viewers can use a \$10 television antenna to bring in the signal. And as more and more American stations go on-air with digital and HDTV signals, Canadians living close to the U.S. border will be able to receive, for free, off-air U.S. HDTV broadcasts.

What does that say about the Canadian HDTV market?

"There is no market here," said Panasonic's Terry Horbatiuk. "It will come the other way, it will start slopping over the border, and when we have to pay American dollars for what was produced in Vancouver, then we'll get wise!"

High definition, Horbatiuk observed, started out as a broadcast solution for delivering cinematic quality to the home, a phenomenon that at present, is "standing still".

"But 480P (one of the ATSC enhanced television standards) is in everybody's home if you've got a DVD player, because all DVD is 480P," he said. "The only thing



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Branding

Station “branding” has become a hot marketing topic in the last year or so, with both radio and television stations working to make their mark in the minds of listeners and viewers. Radio stations pick names that attempt to identify the station’s primary programming mandate—such as The Fan, Kiss, Radio One, All-News. Television stations place their logo bugs, sometimes permanently, in a corner of the screen, to ensure that viewers always know what station they’re on.

The branding debate may at first have seemed like a hype move, just another way to create a market presence. But in the digital universe, it turns out there are very specific, technical reasons why branding is not only a good move, it’s an essential move.

John Wood, manager of R&D and Technology for General Motors of Canada, is an electrical engineer with a degree from Queen’s University. Point-person for the GM adoption of Canadian DAB, Wood explained the significance of the digital transition.

“AM (radio) is all about 1 Megahertz (frequency), FM is all around 100 Megahertz,” said Wood. “Those are the numbers you see on a radio display—the frequency itself. With DAB, the frequency band is between 1452 and 1492 Megahertz, so it’s 15 times higher in frequency, but it’s broadcast inherently as a digital signal. There’s a whole bunch of implications there...with the Eureka 147 standard that Canada is using for DAB, it allows us to do something a little different. It allows us to mix signals all at the same frequency. So at any given frequency, you’ll find up to five stations multiplexed. As a result of that, the old scheme from AM and FM of dialling in the frequency no longer works.”

Five stations are multiplexed on one transmitter “pod”. The frequency numbers listeners used to use to find a station simply aren’t in that universe. Without numbers, the name and/or call letters of the station become critical because that’s what appears on the DAB graphical display.

“It all comes back to brand marketing,” Wood said. “GM has been going through that for a number of years, trying to re-invent brand marketing, and I think the radio industry is going to have to do the same thing.”

There are similarities in the digital television world, logically enough. Digital television is also nothing more than zeros and ones; frequency is particularly irrelevant anymore. In Canada, viewers became accustomed to station monikers such as “CBLT Toronto, Channel Five, Cable Six”.

“The important thing is that channel branding is very, very important,” said Ryerson’s broadcast engineering facilitator Terry Harvey. “Over the air, we’re taking the six megahertz band previously used for one analog program, and you can send digitally all sorts of different services, including multiple video programs (in that one channel).”

And if a broadcaster uses the station channel to multiplex several different video signals or programs, identifying and finding each of those programs may become a challenge. Viewers may be navigating through set-top box displays designed to reveal what exactly is running on each channel.

If the station branding issue isn’t of sufficient interest to start the thought processes rolling, consider the next set of issues to be approached in the digital universe: electronic rights. Just as publishing rights for print stories are being re-negotiated for Internet usage, television broadcasters may be looking at variable rights purchases depending on the format bought. If a broadcaster buys a program in the top-of-the-line high definition standard, does that automatically convey rights to transfer the program into PAL for European distribution? Into standard NTSC for conventional broadcast? Into streaming video for Internet distribution?

Stay tuned.

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that stops you from seeing it is the chip that's in there to make your NTSC television set happy."

Cable distribution of HDIV appears to have taken a back seat to Internet service over cable, despite a data transmission rate capability of approximately 38 Meg/sec. That's easily high enough to handle two HD signals at 19.3 Meg/sec. and multiple channels of standard definition which would look much better over cable, assuming the video compression rate is left at reasonable levels.

Off-Air to Where?

In actual fact, there is one lonely off-air HDTV transmission in Canada. It's being transmitted periodically off the CN tower in Toronto, and it arrives there through \$800,000 worth of equipment scrounged by Terry Harvey, engineering facilitator for the Interactive Broadcast Development Group (IBDG) at Ryerson Polytechnic University in downtown Toronto.

The Ryerson test facility is the first digital off-air transmission of an actual HDTV signal through a distribution facility, to a transmission tower and out over the airwaves. (Canada's Communications Research Centre has also operated test transmissions, but reportedly these were primarily digital signals from a com-

puter server rather than through a full transmission facility.)

Working with the CDTV Toronto Transmitter Technical Working Group (convened under the auspices of Canadian Digital Television Inc., CDTV), the proposal for a test transmitter was put forward in May. Working with a host of manufacturers, equipment suppliers and broadcasters, the signal was up by August, combined at the tower with CITY-TV, with an average radiated power of about 2,500 watts (compared to CITY-TV's peak power of 15,000 watts).

The HD master control is at Ryerson's Rogers Communications Centre. The group worked with Bell Nexxia to send the signal by fibre optic network to the Bell Toronto Operating Centre (TOC).

The signal is reportedly well-received throughout the Greater Toronto Area, west into Mississauga, east into Scarborough and even north of the city in some smaller communities.

And remember, this is an HD signal off-air. The antenna Terry Harvey uses to watch the HD channel is a \$5 jury-rigged copper loop he devised himself.

"The City-TV signal is analog, our digital signal is combined with it," Harvey said. "Our digital signal is on channel 66, and it's a fully digital signal—it can be HD, it can be standard definition, it

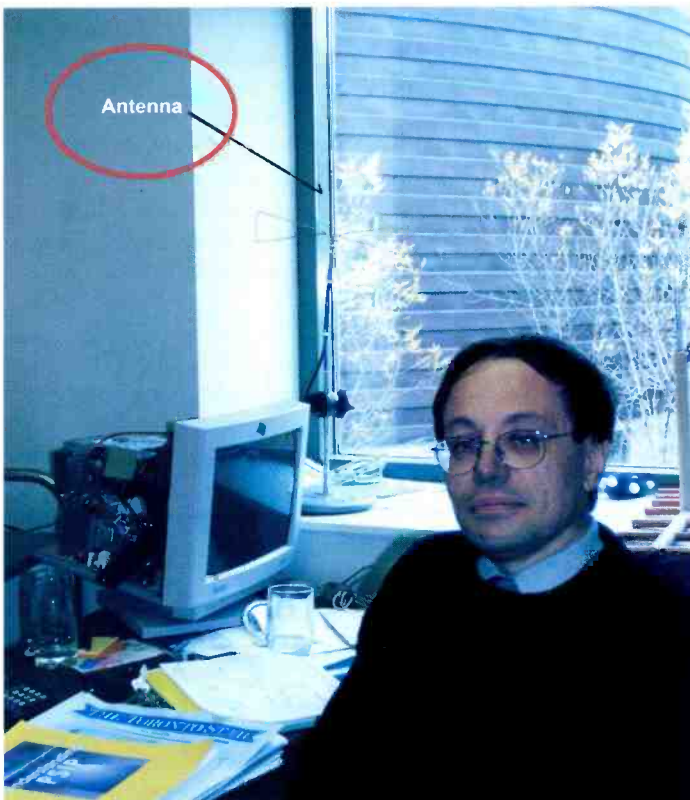
depends on what we want to send from here. Right now, we haven't got a server and a high-def loop—someone has to go into the control room and start the tape!"

Harvey figures there are about 20 people watching the channel sporadically. He hears from them occasionally, and many of those are in the industry, and have heard about the transmission.

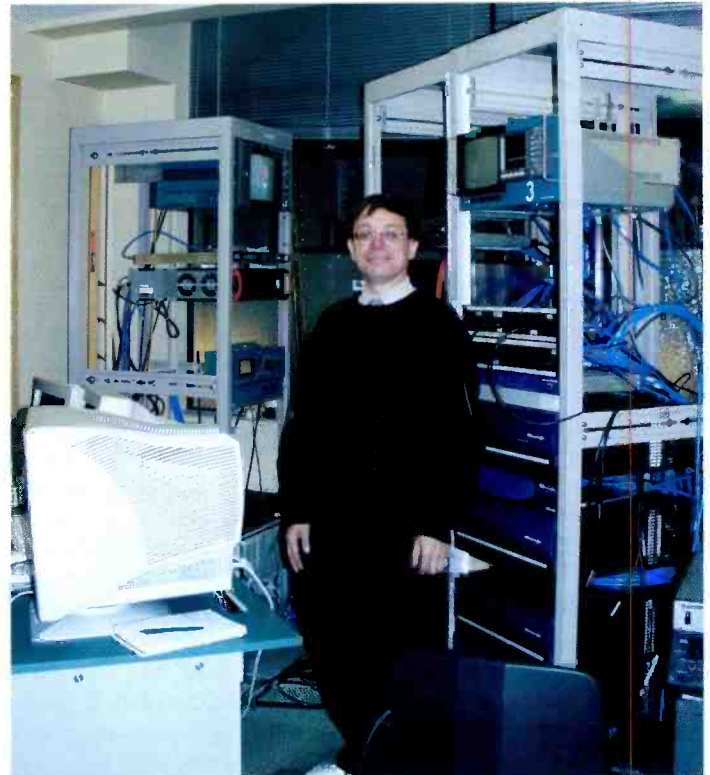
The IBD Group: Focus on Interactivity and More

While the channel is combined with CITY-TV's analog signal, the HD channel operates under an experimental licence from Industry Canada through CDTV. The channel operations are overseen by Bev Milligan, head of Ryerson's Interactive Broadcast Development Group (IBDG), formed two years ago to develop interactive television media projects experimenting with content in the digital interactive television world.

IBDG has some breathtaking ambitions. The group has filed for a Category 2 digital licence for *Response TV*, a planned digital program channel that will be the ultimate in interactive consumer research. The application to the CRTC states in part: "*Response TV* is a market-driven research channel that utilizes existing digital content to test levels of viewer satisfaction with innovative programming and ser-



The \$5 DTV off-air antenna built by Terry Harvey to receive the signals he sends to the CN Tower.



Terry Harvey, Ryerson's broadcast engineer, in the digital Master Control that he designed and built. It sends digital and high-def television signals to the CN Tower for distribution off-air in Toronto.



Bev Milligan, head of Ryerson's Interactive Broadcast Development Group (IBDG)

vices. It considers the best of existing interactive technology to accumulate information around viewer response within a programming block. The nature of the channel is market research driven and not content specific. Original programming will report on consumer response, research being done and consumer response studies from around the world that could measure everything from favourite television shows to a favourite kitchen utensil."

