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# Broadcaster<sup>®</sup>

CANADA'S COMMUNICATIONS MAGAZINE <sup>\$5.00</sup>



## BELL MEDIA'S KEVIN CRULL

## MZMEDIA'S GEORGE GRANT



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# Bell Media Covers All Bases with Consolidation of Acquired Assets, Creative Constituents

BY LEE RICKWOOD

It is arguably one of the largest media companies in the country, yet the notion of “a Canadian broadcaster” is a quaint one to its boss.

“Content and media are borderless,” said Kevin Crull, president of Bell Media. “Content flows around the world as freely as oxygen. The notion of a Canadian broadcaster is so 70s and 80s; today, we compete globally, and so we don’t think of ourselves as such a size.”

Following recent industry mergers, acquisitions and regulatory approvals, Bell Media is nevertheless consolidating its many media assets in a multi-platform delivery strategy, anchored by an integrated sales and administrative approach that will build synergy amongst its many people and properties.

“The asset portfolio is very exciting,” Crull added during an expansive conversation with Broadcaster Magazine. “There’s specialty television, conventional television, there’s English and French, there’s top news, sports, entertainment, radio and digital,” he itemizes. “There’s incredible reach there: 90 per cent of Canadians either sees or hears our properties multiple times a day.”

Part of Bell’s consolidation, Crull described, includes the relocation of certain radio and TV studios and staff.

The address change was announced in a memo to employees from Bell Media president Kevin Crull, who said it was one of a series of moves that are “important to bring new teams together, to refresh the working dynamic in our company, and to be able to efficiently utilize the properties that we own.”

Radio station CFRB, for example, long recognized at its iconic midtown Toronto location, is moving downtown, joining other properties at Bell’s Queen St location (the former Citytv HQ), now home to several Bell-owned specialty channels and media holdings.

“It’s a big move, for sure,” Crull noted. “They’ve been at St Clair for a long time. We think that having all the Toronto radio operations in one building will help us a lot. Merging the teams means we can make sure to get synergy among them, so we can share ideas and the business benefits that flow.

“We still have the campus at Agincourt and its TV facilities (including now The Movie Network) and we’re creating a sales hub at Yonge and Eglinton which we are really excited about,” Crull continued.

Crull had previously announced that Bell Media was creating a one-stop ad shop to rep all its brands and platforms, from TV and radio to OOH and digital. He appointed ex-Astral executive Luc Sabbatini as the new President, Bell Media Sales, noting he

will oversee an integrated sales team in French and English as part of the company’s new sales hub.

It’s all about serving the ad community in new ways, and recognizing the dramatic changes in the way agencies interact with clients and broadcasters, from multi-platform campaigns to real-time bidding.

The ad world is consolidating, too, Crull

pointed out, and trying to reduce costs as well. It’s less expensive operationally to deal with one media partner to provide all options and target all demos.

In order to support great campaigns, that media partner needs to understand the brand value, the brand intent, the agencies’ goals and objectives of the campaign, regardless of the platform, he said. “You don’t want to have to reinvent that for each agency each time, so you learn from past campaigns and develop real value and deep relationships across the board,” Crull explained. “Whether it’s radio or TV, local or national, we can apply our sales knowledge about needs, likes and what works best for everyone with our integrated ad services.

Such in-depth knowledge has enabled real brand integration with the content itself, Crull continues, citing the *Amazing Race* Canada show as just one example.

“We have integrated their brands into the content in an unobtrusive way, and their selling propositions have been integrated into the production of the show. That kind of knowledgeable relationship only gets built up over time. Likewise, the ads have been created to integrate the show’s energy and ‘*Amazing Race* experience’ into the commercials.

“It’s whole new viewing experience,” Crull says, adding – even hoping – that maybe “it’s PVR-proof!”

Another benefit to flow from the increased size and scale of Bell Media, Crull acknowledged, is the ability to attract financial investment to the company and its production activities, while at the same time putting efficiency savings “onto the screen”.

“All participants in the industry look for ways to bring efficiencies out of operation, and we’re no different. We need the ability to invest in new content and new technologies; we want



to be nimble and flexible to try new things, and we have to have the financing to try – and on occasion, to fail.

