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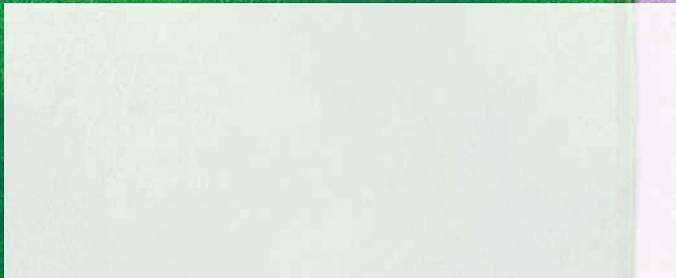
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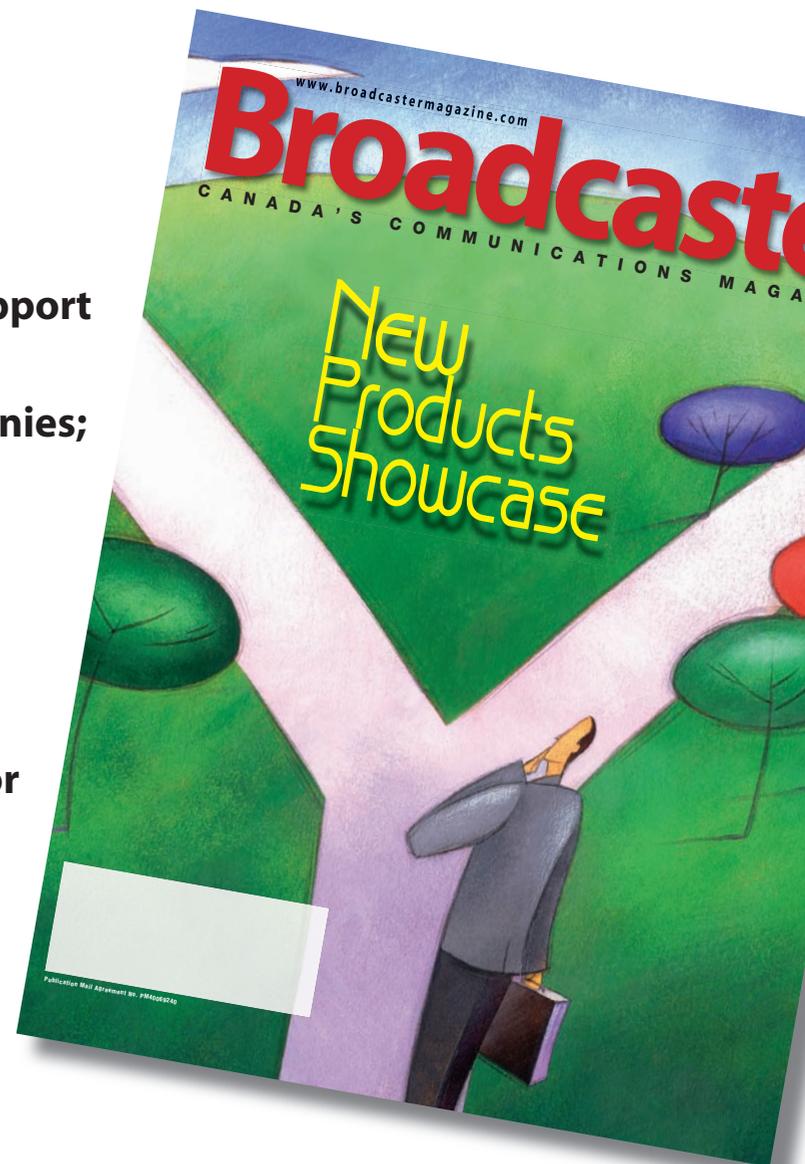
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Broadcasters Serve and Support Canadian Communities

Broadcasters in Canada provided financial pledges of support, and free PSA air time, to the tune of \$314.5 million over the past year

“Our members are proud of their involvement and of the tremendous impact they have on their communities.”

- CAB President and CEO Glenn O’Farrell

On-air personnel and other radio and television broadcast employees, meanwhile, donated more than 230,000 hours to community and charitable events.