Response TV is designed to be the ultimate television research tool, on everything from interactive to high definition television. On the business side, plans are for this channel to be operated by IBDG Inc., a commercial spin-off from Ryerson which emerged from the original broadcast research group.

IBDG plans even more undertakings. By the end of this year, the group will have completed approximately 13 interactive television prototypes, and several HDIV program prototypes. The HD experiments include *The Residential Schools* project with Vision TV, CBC NewsWorld and APTN, a two-hour live-to-air program in which all the background materials were shot in HD; *Re-Inventing the News*, a joint venture with Global Television; and *Toothpaste*, an interactive opera in partnership with MarbleMedia, Rhombus Media and Bravo.

"I think there's more of a commitment now, more so now than there ever was for HD," said Milligan. "I think there's a commitment in terms of understanding that HD is a place everybody wants to go to...Let's get into the living-room, create

an environment which includes sending signals, doing market research. This will give us a sense of the business models. We don't have a legitimate business model (for HD or interactive television)."

A key proposal Milligan plans to launch next year is the "interactive living-room", a public display space she hopes to negotiate at the base of Toronto's CN tower. The CN tower "living-room" is planned to showcase high definition television, interactive television and "everything we can possibly imagine", including real-time interactive and geographically distributed TV/video games, sponsorship, co-operative broadcast ventures, set-top box and television device exhibits of all kinds, along with possibilities for educational programming and exhibits.

With two million visitors a year to the CN tower, the tower's "interactive living-room" is a bold undertaking Milligan hopes will enhance the buzz around digital and HD television, both at the consumer level and within the industry itself.

The Market

In a blunt assessment of the state of the industry, Panasonic's Terry Horbatiuk stated that there is no market in Canada for HDIV at this point.

"The broadcaster is standing still waiting for things to happen," he said. "What was supposed to drive HD was broadcast. What's driving HD is not broadcast—what's driving HD right now is documentaries."

Documentary production, Horbatiuk described, has a strong and growing world market including Japan, Britain, Canada and much of Europe. The documentary market is not in competition with Hollywood. Documentaries have a phenomenal shelf life. And using digital instead of film cameras makes life easier for everyone from the cameraman to the financier behind the production.

"We know it's happening because, for example, in Soho there were 15 brand new HD telecine chains in the last 18 months and they don't produce for the European market. That's \$1 million a pop U.S.," he observed. "I can take that digital video, put it into our HD deck using DV tape and out will come 720P or 1080i...We can do anything in the ATSC Table 3, which is all the formats that we've adopted as digital broadcasters in Canada and the U.S." Using HD as the main acquisition format allows virtually painless conversion to any format required anywhere in the world.

Horbatiuk presented an indicative statistic; at the beginning of the year 2000, 99% of episodic television was shot on film. One year later, that figure was 95%—a four per cent shift in one year.

Clearly Panasonic hopes to increase that percentage with the introduction of what is touted as the first variable frame-rate digital video camera in the world. The model AJ-HDC27V can vary the frame rate in single-step increments from four frames per second up to 33 fps, and then 36, 40 and 60 fps—capability designed to bridge the gap between video and film. The captured HD image is convertible to any distribution medium required.

While there is no HD broadcasting as such in Canada, production—and not only for documentaries—is moving towards HD, as film costs are eliminated along with the time for reviewing a day's shoot. A myriad of productions are now shot in HD and digital.

Bill White, president of William F. White Ltd., one of the largest providers of film and television production equipment, told *Broadcast Dialogue* the demand for 24P high def equipment is high, especially for series television, a demand to which his company is responding.

"We're buying into the program and jumping in with both feet," he said. "There are significant identifiable savings in the production of series television."

William F. White is splitting its purchases of camera equipment this year 50-50 between the high-end Arricam film cameras and 24P HD video cameras. Interestingly, the camera department at William F. White is now referred to as the "capturing department". Capturing images is the business; the medium they're captured on is no longer that important.

The Industry

On the industry side of the HD equation, digital frequencies have long since been allocated for each individual broadcaster by Industry Canada and "we're now in phase two of testing that allotment," said Michael McEwen, president of CDIV Inc. With the Toronto test transmitter up and operational, work is proceeding on a test transmitter for Montreal, with plans for its operational status by the end of this year.

The Canadian Radio-television and Telecommunications Commission called for comments, in early June, on the transition to and licensing of digital over-the-air transmission. The notice stated that: "The CRTC expects this conversion to

take place over a number of years and to be driven by the marketplace and consumers." The call for comments proposed that existing broadcasters will be issued digital licenses with approval to offer services on both analog and in digital until the transition period—not defined—is complete. The Commission noted that the transition will require broadcasters to construct new digital broadcasting facilities and transmitters, and consumers to purchase new digital television sets, or at least set-top converters. The deadline for comments passed this fall.

"I'm convinced that down the road, interactivity and data applications will be part of the viewing experience, and there might even be some money in it, but I think right now the focus is on pretty pictures and great sound," said McEwen, "because nobody today can see the business case for interactivity."

And yes, Canada still lags behind the United States in terms of both broadcast operations and consumer acceptance of HD. With 220 television stations on air in digital format, rough statistics on the number of digital television sets in the U.S. estimates 625,000 at the end of last year, and sales of 400,000 in just the first half of this year.

The strategy for Canada has always been to lag behind the U.S. by 18-24 months. That time frame, coupled with the test transmitter programs, will allow Canadian broadcasters to experiment in ways U.S. broadcasters never could, because of time constraints to get on-air. McEwen noted one experiment of a 16x9 shoot where a 4x3 picture was extracted from the centre, to see what it would look like. The test transmitters are planned to allow for that kind of experimentation.

"We said we'd be behind the U.S. operationally by a couple of years, but you can't really consider the U.S. operational until probably this (past) fall because they didn't have enough transmitters up and they didn't have enough product. Now they're getting product and they're getting transmitters up," said McEwen. "The band is starting to play and I think the clock is starting to tick."

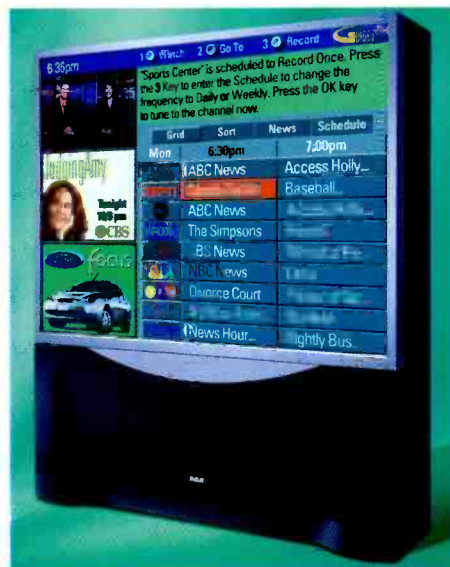
The Off-Air Surprise

In the DAB digital audio world, one of the most unique devices for receiving DAB, the WaveFinder, is slated for introduction in Canada by RadioShack. The WaveFinder is a device complete with tiny DAB antenna, that plugs into a computer,

and receives DAB signals off-air. It uses the processing and display capabilities of the computer to present DAB data transmissions.

This is real-time DAB over-the-air transmissions, transmissions which retain the right of broadcasters to portions of the public airwaves.

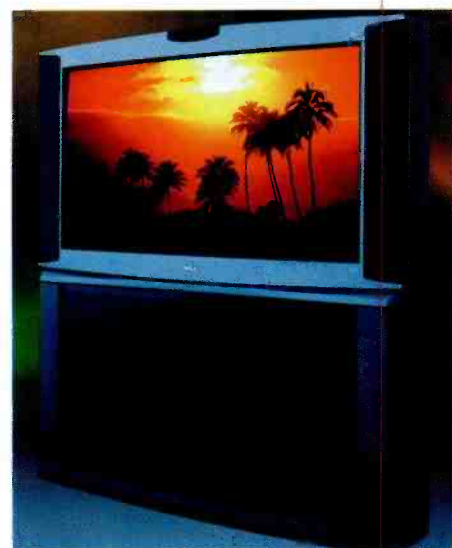
In August of this year, one of the most unique devices in the world for receiving HDTV signals off-air was presented for the first time in Toronto. It's called a DTV-A1 receiver. Designed and manufactured by Plain Digital AB of Sweden, it runs through the familiar add-on computer PMCIA card.



Ryerson's Terry Harvey was the catalyst for this world's first presentation, and was a bit surprised at the absence of reaction.

"No one seemed to understand," said Harvey. "It was quite unique because it was done in the context of a TV broadcaster (Global Television) showing what you could do with a DTV channel. Ultimately it would be authored in UDP/IP protocol so you could stream things down and cache things locally in your PC. You can browse a TV news program, see what you want to see when you want to see it, rather than a serial broadcast...We had a fairly fast Internet connection in the foyer through the DTV transmitter (from the CN tower at 19.3 Meg./sec), as well as receiving, on the laptop, the over-the-air picture. I could receive the over-the-air picture and I could also go on the Internet...I think it's amazing. I saw the HD on the laptop, it's as good as a laptop can display but they were the crispest pictures I've ever seen on a laptop display."

It is useful to recall industry statistics that Canada is one of the most wired



nations in the world and that our cable TV penetration is also among the highest in the world. It is also useful to recall that off-air broadcast frequencies—and freely available broadcast signals—are the foundation and initial *raison d'être* of the industry. Consider also the vast amounts of money that auctioning of spectrum has provided both the U.S. and, recently, Canadian governments.

But what if off-air digital television signals are not only more robust but also provide clearer picture quality than cable television delivery with far less power consumption using digital transmitters? And what if four, five, six standard definition programs can be transmitted digitally off-air in one standard broadcast channel—or two or three HD channels?

And finally, if the DTV-A1 receiver provides television and Internet service on the same computer at the same time, that gives new meaning to the term "Internet broadcast". Think iCraveTV. Think WebTV. Think interactive.

"What the broadcast community has been doing (in Canada) is buying each other up," said Panasonic's Horbatiuk. "Every time they buy each other up, their budgets get frozen, they consolidate operations, they're remaining very profitable...that's why they're in business. But how will they make money from HDTV? Show them that model. Nobody's shown them the model."

It might be strangely comforting if that business model saw broadcasters returning to the very early beginnings of broadcasting—sending signals for free through the air.

Senior Writer Daphne Lavers is a Toronto-based freelancer. She may be reached at dlavers@passport.ca.