“One of first things I learned in this job (Crull was appointed head of the then newly named Bell Media in 2011) is that it takes a lot of failure to create success in this business; the creative process relies on a lot of duds to fund a few hits. You have to have a business model, and you have to have the delivery mechanisms and engagement models, that allow you to through a lot against the wall, find out what sticks and what doesn’t, so you can gravitate to what the audience is responding to.”

“The bigger you are, the more you can spread those costs out; we are looking at economizing in the back office operations, like HR, IT, property management or procurement. It’s been the mantra here for some time: be really efficient, and lower your costs off-air and off-screen, so you can invest in the on-screen quality of your content.”

Crull is obviously enthused about the creative process side of his job, and while he jokes he “can’t read a script”, he’s certain that today’s TV content “has never been better” and that the most money is flowing to innovative serialized TV, even more so than to theatrical.

He sees it as “a fabulous time to be in premium television (by which he means anything in the HBO or CTV space, and not YouTube); TV has never been more engaging, relevant, and transformative. There’s real creative energy out there that is all about the product, and not the platform or the timeslot, for sure.”

His enthusiasm will probably be on display this November, at the launch of the first ever Canadian International Television Festival (CITF), to which both industry participants and TV viewers are invited.

To be held at the TIFF Bell Lightbox in Toronto, the CITF will show full TV episodes and retrospectives, as well as previews and other short-form content; while on-stage and on the red-carpet, fans will see cast reunions, Q&As, script readings, and other live events.

Bell Media is among the key CITF supporters, and Crull said there’s no better way “to mark this golden age of television than by supporting a public festival that invites viewers and creators to celebrate TV.”

It’s another “interesting synergy”, Crull added, “because TV fans can gather and engage with producers, writers, distributors, broadcasters; maybe we can start something very interesting. I’m not sure what will emerge, but I would love to see a very successful annual tradition get started.”

Crull has famously stated he’s “a promotionist” as opposed to “a protectionist” when it comes to content and the value he sees in Bell Media’s original Canadian programming

He’d like to see others promoting homemade content, and he’s cited the tools that cable and satellite companies have that could be used to do so, such as VoD contracts that allow for a short trailer to be slotted ahead of scheduled movies or TV shows, and the so called ‘barker channels’ carriers get as part of their deals to deliver specialty services.

Building brands – whether it is for individual programming services and media platforms owner by one company, or for the country’s creative output as a whole – is a challenge in an industry that seems to change daily.

So how to ensure that all distinct propositions are identified properly? How do you maintain a brand value in the face of continued change?

“These are great questions,” Crull concluded. “Look, we think of all of our brands as vitally important. We’re sensitive to the brand promise that our viewers have come to expect, and we know we have to deliver that value and quality every single day, on every single platform.

“It has to be there, because there are already too many places for viewers to get other stuff There’s so much content now, readily available and easily accessible almost anywhere.

Bell Media may be getting bigger and more diversified at the same time, Crull says, but that’s because it is competing on the global stage.

## Bell Media Goes Mobile with GO

Bell recently launched its new Bell TV app that lets customers watch popular shows they receive as part of their at-home channel package on a tablet or smartphone. The Bell Mobile TV service already enables Bell Mobility customers to watch TV anywhere over Bell’s high-speed wireless network or Wi-Fi.

In another form of ‘media consolidation’, Bell Media CEO Kevin Crull says he expects new viewing apps will be released that bundle together like-channels or themed-program services, which subscribers can access using an Internet-connected device or screen.

“The industry uses the ‘TV everywhere’ tag,” Crull said of mobile viewing opportunities. “The brand term we use is ‘GO’; we’ve launched a Bravo GO app, and we expect to launch a Discovery app and a CTV app in the next month. For sure, there will be a TSN GO app, and I think we will have other channels clustered together in new applications.”

There will probably be a Much Music themed app;



altogether perhaps eight or ten such consolidated applications will be released, Crull added.

The Bravo GO app features programs from the Bravo TV programming schedule, as well as a live stream of the channel, a VOD library of its current series and a VOD library of past Bravo series.

