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# Broadcaster

CANADA'S COMMUNICATIONS MAGAZINE

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## Yes We CanCon

**Broadcast Documentary Series  
Celebrates Canadian Music**

**Digital Economy Flows  
with New Delivery Ideas**

**Festival Du Monde Gives  
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# You say it's your birthday!?! Well ...

**B**irthdays can be a bit of a double edged sword. Marking the passing of the years is good news for some, bad news for others

In my case, I think I remember the 21<sup>st</sup>, but I'm trying to forget the 50<sup>th</sup>.

In the case of several Canadian TV channels and popular specialty services, the celebrations are quite welcome, and *Broadcaster Magazine* continues its coverage of such milestones as they are reached.

Aboriginal programmers, multilingual providers, news, sports, weather and business channels are all celebrating anniversaries this year, and looking back at the success they have achieved since the Canadian Radio-television and Telecommunications Commission approved their applications and granted their licences.

The broadcast and telecommunications regulator is observing an anniversary of its own, as well, albeit somewhat more quietly and apparently, more cautiously.

The CRTC is taking its lumps this year, as it has in years past, but the criticism and complaints seem a little more pointed in this, its 40<sup>th</sup> year.

Partly in response to what's seen as regulatory incompetence, the website [dissolvethercrtc.ca](http://dissolvethercrtc.ca) was launched earlier this year, and so far it has recruited 2,000 Facebook fans, and more than 6,500 online signatures.

Canadian Heritage Minister James Moore has promised to take the proposal to the floor of the House should 10,000 be

collected. (Seems like a low threshold, if the Doris Day experience of a few years back is any indication of Canadians proclivity for online petitions.)

However, in this situation, age *is* a problem. The CRTC, for example, works with core documents that are more than a decade and a half old - a lifetime or two in the digital age.

The *Broadcast Act* was formulated in 1968, well before the many realities of today that impact broadcasting overall — from specialty channels and high definition to the Internet and the iPhone.

Yes, the *Act* was amended in 1991, but it still has basically the same form as it did 30 years ago: it is behind the times.

But, if you listen to some musicians, the CRTC has been ahead of the game for several decades. The documentary makers behind the on-going televised history of Canadian music have both captured and explained those sentiments.

From them, and from other content creators, academics and industry observers cited in this issue of *Broadcaster Magazine*, CanCon (those CRTC regulations that stipulated a minimum amount of home grown content should be found on the country's airwaves) is an unmitigated success. The reasons were solid, the benefits are tangible.

That idea echoes through several reports in this issue. As you'll read, it's found on air, online, and in print. And it's celebrating its own birthday.

So, blow out the candles and make a wish for continued growth, success and creativity in the Canadian content creation industry. The notion that a CanCon-like concept might be applied to newer media formats and platforms gives us all, including the CTRC, a way to happily anticipate many more birthdays to come. **B**

— Lee Rickwood

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# Yes We CanCon

Broadcast Documentary Series Celebrates Canadian Music, Acknowledges Regulatory Reasons for Industry Success

By Lee Rickwood

The definitive story of Canada's pop and rock music heritage over the past several decades could not have been told without today's most advanced media production and communication tools.

Two new two-part documentaries (part of an on-going series) provide a four-hour rock and roller coaster ride through the 1970s and '80s scene, but today's technology made the historical looks back possible. During the production of both *This Beat Goes On* and *Rise Up!*, core show personnel were constantly in touch

online, using tools like Skype and YouTube. The actual production entailed advanced online video file transfer programs and sophisticated digital image correction tools.

The CBC programs, co-produced by Soapbox Productions in Vancouver and Amérimage-Spectra in Montreal, were written by journalist, researcher and interviewer Nicholas Jennings, whose book *Before the Gold Rush* was the basis of the first documentary in the series, called *Shakin' All Over*, made in 2006.

That one focussed on the 1960s; now, Jennings has turned his insightful gaze on the '70s and '80s, and he says the '90s and our current decade will soon get a similar treatment.

The similarities are due, in part, to the consistency and continuity brought to the shows by the production team, with Jennings as writer/researcher, director Gary McGroarty and editor Chris Hughes, reunited for the latest shows.

Likewise, the programs are all named after a ground-breaking Canadian song: the big single from Winnipeg rockers The Guess Who, or the cult smash from Vancouver's The Kings, and then the trend-setting video from Toronto's Parachute Club.

## Getting Here from There

So, the shows provide a familiar guided tour of the country's broad geography, along with its musical diversity and its remarkably successful relationship between government and industry.

"In the present day, Canadian music is disproportionately the most successful music business in the world," describes Jian Ghomeshi, host of CBC Radio's Q and narrator on the docs. "The success of our artists is undeniable on a global scale, and domestically as well."

Jennings is nothing but direct in his assessment of how and why that happened: CanCon

His script for *This Beat Goes On* clearly states that the growth and success of the Canadian music industry would not have happened without the regulatory gate-keeping provided by the content rules put forth by the CRTC (Canadian Radio-television and Telecommunications Commission) in the 1970s.

"I'm pleased that comes across," acknowledges Jennings. "Gary (director McGroarty) and I felt strongly that needed to be said. There's no question in our minds, [the industry's growth] was directly attributable to CanCon. The shows track all this growth taking place, and the real dividends we started to get — new studios starting up, new labels launching, all sorts of new Canadian talent being signed as part of a growing star-system. It was not just creative opportunities, but solid business underpinnings that were achieved."

Even after all this time, the notion is still a controversial one. In a way, that resistance is exactly why CanCon had to come into effect. The country still slips into cultural inferiority mode on occasion, and there is still some concern over cultural investment and regulatory worthiness, as expressed by some of the shows' many interviewees.

"Some people still say we should've started at 10 per cent, not the 30 per cent home-grown content the CRTC mandated," Jennings relates, adding "Canadian radio had a strong resentment about being told what to play."

Some stations shoved Canadian music into a midnight to 6 a.m. ghetto, or only played usual suspects like Gordon Lightfoot, Joni Mitchell or

**Musician Gordie Johnson is one of hundreds of Canadian artists, record producers and industry executives interviewed for a documentary series on the history of Canadian pop music, airing on CBC and released on DVD. Author, scriptwriter and researcher Nicholas Jennings conducted the interviews.**



Anne Murray, recalls Jennings. “They were working against the spirit of the law.”

On the other hand, Jennings cites the names of a “few heroes” from the CanCon wars, and he has reviewed CRTC hearing transcripts of the time to underscore his position.

“Music journalist Ritchie Yorke, musician Skip Prokop and recording exec Frank Davies, as well as a few others, spoke strongly to the need for CanCon type regulations,” he recalls. “They went to Ottawa, they spoke to the CRTC, and they made very impassioned presentations about the need to support music, artists and culture in Canada.”

He also notes that the CRTC Chair at the time, Pierre Juneau, had to be tough about the regulations, and the enforcement thereof (to this day, the music industry celebrates the success it and he achieved, honouring musical achievement with awards named after him).

“Canadian broadcasting should be Canadian,” said Juneau plainly. He spoke about how Canadian broadcasters were little more than mouthpieces for American “entertainment factories” and so he introduced strict Canadian content rules for radio and television in 1907.

Within a few years, as the new documentaries demonstrate, the fruits of the ‘play-Canadian’ mandate were ripening. A second and third harvest of Canadian stars and chart topping songs grew from the regulations, the shows clearly demonstrate.

### **So Much Material, Not Enough Time and Money**

Using a judicious combination of newly-shot interviews and classic older clips, the programs moves at a brisk pace — there’s so much ground to cover, of course, that one cannot stay

in one place too long, even while wishing it were possible

Each program has two-one hour slots on the TV schedule (airing on both the main CBC network and the Newsworld specialty service).