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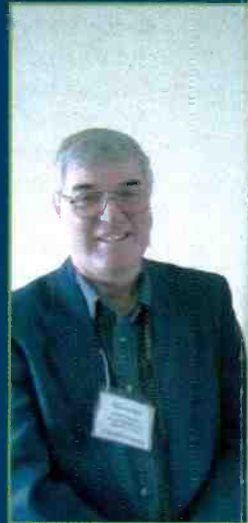
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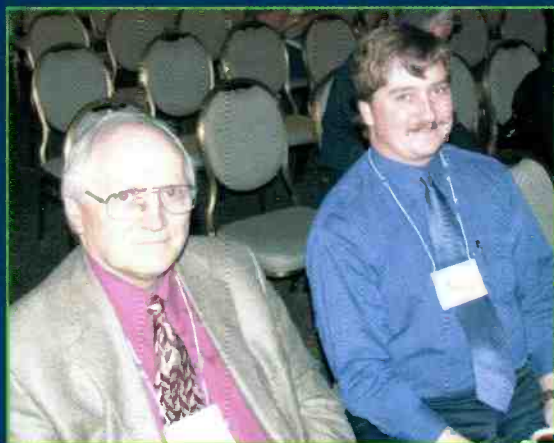
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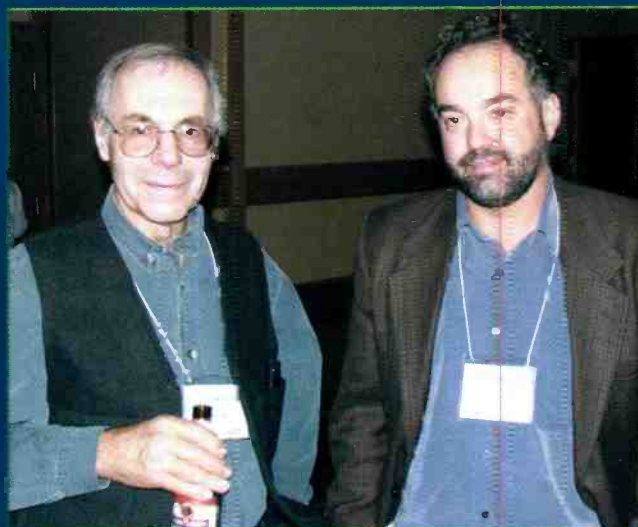
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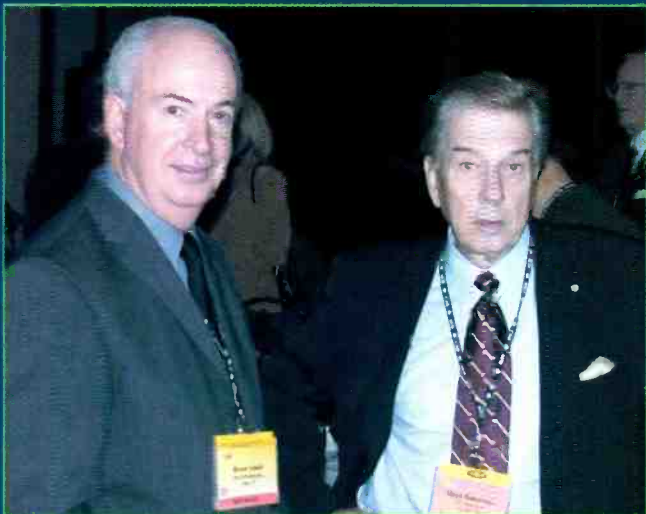
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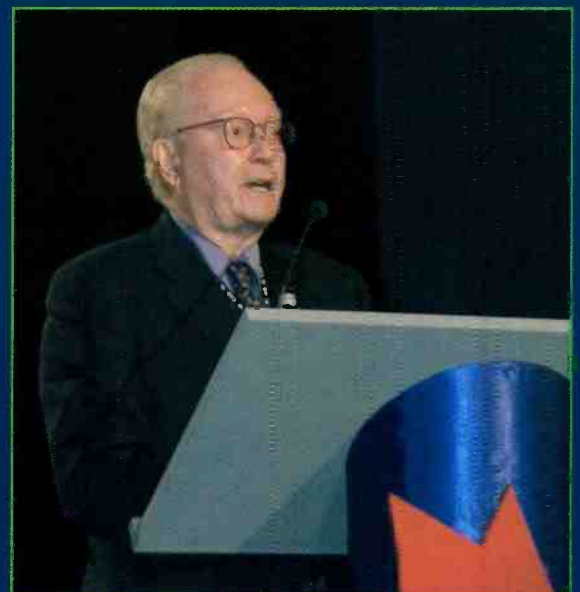
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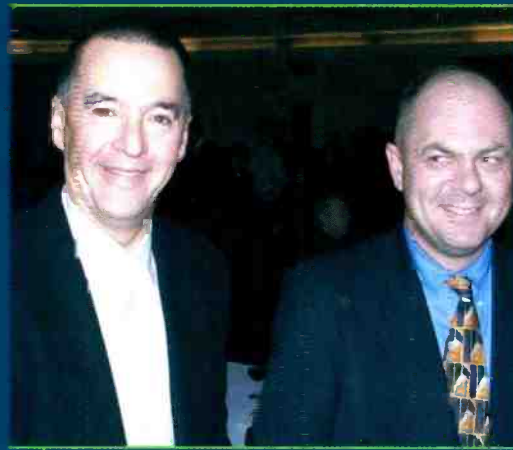
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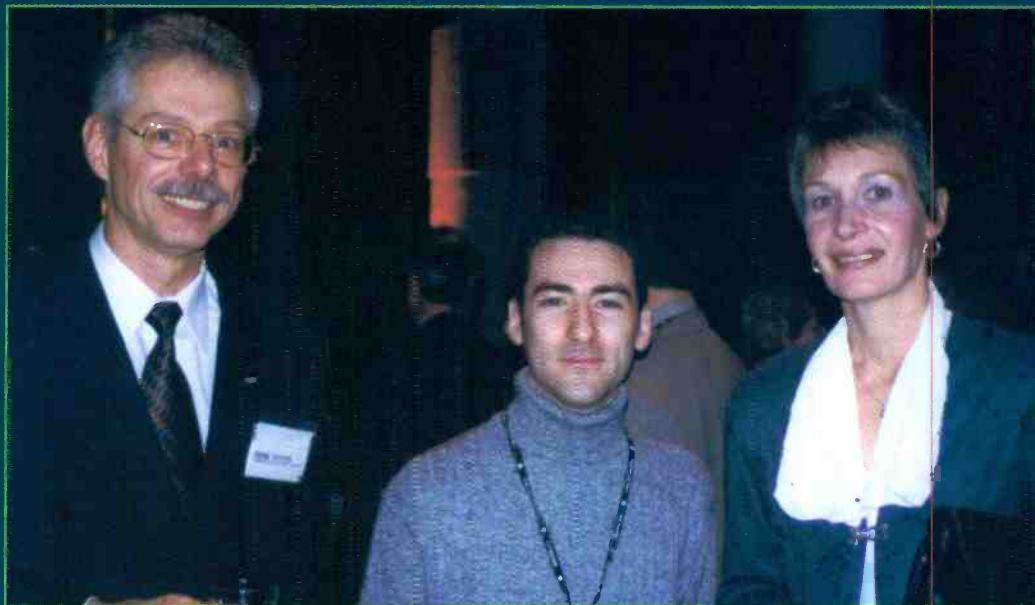


Darryn Davis and Yvonne Klemen,
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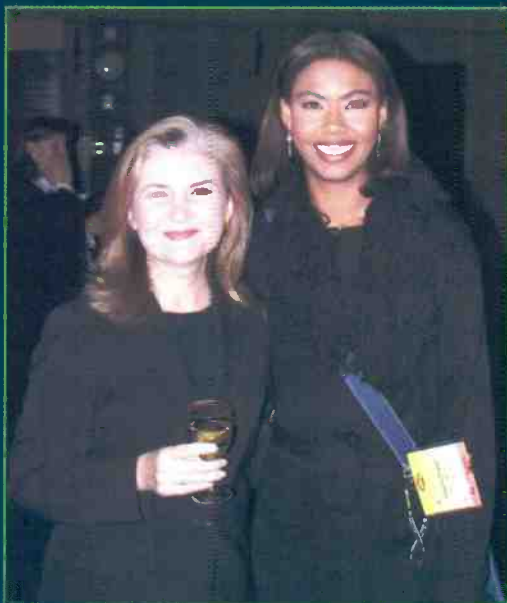
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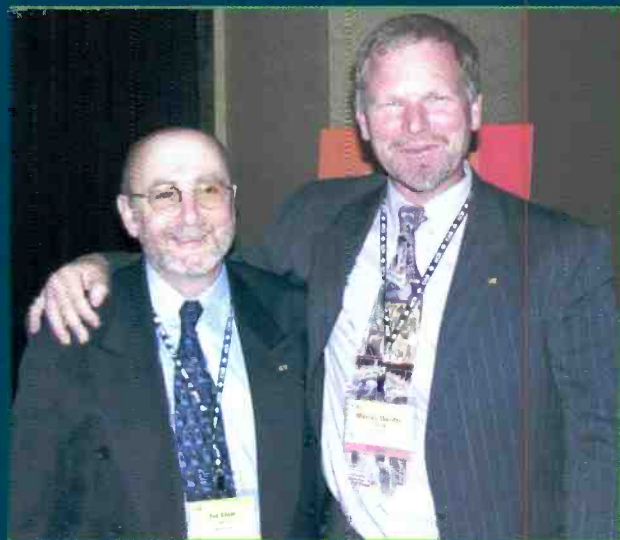
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The most significant date of 2001 has got to be September 11. It is a date that will always remind you of where you were and what you were doing and, more importantly, how you felt when you heard of the terror in New York.

I was in Cavendish, PEI that day, and first heard the tragic news over the radio, which led me to CNN and, ultimately, the Internet. Here I was, about two minutes from Green Gables and about 45 minutes from Skinners Pond, birthplace

of Stompin' Tom Connors, and I was connected to the most active nerve centre in the world. As I watched the various anchors and reporters adjusting to the calamity that had broken out, I stayed on top of the events through my dial-up connection. My perspective on the events came from what I was viewing in the online world, what was being reported on conventional television and how the people around me were reacting.

Within an hour of the attacks the Internet was filled with speculation, rumours, myths, photos, MP3s, songs, flags, flags and more flags. During my brief news career, war broke out in the Falkland Islands and lasted a little longer than the average Canadian lunch hour. It really didn't seem like anything to be alarmed about and was over almost before it started. There were more attacks and battles being waged at school board meetings than in this archipelago, whose name constantly requires careful pronunciation.

The Internet and e-mail took the attacks on America to a different level, in fact, even CNN and other major news companies were quoting events that shaped up in the virtual world. A special network report on terrorism explained how the Internet might have been used to send information embedded in pictures and files. And as the stock market teetered on the brink in the aftermath, day traders and investors blew out circuits internationally with virtual panic instructions.

At one point on the day after the

tragedy, I was at North Cape dipping my feet in the water when I heard a request on the radio to limit use of cell phones and Internet connections. As I returned to the cottage the resort owner told me that he was preparing to host up to 500 Americans who may be bused in from other East Coast areas, including Moncton, where some travellers spent time as the skies were closed to air traffic.

At one point I couldn't see a single vapour trail in the sky; there were no planes visible. It was at that point I realized the enormity of the circumstances that had occurred just 24 hours before.