# HIGH-TECH MEDIA SHOW AT THE AGO



Bowie is pictured in a 1974 performance at the then O'Keefe Centre in Toronto; his concerts are now being recreated for art gallery patrons using audio equipment and sound processing tools from Sennheiser.

A technology-driven multimedia show about pop star David Bowie is now on at the Art Gallery of Ontario.

The exhibit spans two floors, in part to house a whack of interactive and audio technologies used in the show. The AGO is working with audio specialist Sennheiser, which installed its wireless guidePORT audio guide system and two giant immersive 3D sound simulations.

*David Bowie Is...* made its debut at London's Victoria and Albert Museum; the exhibition is now on tour and Toronto is its first North American stop.

Spanning five decades and featuring more than 300 objects from his personal archives, the high-tech show presents Bowie's creations and collaborations in fashion, sound, theatre, art and film.

The show utilizes Sennheiser's RF-enabled audio guides to automatically deliver music, narration and other soundtrack elements to gallery visitors; the system senses when a gallery-visitor approaches a specific object or screen in the show, described Robert Geneux, Business Director with Sennheiser's Application Engineering Group.

When patrons pass by so-called identifiers installed throughout the exhibit, the system transmits relevant location-

based content which plays on the visitor's headsets, he described.

Some basic content is stored on the bodypack receivers, but all music and video sound gets transmitted in real-time to the visitor.

The exhibition uses some 550 wearable bodypacks with stereo headphones, linked via a dozen or so twin cell transmitters, to deliver media content to individual gallery-goers. At the end of their technologically-guided tour, visitors take off their headsets to enjoy a simulated concert experience.

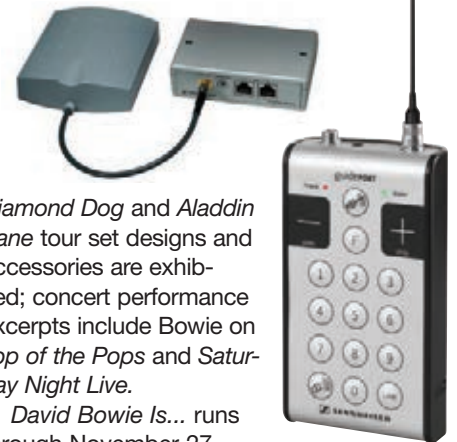
As footage of Bowie's live performances screens overhead, specially-enhanced music is delivered on more than two dozen concealed loudspeakers and sub-woofers, configured as a 9.1 surround sound system.

The special concert sound required some unique audio processing so that both original stereo and mono material could be played as a multi-channel reproduction, using an upmix algorithm developed by Sennheiser's International Recording Applications Manager, Gregor Zielinsky, called Auro 3D.

Zielinsky's described the algorithm as being based on psychoacoustic effects and patent-pending processing that analyzes the stereo signal and available

spatial information to create a fuller concert sound.

Exhibit curators worked with the official David Bowie Archive and its archivist, Sandy Hirschowitz, to select objects for exhibition, including Bowie's handwritten set lists, lyrics, diary entries, instruments and sketches. Concert costumes like the *Ziggy Stardust* bodysuits, along with



*Diamond Dog* and *Aladdin Sane* tour set designs and accessories are exhibited; concert performance excerpts include Bowie on *Top of the Pops* and *Saturday Night Live*.

*David Bowie Is...* runs through November 27, 2013 at the Art Gallery of Ontario.

Sennheiser is deploying its guidePORT wireless audio transmission system to deliver the soundtrack of *David Bowie Is...*, a new art gallery exhibit documenting the pop star's five-decade career.



## President & CEO of MZMedia Steps Down, But Grant Always Looking to New Challenges

George Grant, the President & CEO of ZoomerMedia's radio division, has stepped down from his position.

But he's not out of the broadcast game, and in fact he's looking to new opportunities even as his 50th year in the industry approaches.

He's a Zoomer after all, and it seems there's just no slowing them down.

Even the penultimate day on the job, August 15th, saw Grant busy at the office, and still looking forward to more Zoomer developments, including the upcoming launch of a fourth radio station in the MZMedia stable, The New Classical 102.9 FM in Collingwood, for which George played a key role in the CRTC license application (and subsequent approval).