And both shows are going to DVD, as well, with expanded interviews that add some 72 minutes of bonus material for each title.

Even so, there’s “a wild fantasy” brewing in Jennings’ mind as far as the wealth of unused material the show producers have gathered.

“We did more than 150 interviews for the two shows — every one on average lasted 30 to 45 minutes,” he describes. “And we had 50 songs for each show, one hundred all together. To make sense of that amount of footage, that amount of content, and to boil it down into a coherent storyline, takes a huge amount of work. Even so, once we get that great 15 second anecdote, and the chorus from a song, we may only use a couple of minutes from each interview, all told.

“So I’d like to do something with that massive and valuable archive — there are many more extensive stories to be told, and different angles that can be taken,” he teases. “The DVD is one way to provide bonus material, value added material as they call it.”

Another way to provide access to all the information and media that they have gathered could be an archival collection such as might be housed in an industry museum or music hall of fame collection.

But, for those who say ‘I wanna see the whole song, not just thirty seconds, and I wanna see it now’, Jennings has a succinct reply: “In your dreams!”

He’s not being hard headed, of course, he’s referring to rights issues, and the number of

clearances and level of payment required to access and use songs, videos and recorded musical performances in the TV show itself, much less on the Internet.

“The rights issues are why these two shows took over three years to make,” Jennings explains, “not the interviews and editing. It was probably more work than the actual production!”

Yes, finding a clip was a huge challenge, not to mention paying for it.

For starters, rights may or may not still reside with the original artist or publishing company. Over the years, titles have been swapped, sold or re-acquired. Record and publishing companies have folded or merged, so doing the archaeological dig through the ancient history of Canadian music took time, creativity and some very modern search techniques.

The production team relied on the well-maintained CBC archives for much of the footage, but they felt it was critical to establish the fact that Canadian artists were making international headway, so additional clips from pricey American shows like Dick Clark’s *American Bandstand* and NBC’s *Saturday Night Live* were also sourced and used.

But, archives at smaller Canadian broadcasters did not survive as well, Jennings found out, such as the case of CTV’s pioneering daily afternoon music series from the time, called *After Four* — the entire series was lost. Other collections just have not been maintained or suitably archived, the result of too many corporate take-overs or too few library resources.

But, there’s always YouTube!

As McGroarty says, “These shows were made possible by YouTube! If it wasn’t for Nicholas spending hours every day on YouTube, tracking



For CBC's Independent Documentary Unit: Linda Laughlin, Senior Producer; Michael Claydon, Area Executive Producer. Mark Starowicz is Executive Director, Documentary Programming.

Director/Associate Producer: Gary McGroarty

Writer, Researcher, Interviewer/Associate Producer: Nicholas Jennings

Executive Producer: Luc Châtelain

Producers: Randolph Eustace-Walden, Nick Orchard, Alain S'mard and Pierre L. Touchette

Narrator: Jian Ghomeshi

Directors of Photography: William (Bill) Kerrigan (Primary DoP; Montreal DoP), Doug Sjoquist (Vancouver DoP)

Still Photography/Camera Assistant: Maxime Pilon-Lalande (Montreal)

Sound Production: Paulos Castro-Lopes (Montreal), Lisa Kolisnyk (Vancouver)

Graphic Production: Joseph Shjerman, Chris Holmes

Post-Production Director: Randolph Eustace-Walden

Post-Production Audio: Larry Baker



down rare clips and searching through obscure links and references, we wouldn't have found half this stuff! There were a lot of people searching and tracking our music clips, and without them, you might not see anything! The rights issues are a delicate house of cards."

On the rights and search team, Jennings and McGroarty note the contributions of production team members like Sebastien Lepine and Catherine Therrein. "They were incredibly important, because we had to find hundreds of clips. We might say 'There's a clip of so and so on Spanish TV', but then Catherine had to find it! She did all the hard work..."

Like clearing and buying. Although using just a few salient seconds from most clips, the team did clear two full minutes from most, allowing for editorial and creative flexibility. But the costs for each could stretch from about \$2,500 (per minute) to more than \$7,000 on the high end.

That's just for Canada — world rights can go up to around \$13,000 from a low end starting point of around \$5,000, for getting master use rights, clearance of the original recording, sync rights and/or clip rights.

In the end, the production team says, everyone was fair and no requested clip was prohibitively expensive. Nevertheless, it was a "juggling match, and you have to look at the expense and

the budget and be aware of where you are, what you can save," McGroarty says.

At no time were online rights even considered; even with a solid potential for increased record sales and greater artist visibility as a result of the documentary's airings and DVD after-sales, the costs, contracts and associated logistics of further rights and distribution deals seemed to great to overcome.

What was overcome was the production challenge of sticking to an on-air schedule while still sourcing raw program material, and still sifting through hundreds of interviews.

### Saving a Space for History

Jennings did most of the first interview edits on paper, highlighting the most relevant, insightful or meaningful comments he could find — and that the shows could accommodate. Each show could be ten hours long, he says, based on the great comments his interviewees shared!

Nevertheless, his necessarily short interview selections move the show forward at a brisk pace, while underscoring the support, inspiration and creativity that threads throughout the series, and throughout the history of Canadian pop music.

Interviews were conducted "everywhere" McGroarty says, naming almost every major

Canadian city, and several in the U.S., as well. For the most part, the interviews were shot on Betacam, the goal being to more closely match the existing quality of video from the era, as opposed to putting out widescreen HD interviews at this time.

"With some videos, we're working only with low band U-matic, or even half inch VHS," McGroarty says. "So it would be jarring to have that up against a HD interview. Once we start shooting for the 90s and 00s, we can of course shoot higher quality interviews, because the source music material will also be much higher quality."

Along with the script edits, there were all the visuals to incorporate. Even while archival research and rights acquisition was underway, the production team would in some cases be pulling clips off YouTube and using them as placeholders in early assembly and editing.

As editor Hughes describes the process, "We would convert YouTube clips to QuickTime or WMV files with time code burn-in until the source clips could be acquired. These were posted on an ftp site. YouTube was a fantastic resource for finding rare and obscure performances. I don't know how we would have made the shows without it."

Or without daily connectivity — Hughes



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Interviews with (from left to right) Jim Cuddy of Blue Rodeo, East Coast concert promoter Brookes Diamond and blues musician Morgan Davis appear in new TV documentaries about the Canadian music scene, and form an invaluable archive in the history of the industry over several decades.

works in his southern B.C. edit suite; McGroarty is based in Toronto, Jennings was often working from his southern Ontario cottage.

So Skype played a huge role in the projects, with time spent online almost daily to discuss edits, review archival footage, generate storylines for individual artists and bands, check graphics and titles.

As the team points out, "When you realize how much the telcos charge for a conference call, and how many we had, [Skype] saved money that was then put back into archives and song publishing royalties.

Another online tool, known as Fuze Syncvue, was used to view video. With it, all members of the production team could watch video edits in progress at the same time, with one or all of them controlling playback, just as if using a TV remote control. While talking on Skype, watching on Fuze, they could all share comments and scribble right on the video.

Once the call's over, Hughes would summarize the notes in an XML file, import that into his editing program (Apple's Final Cut Pro) and have the notes in sync with the on-screen program-in-progress.

Hughes would then incorporate any changes or suggestions, re-post the videos as mp4s for easy viewing online by Jennings and McGroarty.

Once the show content was finalized, Hughes and the post-production team went into overdrive, bringing the raw material up to a consistent visual quality and look, equalizing musical levels, and generating the master air copies.