Wherever you go on Prince Edward Island you're escorted by the smiling face of Lucy Maude Montgomery's redheaded character Anne of the nearby Gables, which made me think how much the people of New York City could use the comfort of someone like Anne at that moment when even the Statue of Liberty seemed to be weeping.

When I eventually returned to Toronto, I followed the news and events online as well as on TV, as so many others did. It was amazing how quickly news and rhetoric travelled, and how quickly Web sites sprang-up with complete domains relevant to the circumstances.

New Media has played a very large part in America's war on terrorism, and the Internet will become even more popular in the years to come. With fear as a top 10 topic, a return to the safety of the cocoon, as futurist Faith Popcorn predicted, is inevitable and the Internet will factor greatly in that societal shift. One must, however, not let the conveniences and safety of virtual communication turn them into a prisoner or hostage or else they will risk losing the benefits of interactivity and human interaction, which is vital to a healthy, balanced life.

With all the coverage and online media I've viewed, the strongest memory I have of September 11 is listening to the announcer reading the bulletin on the radio that morning. I'm amazed at how many people have told me that they too first heard the news on the radio. Even with all the fancy high tech gadgets of today, nothing still connects like the radio.

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2001: A year of change, challenge and success

Probably the toughest challenge in preparing a scorecard for 2001 is putting the year into perspective, given the extraordinary events playing out on the international stage. For the Canadian broadcasting system, we do know that while 2001 will go down as a year of change and challenge, in many respects it was also an important breakthrough year.

At the top of the list is the unprecedented launch of Canadian digital services this fall. Everything else aside, the fact that the Canadian broadcasting system is at the forefront in developing digital is cause to celebrate. That so many new services are being offered and that consumers have, for the first time, a real ability to choose for themselves, adds to that success story.

We also saw increased emphasis on industry codes to guide business practices, bold new initiatives in interactivity, and increased co-operation with government in areas like child pornography and Internet security. Canadian broadcasters made major integration moves, and clear rules allowing analog service ownership by distributors opened up new opportunities for cable companies to participate more fully in content development.

Investment infrastructure and content by all players remained high. For the cable industry, that meant another \$1 billion in capital expenditures on its cable networks.

Investment in Canadian program production continued to be solid. While figures for 2001 are not yet finalized, we are adding to an impressive base. Statistics for 2000 show that the cable industry contributed \$195 million to Canadian production. Private television broadcasters put more than \$489 million into Canadian program expenditures, and specialty and pay services invested in excess of \$461 million.

These initiatives demonstrate the underlying strength of the Canadian broadcasting system and its ability to develop new consumer services for the digital marketplace and the advanced infrastructure to deliver them. This will, I believe, provide the necessary platform for both the broadcasting system's recovery from the current economic slowdown and its positioning as a strong competitor that can retain the loyalty of Canadian consumers over the long term.

I believe we also achieved breakthroughs in changing attitudes within the policy and regulatory environment in Ottawa. There is a growing recognition of the reality and impact of today's competitive environment and the rise of consumer choice as a major force in the broadcasting marketplace.

A key example is the market-oriented regulatory framework adopted for the licensing and launch of the digital services. The CRTC has recognized the competitiveness of the digital world and the impact of increasing consumer choice. But we need to continue pushing the envelope to reduce regulation and micro-management, so that broadcasters and distributors can be innovative in developing and offering new services.

Looking ahead, there will be a variety of opportunities over the coming year to make the policy framework for Canadian broadcasting more market- and consumer-focussed. The key opportunities on our 2002 checklist include:

1. **The Heritage Committee review of broadcasting**—an excellent opportunity for legislative change to recognize the benefits of competition and consumer choice as key public policy objectives, alongside diversity and other cultural objectives.
2. **The CRTC over-the-air DTV proceeding**—another important opportunity to ensure the regulatory approach reflects market realities. The cable industry will continue to encourage the CRTC to adopt a voluntary, market-driven



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transition to digital for broadcasters and distributors.

3. **Foreign investment review**—the cable industry will continue to press the government to remove the foreign investment restrictions applied to distributors in order to support the investment needed to maintain Canadian leadership in infrastructure and connectivity.
4. **Internet Service Provider (ISP) Liability and Internet Copyright**—both among the most complex challenges ahead, as the cable industry works with government and others on the critical issues of child protection and proposed anti-terrorism legislation in relation to the Internet, as well as participating in the reviews of digital copyright initiated by Industry Canada and Heritage Canada.
5. **Broadband Task Force follow up**—ensuring that Canadians in rural and remote communities share in the benefits of high-speed access to the World Wide Web will remain an important objective.

Based on the breakthroughs made in 2001, I believe there is good reason to be optimistic that we can make further progress in the coming year on modernizing the country's broadcasting legislation and regulatory framework. In fact, it is essential that this happen so that the broadcasting system can continue to meet consumer demand and competition from a position of strength.

Life-long learning essential for working in digital TV



Guy Skipworth is Director of Marketing and Communications at the North American Broadcasters Association. He may be reached by e-mail at gskipworth@nabanet.com.

BY GUY SKIPWORTH

As we paddle through the rapids of digital television, it seems that most of the discussion centres on the actual hardware and the costs of new technologies. And while converting the "plant" and "pipes" requires money and equipment, broadcasters also need people who are familiar with the new technology—people who understand how the stuff works and how new advances in equipment and software can improve the on-air product.

Digital video compression has resulted in a proliferation of new channels and, when digital distribution becomes more widespread, there could be thousands more. A great deal of creativity is needed

for success in a media environment where nearly every market is a niche. And because audience fragmentation means lower gross revenues per channel, many broadcasters have downsized and are learning to do more with fewer employees.

Production techniques, often converging with computers, have made operations less specialized, with the result that, in many cases, fewer people are required to produce a television program. It also means that broadcasting professionals must become multi-skilled, able to handle a wider range of tasks. Now, for example, in some news services, broadcast journalists write their stories, sub-edit them, produce the graphics, edit the picture and load the finished piece into the system ready for live transmission.

Digital receivers are changing the way audiences look at television. HDTV, with its crystal-clear picture, will lead audiences to expect a high-quality viewing experience. In the U.S., several major networks have been broadcasting in high definition on a regular basis, and, as the cost of receivers comes down over the next few years, HDTV will become a force to be reckoned with.

This new broadcasting environment demands a rapidly and continually evolving workforce, from the top down. As in other knowledge-based industries, life-long learning is now essential for people working in broadcasting. According to John Dispenza, Director of Training and Career Development, Broadcast Operations and Engineering at ABC Television Network: "Training is a specific one-time event that does not necessarily prepare people to learn new skills. Education not only teaches and tests competencies but creates an environment where the process of learning can flourish."

Dispenza, who is also an adjunct assistant professor of film at New York University, heads a department that provides 7,000 training hours per year. It is his belief that the use of technology in learning is the key to a complete learning

strategy. Similarly, the CBC offers dozens of on-line courses to its staff free-of-charge and more in-depth training programs off-site. Courses offered include the latest in new media and management and leadership skills programs prepared by the Harvard Business School.

The American public broadcaster, PBS, is facing an FCC deadline of May 2003 for 350 local stations to implement the over-the-air broadcasting of digital television, a huge financial burden. PBS responded by creating the DTV Express, a tractor-trailer fully equipped to provide on-site seminars for engineering and technical personnel. Over an 18-month period, the DTV Express, with a travelling staff of 13 people, visited local stations throughout the United States providing practical demonstrations and training in tactics to facilitate digital television implementation.

With the proliferation of channels, re-purposing existing programming for a variety of uses has become very important. Multimedia training provides not only the skills necessary to rethink television, but also opens a whole new set of career, job and self-employment opportunities. In addition to the traditional skills like research, creating a scenario, camera work, and editing, working in multimedia requires the knowledge of how to create tools as well as content.

What kind of specific skills will be needed to succeed in broadcasting in the future?

Two key technology areas involve the growth of digital cinema and digital asset management (or media asset management.) These two topics are going to have a significant impact on the broadcasting sector. For this reason, NABA has invited a powerhouse group of experts and visionaries to explore and discuss digital cinema and digital asset management at NABA's annual meeting to be held February 23-25 in Mexico City. If you are interested in learning more about the event, visit www.nabanet.com.

Let's hear it for the little guy

BY DAVE MCLAUGHLIN

So, I've been doing the radio thing for about 15 years now and I received a phone call a few weeks back to do this article. Finally...the big pay off!; It's almost like winning a free t-shirt in your favourite case of brew. Well...almost.

I wanted to address a few thoughts about radio and television broadcasting from a small market vantage point... hoping to enlighten those in larger markets, and show others in similar size communities that, "Hey, I feel your pain!"

I've been in Timmins for just over 13 years. I came here directly out of college—Canadore, in North Bay, if you're scoring at home. I had every intention of "serving my time" up north for just a few years. But, lo and behold, I actually started enjoying myself! Should I feel wrong or ashamed for not wanting to leave? Shouldn't I want to explore the rest of the world and stretch my broadcasting skills and vocal cords? The answer, I'm afraid, is no. Of course, I met a girl here, got married...and in my books that was time well spent.

I'm willing to bet my precious hockey card collection that there are many who are in the same situation. You have at least 10 years experience and actually ENJOY working in a small-town radio or television station. Does that mean that unless you've worked in Toronto, Vancouver or even Edmonton you're not important in the grand scheme of things? That you don't work as hard, or even harder? That you're not as educated? I don't think so!

Here's an over-used term—"multi-tasking". Our station was multi-tasking years before it became trendy. Heck, over the years, I've done mornings, middays, afternoons, evenings, weekends, Music Director, Assistant Program Director, Program Director...to my latest "official" title of Promotions Director. I wonder if I would've gained all this experience in a larger city. Maybe, maybe not. As an employer hiring a new employee, do you gauge experience based on years spent in the industry, or on number of markets worked at? Something to think about. So, here I sit at my dusty computer in my

mid-thirties wondering "Is there such a thing as spending too much time in one place?" Am I too old and grizzled to be considered by that Program Director in a bigger city?

This industry has undergone tremendous changes over the last decade, and continues to do so. How many computer monitors have replaced "bodies" in your workplace? After college graduation, my classmates chuckled when I accepted a job in the "Great White North"...to work at a Country station no less. No one's laughing anymore. The fact that I'm still employed in my chosen field is more than I can say about most of the others who donned caps and gowns that day.

I've had many opportunities to network with fellow radio and TV types through annual gatherings like Canadian Music Week. That conference taught me that we all share the same problems and concerns, regardless of WHERE we go to work. We all want to put a good product on air, entertain our audience, and generate enough revenue to keep the front doors open. With buyouts and mergers running rampant, we're all trying to stay afloat. These days the "little guys" are all run by the "big guys".