"More than anything, this is about talking some time for myself," Grant said, sitting in his ZoomerPlex office,



Zoomer boosters John Van Driel, Libby Znaimer and George Grant celebrate the opening of ZoomerPlex, where radio, TV and other ZoomerMedia media properties now call home.



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surrounded by photos and mementoes of a five-decade-long career in Canadian broadcasting.

Push just a little bit more, however, and Grant's vision becomes even clearer: "I'm going to focus on growing my business, and my own business opportunities," he said. "I have no interest in anything full-time, but I'll see what is at play, and look at possible investment opportunities. First and foremost, I am a broadcaster, but I am also a builder, an entrepreneur."

It's been that way for 50 years, with Grant acknowledging he always wanted to own his own radio station, even as he began his career back in 1964 as an ad salesman – and morning show host – at Huntsville's CKAR-AM.

Since then, Grant has held just about every position in the radio business – from traffic reporter to senior executive to owner, everything but engineer. He's taken on a number of roles outside the radio business, too, as his personal and professional path led him away from radio for a time, only to return to the fold with even greater success.

George initially met media pioneer Moses Znaimer in 1972, when he was the producer and host of a ski show on the new urban Toronto TV station, channel, Citytv.

What was originally scheduled to be a three-month consulting job turned into an eight-year adventure with ZoomerMedia; Grant was named President and CEO of ZoomerMedia's radio division MZMedia in 2006; he's been a director of ZoomerMedia Limited since December 2007.

Along the way, he was key to helping grow new MZMedia outlets, The

New Classical 96.3 FM Toronto and The New Classical 103.1 FM Cobourg, and overseeing the transition of Oakville's CHWO into downtown Toronto's CFZM, The New AM 740.

George was on-hand as Zoomer Radio first established itself in new digs on Queen Street East, and also its more recent move to the ZoomerPlex, a 2.5 acre property in Toronto's trendy Liberty Village.

That move consolidated Zoomer's radio, TV, live event and publishing operations in one newly-redesigned and digitally-outfitted facility, complete with new studios, control rooms, concert venues and presentation theatres and more.

"Just a short time ago, we were only radio," Grant proudly said at the time. "Now, we're a united and unique multi-platform organization that can offer advertisers comprehensive and targeted national marketing programs."

When George took his second industry job, as host-slash-program director at VOXM-AM in St John's, could he have foreseen just how and where the media business would take him?

His eyes were always set on bigger prizes, and he would quickly rise through the ranks of one of the largest broadcast companies in Canada, from where he could see the shape of things to come. At Rogers Broadcasting Ltd., George began selling for one of the top stations in Toronto, CHFI-FM, and he was subsequently appointed VP Broadcasting and General Manager in 1976.

Not long after, George would take the significant step of becoming an independent owner himself: in 1979, Grant Broadcasting Ltd. launched, and

His radio broadcasting career will soon reach its 50th year, but George Grant has no plans to "go gentle" into retirement



it acquired CKQT-FM and CKAR-AM and operated them for the next decade.

In 1990, Grant sold the Oshawa stations to Power Broadcasting Inc., and he took his first steps away from radio broadcasting, towards professional sports.

Starting in 1993 and for the next ten years or so, George was the Owner and Vice Chair of the Hamilton Tiger-Cats, a team in need of financial and operational expertise.

Asked by the CFL to take ownership of the team, he did so by taking charge of two sides of the team, football ops and business ops, and helping secure a \$1 million annual corporate sponsorship.

For this, Grant's Ti-Cats were named the CFL Turnaround Franchise of the Year in 1996, but what's more, the team won the Grey Cup in 1999; the following year, George was given the keys to the city of Hamilton.

No sporting greenhorn, Grant is also one of the founders of the Ottawa Senators NHL hockey team.

But Grant could never leave radio, and his contacts within the industry re-connected him with another independent radio broadcaster and station owner, Keith Dancy, and radio stations in the Niagara-St. Catharines region.

Dancy is one of the many industry peers, mentors and friends that George cites as a key influence on his career, describing how Dancy helped provide Grant with advice and financial contacts when Grant bought his first stations in Oshawa.