All the footage was reloaded as uncompressed 10 bit standard definition video, via an AJA IO. It was then colour-corrected and output as QuickTime files, Hughes noted, which were then taken into an AVID DS suite for time-compression and titling.

While editing the tunes, the production team all wanted to let the songs play musically, without having to drop out of one in mid-chorus or join another part way through a verse, just because of timing issues. Because the show could then be 'time-warped' without any quality loss in post, the fine cut was targeted to be within a four to eight per cent window of final run time,

and then adjusted as required.

### Video Makes the Music Star

Even as the production team worked its video magic on the documentary, the story being told covered initial rise in importance of video itself.

The documentary positions the 1980s as a visual decade, one that brought with it big changes and rapid growth to the music industry internationally, as well as here at home.

"That's back-story in *Rise Up!*," agrees Jennings. "Where CanCon revolutionize and helped established industry in '70s, video and TV were the prime elements in '80s. Music TV revolutionized the business, there's no question, and videos soon became part of the music deal, and the prime promotional tool of the music company."

Of course, the box had its own demands, he notes, going on to describe how a striking appearance -- not only a good looking one -- became crucial to success. In that way, the TV helped level the playing field and allow musicians a new way to reach the audience.

Some amazing old clips are used to illustrate his point.

Not a slick production in any way, there is a glimpse of rare B&W footage of Toronto blues band Mainline, in performance at a local burlesque theatre, with strippers and all! Jennings attributes the shoot to a then up-and-coming OECA -- forerunner to TVO -- producer named Moses Znaimer!

A brief clip from a "concept video" with a performance by BC folk singer Valdy is also included in the show. It's one of the first in-house CBC productions to incorporate sophisticated visual effects with Canadian music. As well, in what's called a "revolutionary" music video, Hamilton rock band The Pursuit of Happiness is seen strumming its way along Queen St W., long before that strip rose and then faded as a musical mecca in Canada.

At about the same time as the impact of video was rising, the infrastructure for a real music industry in Canada was, as well. Jennings takes time to interview key recording studio figures, Bob Ezrin and Daniel Lanois among them, and the show points out new recording facilities,

mixing studios, pressing plants and the like were being established right across the country. It's a strong foundation on which the industry still depends, even as times and technologies continue to develop.

"Every decade we are looking at has a different landscape," Jennings notes, "and different realities affecting how music is made and how it's distributed. As we go forward, certainly the Internet and digital is the new distribution platform, and it's definitely where we are going with the shows.

"Looking at the nineties and the naughties, our next shows will be about this wild west approach to a new creation and distribution landscape. A lot of the old infrastructure has changed or is gone completely; musicians are reinventing themselves, and the ways they have to get their content out there are changing as we speak."

That being said, do the CanCon roots laid down so long ago still support growth?

"If I were to look at the support needed for another nascent industry, one at risk of being swamped in a larger marketplace, as was discussed recently at the Internet and new media hearings, I think it does ring true," Jennings said of the continued value of a CanCon concept.

"If there are still naysayers, critics, who resent the idea of CanCon, I would say to them, 'look why it was needed in the first place'. It came to be out of necessity, and it grew up facing much resistance. But out of this necessity, in spite of that resistance, came a lucrative and creative industry."

Do we still need the support, what with all the success he documents?

"Yes, perhaps even more," Jennings asserts. He cites Canadian rocker and musical legend Ronnie Hawkins, who once said "We gotta work ten times harder here in Canada; we are one tenth the size!"

The Hawk, of course, was comparing the Canadian scene with that in the U.S. Now, we compare ourselves with the world.

Those comparisons, be they good, bad or indifferent, will be discussed in the next two chapters planned in the on-going history of Canadian music series, Jennings promises. **B**

# TSN Celebrates its 25<sup>th</sup> Year with Huge Audiences



**TSN** marked its 25th anniversary this month, and viewers across the country gave it a big birthday gift: a huge increase in viewership.

Since it launched in 1984, TSN has been a trendsetter in the providing sports on television to Canadians, and has consistency been at or near the top of the standings in audience numbers.

The Toronto-based specialty service has been celebrating its milestone right across the country, with thousands of fans joining the network's on-air team and broadcast production crew for special *Sportscentre* telecasts originating in ten communities right across the country.

But even as the tour came to an end, TSN continued to celebrate.

Having just launched an impressive and ambitious broadcast schedule for the 2008-09 season (featuring debuts of NHL, CFL and curling packages) new data from BBM Nielsen confirmed the broadcaster had increased its overall average audience by 13 per cent over the previous year.

"We are all incredibly proud of TSN and what this network has accomplished. While much has changed in the sports broadcasting world over the past 25 years, the one thing that remains constant is Canada's passion for sports. That passion has been displayed loud and clear throughout the Kraft Celebration Tour," said Phil King, President of TSN. "Our 25th anniversary is a wonderful opportunity to look back on the past, but also to look forward to what will be an exciting new era in sports broadcasting. The network is well positioned for the future with long term deals in place with key partners and more than 300 hours of live coverage from the Vancouver 2010 Olympic and Paralympic Winter games this season."

True to its current multi-platform configuration, TSN's birthday party activities streamed out to the Internet, connected to mobile sports fans, and, yes, even made its way to the printed pages of a new book.

TSN opened the official e-store, TSNShop.ca, and launched a micro-site looking at its 25 year history. It had a national release for the comprehensive book *TSN 25 Years*; it unveiled a new HD on-air look for the flagship show *Sportscentre*

(having gone retro with re-broadcasts of the very first day of programming, which started at noon on September 1, 1984).

Since then, of course, there's been another TSN - in its first full year of operation, TSN2 is reaching some four million homes, making it the country's most-watched digital sports channel. In 2008-09, TSN2 featured more than 800 hours of exclusive live sporting events.

## Online, the fans cheer, too.

TSN.ca reports 829 million page views, averaging 69.1 million page views per month in the 2008-09 season. It had one of its busiest days ever, registering 15.8 million page views on the NHL Trade Deadline day 6. TSN.ca also recorded over 70 million video views, an average of 5.9 million per month. TSN Mobile, new last sea-

son, averaged more than four million views per month.

While much has changed in the sports broadcasting world over the past 25 years, King is anticipating much more to come.

Hired by TSN in 1989 to join its finance department, his background in business, accounting and economics made him one of the first executives with such experience to head up a sports channel. Now, he figures the industry as a whole will move that way.

As well, he anticipates the end of a formal TV program schedule within, say, ten years.

"We can't continue to be just a 24-hour TV service," King asserts. "Sports content will go out in many different ways, to many new people, and we will continue to change and grow in the next 25 years, as we have done for the past 25."

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# Digital Economy Flows with New Delivery Ideas



"It's just a file," says Canadian documentarian and award-winning filmmaker Ron Mann of his latest production. As such, he doesn't resist if his movie is on YouTube or a computer memory stick. In fact, that's how he sells it.

By Lee Rickwood

Reached first thing on a Monday morning, Ron Mann refuses to accept that he is "bright and early".

Nevertheless, he's a very smart guy, and he's way out in front in testing a new method of content distribution.

It's not broadcasting, although he does make traditional television programs. It's not really mediacasting, although his work is all over the 'Net, available for download in various shapes and sizes.

It's 'spore-casting' if you must know.

Mann is releasing his newest documentary, *Know Your Mushrooms*, on a customized USB stick, shaped and painted like a mushroom. The digital film can be viewed on a PC or Mac, on iPods, and on AppleTV digital media receivers.

"We've almost sold out the first run," he

says from his offices in downtown Toronto, where his Sphinx Productions is located. "There's like, ten left! They're going fast, so our next run will be 500. The movie itself is just a file, and this was intended to be an arts and crafts piece, you know, like 'what I did this summer'! Build something with popsicle sticks. We did this for fun; it wasn't a commercial venture at first," he laughed.