Everyone has taken a turn or two being the victim of "downsizing" and "re-structuring"...and small markets are not immune. The recent CTV layoffs hit home for me. Television newscasts in this area are now centralized in Sudbury. Jobs have been lost, and television stations reduced to bureaus in North Bay, Sault Ste. Marie and Timmins. Yes, it hits home alright...my wife was the 6 o'clock anchor and is now a photojournalist. But she has vowed to continue working, because she loves what she does. And she loves her hometown. It's a people thing. Who really wins in the regionalisation of TV and radio? Certainly not small markets. It's a money game in the end. Isn't it always?

So, hats off to you in Lethbridge... Dryden...Kelowna...Truro...and in many, many other small markets across the country. We're all in this together. Happiness can be found outside of Toronto...even in Timmins. Just ask Shania.



Former Program Director Dave McLaughlin is now Promotions Director in Timmins, ON for both Q92 and 99.3 EZ Rock. He can be reached at 705-264-1316, ext. 227 or e-mail dmclaughlin@on.tri.ca.

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Generate new business with good creative

The first time I presented spec creative to a prospect, I had to stop the tape because he was smiling at commercials that were clearly not funny. So, why was the prospect laughing? He was thrilled! Absolutely delighted to hear how great a radio commercial for his product could sound. The twinkle in his eye and the crackle in his voice convinced me of the power of this sales tool. But spec creative is a tool that must properly be used to realize its full potential. Here's how to maximize the results:

1. UNDERSTAND THE PURPOSE:

A) The purpose is to bring new business to the station. Many a writer/producer is disappointed when their spec spot needs to be revised. Remind them that the purpose is simply to bring in new business. If the new business is signed, they have succeeded.

B) Spec creative should never be used as a substitute for good sales skills. If you can't get an appointment without a spec spot, work on your sales skills. Besides, you need to meet with the client before you present spec work to be sure your commercial is on strategy.

2. BE "ON STRATEGY":

Know the needs of the client before you begin to write. Who are their customers, what is their USP (unique selling proposition), how do they position their product, and how do they generate business? Have a full understanding of what is most likely to press the client's hot button. Your spec spot will

require fewer changes and your closing ratio will improve when you convey professionalism and customer service through proper research.

3. REWARD EFFORTS OF EVERYONE INVOLVED:

The writer, producer and voice-over talent should be compensated as well as sales reps for their contribution. It's fair, and it makes them more willing to contribute in the future. Encourage friendly competition and reward the team that generates the most new business each quarter.

4. PUT IT IN CONTEXT:

Include station air-check material before and after the spot on your demo tape so the client can hear the commercial in context. If your station welcomes new sponsors on-air, include that too. Pitch a promotional extension more effectively by letting them hear how their product will be given away on-air.

5. ASSEMBLE "CATEGORY" SPEC TAPES:

Group good commercials together by category or style. Prepare a generic spec tape spotlighting categories that have performed well. "Category" spec tapes are also useful if your strength is with a particular genre of commercial. Compile a series of "audio success stories" highlighting new business campaigns and client testimonials to underscore the power of radio advertising. Consult the Radio Marketing Bureau for the success stories they have on file.

Use the downtime that's typical in January to assemble "category specs". Your production department is probably cleaning house, so it's the perfect opportunity to audition last year's work to assemble your "best of" collection.

6. PROTECT YOUR IDEAS:

While this seems really obvious, you'd



Maureen Bulley is President of THE RADIO STORE. She may be reached at 1-888-DO RADIO, by e-mail at doradio@total.net or through www.theradiostore.com.

be surprised how many don't do it: label the spec commercial with station name and contact information, and be sure it looks professional. Be sure contact information is on the jewel box or cassette case, as well as on the CD or tape, because the packaging will get separated from its contents in a desk drawer.

And cue it up if you're using tape ...otherwise your great lead-in speech will be lost as everyone sits silently waiting for the commercial to begin. If they like it, ask for the sale. If they want changes ask, "if I make those changes, will you buy?". When they say yes, get them to sign. Then go back to the station and make the changes. Don't make the changes without a signed contract—they'll cool off and find other reasons to say no at the follow-up meeting, and you'll put your production department through unnecessary work that won't result in a sale.

Finally don't leave the audio behind at the client's office. The prospect will share it with friends and colleagues, and you won't be there to handle objections. Determine in advance who participates in creative approval, and make sure they're all present at the meeting.

Add a verbal or written disclaimer so the prospect understands that you own the idea until he buys it. This also enhances the perceived value of the idea. Learn to recycle good ideas until you make a sale, and raise revenue with effective specs.

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Timing is everything. Case in point, our production company's September journey to Ottawa. We were there on a location shoot as part of a major documentary that we've been commissioned to produce on the life of The Hon. Lincoln M. Alexander, former Lieutenant-Governor of Ontario. An exciting project, to say the least.

As Executive Producer, it is one of my duties to ensure that our crew had proper security clearances. The plan was to do some filming inside the House of Commons, the Peace Tower, the Parliamentary Library, hallways, Parliament Hill, connecting tunnels, etc. We enlisted the help of our local MP Stan Keyes from Hamilton West to put us in touch with the Parliament Hill Sergeant-At-Arms Gus Cloutier. He did and Stan vouched for us.

We exchanged faxes with Mr. Cloutier's office and, voila!, WDTV had permission to film on location. What we didn't expect was what came next a few days later when we arrived in Ottawa. Given recent world events, primarily the events of September 11, we expected Parliament Hill to be a fortress, but that was far from reality.

As if the events of September 11 weren't enough to rattle the nerves of security officers, the events of the morning of September 27 should have been. When I woke up in my Ottawa hotel room to prepare for the location shoot, I flicked on the tube at 6 a.m. to find out that a provincial Swiss Parliament had just been shot-up by a crazed gunman, killing more than a dozen people. My first thought was the location shoot would be scrapped.

Again, a poor assumption on my part. We arrived on Parliament Hill in our rented van full of cameras, lighting and audio equipment. I approached the main security desk at the base of the Peace Tower, identified myself and showed my facsimile security clearance. The guard did not ask me for any identification. I was not patted down. I did not pass through a metal detector.

Meanwhile, outside, our crew was looking for a place to park on Parliament Hill. Remember, we were travelling in a rented van full of boxes and bags. The next part of the story still has us scratching our heads. I approached an RCMP officer to ask where we might be able to park the van. He simply asked me for a business card and proceeded to write on my card "see RCMP".

The officer instructed me to leave the card on the dashboard of the van and leave it "right over there" beside the west block of Parliament.

What if I were someone with an evil mind? I couldn't believe the level of access that we were being given. We didn't provide anything except the names of our crew members to get security clearance. No forms to fill out, no social insurance numbers provided, no police or background checks.

A security guard was assigned to escort us to all the various locations, but even he didn't seem too tense about how unglued the world was becoming. He told me that one of the great things about Canada has always been that the Parliament buildings belong to the people, and tradition has always held that they should have access to their Parliament. He said that to remove that would be letting terrorism win.

Don't get me wrong, I was very grateful that we were able to accomplish what we were there to do, but I carried a feeling of uneasiness all day as I tried to



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understand why our government was continuing to live in this sort of Disneyland of false security.

Of course a lot has happened since that day, including the military response against Afghanistan. So, maybe things have changed.

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RMB, hear and now



John Harding is President of the Radio Marketing Bureau. He may be reached by phone at (416) 922-5757 or by e-mail at jharding@rmb.ca.

It's appropriate to update the industry on where RMB has been over the past year and where we are going. RMB is moving forward strategically and in partnership with the industry. Business plans have been, and continue to be, strategically balanced to achieve objectives at local and national levels.

One of the key accomplishments in 2001 was the launch of RTS Canada, the most definitive, qualitative database available to the advertising industry. We worked with BBM, our members and agencies to ensure acceptance. We also launched a one-day Radio Planning & Buying Seminar for agencies coast-to-coast. The seminar examines all aspects of radio, providing tools to planners and buyers to ensure they are addressing the medium in an effective and efficient manner that generates results for the advertiser and for radio.

We introduced a CD-ROM in our bi-monthly sales kits last year, which includes a presentation of the data contained in the Category Profile.

The Sales Advisory Councils in major markets have been discussing collective opportunities that help position radio competitively against other media.

RMB is working with Arbitron and the RAB in the U.S. in creation of a Radio Advertising Effectiveness Lab, to research a variety of areas focusing on radio efficacy over the coming two years.

Our Web site (www.rmb.ca) has been redesigned and is more user friendly. This important vehicle is used to disseminate current sales information, and provide a complete resource centre.

An on-going sales thrust has been prepared with the Federal Government. The stated guidelines of the Privy Council Office are to achieve a 21% share for radio in terms of government advertising. The battle is not over, but inroads are being made with several of the major departments.

As a final comment on last year, let us not forget growth. At the end of 2000 radio grew 5.1% to over \$1 billion and saw a small share growth. RMB membership is at an all-time high of 342 stations.

Input was sought from various stakeholders for our 2002 Business Plan. First were discussions and interviews with CEOs, VPs, Sales and General Managers. Then the Board of Directors met in June and rebuilt RMB from the ground up. Some of our strategies remain the same and some are new, but what resulted was a revised and focused mission, vision and goals.

Vision

Members of the Radio Marketing Bureau work together to grow radio's share of advertising dollars faster than other media. RMB is recognized as a leader in helping the industry achieve this Vision.

Mission

To educate clients (radio, agencies, advertisers) on the effective use of radio

and to convince them of its ability to achieve or surpass their objectives.

Goals

- To be recognized as the definitive resource centre for radio
- To demonstrate radio's effectiveness to clients
- To act as a catalyst and champion for positive industry change.

Under the new mission, several key strategies were developed. In the creative department, radio's relationship building with intermediate creative people is an important objective to develop and nurture. This emerging agency creative group will become creative directors and be predisposed to utilizing radio.

From a research standpoint, the continuation of our involvement with the Radio Advertising Effectiveness Lab and of a research council will enhance and maximize the utilization of RTS.

On the Local Business Development front, the continued enhancement of our Radio Conference and our Sales Advisory Councils remain at the top of the priority list, along with the interactive communications with sales people coast-to-coast via www.rmb.ca.

National Business Development's continued focus on the top 45 and underdeveloped 45 advertisers as primary prospects remains paramount. Of course, Ottawa continues to be targeted and an important component of this strategy will be publication of Radio for the Public Sector, a concise document that can be utilized not only federally, but provincially and locally as well.

This is only the tip of the iceberg of what RMB is doing. As we move forward, we must ensure that we are in tune with the changing landscape through consolidation, that all resources provided to our members are second to none, that we maintain focused and balanced efforts on our Business Plans with the ability to change direction and avail ourselves of marketplace opportunities quickly.

Our road map is well defined, our territory is large and broad, our commitment is to make radio hear and now in the minds of the advertisers.

What is balance, anyway?