"As another independent owner, we exchanged ideas and suggestions over the years. More than a business contact, he was a close friend, and I was proud but saddened to be among the pallbearer's at Keith's funeral," Grant remembers.

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Another key influence was his first boss, Bill Deegan, who Grant calls “the first guy for me; he was a mentor who was there for me when I was just starting out.”

Grant also expresses his thanks and appreciation to current co-workers, including Dan Hamilton, who’s been appointed as general manager of MZMedia in addition to his role as VP of broadcast sales, and John Van Driel, who will co-manage while staying in his current role as VP of programming and operations there.

Another key career mentor was at one time Grant’s boss, but at other times, his competitor, but that does not stop George from honouring Ted Rogers’ influence on his career.

“He was very demanding, but also very but supportive,” Grant recalls, “and I consider him tremendous influence.”

Even after leaving Rogers, Grant would hear from its boss, and he remembers with obvious respect and appreciation a letter that Rogers wrote to Grant, thank-

ing him for his work and calling him one of “the graduates” who went on to even better things after leaving.

Grant could get similar accolades from Moses Znaimer: one of his last major assignments at Zoomer, one in which he was of course successful, was shepherding its recent licence renewal.

Just days before Grant’s last day, the CRTC announced it was renewing the broadcasting licence for the commercial radio station CFZM Toronto through August 2020.

That’s the longest renewal period available, and Grant says it reflects the fact “that we are obviously doing well in their eyes! It’s a great going away gift.”

Except he’s not going away!

Never one to “go gentle into that good night”, George Grant will remain active, as a director of Zoomer (Colingwood will launch soon, and there’s MZMedia’s licence for a digital tele-



Broadcast veteran Bill Anderson celebrates The New Classical 96.3 launch at the new ZoomerPlex; it’s one of the commercial classical music stations that George Grant helped grow for ZoomerMedia.

vision channel, something Grant has described as “a kind of like Much-Music, but with the classics”), and as he turns his attention to new projects and investing opportunities through his broadcast consulting firm, Grant Broadcast Holdings Ltd.



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## Top Programming Exec Joins Shaftesbury; Drives Digital Content Strategy

One of the country's most experienced programming executives, Joanna Webb, has been appointed to the newly-created role of Senior Vice President, Content Strategy, at Toronto-based Shaftesbury. Among

"Joanna brings a wealth of experience with many of the industry's top broadcasters to Shaftesbury," said Christina Jennings, Chairman and CEO, Shaftesbury. "With a proven track record driving audience growth across multiple genres and platforms, she will not only help us find our place in the unscripted space, but will also be a great asset to the company as genres continue to evolve, and as digital and branded become increasingly important parts of the equation."

Reporting to Jennings, Webb will work closely with senior management to set priorities and align content strategies across all genres and divisions, including factual, kids, sales and distribution, digital media branch Smokebomb Entertainment and the company's U.S. office in Los

Angeles. Webb will also pursue branded content opportunities and distribution partnerships with third-party producers.

With over 20 years experience in television programming, Webb most recently served as Managing Director of Mojojo Media, a creative, solutions-oriented consulting firm providing services to production companies, broadcasters and distributors across North America.

Prior to founding Mojojo Media, Webb was Senior Vice President of Programming for Bell Media's CTV network and specialty services. Prior to joining CTV, Webb worked for Corus Entertainment for 15 years, driving consistent audience and revenue growth as Vice President Programming, Kids; Vice President Programming, Women's Specialty Television; and Vice President, Head of Programming across Corus Television's pay and specialty services.

Webb has been instrumental in launching numerous networks in Canada including E! Network, Cosmo-

politan Television, The Oprah Winfrey Network, W Movies and Discovery Kids.

Shaftesbury's current production slate includes four seasons of *The Listener* for CTV and Fox International Channels; seven seasons of *Murdoch Mysteries* for Citytv, UKTV, ITV STUDIOS Global Entertainment and CBC; the global hit kids' series *Life with Derek*; and compelling documentaries including *Why Men Cheat*.