The tremendous community service was itemized in the second annual edition of the Canadian Association of Broadcasters’ *Report on the Industry*, unveiled at the CAB Convention.

The report looks at the economic, social and cultural contributions of the private broadcasting industry in Canada — but begins with this industry’s laudable and ongoing service to the communities of Canada.

“Canadian private broadcasters’ commitments to their communities have always been central to their operations,” said CAB President and CEO Glenn O’Farrell. “Our survey of members, carried out in fiscal year 2007-2008, provides quantifiable and reliable data on private broadcasters’ tangible and intangible examples of corporate social responsibility, all willingly given. Our members are proud of their involvement and of the tremendous impact they have on their communities.”

Broadcasting 2008: Report on the Industry presents research and data — some exclusive to this Report — from the CAB and a number of other sources, to build a factual summary of the industry overview of the private broadcasting industry in this country.

According to the document, broadcasting accounts for 16% of the cultural sector’s GDP and is also one of the three largest cultural subsectors in terms of job creation, representing 9% of direct employment in cultural industries.

Moreover, in spite of the fact that the advertising market is highly competitive, and is becoming increasingly fragmented, more than one-third of total ad spending in Canada goes to television and radio, and television claims a greater share of ad spending than any other medium.

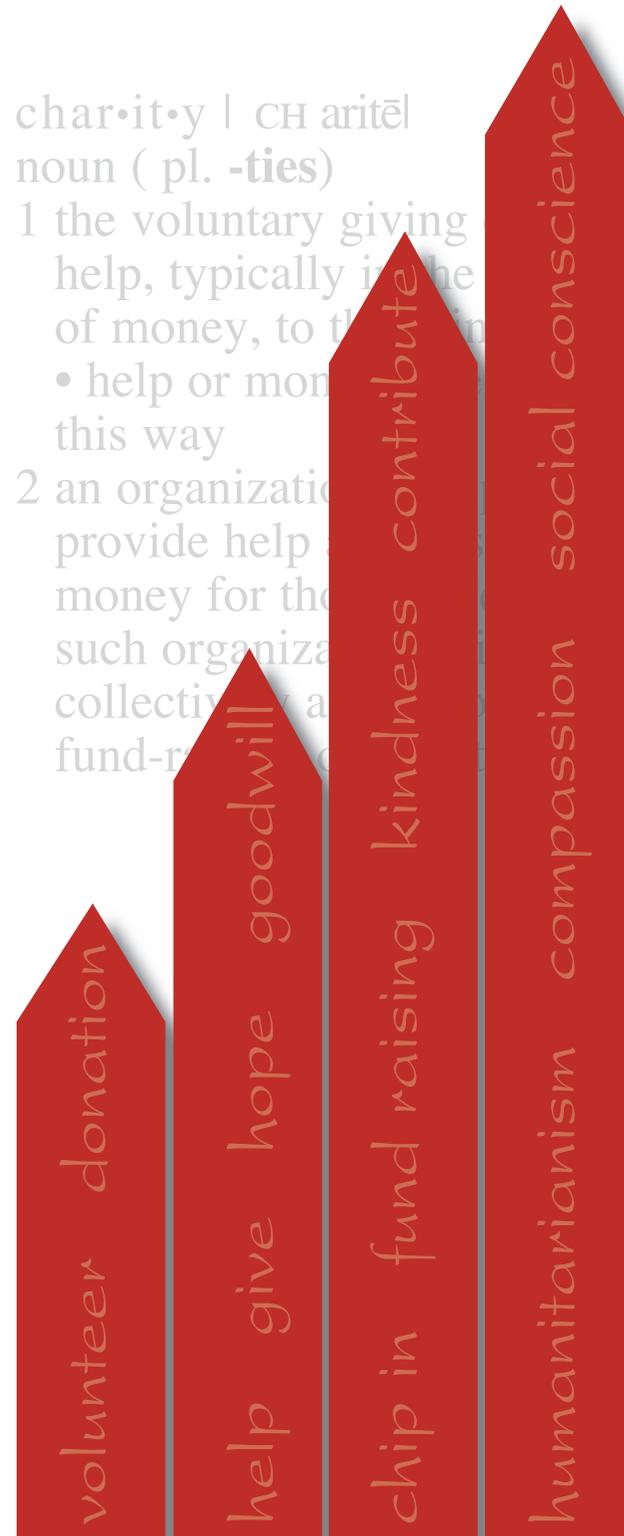
Looking at the availability of TV services on a per capita basis, Canada’s broadcasting system is remarkable, with viewers enjoying more choice than people in most other television markets. Canadians have three times as many TV choices as people in France and more than seven times as many choices as people in the U.S. Canadians turn first to Canadian TV and radio with 66% of all television viewing in Canada to private conventional, specialty, pay and PPV television, and about 80% of radio tuning in Canada goes to Canada’s private broadcasters.