"As it turns out, it's hugely popular and we're now thinking of doing a number of films like this. Yeah, it's an alternative media distribution method — another way of getting your content out there."

The device is not 'locked' and there are no digital restrictions on the content it contains.

Mann says the video portion was encoded — not heavily compressed — in a QuickTime

like H.264 file format, with sound in the Dolby Digital format. There are actually two files on the USB drive, one for computer, one for iPhone, and there are links to supplementary materials online.

Although a British company has released a USB flash drive that's pre-loaded with the 1984 hit *Ghostbusters*, that product is different than Mann's as it contains digital rights management software to prevent viewers from copying or sharing the film, which is only a stream, not a file that can be saved, copied or shared.

In Mann's case, he wants people to "spread the spores." He wants them to distribute *Know Your Mushrooms* from the 4 GB, mushroom-shaped drives to other people. The film can be easily stripped right off the drive, which can then be used for other digital storage needs.

Ron Mann's documentary work, digital or otherwise, is celebrated at this year's Hot Docs Festival.



Packaged in a wooden 'stash box', there's a movie on a stick, an informative booklet and a sample mushroom.

*Know Your Mushrooms* opened in Toronto, screened at the Victoria Film Festival and then made its U.S. premiere at the South by Southwest Festival early this year.

Featuring a psychedelically-inspired soundtrack by The Flaming Lips, along with interviews, animation and archival footage, the doc promises a "longer, stronger trip," but don't freak out: the running time is a manageable 73 minutes.

The \$59.99 special edition set was launched online, and it hit stores this month. An old fashioned DVD release was always scheduled for the fall.

So the USB drive was created to be more of a premium collectible, Mann describes. With a booklet of essays included in the wood boxed package, along with some "totally safe" mushroom samples, Mann saw it as a kind of test in the marketplace.

He quickly adds, however, that Steve Kane, President of Warner Canada, (Mann's distribution company here) enthusiastically embraced the project right from the get-go:

"This is the way to go," Kane said of the concept.

"I think that a lot of people distributors were concerned about file sharing," Mann says mildly. "Scared of the fact that anybody can actually use the file, and upload it to the Web, or Bit Torrent it around. But anyone who actually knows can find all of my films online, in various versions, and they can be downloaded anyway!

"I kind of encourage it!"

He talks about films like *Grass*, the marijuana documentary Mann made in 1999, as being available on dozens of sites, where it can be freely watched. "This only encourages sales of the DVD," Mann says. "And on iTunes. In the U.S., where the film is in the Indy category, it is the Number Three download," he says, somewhat unbelieving himself. "It's all given us a kind of visibility we could never get."

"And we can actually benefit from this kind of a thing. A lot of (this experiment) is about looking at the new digital economy and seeing that there are new ways to reach a lot more people."

Mann says he was in the U.S. promoting the



*Mushroom* doc — the film traces mushroom-hunting gurus, visits a mushroom-celebrating festival, and explores various aspects of mushroom culture — when he discovered a company that creates flash drives in various different shapes.

The company may or may not make light bulb shaped flash drives, but for sure a light went on.

Mann, who readily describes himself as "a geek," thought it would be a great way to distribute the film — attractive, collectible and very

unique.

"I think USB drives are super cool, but even if you take the file off, you get both a four-gigabyte drive and a collectible, historical object."

Since 2005, in fact, Boston-based design firm Mimico has been making customized and personalized data storage devices, mostly for the tech-toy market but also for the high-tech and electronics world.

Its Mimobot designer USB flash drives offer anywhere up to eight gigabytes of storage capacity — plenty for a movie or a new music release,

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along with supplemental media content.

As new as the mushroom drive may be, Mann has been “playing around with technology” for a long time. One of his first films, *Poetry in Motion*, was also one of the first ever to be digitized, as a QuickTime file, back in the early 80s.

“We were working with digital interactive entertainment files, and we called it new media or interactive media or something. But we were hung up by the (lack of) storage capacity and quality. You could not fit an entire movie on a CD then, and we had to compress the stuff anyway,” he recalls.

## Filmmaker Ron Mann sees digital media as water — find a vessel and pour it in.

“But technology never stops. It’s changing every few months. This (HD capable flash drives) is the technology that exists now, and we are going with it.”

Yes, he’s going with technology’s lead, but he is also leading it into new territories. One of his new projects is called *Pure Pwnage*; it’s based on a very popular series of webisodes that has attracted a fan base of some three million people, after just 18 releases.

Mann heard about the buzz it was creating — and he heard about the \$700,000 worth of merchandise sales it generated — so he went against the flow, and decided to bring the Web to TV.

“So I called them up, and I said, ‘How’d you like to do real TV?!?’”

Everyone seems to love the idea: Mann has now optioned the property along with co-producer Catherine Tait, the ex-CEO of Salter Street Productions. What’s more, the concept has already been given the green light by Global TV and the Showcase specialty channel

Shooting begins this October, and Mann is already talking up “the next *Trailer Park!*”

“TV is changing,” Mann says of the underlying strategy behind *Pure Pwnage*. “It’s the migrat-

ing community of fans that made it possible, not marketing. The idea of watching TV or films on a grid no longer matches the viewing habits of the audience. To them, it’s about surfing and finding shared interests.

It’s about creating and building community.”

He speaks of the power of social media, too, and its ability to connect people with content that interests and unites them. He operates a film distribution company called films we like, and it signals another method of finding sharing and distributing media.

“I do believe in cloud technology, in the sense of media,” he continues. “People are accessing content using new technology and in new formats. We have social networks acting like filters, finding media for us online and elsewhere. My belief is that ultimately, there will be no packaged media at all. Let’s do a funeral for the DVD. We don’t need them.

“Digital files are like water; just pour it into a vessel and ‘turn it on,’” he notes.

Easy for him to say.

The buzz around his mushroom box set has convinced him to re-release his marijuana documentary with a similar treatment, including a joint-shaped USB drive — a red ember on one end will light up when plugged in, Mann described — along with some irradiated marijuana seeds.

It may make some people laugh, but Mann

is serious about the topic of marijuana, and the prohibition that surrounds it. He is an active board member of NORML, the National Association for the Reform of Marijuana Laws, and he has donated a significant portion of the online profits from *Grass* to the organization, some half a million dollars’ worth so far.

“The film was given away for free to NORML, to help raise money and keep people out of jail. I am particularly proud of that, as the movie is supposed to be a bridge between the film-going audience, and the anti-criminalization community.”

So distributing media becomes an activist tool, too, not just a collector’s delight.

Collectors will be glad to know, however, that Ron Mann and his body of work will be honoured at the 2009 Hot Docs Festival, which is dedicated its Focus On...retrospective to Mann.

“Ron Mann is truly a maverick filmmaker, with a feisty, bold body of work that has carved its own niche exploring curious counter-cultures,” explained Sean Farnel, director of Hot Docs’ programming.

Films like *Poetry In Motion*, *Twist*, *Grass* and others will be screened during the retrospective, and Mann will be in attendance.

As long as it’s not first thing Monday morning.

B



Web show *Purepwnage* racked up sales of more than \$700,000 online - and that’s before migrating to network TV. Filmmaker Mann is executive producer on the new Canwest show.

# CBC Develops Own Apps for Media Consumption Anywhere, Anytime, Any Device

Building on the enthusiasm for integrated, unified content delivery anywhere anytime, the Canadian Broadcasting Company (CBC) is developing its own triple play, offering up radio, TV and HD content to online, mobile and home based users across the country.