The company's digital media division, Smokebomb Entertainment, creates convergent experiences for television and original digital content including the comedy series *Backpackers* for CTV and CW Seed; 'tween series *Totally Amp'd* and *Unlikely Heroes* for YTV.com; and the 3D science fiction series *State of Syn*.



## New Orad Sales Manager for Eastern US and Canada



Broadcast production solutions provider Orad has named business development professional Bob Valinski to manage its sales initiatives for the Eastern US and Canada as part of Orad's expanded presence in North America.

Valinski started as a television news photographer and microwave truck operator working at various television stations in the Boston and Springfield, MA markets. He eventually became director of technical operations at WGGB-TV, where he managed the production and engineering departments, overseeing all studio and transmission operations.

Since 1997, Valinski has been on the equipment manufacturer side of the business, primarily involved in video servers, automation and file-based workflows at manufacturers such as Grass Valley, Crispin, ParkerVision, Omneon and Harmonic.

"Bob's extensive operational experience and industry knowledge will allow him to help customers develop cost-effective 3D graphic solutions to meet their increasingly competitive business requirements," said Brian Kelly, Orad's North American VP & General Manager.

## Predicting the Longest Career as a Weather Forecaster:

The Canadian Broadcasting Corporation's Peter Coade, 70, marked 50 years as a meteorologist in June, 2013; that broke the Guinness World Records' mark for the longest career as a weather forecaster, according to the World Record Academy.



"I'm thrilled to receive this honour," said Coade in a release. "I've had a very rewarding career in broadcast media and meteorology. I couldn't be happier. I began my career in the black and white days of CBC and anticipate ending it with CBC."

Coade started working for the federal government's weather service in 1962 and later took a job with CBC television. He moved on to Halifax-based ATV, now CTV, where he worked for more than 15 years. In 2007, he joined the CBC Radio, where he is still the morning meteorologist.

So the record continues: Coade can be heard Monday to Friday on CBC Radio One on morning shows in Nova Scotia, New Brunswick and Prince Edward Island.



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## Digital Greeting Cards Incorporate Broadcast TV Content

A new way to deliver digital content promises to open up new revenue streams for program owners, rights-holders and the content delivery ecosystem by moving content from the TV screen to the digital greeting card.

A Toronto-based company has developed a new digital product line around the concept of personalized e-invitations, in which clips from licensed animated TV shows are combined seamlessly with customized messages.

Percy3D is a video personalization platform that uses the latest computer animation and digital media technologies to create PercyVites, a digital greeting card that replaces paper with immersive e-invitations.

Julie Steiner, president of Percy3D and developer of PercyVites, says her company now has relationships with the rights-holders of several children's TV properties, including *Arthur*, *Johnny Test* and *Caillou*, and it's using licensed clips with these well-recognized animated characters in its invites and online communication tools.

"We've come up with a new way to use and benefit from licensed characters in the video realm, and that's effectively created a new licensing category," added Steiner. "We're alone in the space for now, and we intend to make it our own. It's really exciting. There's no end to where this can go."

In-house staff work with selected clips from licensed media properties, and then they creatively integrate custom content into the clips, using top-of-the-line 3D animation software tools, along with other customized and off the shelf software. Custom music compositions and special sounds tracks are also commissioned for the short sequences, often no more than 10 or 15 seconds.

Percy3D is working with rights owners and content distributors like PBS and DHX Media, and it is opening discussions with a number of top international animation houses and kid's content creators.

The award-winning PBS television series *Arthur*, for example, stars an eight-year-old aardvark; the show is targeted at four- to eight-year-olds, and



PercyVites' President and founder Julie Steiner, pictured with 3D artist Adam Macdonald. Her company has developed patent pending tools for creating personalized digital greeting cards and party invitations.

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\*Rotolight lighting units were used on the set of the latest James Bond flick, *Skyfall*.