The *Report* also points out that private broadcasters contribute to Canadian content through their Canadian Content Development payments (radio) and their expenditures on Canadian programming (TV). These contributions total \$1.6 billion in 2006-07, more than 25% of the industry’s total revenues. In comparison, BDU contributions to Canadian content via the Canadian Television Fund, other BDU funds, and cable community channels represent 5% of total BDU revenues.

With regard to copyright, the total hours tuned to music formats have declined in five years, the cost of music has increased as the copyright burden for radio is greater than ever before. The *Report* observes that copyright payments, however, are increasing and multiplying to the point that they no longer reflect any form of fair value exchange between the radio and music industries.

The report reflects financial data for the broadcast year ending August 31, 2007, and does not take into account recent economic changes that have occurred since that date.

The Canadian Association of Broadcasters is the national voice of Canada’s private broadcasters, representing the vast majority of Canadian programming services, including private radio and television stations, networks, specialty, pay and pay-per-view services.



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Canadian Broadcast Veteran Invests in Online Content Company

A group of experienced broadcast and advertising investors, including Slight Communications' Chairman Gary Slight, is investing in the online future.

They say that user generated content represents a critically important new digital communications tool - and now, a tremendous marketing opportunity.

It's called Hitsview, a new online marketing and promotion content company primed to capitalize on the growing popularity of social media, online video and the power of Web branding.

Slight, one of Canada's most successful broadcasters and former owner of some 80 radio stations across the country, is Hitviews' largest investor.

The company's line-up of key industry executives include radio veteran Walter Sabo, The Weinstein Company's Bob Weinstein, cable news entrepreneur Reese Schoenfeld, and former ABC Radio executive Allen Shaw.

One reason for their enthusiasm - by 2012, 90% of all Web traffic, estimates technology provider Cisco Systems, will be for online video.

"Our company recognizes that video content is the next phase of Internet growth. That's why we invested in Hitsview," Slight explains.

"Hitsview has created a unique model that makes it easy for brands to put their message and product in videos made by proven entertainers who intuitively understand the Internet," he added. "This cuts risk and response is instantaneous."

Hitsview feeds on the drawing power of Web-based personalities like cyber-celebrity Caitlin Hill, who at 20 years old, commands view counts of over 17 million for her online appearances.

Hitsview says it has gathered 20 of these stars as members of the its network and has successfully tested a new approach to integrating marketing messages into the video programming they create.

The company has been operating in stealth mode and is officially launching today and with an industry event on December 16.

Hitviews offers marketers and agencies one stop shopping, handling creative, video production, editing, music scoring, rights management, and distribution wherever the brand wants. But, Sabo adds, the brand has full

control and approval before videos are distributed.

SCN Welcomes New Executive Producer

SCN has welcomed a new Executive Producer to its Regina head office. Vancouver-based producer John Thomson was skedded to start with SCN December 1, 2008.

"SCN is very pleased that a producer of John Thomson's caliber will join our programming team," said Twyla MacDougall, President and CEO of SCN. "He brings with him over 20 years of expertise producing programs and managing people, including valuable experience in both private and public sector production."

In addition to supervising documentary production, Thomson has produced current affairs programs, studio forums and scripted drama. He holds a Bachelor of Fine Arts degree from the University of Manitoba, and trained at CBC, Global and CTV Toronto.