A recent Toronto conference reminded me how much I enjoy hearing from CTV President Trina McQueen—she's never predictable and always offers her views in a concise, yet passionate, manner. Thus I was delighted to have her participate in an October panel on work/life balance that I was moderating at the annual conference of TIA—The International Alliance of business and professional women.

To me, this is a vitally important topic, and one that I often write about. And it is something that CWC members tell us poses more of a challenge than ever. So, steeped in the issues arising from the conflicting necessities of economic productivity and human nature, I opened a e-mail correspondence with Trina with the glib assertion that anyone with a single iota of common sense takes the issue of work/life balance seriously. I railed against the nauseating discussions that persist as to *whether* women really can combine work and home responsibilities, be a CEO etc., etc. I proclaimed that the focus should be not on *whether* we could balance, but *how*.

Trina brought up a good point, not excluded but sadly lost in the clamour of my earnest statements. She said that if you're passionate about your work and want to devote your entire life to it, that's a legitimate choice and should be perfectly okay and that the reverse, devoting oneself to domestic pursuits, should be equally commendable. Simply said and true. There is no universal prescription to define "balance".

This apt reminder tugged me sharply back from the danger of creeping tunnel vision. It's happened before—look at how the movement decades ago to assert the right of women to pursue careers, *if they chose to*, somehow veered toward a mindless prescription dictating that women *must* achieve outside the home to be considered praiseworthy.

So, while I was madly tilting at the work/life balance windmill, I had forgotten that not everyone aspires to what I might view as balance and that balance means different things to different people. The point is a vital one. It's about choice. It's also about developing workplace environments that offer flexibility to support the quest for balance, whatever one's personal definition might be. That's not to advocate a symmetrical 50-50 work/life model since balance is more likely to be a series of compromises over time or between family members, and not just women.

Where it does get messy is in situations where the workplace structure and/or demands are so great that there is no room to make choices, where putting in extra hours, weekends and evenings is not the fast-lane, but the survival track, even in relatively junior posts. In those situations, the choice has been made by others, and that is both stressful and frustrating.

Another panellist, Pamela Jeffery of the Women's Executive Network, reported that the most sought-after work/life balancing mechanism among women executives surveyed by Pollara was the option for a four-day work week. Panellist Nora Spinks, of Work Life Harmony Enterprises, spoke about the huge cost to business in lost productivity from physical and emotional illness when workers are not supported in balancing their lives.

So I guess the responsibility is twofold. For business, it's an economic motive



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to move more aggressively to introduce some positive non-traditional concepts like meaningful, secure part-time work that is so sanely used in Europe and as much flexibility as possible.

Our challenge as individuals is to accept that sometimes you can't have it all—or at least have it all at one time. Choice also brings responsibility and we all have to make hard choices. Some of the toughest, most emotional ones involve combining career and family. The key to balance is to determine what mixture or balance is right for you, and make sure you understand the consequences of your choice.

So, if you decide to go for broke on your career, it's pointless to lament your withering social life, your untapped talent as a novelist or the fact that your garden has gone to hell. Likewise, if you prefer to tend the home fires, forget the titles, external validation and the ability to earn a living.

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The return of the managing manager?



Rodger Nevill Harding is a Business Leadership/Professional Development Consultant and Keynote Speaker. To find out more about his Toronto-based company, Harding International & Associates Inc., phone (416) 962-6700, e-mail

staycool@web.ca or visit www.HardingIntl.com.

During recent planning sessions with clients, I have noticed that there has been a shift in the type of requests for training programs. Organizational people audits have apparently resulted in a demand for initiatives that will enable middle management to “halt the rate of attrition”, “create depth”, “engender a sense of belonging”, “implement a plan of succession from within”, and “assist employees with career planning”. The conclusion is that the underlying attitude of the manager toward the employee is pivotal in achieving these goals and in creating a positive ripple effect in any organization.

The manager should see the employee as an investment! If the individual employee does not produce more than her/his annual salary, plus the approximately 33.3% additional benefit/training/cost layout, the employer has effectively made a bad investment and the company has lost money.

The broadcasting manager has to ensure corporate vision, branding initiatives

and bottom line financial concerns are addressed, making it imperative that the manager be able to access full employee potential and clearly evidence ability to:

- Understand individual roles in the specific workplace.
- Hire the right people for the right positions.
- Act as a mentoring supervisor.

In this way the manager enables the organization to build on its investment and create suitable conditions for efficient succession planning. The article in *Broadcast Dialogue* (October 2001) celebrating John Ross’ 50 years in broadcasting illustrates clearly how technical/back-end, business, client and industry savvy make for leadership skills that have ensured an evolved, dynamic and up-to-date corporation.

I believe this traditional role has been eroded over the past 15 years or so. The newly-appointed manager today finds the title brings three times the workload and responsibility for any number of performance reviews. The latter, more often than not, end up vague, politically correct documents that leave employees feeling unrecognized and frustrated.

Remote management—coupled with transient employees and the climate of endless buyouts, mergers, downsizing, terminations and lettings go—results in a dispirited work force suffering from what is loosely defined as Organizational Fatigue.

A hands-on and informed recruiting/hiring process will establish a good fit with the required skill set and the corporate culture. Employee loyalty has been diminished by the much-perpetuated myth that it is resourceful and intelligent to evolve one’s career by means of two-year stints at different venues.

In the interview process I’ve often been shocked to hear candidates openly express their interest in a position because it will provide experience/training for another career goal! Has anyone wondered why entry-level positions have all

but dried up? In the last two years job ads have increased experience requirements from two, to three, to five years in many instances.

In an ever-changing economy, subject to social and political pressures, the job of the broadcasting manager is to juggle different mind-sets—corporate, employee, performer and client. Who better to accomplish this task than an individual imbued with company/industry loyalty and personal experience of the ins and outs of the workplace?

“No institution can possibly survive if it needs geniuses or supermen to manage it. It must be organized in such a way as to be able to get along under a leadership composed of average human beings.”

— Peter Drucker

“I am convinced that nothing we do is more important than hiring and developing people. At the end of the day you bet on people, not on strategies.”

— Larry Bossidy, CEO, Allied Signal

“The great mystery isn’t that people do things badly but that they occasionally do a few things well. The only thing that is universal is incompetence. Strength is always specific! Nobody ever commented, for example, that the great violinist Jascha Heifetz probably couldn’t play the trumpet very well.”

— Peter Drucker

FACTOID: When senior executives were asked which skills were the more difficult to attract and retain, 50% said people with technical skills, and 36% said people who were flexible and adaptable.

While 68% felt that it is important to develop existing employees, most felt that retaining those people was a major challenge. When employees do leave, 69% move to competitors in the same business.

— SOURCE: Accenture

Do demographics truly define your station?

BY VALERIE GELLER

If you were to talk with account executives from any station in any format they'd probably tell you that the most coveted target demo for the station is adults 25-54.

But what IS that target audience? Does 25-54 targeted "goal" reach out and appeal to the same audience? Of course not. Within each target, and each format, there is a very different audience with very different lifestyles.

In focus groups, we've found that the world is changing and the old way of thinking about demographics just doesn't apply anymore.

Life-Stage Demographics[™] challenges radio stations to rethink the way they program and market their stations. Instead of making decisions based on demographics, why not focus instead on the audience's lifestyle and life-stages?

The pivotal moment for me came when I was watching a focus group that consisted of women between the ages of 23 and 54. Here's what happened: A 23-year-old and a 51-year-old bonded before the session began and enthusiastically started talking about their Mommy & Me classes, what mini-van to buy and where to stay at Disney World. Two women, 28 years apart, nearly THREE generations apart, with similar lifestyles and the exact same interests! That was the moment that the light bulb went off in my head and *Life-Stage Demographics*[™] concept was born.

We began examining research and focus group results, and developed a system that could effectively tap into the listener's lifestyle and life-stages. Armed with this information, stations could then make programming and marketing decisions based on what was important to their listeners. From a programming perspective, the ratings results were astonishing. The stations had huge, huge listener increases and much more time spent listening.

We then invited the sales people to attend workshops and explained the *Life-Stage Demographics* research, which ended

up helping the account executives sell the stations better. It was a win-win for everyone.

If radio managers and programmers begin to look at their audiences by life-stages instead of by demographics, you'll be surprised at the result.

Life-Stage Demographics[™]

Have you heard someone joke, "25-54? That's not a demographic, that's a family reunion?" Don't laugh—it's true. 12+, 18-24, 25-54, 35-54, 55+—In the radio industry we've programmed and sold in terms of targeted demographics for so long that we've missed out on an important fact: North American culture is changing.

I work with successful radio stations all around the world, and one secret that they all have in common is that they cross demographic lines. Key elements to their programming success is that their on-air personalities speak the truth, have a good sense of humour, provide new and useful information and, most importantly, relate to the listeners. They cross demographic lines because good entertainment attracts listeners of all ages. It's the lifestyle and life-stage that dictates what appeals to different groups of listeners.

Here are some of today's realities:

Age doesn't determine the lifestyle or life-stage of a listener—55 years old today is NOT what 55 years old has been in the past. Consider the fact that Cher, Don Henley, Oliver Stone and Sylvester Stallone all blew out 55 candles on their birthday cake this year. People are living longer because of advanced medical breakthroughs and an emphasis on leading a healthier lifestyle. In addition, 55-plusers have more disposable income to spend on leisure activities, vitamins and exercise equipment, travel, clothing, cars, gadgets and more.

Now is the time to re-think traditional demographics and focus on the "life stages" of the listeners. A 44-year-old single female professional might be

living the same lifestyle as a 23-year-old single woman working in the big city (both comfortable with *Sex in the City*). In sharp contrast, a 44-year-old mother of three might lead a similar lifestyle to that of a 23 year-old with a couple of kids in the suburbs.

The "real" chronological age of the listener doesn't really matter as much as the "lifestyle" of the listener. Here's why: A recently divorced 51-year-old man might spend his cash on designer clothing, a sports car, meals at expensive restaurants and premiere seats at sporting events. His radio listening habits might include rock, talk, sports, or edgy or sexy personality radio. His lifestyle could mirror that of a 26-year-old single executive who spends his time and money roughly the same way.

Life-Stage Categories

Every station appeals to a variety of listeners who are experiencing different life-stages. However, there are always one or two life-stage categories that represent the majority of your listeners. To help you identify your stations' life-stage audience, I've broken out the categories in the following way:

1. *Kids—12-18 year olds*: There are as many kinds of kids, teenagers and young people as there are people. This group gets divided into four groups:
 - Academic fast track—"I want to be a doctor so I study all the time."
 - Sports Fanatics—"I play football, soccer, baseball—any sport."
 - Trendy. I spend all my free time at the mall hanging out with my friends. I'll worry about my future later on."
 - The "Perennial Kid"—This type of person can be a person 18 or 35 years old or older! Although this person might be attending college, or still living at home, they are making important independent spending decisions. (One 36-year-old man in a focus group admitted he still brought his laundry home for his mom to wash.)