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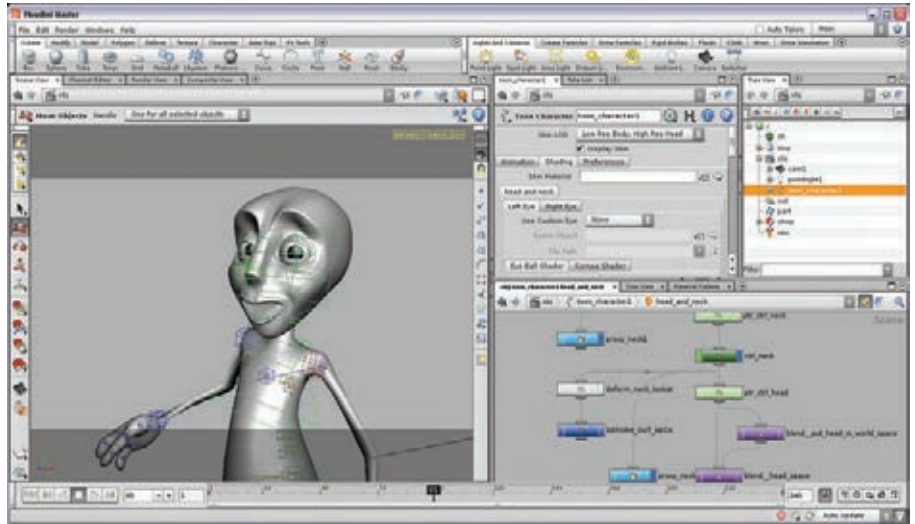


it tries to encourage them to actively participate in their surroundings; PercyVites offers an immersive digital experience where kids can see themselves 'interacting' with Arthur's world.

Steiner herself has been interacting with top TV producers and media moguls for years, and she has worked at some of the country's top broadcast, media and post-production companies in Canada.

"I know how to handle producers," she laughs of her extensive media experience, starting when she was in her mid-twenties and assisting Kevin Sullivan as he launched iconic shows like *Anne of Green Gables* and *Road to Avonlea*; she worked on the latter for its seven seasons, eventually running the entire post production department at Sullivan Entertainment, the company Kevin founded with his partner Trudy Grant.

Looking to learn even more about the sales side of the business, Steiner went on to join with Cyril Drabinsky, and the firm that would become Deluxe Enter-



Houdini, a 3D computer animation program developed by Toronto-based Side Effects, is used at Percy3D to integrate user-generated content with animated sequences from top movies and TV shows.

tainment Services Group. She played a key role during its digital expansion and growth into a major provider of colour correction, digital effects, compression, authoring, archiving and asset-management services for the international film

and TV production community.

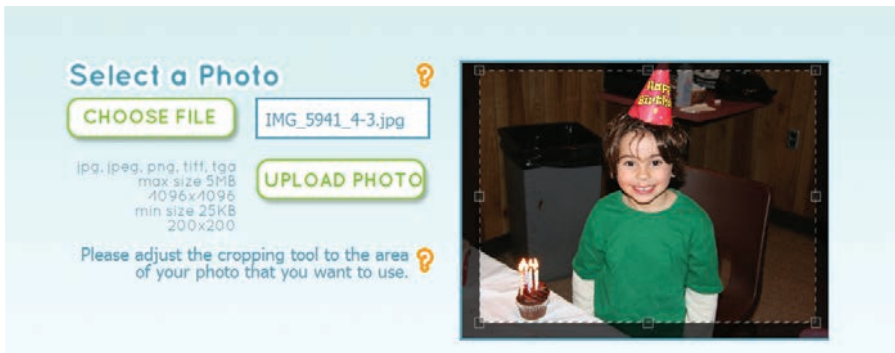
Steiner also took several years for herself and her new family (twins will do that), but she was eager to return to the media business and take on new challenges: with sophisticated CGI and VFX becoming a staple in post-production, she took a position with Side Effects, a computer animation company founded by Greg Hermanovic and Kim Davidson (Hermanovic wrote one of the very first 3D computer animation programs, called PRISM, for Omnibus, one of Side Effects' earliest predecessors; Side Effects itself would then develop Houdini, a next-generation computer animation program used extensively in gaming and feature film production.)

But Steiner says she saw other potential in the software program, and while the company principals did not pursue the new product space, they supported Steiner in her efforts as a technology entrepreneur and business developer.

Percy3D now makes the most of all of Steiner's experiences: storytelling and filmmaking, special effects and post-production, development and sales, computer animation and motherhood.