In his position with SCN, Thomson will work with independent producers to develop and commission new television programs for the educational broadcaster.

"As well as being a strong supporter of public television, I believe in regional perspectives — in fact, my career has been devoted to exploring regional issues," said Thomson. "In my new job with SCN, I hope to ensure that the distinctive flavour of Saskatchewan will continue to be reflected across all SCN platforms in an intelligent and captivating way."

Reaching 90 per cent of Saskatchewan households, and a national audience via satellite, SCN offers commercial-free educational TV programming and related online content.

TVO Honours Founder

TVO named its new, state-of-the-art digital production facility after its founder, the Honourable William G. Davis.

Premier Dalton McGuinty and Education Minister Kathleen Wynne took part in the tribute, which showcased TVO's unique educational content and its multi-platform commitment to citizen engagement in the digital age.

"This new digital facility will enhance TVO's capabilities, increase innovation and creativity, and benefit Ontarians of all ages across the province," added Education Minister Kathleen Wynne. "It is fitting that the new studio be named after Bill Davis who cared so

deeply about education in Ontario."

Davis established Canada's first educational television service nearly 40 years ago with a bold vision to use electronic and associated media to provide educational opportunities for all people in Ontario.

TVO's studio rebuild was made possible with special capital funding from the Ontario Government, and has enabled TVO's transformation from a pure television station into an innovative, progressive media organization.

"The technology in this new digital studio was unimaginable when TVO first began broadcasting in 1970, but the philosophy behind TVO remains unchanged," said Premier Dalton McGuinty. "We are naming this new studio in honour of Premier William G. Davis because it was he who first saw the enormous potential of educational television in Ontario."

Digital Rapids Named Top Employer; Adds New VP, Sales

Digital Rapids has been selected as one of the Greater Toronto Area's Top 75 Employers for 2009.

The company's products are used to transform video and audio content into formats required for viewing on various platforms and devices includ-

ing the Web; IPTV; mobile phones; personal media players and more.

The company also appointed Barry Fairhurst as Vice President of Sales. He will be responsible for the development, implementation and management of sales strategies and processes in support of the company's continuing strong growth and broad customer base.

Fairhurst joins Digital Rapids following 13 years at Avid Canada, having managed Avid's direct and indirect sales and customer support operations.

In its 4th year, Greater Toronto's Top Employers is an annual competition organized by Mediacorp Canada Inc., a publisher of employment-related periodicals and online directories.

Criteria include physical workplace; work atmosphere and social programs; health, financial and family benefits; vacation and time off; employee communications; performance management; training and skills development; and community involvement.

"We're thrilled that our employee-focused approach has led to our selection as one of the region's best companies to work for," said Brick Eksten, President of Digital Rapids Corporation. "We've always recognized that



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our goals are achieved through our employees, and have focused on their future with the same passion and commitment that we apply to our technology and customers. This recognition is further proof — along with our low turnover and high employee satisfaction — that this approach has been successful.”

Digital Rapids solutions are used by customers of all types and sizes worldwide, including broadcast networks, motion picture studios, telecommunications companies, corporate and religious communicators, online content distributors and post production facilities.

Digital Rapids Corporation is headquartered in Markham, ON with offices in the United States, the UK, Australia, Argentina and Hong Kong.

New Book Profiles Broadcast Pioneer Purdy

Dancing On Air tells the story of one of Canadian broadcasting's true pioneers, Horatio "Rai" Purdy,

Purdy came to TV following a sting on the stage, with the Hart House Players, and a radio career that crossed paths with Harry Sedgewick and CFRB, where Purdy wrote, produced, directed and acted.

Well-known TV and radio properties like Out of the Night.

the Dick Van Dyke show, Sir Roy Thomson's Scottish Television and home-grown hits like People in Conflict and Magistrate's Court.

For some twenty years he was known as "Mr. Telethon" having raised over 250 million dollars for various charitable causes.

Purdy was posthumously inducted into the CAB Broadcast Hall of Fame in 2007. He was profiled in the October, 2007, edition of Broadcaster Magazine.