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2. *Decision Pending*: "I have no idea what I want to do with my life." At this stage, usually in a person's late teens or 20s, they are still trying to figure out who they are, what career path they want to take and how they want to live their life. Because they haven't decided on a career path, this person might be working in a low-paying job or in an entry-level position.
3. *Career Commitment*: Getting serious about one's future and dedicating a lot of time and energy into making it work. This type of person might be attending college, entering the business world or starting a new career.
4. *Before You Buy a House*: Renters live a vastly different lifestyle than homeowners. In addition, people who live alone live a dramatically different lifestyle than couples or roommates.
5. *After You Buy a House*: The lifestyle here changes drastically. Homeowners begin to watch home improvement shows. They hang out at Home Depot and hardware stores. They buy big-ticket items for their house instead of spending money on spontaneous trips. They've cut down on restaurant spending and they stay home more.
6. *Living Single—The Loner Lifestyle*: They spend, spend, and spend on themselves.
7. *Living As a Couple—Committed Relationship or Marriage*: They want to do activities together. They consult with each other on major decisions and expenditures.
8. *People With Kids*: This group crosses many demographics. If you were to attend a "Mommy and Me" class, the mommies might range in age from 17 to 51. Amazingly, they might all have similar interests.
9. *People Without Kids*: Again, age didn't particularly matter here. The "Without Kids" couples demonstrated many notable specific differences from the "With Kids" group: ("Without Kids" lifestagers rarely carried life insurance.) They went to bed at various hours, and did not particularly keep to a set predictable routine. In this life-stage, there is much more spontaneous travel, evenings out, and often a stronger work (more hours to give) commitment.
10. *Good Health*: People in good health enjoy sports, take trips and tend to be culturally rich and adventurous.
11. *People In Ill Health*: This can hit a person at any life-stage. In addition, many children in their 30s, 40s and 50s are

now faced with becoming their parent's caretaker and making decisions about their health. Health issues and disease prevention are hot topics for people in most life-stages.

12. *Special Interest Groups*: This category is growing each day. We've already seen significant growth in Christian and sports radio, as well as successful cable programming like The Food Network, Home & Garden Television and shows such as The Antiques Road Show. Stations are finding a programming and sales need for business news and features, as well as tapping into the enthusiasm of pet-owners. People who are passionate about specific areas of interest cross over every demographic. Special interest groups are a demographic, no matter what their ages!

How This Affects Radio

We've also been foolish by defining listeners by race or income levels. It's much more defined by education and "class" than income. Take a lesson from National Public Radio: A listener may be dirt poor, but educated, listening to the same station as the guy in the next car who is a multi-millionaire.

An upper-class or middle-class African American, Hispanic or Asian person has similar concerns to that of an upper- or middle-class Anglo-Saxon. Programmers worry too much about "targeting" a racial demographic rather than a life-stage or lifestyle.

A subset of yet another group includes people with very little education or those who are making below-average salaries than those in their demographic, regardless of age or race.

With all the talk of consolidation, niche programming and other broadcast trends, it might make sense to broaden traditional broadcast demographic thinking and start focussing on programming and advertising that appeals directly to listeners at their various life-stages instead of how many years they've actually lived life.

Valerie Geller is President of Geller Media International, which consults radio stations and broadcast groups in the U.S. and around the world. The author of two books, she can be contacted by phone at 212-580-3385 or visit her Web site at www.gellermedia.com.

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CBC News scores a direct hit!

It's 3:00 a.m., September 12 here in my little corner of Wisconsin: I've had since yesterday morning to comprehend, but my heart and mind cannot absorb the horror. Nothing from experience has given me the tools to make sense of the images of THIS war. Dad built a bomb shelter because of Cuba, and I had to take a note to school allowing me to run home in case we were nuked.

A child of the 60s, film footage of Vietnam enabled me to understand napalm, B-52s and bodies, lots of bodies. Our local newspaper gave daily reports of the death counts while Walter Cronkite on CBS brought us 16mm reality. Then came the Persian Gulf with smart bomb videos into bunkers.

In every case, I had some point of reference from which to relate and understand the images before me. September 11, on the other hand, was the first time my brain ever shut down, shut off and stopped because it could not process what it was seeing.

The world around me stopped. No traffic. No sound. Nothing but television. From 9 a.m. to now there has been nothing to see or feel but video images. Several times during the day I walked outside to feel the silence. The empty sky was the wind knocked out of a nation.

We turned to television as if it were our mother, wrapping us in some national collective blanket. And, for the most part, television soothed us as we tried to understand.

8 a.m. September 13: Some kind of anger wells inside of me and I need to know why. Why do they want to kill us and why are we so evil that they are willing to die to kill us? The question seems only to confuse me more, and the day goes blank as estimated death tolls go as high as 20,000.

1:30 a.m. September 14: Some remote satellite channel goes to the Canadian

Broadcasting Corporation's *Newsworld* coverage. There, strong and bright, I take heart that the rest of the civilized world stands beside us. We are not so evil. Peter Mansbridge, calmly and clearly tells me more about why this happened than any U.S. source has managed to do. The reporters, the measured restraint and the pace of Canadian coverage was what finally brought me to terms with the unimaginable. CBC correspondent Patrick Brown's coverage from Islamabad was nothing short of outstanding—clear-headed, informative, balanced; a far cry from Chicken Little. Indeed, a far cry from CNN's Christiane Amanpour!

Over the course of that week, several American channels were cleared to broadcast CBC material. Hell, even the shopping channel here carried *CBC Newsworld*, along with C-SPAN and PBS. So many people I know turned to these programs for a more balanced world view than CNN—and especially Fox News—were giving us. There was strength in knowing we were safe and protected by Canada, and many of us were appalled when our president failed to acknowledge Canada in his national address.

It's now several weeks later, the CBC isn't on Channel 19 anymore but I am still grateful for those hours of programming that helped me get through some kind of hell. The U.S. media is working the anthrax angle for ratings and I wish I could just tune in to Canada. I wish CNN wouldn't try to put so many things on the screen and I wish stories were given more than a minute-thirty so reporters could do a back story.

I miss the days when if a story was solid, the news director gave it five minutes and twenty-five seconds. That doesn't happen here. And we need it NOW, more than ever.

It was like a dream. Then we hit reality, and now, thanks to kicker-package coverage, it's a different kind of dream—surreal, distant and described with nicknames such as "Operation Noble Eagle", "America Strikes Back" and "Strike Against Terror".

When we invent broadcast titles for world events, military operations or



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national crises, we trivialize them. Packaging news of this magnitude diminishes the very entity we are entrusted to convey. I am still numb.

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Fear of public speaking hits us all



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

During a recent meeting with a high-profile senior executive in the media business, I was surprised to learn that for many years he suffered from a near paralyzing fear of public speaking.

In retrospect, I shouldn't have been startled by the news. I am well aware of this being one of the most common fears people have. But I had always admired this fellow's ability to speak effectively and with clarity and seeming ease to any size gathering. So the revelation was unexpected.

In my own case I had for many years done everything possible to avoid having to read aloud let alone speak to a business meeting or public gathering.

It still chills me to recall one particular event some years ago where the session leader suggested that we go around the room and introduce ourselves in turn and tell something of our background and current role in the firm. I was seated to his immediate left and he chose to start this dreadful exercise with the person on his right so, for the moment, I escaped being exposed as an idiot.

My relief was short lived as I realized that eventually I would have to rise from my place and try to remember my name and some other equally difficult details about my life and work. And that's almost impossible to do when one's brain has

turned to cement and an urgent need to empty one's bladder has surfaced.

Of course I survived this ordeal, but for many years I continued my efforts to avoid being required to speak to any sized group. One of the most puzzling aspects of my dilemma was the misplaced confidence others seemed to have in my ability to handle this type of chore with ease. Consequently I was regularly asked to participate in ceremonies that I found difficult to escape.

My friend's situation became so distressing that he decided that he simply had to do something to improve his confidence. For him, the first step was to go to a senior member of the firm he was with and share this problem with him. Of course the mentor he chose described a similar problem he had to overcome in earlier years therefore any suggestion that my friend was unique was dissipated.

So, one of the first things my friend learned was that he was probably "normal." In fact, it turns out that many people who are not nervous before speaking are unfortunately dull presenters.

He also discovered that it is common for experienced, professional entertainers to be extremely nervous before a performance. Actually, that excitement you feel before an appearance is quite rational and useful in providing your comments with energy and enthusiasm. The trick is to learn to control it.

There is an expression "if there's no fear—it's not brave". I suppose that's why many people who at one time hated

public speaking get to a point where they actually look forward to it. Overcoming the "fear" is a great high.

So—in simple terms—how do we learn to handle this fear? Remember the old gag about the guy needing directions who asked "how do you get to Carnegie Hall?" and the answer was "practice, practice, practice." Well that's by far the best way to solve this common problem and improve your platform performance.

Whether you are a young person who feels you will never be able to speak in groups or an executive that has risen through the ranks to a place where public performance is an essential part of the job, the solution is the same.

Join a service club or an organization like Toastmasters and get all the experience you can making presentations. My friend said he got to the point where he would aggressively seek positions on community groups and condominium boards where he would be required to make speeches.

Eventually he was amazed to discover that he was volunteering for corporate presentations.

There are issues of technique that can be addressed easily as one gathers confidence, but in the beginning it's important to accept that you have a rather pedestrian fear.

Once you get rolling then you can learn the importance of preparation, rehearsal, timing, dress and clarity. There are many courses and facilities to assist you with this.

Probably the most important lesson one has to learn is that most audiences would prefer to listen to you only half as long as you think they do.



Matthew McBride, ex of RCS, is new PD at *The Beat Vancouver*... Bill Allen is leaving the *Canadian Cable Television Association* at year's end. He's joining the

Media Awareness Network in January and will be in charge of corporate communications...

Long-time *Country 105 (CKRY-FM)*

Calgary ND Hal Gardner is gone, as is Newsman Dave Roe... Rob Malcolm,

who had been doing weekend sports at *The New VR (CKVR-TV)* *Barrie*, becomes a sports Reporter/Anchor at the Detroit *NBC* affiliate, *WDiv-TV*... After 38 years, in various positions, Barry Norman will retire from *CICX-FM Orillia* at year-end. Norman, now in sales, began with *CFOR-AM* (the calls before the flip to FM) on the Monday following President John F. Kennedy's assassination...

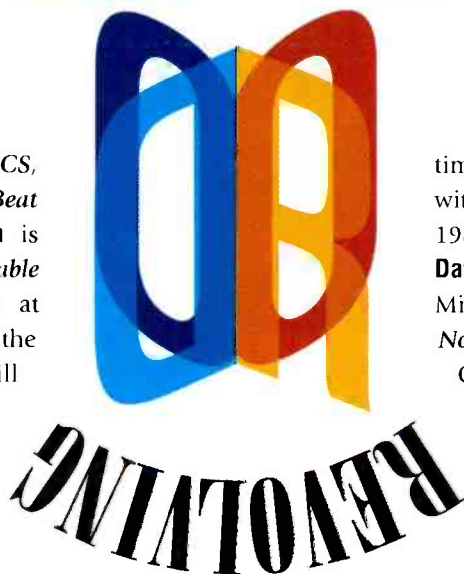
Robert Trempe is new VP of Sales and Marketing at *Astral Radio*... Alain Bergeron is new VP Communications for *Astral Media*, succeeding David Novak...