In a digital Canadian first, the CBC is offering original Canadian television programming in high definition (HD) on the iTunes Store, with episodes of the critically acclaimed shows *Being Erica* and *The Tudors* now available in High Definition on the iTunes store.

Meanwhile, the recently-released and internally developed CBC Radio iPhone app was downloaded more than 15,000 times in the first four days of its release, moving up the Top 100 iTunes chart to Number 3 overall while maintaining its #1 ranking in the News sub-category.

The app lets users listen to CBC Radio One, Radio 2 and Radio 3 on the go, using an iPhone or iPod Touch. All told, there are some 19 different live stream options and over 60 CBC program titles available on-demand at present, with plans for lots more.

"We have a road map, for sure. There's more to come," said the CBC's Jonathan Carrigan, who led the design and development of the radio app from his Vancouver base. Technical development is divided between staff in Vancouver and Toronto.

"We have a timeline of planned and desired future releases," he explained, avoiding specifics for the moment. "It is a living document, subject to change, but we have lots of plans for this year, in terms of further releases and added features."

Carrigan says he's not a programmer himself, but he can talk the talk, and interact with programmers, designers and "the suits" in the appropriate language of choice. Beyond application design and development, he's charged with business analysis and media consumption forecasting.

As such, he says the internal team clearly sees the trend towards media consumption anywhere, anytime, on any device as a key business driver. "It's like our own triple play," he says, noting the popularity of smartphones overall, but particularly the iPhone, its content and application distribution ecosystem, as well as its ease of use and ubiquity in the marketplace.

"Our tagline here is 'From code to consumer' he explains, noting the desire to achieve compatibility with a number of devices and various handsets. "But



clearly the iPhone has the numbers," he said, "both in terms of device adoption and media consumption. It's a space we had to be in, and one we will continue to grow."

The new app lets users listen to the CBC radio while browsing the newly iPhone-optimized CBC.ca website, with obvious content integration and media consumption opportunities for the public broadcaster.

Feeds from Radio One, Two and Three are available over 3G or Wi-Fi networks, and there are no restrictions on listening location. User tools like a 'Favourites' folder, sleep timer and more are built in.

Carrigan sees the appetite for alternate media choices as expanding and inevitable, based on the way people are demonstrating their preferences now for new ways to use media.

"Rights issues are still holding up some developments on the on-demand side of content offerings, but streaming is not so much an issue," he noted of the challenges and hurdles his team faces, financial and technical. "Getting all the CBC services out there in appropriate format is getting easier. The digital format conversion is one last hurdle to overcome, and we are moving to a more generic mp3 format from the Windows Media player environment previously implemented."

Carrigan sees the interface for media consump-

tion as critical to its success, and he points out that the ability to track and link activity, to cross referenced content and provide the ability to connect easily with a social community of interest are key to any app, running on any device available in the community.

It's all about getting Canadian content to Canadians, he says, whether the format and whenever they are.

That's why CBC says it's the first to offer to Canadians the ability to purchase and download HD versions of home grown shows like *Being Erica* and *The Tudors*, with additional titles to be added going forward. HD titles are \$2.99 per episode.

CBC already offers a slew of shows in standard-definition through iTunes Canada (\$1.99 each), like *The Rick Mercer Report*, *Dragon's Den*, and *Little Mosque on the Prairie*; as well as the two aforementioned programs.

CBC already has a strong presence on iTunes, with lots of top-rated audio and video podcasts joining the new radio app.

B

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# Festival Des Films Du Monde Gives a Big French Kiss

By Jonathan Hiltz

The 33rd Montreal World Film Festival (MWFF) had its biggest and most successful event in a number of years this September. Heavily attended by a veritable rainbow of cultures from every corner of the globe, people came together for the love and passion of film — if not the unlimited free wine and beer every night on the balcony of the Hyatt Hotel.

Screenings happened in a number of locations including the large outdoor spectacle known as ‘Cinema Under The Stars’ where free movies played to a large audience of cinephiles and onlookers alike.

Making their debut were films from Canada, the U.S. China, Portugal, Iran, Spain, Italy, and for the first time ever it seems, the tiny island of Tahiti. Actress Teupoomanavarii Ravetupu (who will probably be asked to change her name to Tippi Raven if she gets discovered by Hollywood) stars in the film *Arioi Women*.

As MWFF President Serge Losique described it, “[t]he program that the MWFF is offering ... is marked by cultural diversity...and by talent. The MWFF is considered the largest fully independent film festival in the world. It is affiliated with no group, organization, company, association or brotherhood.”

In the hallways and lobbies of the Hyatt, that independence was seen in the many films available for distribution,

both in the market and in competition. One of those great films was Ryan Ward’s *Son of Sunshine* making its Canadian premiere at the festival, after being part of Slamdance this year. Shyam Benegal, a 74 year old director from India, was well received at the screening of his film *Well Done Abba*, while Kevin Kline was also in town to discuss and promote his new film, *Joueuse*, along with the film’s writer/director, Caroline Bottaro.

Wearing my distributor and producer hat, I found the market/film library here is one of the most useful tools the event has to offer. In this room, one can take out films and use one of several screening booths that are set up. This enables buyers who are limited on time to view pieces of the films they are interested in, along with accessing important contextual information.

Some of the great films I saw in the library included *Oy Vey My Son Is Gay*, a cute and funny film about a Jewish family who discovers that their son is attracted to the





same sex. This film starred Carmen Electra, Lainie Kazan, Saul Rubinek, Bruce Vilanch and Jai Rodriguez from *Queer Eye*. Another excellent offering was a film called *The Over the Hill Band*. This gem from Belgium is the story of a 70-year-old mother who helps her struggling son in the music business by re-forming the rock and roll band she had forty years earlier.

Much of the production talk around the festival, especially on the Canadian front, was about the challenges of funding films, docs and TV in this market, where large network conglomerates are freezing some budgets and in a few cases selling off properties that they currently own. Funding agencies are always being relied upon, such as Telefilm, attendees heard, but there's a greater search for private investors and venture capitalists.

New media is an ongoing topic at every film event these days, with many companies already producing online projects, or using the Internet and social portals like Facebook, Twitter,

Myspace and others to promote projects and build fan bases at the grassroots. In our case, a documentary that our company just finished producing in Japan called *Kanako — Challenging The System*, was in the festival market, and online. The Facebook pages we created for it were directly involved with the current success we are seeing in getting the word out there for the film.

Although the festival takes place at the Hyatt, as mentioned, some folks stay at another excellent hotel just down the street, the Loews Hotel Vogue. It's a stunning property, with great rooms and incredibly comfortable beds — which any festival goer can tell you will make the world of difference when spending hours on end at the festival itself. There's a free Internet area in the lobby of the hotel,

a godsend considering the festival's computers were almost always in use. Besides, you're not allowed to spend more than twenty minutes on them — not a lot of time, all things considered.

The Montreal World Film Festival has come a long way since facing funding problems a few years back. It's now restored those important investments, and it is looking forward as attendees new and old continue to put it on their list of must-attend events.

*Jonathan Hiltz is the founding producer at Hiltz Squared Productions, based in Toronto.*



German director Lancelot von Naso, at left, with Florian Deyle, accepted the prestigious Ecumenical Interfilm prize at the 33rd World Film Festival in Montréal, for his film, *Ceasefire*. The distinguished political award, offered by an international jury from Catholic, Protestant, Jewish and Muslim congregations, honours films that not only have artistic value, but stand out through their remarkable humanistic approach.

*Ceasefire*, written and directed by von Naso, is a road movie, thriller, drama and intimate psychological play all at the same time, telling the story of a 24-hour ceasefire in Iraq in 2004.