Dancing On Air is written by Rai Purdy's widow, Verity Sweeny Purdy. It's the third of her memoirs, which began with The Luckiest Girl in the World (Heritage House, 1998) and As Luck Would Have It: Adventures with the Canadian Army Show 1943 - 1946 (Vanwell 2003).

O'Hara Awarded for International Achievement

Award-winning actress Catherine O'Hara is this year's recipient of the International Achievement Award, presented by Women in Film & Television — Toronto ("WIFT-T") in partnership with OMNI Television.

The award is bestowed upon a Canadian woman working in film and television for her unparalleled global success.

"It is really a pleasure for WIFT-T to recognize and honour Catherine's vast body of work," said Sadia Zaman, WIFT-T Executive Director. "She is truly someone whose talent crosses genres, and she appeals to so many different demographics. Congratulations!"

"Rogers Omni Television is pleased to sponsor WIFT's International Achievement Award at an especially appropriate time," said Madeline Ziniak, National VP of the Rogers OMNI stations. "When Canadian intrinsic values such as multiculturalism are internationally renowned and women such as Catherine O'Hara have excelled on a global level in the film /television industry, our impact is significant."

Catherine O'Hara, currently seen in Penelope and heard in Spike Jonzes' Where the Wild Things Are, first got into acting, writing, improvising, and directing with Toronto's Second City Theatre.

She later created the comedy show SCTV with fellow Second City alumni. Catherine won an Emmy Award and earned four additional Emmy nominations for her writing on the show.

More recently, she won the National Board of Review Award for Supporting Actress in 2007 for her work in Christopher Guest's comedy, For Your Consideration. She continued to work with Guest as a member of the ensemble casts of A Mighty Wind, Best in Show, and Waiting for Guffman.

Women in Film & Television-Toronto is a not for profit professional organization founded in 1984.

Descriptive Video Works Launches Sales Office with CHUM Exec

Celebrating its fifth year as a major full-service described video provider in Canada, Descriptive Video Works has opened a new sales office in Toronto.

Ellen Baine, former VP of Programming for CHUM Television, will head the Toronto office in her new role leading Business Development for the company.

Descriptive Video Works' new office complements its existing facility in Vancouver.

"We're delighted to have Ellen on board as we celebrate five years of service within the industry," said Diane Johnson, President of Descriptive Video Works. "Our team is stronger than ever as we bring an exceptional breadth and depth of broadcast industry experience to every project."

Launched in November 2003, Descriptive Video Works developed standardized best practices for DV production. The company regularly commissions focus groups in addition to working with the Association for the Sight Impaired Consumer, the Canadian Council of the Blind, and the Canadian National Institute for the Blind to stay well informed on all issues of importance to its audiences.

With more than 4,000 projects completed and 40 clients served across North America, broadcast clients include Alliance Atlantis, APTN, CBC, Citytv, CTV, Discovery Channel, Global Television, and Super Channel, among others.

Retail Exec Joins Adcentricity to Boost Digital Signage

Adcentricity, a Toronto-based leading Digital Out-of-Home media planning and buying service company, appointed retail industry veteran Graeme Spicer as Vice President of Retail and Media Partnerships.

Spicer will initially be responsible for continuing to build the company's network partners, and to evangelize the benefits of the digital OOH medium to retail and other venues.

He will also serve on the executive management committee.

"Graeme's involvement is very good for digital OOH and for Adcentricity," said Rob Gorrie, company CEO and co-founder. "He has experience working closely with retailers and creative agencies, and will be an integral part of our team strategically positioning digital OOH as an effective and efficient medium for the delivery of advertising

messages to today's incredibly complex consumer."

Most recently as Director of Retail Strategy at DW+Partners, Canada's leading brand name retail consulting firm, Spicer provided strategic counsel to client through the development of consumer and shopper insights. He also led all retail technology initiatives for the firm.

Previously working for DW+Partners, Spicer worked with consumer brands including Nike, Sony, Coca-Cola and Procter & Gamble. In retail, he served as Director of Marketing for Bata Retail Canada, where he was an integral part of the team that built Athletes World into a \$320 million specialty retailer; and as General Manager of Marketing for Kmart Canada.