Noting that the customizable platform can be used in brand-building and marketing campaigns as easily as birthday party scheduling, Steiner sees her digital product range expanding to support other consumer and business applications.

PercyVites can be played on smartphones, tablets, home computers, and connected TVs.



Customers can add their own text and photos to personal e-invitation – a PercyVite – that will be positioned alongside popular cartoon characters or animation sequences licensed from top broadcasters and program producers

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It has not been all work and no play. His marriage to **Sharon** has lived on for 41 years after their first, blind date – they have three adult children and two grandchildren.

A little known fact about Rick is the years he enjoyed playing tuba with the world famous **Kamloops Rube Band**. They played at Expo 86, toured Europe, Japan, the US and Canada.

Like me, he's a big fan of **Frank Sinatra**, and he's enjoyed staying many nights at the Sinatra compound in Palm Springs, California. It helps that Jimmy bought the compound from Sinatra before his death.

Rick's philosophy towards achieving is very simple: "Dick" he told me, "You must have a 'can do' enthusiasm, be smart and sharp. Always have a set of goals to grow in this great profession," he continued, "and remember one very important fact. Nothing is ever given to you on a silver platter, you must earn it! Also, giving back to your community is very important in insuring success in the broadcasting business. It will show you are a person who cares."

Rick also has good advice for young people considering a career in the media: "I had the opportunity to take a two year radio/television course in my later school years," he told me, "and that got me hooked on the industry. I urge young upcoming potential broadcasters to take a radio/television arts program to give them the basics of what the business is all about. Once they have successfully completed their studies, they should be prepared to work hard and never forsake an opportunity in the smallest of markets in Canada. Working in a smaller market will make you a better all-round broadcaster."



Rick Arnish started as a radio DJ and occasional TV game show host; he's now Chairman of Jim Pattison Broadcast Group.

In the 29 years I've been writing the Canadian Achiever stories, there have been very few I have enjoyed reporting more than this one. Over the years it has always been my pleasure to be with him socially or in business, ever since our first meeting at a CAB breakfast in Toronto many years ago.

Several years ago I enjoyed reporting that Jimmy Pattison was a Canadian Achiever, and it's not surprising that he and Arnish make a

great team.

Now it's my great pleasure to include Rick Arnish on that list.

DICK DREW HAS BEEN REPORTING CANADIAN ACHIEVERS STORIES ON RADIO, IN SYNDICATED NEWSPAPER COLUMNS, A BEST-SELLING BOOK, AND IN HIS COLUMN FOR BROADCASTER MAGAZINE, SINCE 1984.

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## Working his way to the top...



Business partners and Canadian Achievers Rick Arnish and Jimmy Pattison.

BY DICK DREW

**W**hen Jimmy Pattison bought Kamloops Inland Broadcasters from Dave Clark and Jack Pollard in 1986, the deal included one TV station, two radio stations (to go with the two he already owned in Vancouver), one state-of-the-art broadcast plant, and one station manager: Rick Arnish.

The best part of that deal was the Arnish acquisition: starting as a raw rookie announcer in 1969, he's now Chairman of **Jim Pattison Broadcast Group**, running a major media enterprise with some 30 FM radio stations, three TV stations, and 500 employees.

By the time you read this, Arnish's responsibilities may have grown even longer: spilling

out of the Bell-Astral deal, the Pattison Group announced acquisition of three more FM radio stations, in Calgary and Winnipeg.

So Rick's 44 years in the business have been very productive; he's a consummate broadcaster with a sincere love for the industry in which he has thrived.

The **CAB, BCAB, SMITS** (Small Market Independent Television Stations) and many other organizations have all over the years benefited from his knowledge and hands-on involvement.

He has received numerous industry and corporate awards including the **CAB's Gold Ribbon Award** and **BCAB Broadcaster of the Year**; he is a six-time recipient of the Pattison Group's **Outstanding Management Award**, and in 2004 he received the prestigious **President's Award**, competing against the other 17 division CEO's.

When I spoke with Jimmy about Rick he replied "Dick, Rick Arnish is a high quality individual who I have worked with for over 26 years. He is an excellent leader and a person who has my total trust and confidence."

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