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sounds important

# We Need Fewer Experts

By Michael Nunan

**“An expert is someone who knows a lot about the past”**

*-Tom Hopkins, Author*

Over the course of my career in audio, I've had the opportunity to work in a wide range of environments. Sometimes I've been the sole audio guy on a crew and in other circumstances I've been on audio teams ranging in size from two people to several dozen. I've been the junior guy, just one of the guys, and even the big guy, leading my own team.

And while I've enjoyed every second of my time in the industry (well, okay — most seconds!) — by far the most interesting and engaging were those in which I was lucky enough to be surrounded by guys who had *forgotten* more about audio than I *knew*. Being confronted by one's own ignorance is always humbling — and for most people it's also uncomfortable. But for my money, it is invariably invigorating.

We all remember the first time we went solo on a live-to-air program. Remember the slight nausea, and the anxiety of not knowing what comes next? Not a lot of us continually seek out that stomach-tightening feeling at work — but if more of us appreciated the fact those butterflies tend to sharpen the mind and ready us for something new, we'd all be better off. The *crème de la crème* of any discipline (and the audio community is no exception) has one important commonality — they're all 'life-long learners'.

The arrival of HDTV and the increasing demand for multi-channel program sound is putting the audio community under intense pressure. New techniques and technologies mean the Audio Team has the potential to carry a lot more political capital than ever before — networks and producers alike are looking for every advantage they can find, and sound can give it to them.

So, it's perhaps not surprising that there are an alarming number of people who are prepared

to call themselves Experts. Since when does *experienced* equate with *expert*? Doing a job for 20 years doesn't necessarily mean you're any good at it. Despite the fact that you might be tremendously talented, those 20 years *might* merely suggest you've learned just enough to survive. Survival is no mean feat in a business like ours — but with due respect to Darwin, I don't think it's enough of a qualification when we start looking for people to help us blaze a path into the future of television sound.

“An expert is a man who has made all the mistakes which can be made in a narrow field” — Niels Bohr, Nobel Laureate

In our business, a lot of people who are expert in what TV sound used to be. Going forward, as sound widens in importance and impact, everyone should have to earn his or her expert-hood all over again.

An expert is expected to know the answers. And if he believes he's an expert — then he may similarly believe that he knows the answers, even when he doesn't. At the very least, someone who supposes that he has expert status will be unlikely to question his own understanding.

In many fields, being satisfied with one's own opinions and knowledge can be a recipe for disaster. In a relatively new area like HDTV and Surround Sound, where there are precious few people outside the audio profession who really have a good grasp of what is going on, the term 'expert' creates an *illusion of knowledge* that may be the biggest obstacle to real progress.

This isn't a new problem, nor is it unique to audio or a phenomenon created by over-zealous engineers. It is, however, a fully understandable reaction to the condition where producers only want 'top people' on their shows. So how do we



make 'top people'? It's 'Catch 22' that's every bit as intractable as the 'you-can't-get-a-job-without-experience-and-you-can't-get-experience-without-a-job' problem.

There is a tremendous amount of work ahead of us, as we move to a 100% digital television world. Effective education is going to be tough, as it can't be quickly achieved with a cheque book. A lot of that education is going to have to happen 'outside' the world of audio, and we'll have to show our clients and our audiences what it really means to exploit the power of sound.

While operators working on top-tier shows and events already have the daily experience of working in surround sound, and students in Television Arts or Audio Production programs across the country are getting formal education in multi-channel mixing — there is a huge majority who are going to need to make the transition from stereo to multi-channel. They're going to have to do it on-the-job, in many cases on-the-air!

In the months ahead, I'm going to use this space to tackle some of the big issues facing the television audio community — from production to post, from the practical to the theoretical. My hope is that I can share some of the insight I've gained in almost nine years of working in surround sound for HDTV, not as an expert — but as a passionate student of our craft. I hope you'll join me. **B**

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*Michael Nunan is the Post Sound Supervisor for CTV Television, in Toronto, ON. He can be reached at michael.nunan@ctv.ca.*

# Saskatchewan Leads the Way with Real-life Digital Drama

It's reality programming of a different type.

Each spring and fall, real-life government drama is delivered to Saskatchewan's citizenry online and on TV, with coverage starting when the gavel brings a new three-month session comes to order.

Other provinces provide similar services, of course, and now, the Legislative assembly clerks in Nunavut and the Northwest Territories want the broadcasts of their question period and other proceedings to be included in satellite and cable TV feeds, as well.

The two legislatures have made a joint submission to the Canadian Radio-television and Telecommunications Commission (CRTC), asking for their legislative broadcasts — locally known as “Legislature TV” — to be a free local programming feature available to all northerners.

Representatives from two legislative assemblies have asked to appear at the CRTC's hearings later this fall.

Paul Delorey, speaker of the NWT legislative assembly, said must-carry status would help efforts to get proceedings to every home in the territory.

James Arreak, the speaker of the Nunavut legislature, said in a release that broadcasting the proceedings of Northern legislatures can be an important tool to assert Canada's Arctic sovereignty.

In that sense, the content could not be more CanCon, they said, and it's essential that all Canadians have access to the proceedings of their democratically elected legislatures.

In Saskatchewan, for example, a three-person team provides such access, documenting the proceedings from capture to playout with new digital production equipment.

Those slices of public reality are then televised via local cable companies, as well as being streamed from the provincial legislature's website, [www.legassembly.sk.ca](http://www.legassembly.sk.ca).

Archival content is also linked from the site, so live broadcast streams, video archives of legislative proceedings, and educational videos are available on demand.

Ihor Sywanyk, Kerry Bond and Ed Seneshen are the trio responsible for operations, maintenance, design and installation of all aspects of the Assembly's technical facilities. Beyond that, they also research and implement new technologies to improve studio efficiency and the viewer experience.

“We are currently in the midst of digital migration to SDI,” Ihor Sywanyk, senior broadcast technologist, explained in a release from a major equipment supplier to the facility. “We're starting to introduce SDI equipment into our analog system, and will be using some conversion equipment until complete SDI is achieved.”

He anticipates a move to HD in the future, as well.

In their pursuit of improving workflow efficiency, the team discovered new video servers from 360 Systems. They said they were impressed with the ease of operation, simple user interface, large storage capacity and smart economics.

“Depending on storage configuration, it's a nice advantage to be able to store an entire legislative session. The 360 Systems server allowed us to simultaneously record two legislative committees at one time, and play out while recording,” said Sywanyk. “The servers integrated well with our Leightronix TCD/IP controller/scheduler for automated playback. We schedule the servers

for unattended replay of daily proceedings and committees on mornings and weekends.”

Legislative proceedings and meetings are recorded to a pair of servers located in two control rooms. One server records from the main control centre, and a second one records from the committee control centre. Both are set to record on channel one and playout on channels two and three. The totally tapeless facility is currently being configured for MXF file transfers.

The Legislative Chamber uses a five-camera Shotoku robotic system (Hitachi cameras) and the Committee Room is outfitted with five Panasonic robotic cameras. The control rooms are both equipped with Ross video switchers, Harris character generators, Pioneer PRV-9000 and PRV-LX1 DVD recorders for archive and backup, and a Kramer router.

“Playlists and clip editing are features that we use frequently,” Sywanyk points out. “In addition to the live and streamed programming, we provide members of the Assembly with DVDs of speeches and special ceremonies which are easy to locate, cue and play.”

Live broadcasts resume on the next start date for the Assembly, and its 3rd session in the 26th Legislature, Wednesday, October 21, 2009. Committee meetings are also broadcast. **B**



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# CRTC:

## 40 Years of Warm Memories

by Dick Drew

*Ed's Note:*

*In the last column, a special tribute to former CRTC Chair Charles Dalfen was published, following his passing in May. Here is Dick's original tribute to the CRTC on its 40th anniversary, part of his series of profiles of "Canadian Achievers", written exclusively for Broadcaster Magazine.*

**C**ongratulations CRTC: our paths have crossed many times during your 40 years. I've faced some tough rules, and some engaging Commissioners since you came on the scene.