Word from Montreal suggests that controversial talk show host Andre Arthur has been handed his walking papers by *CJMF Quebec City*. Cited were personal differences between Arthur and colleague Robert Gillet.

Glenn O'Farrell is the new President/CEO of the *Canadian Association of Broadcasters*. O'Farrell, who had been Sr. VP, Specialty Services at the *Global Television Network*, takes on his new responsibilities Jan. 7/02... Mark Jan Vrem, *ROBTV's* first employee and—until Oct. 31—the specialty channel's GM, is no longer with the company. His departure is linked to the recent acquisition of *ROBTV* by *CTV/Bell Globemedia*... Melanie Kurzuk has been promoted to VP, Broadcast and Corporate Communications at *Canada NewsWire* in Toronto... Errol Da-Ré is new VP, English Advertising Sales, for *Alliance Atlantis*. He had been Group Director of national sales/Director of network sales at *CTV*... Also new to *Alliance Atlantis* is Bryan Press who becomes National Sales Manager for Lifestyle networks. He had been Director of Sales at *CanWest Interactive*.

Loren Mawhinney of *Global Television* has been elected new Chair of the *Banff Television Foundation's* Board of Directors. She succeeds *CTV's* Trina McQueen, who stepped down as chair after a three-year term. McQueen assumes the position of Chair of the Foundation's Board of Governors and remains a member of the Board of Directors... *The Fox (CFOX-FM)* *Vancouver* PD Bob Mills is no longer with the *Corus Radio*-owned station, a departure attributed to consolidation. Ross Winters becomes PD of both *The Fox* and *Rock 101 (CFMI-FM)* *Vancouver*... *Silk-FM (CILK)* *Kelowna* has laid off three people, including long-

DECEMBER 2001/JANUARY 2002



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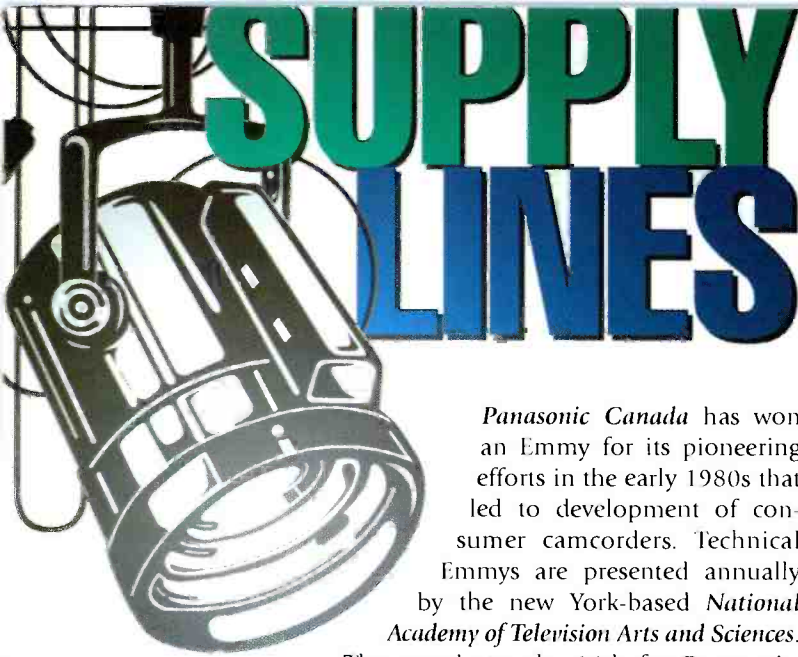
time employee Donalyn Hodge, who'd been with the station in a number of capacities since 1985, most recently as MD/Mid-Day Host. PD David Larson takes the MD's role as well as the Mid-Day shift, on top of his PD duties... *Radio Nord* GM, Sales & Marketing TV & Radio and GM, Radio Denis Bouchard—who was based in Hull—became VP/GM at *MétéoMédia (The Weather Network)* beginning Nov. 12... Alberta Nokes has been appointed Director of Independent Production at *VisionTV* in Toronto. She had been VP of Communications... Peter Miller has been promoted to the newly-created position of VP, Planning and Regulatory Affairs, at *CHUM Television* in Toronto. He moved to the new job from VP, Business and Regulatory Affairs... Allan Buxton, ex of *CJCD-FM Yellowknife*, is now Station Manager at *CFWB/CJGR Campbell River*... Mike Cleaver, best known for his years in the *CHUM Toronto* newsroom, is no longer employed at *CFRA Ottawa*.

Jack Tomik has been appointed President of *CanWest Media Sales*, based in Toronto. He had been Sr. VP of *CanWest Media Sales* and GM of *Global Television* in BC. The appointment took effect Nov. 1... *Astral Media's* broadcasting unit president André Bureau has stepped aside, giving up the day-to-day operations of the TV group. Ian Greenberg, the company CEO, takes over as President. Bureau remains as Chairman of the Board... Denise Cooper has been promoted to the newly created position of VP, Business and Legal Affairs, at *CHUM Television* in Toronto. Prior to her promotion, Cooper was a part of the *CHUM TV* legal team... Dale Goldhawk, ex of *CTV News*, is now host of *Goldhawk LIVE* week nights on *Rogers Television* in the Toronto area... Scott Morrison has been named managing editor of hockey at *Sportsnet*. The former sports editor of the *Toronto Sun* was already with the network as an NHL analyst... *KOOL-FM (CKKL-FM)* *Ottawa* MD Jay Lawrence is the station's new APD. He'll continue as MD... Bill Stephenson, ex of *Storm 107 Iroquois (ON)*, is the new Morning Announcer/Ops Manager at *YL Country (CKHL-FM)* *High Level*... Terry Cyr is Asst MD/Swing Announcer at *Country 93 (CKYC-FM)* *Owen Sound*, in from his Announce job at *Mountain FM (CISQ-FM)* *Squamish*.

SIGN OFFS:

Jack Stark passed away Oct. 31 in Vancouver. He'd been unwell since last Spring and was diagnosed with Lou Gehrig's disease in late Summer. Stark was in the steel business for years until

continued on page 46



Panasonic Canada has won an Emmy for its pioneering efforts in the early 1980s that led to development of consumer camcorders. Technical Emmys are presented annually by the new York-based *National Academy of Television Arts and Sciences*.

The award was the 14th for Panasonic, including 11 for achievements in digital video technology... *Leitch Technology* has secured a multi-million dollar deal to provide systems integration company, Professional & Broadcast Digital Systems (PBDS), with server and routing technology to support a fully integrated television newsroom in Moscow for *Center TV*. Leitch also won two Emmys: for *Pioneering Developments in Shared Video-Data Storage Technology* and for *Pioneering Development in Digital Upconversion*.

Incospec Communications Inc. of Laval has acquired *Dynastie Inc.*, noted for the repair and modification of electronic equip-

Revolving Door

continued from page 25

he joined some friends and Bill Bellman to start *CHQM-FM Vancouver* in the early 60s. Eventually he became Manager there, later expanding the company to Prince George with *CKPG Radio & Television*. After he sold QM to CHUM, he went on to become an owner and director of *CJVB Vancouver* with Jan van Bruchem, and kept an office there even after that station was sold.

G. W. 'Bud' Cruickshank, 77, in Wingham, ON. He was the son of *CKNX-AM/TV Wingham* founder **Doc Cruickshank** and worked for the stations until the business was sold, in the early 70s, to London's **Blackburn** family.

Don Insley, a legend in *CFRB Toronto* operations, particularly during the 60s and 70s.

Solange Chaput-Rolland, 82, a former broadcaster, Tory senator and author, of a heart ailment at her home in the Laurentians, north of Montreal. Chaput-Rolland first gained fame in Quebec in the 1960s as a political columnist and host of numerous public-affairs programs on television and radio.

Ralph Errington, 68, the reporter who prompted **Pierre Trudeau** to make his famous "bedrooms of the nation" statement, in Nova Scotia. Errington worked at radio stations in Lindsay,

ment in the telecommunications industry. *Incospec* says the acquisition gives it access to a larger inventory, a larger base of test equipment and more technical personnel... New President of *Dielectric Communications* of Raymond, Maine, is **Greg Langston**. He succeeds **Lewis Kling**, who moves to the SPX technology businesses... Calgary has a new recording studio. *Twisted Pair Sound*, an audio post production and recording studio, will specialize in audio production for the film, ad and new media industries. The new company was formed after *PRO-TRAX Digital* and *New Music Productions* merged. **Patrick Butler** is President/CEO of the new company.

Kelly Ashton, the *CJCS Stratford* weekend overnight Announcer, didn't let blindness get in way of pursuing his chosen career. And neither did *Pippin Technical Services* of Saskatoon, which supplied CJCS with the *Scott Digital System*. Pippin's **Bruce Wilkinson** provided CJCS PD **Eddie Matthews** and Ashton with some ideas to make it easier, including a braille printer which kicks out the program log. Ashton, a *Fanshawe College* broadcast program graduate, landed the four-month contract job at CJCS with the help of *Human Resources Development Canada's* opportunities program. The contract, however, expires in mid-December so Ashton will be looking to land elsewhere in the job he loves, on-air radio work.

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Tillsonburg, Guelph and Toronto before moving to *Standard Broadcast News* in Ottawa where he was Bureau Chief. Later, he was ND at *CKCL Truro* and worked at various *CBC* stations in Atlantic Canada.

Betty Watson, after a three-year battle with cancer, in Owen Sound. She had worked right up to Sept. 7 and played a key role in *Bayshore Broadcasting's* application for the company's latest station, *Country 93 (CKYC-FM) Owen Sound*. Watson began at *CFOS Owen Sound* as a stenographer for then-owner **Bill Hawkins** in 1967. She rose to CFO.

Roy Norris, 56, in Saskatoon of a stroke. Norris was a broadcaster and newspaper columnist at *CFQC Saskatoon* and for the *Saskatoon Star Phoenix*. He started in TV sports in 1964, later moving to radio where he worked in news and sports and eventually hosted a long-running open-line radio show until the early 90s.

Ian Donaldson, 66, a *Canadian Press/Broadcast News* veteran until his retirement in 1995, died October 9 in Halifax. In his career, Donaldson had been Bureau Chief at Winnipeg, Ontario and Halifax, and General News Editor in Toronto.

Derek Baker-Lodge, 67, President and founder of the Toronto production and post-production video services company, *Editcomm Inc.*



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