My mentor, the late Tommy Darling, President at Hamilton's CHML/CKDS-FM, advised me there was only one way to deal with the CRTC: "Deal from the top of the deck. They won't always give you what you want, but they will always give you a fair hearing."

That advice has held true through my several

applications, renewals, and appeals for relief from regulations, often in hearings and presentations that have the ring of great theatre.

In 1972, during hearings into a proposed sale of local Hamilton radio assets to Standard Broadcasting, many resisted the sale to those "dreaded Torontonians" as they were seen at the time.

One presenter, strongly objecting to the potential flip, said that the local founder and owner would "Spin in his grave if this happened..."

### CRTC Dates with Broadcast and Telecom History

In 1932, the Canadian Radio Broadcasting Commission (CRBC) was established, to regulate all broadcasting in Canada.

Since then, the role of industry regulation has evolved, with commissions, studies, hearings and legislation on how best to regulate broadcasting and telecommunications.

By 1966, the government had settled on policy initiatives that would give and maintain control over new communications technologies in order to preserve and strengthen Canada's social and economic structures.

The CRTC was first established by Parliament in 1968 as the Canadian Radio-television Commission (CRTC).

In 1971, Pierre Juneau and CRTC introduce a system of Canadian Content rules (Cancon) to quantify broadcast content requirements of up to 35%.

In 1976, the Canadian Radio-television and Telecommunications Commission Act expands jurisdiction to include telecommunications companies.

In 1985, a CRTC decision required some 45 % Canadian content in broadcast TV news content.

In 1999, the CRTC issued an order exempting from regulation new media broadcasting undertakings, a position restated a decade later by continuing to exempt new media broadcasting services from regulation

In 2000, the CRTC set out a licensing structure for digital specialty and pay television services.

In 2009, the CRTC conducted some of its most controversial and meaningful hearings, into conventional broadcasting, support for local news and content development, Internet usage habits and access neutrality issues, and telemarketing activities.



**CRTC luminaries from over 40 years include (from top, clockwise): Andre Bureau; Marquerite Vogel (and Casey); Michel Arpin; Harry Boyle; Ed Ross and Pierre Juneau, at the centre.**

My mentor, keeping his advice and sense of fairness foremost, blurted out in a voice loud enough to be heard two floors away: "That's a goddamn lie!"

Spectators erupted with laughter. Commissioners squirmed in their seats. CRTC Chair, the late Harry Boyle, nearly swallowed his ever-present Meacham pipe, then tapped his gavel, and said in his most benevolent grandfatherly radio voice, "Now, now Tommy, don't get excited..."

That sense of familiarity was good for a small and growing industry, many felt, as it could help smooth rough waters for small business people like me.

I had recently bought CKAY Duncan and moved there from Ontario. We had to maintain a daily log of broadcasts, recorded 6:00 am-midnight. The tape was to be retained for 30 days, in case a request for submission came up. Very little caused more grief than morning announcers forgetting to change the day tape.

One day I received a letter from the late Virginia Krapiac, CRTC Western Regional Manager, requesting a particular tape to compare against our log. My heart sank when our engineer informed me our logger had been down for three days - including the day requested.

I knew no one at the CRTC Vancouver. I gulped, swallowed and phoned, saying "Virginia, you are simply not going to believe this..."

CRTC Chair Andre Bureau had already publicly warned broadcasters about frequent equipment failures and accidental tape erasures.

Now, Krapiac may have been recalling

Bureau's words on the matter — he said proper equipment is not a discretionary expenditure, and if a licensee cannot or will not assume it, the licensee is not entitled to operate a station.

Months later she phoned to say she was coming to Duncan and would like to visit CKAY. It was her wonderfully warm way of saying "Have your logger working...." She was more than helpful in my subsequent license applications, and her replacement, Vogel now retired, was as well.

Strict rules, sure, but understanding people, too.

Over the years I have worked with a number of CRTC commissioners in broadcast sales before they moved to the CRTC. Their street smarts were a huge asset which they brought to the CRTC.

In order they are Commissioner Ed Ross of Montreal, now deceased. Ed was a successful advertising agency guy before becoming a Montreal radio rep. In 1967, I was GSM at CHAM, Hamilton. I would spend two days each month with Ed in Montreal calling on agencies and clients. Ed knew everyone, everyone liked him.

Former CRTC Chairman and CAB Hall of Fame member Andre Bureau, 1983-89, moved moved gracefully throughout a long and distinguished business career. He was always Mr. Cool.

The Harry Boyle saga began in 1968 with his appointment as Vice Chairman of the CRTC. In 1975, he succeeded Pierre Juneau as Chairman.

He was the first member of the governing body to have actual on-air experience in both the private and public sectors of broadcasting in Canada.

He came to the Commission with first-hand knowledge about the problems and opportunities faced by those facing him, and of those who would appear before him. He would go on to share that knowledge as a faculty member at the Banff School of Arts.

Juneau, of course, was the architect of Concan, and as such he deserves credit for helping create a domestic market for Canadian music, record sales and music production.

As such, the music industry named the Juno Awards after him, and in 1971 he received a special Juno award for "Canadian Music Indus-

try Man of the Year".

In 1982, he became president of the CBC.

Despite political financial pressures, during his term, Juneau helped launch the new cable service, CBC Newsworld, and saw the percentage of Canadian content on the CBC rise to 95% of programming.

After retiring from the CBC, he founded the World Radio and Television Council, a non-government organization supported by the UN, and in 1975, he was named an officer of the Order of Canada.

Another person I always enjoyed working with was Michel Arpin, now CRTC Vice Chair, Broadcasting and CAB Hall of Fame member.

Michel and I along with other folks at Radio-Mutuel can facetiously take credit for the success of one of the world's leading entertainers. At the taping of our annual Christmas radio variety shows, we noticed a young 16 year old francophone princess who just stole the show; the audience went wild, and we went with the show every Christmas eve for three consecutive years on throughout Quebec, New Brunswick and Northern Ontario.

I kick myself every December 24th, because we only signed Celine Dion to a three year run. Sadly, we also recall Montreal-born lawyer

Charles Dalfen, who championed Canadian content as CRTC Chair from 2002 to 2006. He died last May 26 from a heart attack at age 66.

Even with its ups and downs, it's been a wonderful 40 years: the CRTC is a great achievement, built by a great group of individual Canadian Achievers. **B**




**Dick Drew**

*Dick Drew is a Canadian broadcaster and writer. His "Canadian Achievers" series ran in radio syndication from 1984 to 1999, and now appears as a weekly syndicated newspaper column. This column is exclusive to Broadcaster Magazine, and there is more about all the Achievers profiled at [www.canadianachievers.com](http://www.canadianachievers.com)*


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**Congratulations CRTC  
on your 40<sup>th</sup> Birthday  
and a job well done.**



.....

From a precocious and growing 4 year old.  
Looking forward to the next 40 years.





# The Bias of Communication

By Harold A Innis

Old or New, Hard or Soft, Media Matters

By Lee Rickwood

More than fifty years after his death, Canadian communication theorist Harold Innis may not be as well known as his contemporary, Marshall McLuhan, but today he is just as thought-provoking and just as relevant.

As shown in the recent re-release of his classic book, *The Bias of Communication*, Innis had his own unique take on technology, culture and media.

Harold Adams Innis was born in 1894 near Hamilton, ON, and graduated from McMaster just before WW I.

After the war, Innis studied political economy at the University of Chicago where he did his PhD. Later, as a young professor at the University of Toronto, he developed his ideas on culture, politics and the economy.

He investigated the way marginalized communities or nations develop a sense of culture for themselves, even while living in the shadow of larger, empire-building nations or neighbours.

Sound familiar?

His ideas turned into the 'staples' thesis, and he said that the Canadian economy always relied on the pro-

duction of single staples or commodities: fur, lumber, minerals, food, energy. As such, the country is always dependent on and vulnerable to major manufacturing nations.

In this light, the commoditization of media poses great risk, particularly if, as Innis and McLuhan both said, the history of mass media is the history of western civilization.

Up until his death in 1952, Innis was pulling those ideas into a social history of communication that would stretch a thousand pages or more, and eventually become two landmark works: *Empire and Communications* (1950), and *The Bias of Communication* (1951).

Innis said that the relative stability of any culture depends on the balance and proportion of its media.

It's so ... Cancon!

The key to social change, Innis asserted, is the development of balanced communication media. Each medium has its own native bias, in terms of its organization and its control over information.

Any empire or society is generally concerned with duration over time and extension in space, he wrote, and media helps manage those concerns.

Innis used stone, clay and paper to illustrate those management techniques, and cited certain attributes or biases - long-lasting or easily portable - among the corresponding characteristics of control or structure.

It was Innis' conviction that stable societies must achieve a balance between time- and space-biased communication media, a balance among the crucial threads of our social fabric. He described the ways and means for challenging existing monopolies of communication and the social conditioning processes of modern

technology.

He also believed that change came from the margins of society, as people on the margins invariably developed their own media. The new media allows those on the periphery to challenge the authority of the centre, he wrote.

Anticipating the Internet?

Now in its Second Edition, Innis' book has a new introduction by Alexander John Watson, author of *Marginal Man: The Dark Vision of Harold Innis*.

In the forward, Watson says Innis' book is "... a work as difficult as it is rich. To read it in its entirety ... is to invite frustration. Selectively explored ... it provides a unique and revealing vision of technology, culture and society."

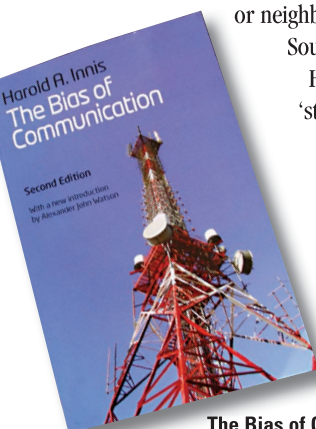
So, like downloading.

B



Harold Innis, 1920s

PHOTOGRAPH BY H. JAMES



**The Bias of Communication**  
By Harold A. Innis  
University of Toronto Press  
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226 pages

## Innis on the Web

Library and Archives Canada has established an online collection of writings, photographs and other artifacts from the lives and careers of both Harold Innis and Marshall McLuhan.

Called *Old Messengers, New Media - The Legacy of Innis and McLuhan*, it uses materials from its own collection, as well as that of the University of Toronto, and the papers in Innis' personal collection.

The site helps visitors explore the legacy of these two media commentators, as well as to consider what they would make of their ideas being presented through such a variety of media, including the World Wide Web.

Ironically, the project actually puts to the test many of their theories, by archiving the paper-based, time-biased media that Innis and McLuhan first created into new, online digital media, with all their space-biases.

Visit <http://www.collectionscanada.gc.ca/innis-mcluhan/index-e.html>.

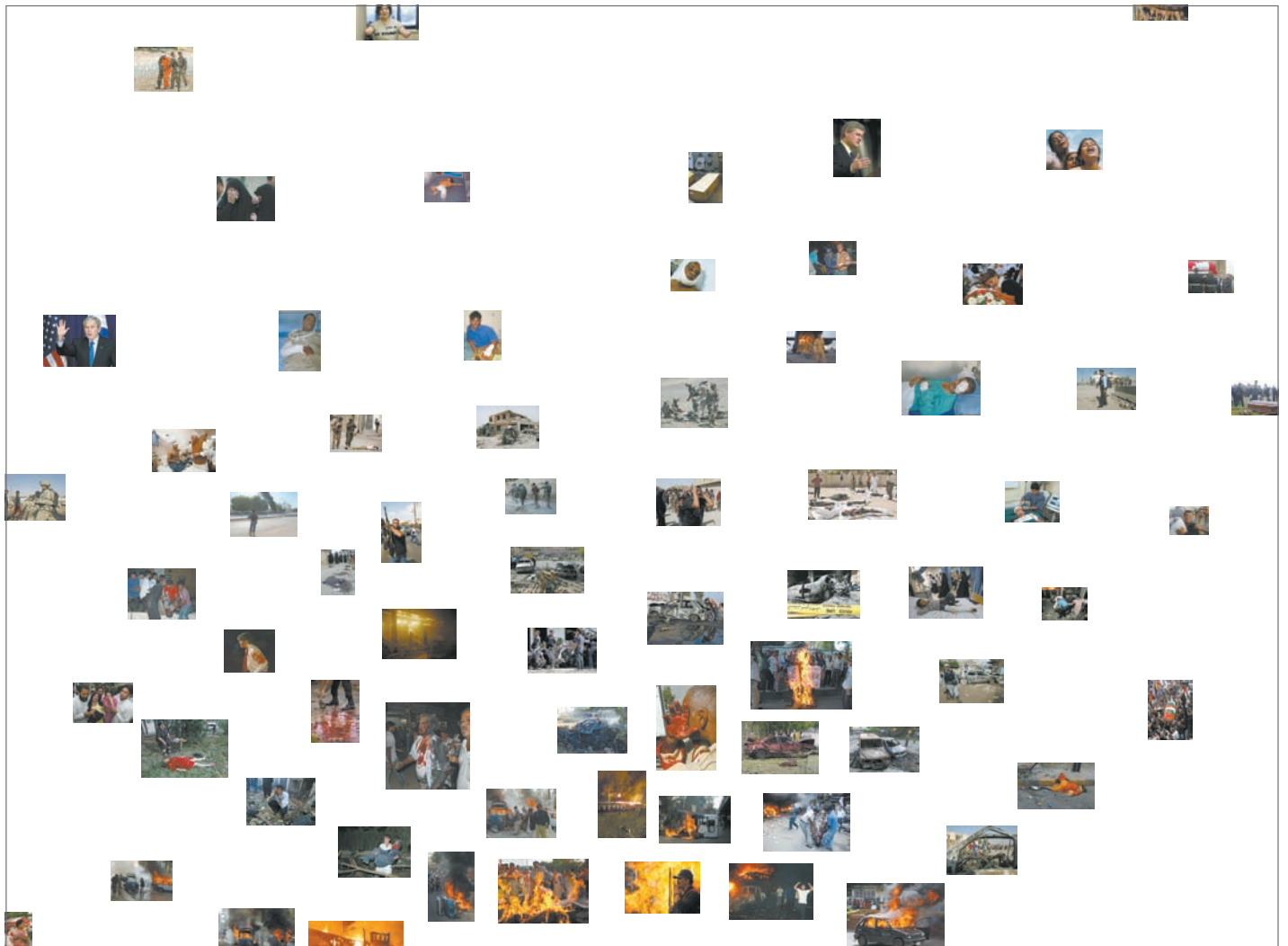
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\*<sup>1</sup> Play back compatibility not guaranteed on different types of products due to variation of supported recording mode. \*<sup>2</sup> MP4 is the compliant file format used on the XDCAM EX™ \*<sup>3</sup> SxS is a flash memory card designed for professional video cameras with a high-speed PCI Express interface.