HaiVision Appoints Federal Sales Director

HaiVision Systems, the Montreal-based vendor of high-performance HD and SD H.264 encoders and codec systems, appointed Andy Vaughan to the position of Director, U.S. Federal Sales.

Vaughan started his career in the U.S. Air Force as a Communications Officer and Network Engineer, responsible for the deployment and optimization of tactical IP networks.

"We are thrilled to have Andy on board," stated Mirko Wicha, HaiVision's President and CEO. "Andy brings to HaiVision a significant and unique knowledge of the opportunities and challenges within the federal segment, combined with a solid technical footing with regard to advanced network video deployments."

HaiVision reports success in the federal market with its development of the PIRANHA encoders, combining telemetry (ISR, UAV, KLV) metadata from serial ports or embedded within line 21 video and including that data within the compressed video stream.

HaiVision Systems Inc. is a private company.

eyeon Software Expands PR with Major Product Releases Approaching

eyeon Software has engaged Philpott Communications, based in Richmond Hill, ON, to provide PR and media relations services, with an initial focus on the upcoming releases of eyeon's new Generation workflow management software, and Fusion 6 in the new year.

Originally operating as "Communications That Work," principal Eric Philpott has been involved in PR for the



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digital film and postproduction industries for the past seven years.

“With the release of Generation and Fusion 6 fast approaching, we felt that eyeon needed to reach out further to tell our story, both to new customers and to our many friends in the industry,” said Joanne Dicaire, Director of Marketing and Business Development, eyeon Software.

eyeon Software makes Fusion, the compositing application which celebrated its 20th anniversary this year; Rotation, a rotoscoping system; and Vision, a suite of tools for broadcast production, among others.

MusiCounts at Astral Media

Astral Media will contribute \$700,000 over seven years to MusiCounts, Canada’s music education charity associated with CARAS (Canadian Academy of Arts and Science), providing new musical instruments and support to young talent while nurturing music programs in elementary and secondary schools throughout the country.

Over the course of the seven-year commitment, music programs in 70 schools will receive \$10,000 grants providing them unprecedented access to brand new musical instruments,

impacting approximately 20,000 students over the years.

“Astral Media recognizes that building a thriving Canadian music industry starts at its very roots, in the schools where young people have the opportunity to learn how to express themselves creatively and develop an interest in music. We are very pleased to be able to help MusiCounts provide the tools of this educational process,” said Rob Braide, Vice-President, Branding/Communications and Industry Relations, Astral Media Radio.

“We are grateful to Astral Media for their generous support,” said Srinika Wallia, Executive Director, MusiCounts. “This contribution to the Band Aid program will have a significant impact by giving thousands of new students the opportunity to pursue their love of music, gain access to new instruments, and receive the encouragement they need to develop their talent and dream big, regardless of their socio-economic circumstance and cultural background.”

Astral Media will give \$100,000 per

year to MusiCounts, in line with the conditions laid down by the CRTC upon its purchase of Standard Broadcasting, completed October 29, 2007.

The acquisition’s benefits package earmarked over \$62 million in investments for the promotion of Canadian talent and Canadian creativity.

Viner Returns to Help Global

Peter Viner is back, having been named Interim President of the Canwest Global Broadcasting division.

As President, Canadian Television, Viner takes charge of Canwest’s conventional television operations across Canada as well as its 24 specialty channels.

Canwest President and CEO Leonard Asper said the appointment enables the company to move ahead with its business plan, as it wraps up its process for finding a permanent successor to Kathy Dore. She had announced last August that she was leaving her position, at the end of her contract run in December.

“This appointment reflects a continuation of our strategy to transform our business with specific focus on improving the conventional television model,” Asper said. “Peter has a proven track record of success for over 25 years with Canwest, and is already working with the broadcast leadership group to ensure we keep our momentum.”

Asper added: “We are continuing discussions with a list of possible successors however, in the meantime, Peter will be able to seamlessly take over until our search is concluded.”

Viner accepted the position of Interim President through to the transition of a new leader, and he worked with Ms. Dore and the broadcast leadership.

In nearly two decades with Canwest, Viner has served in a number of senior executive roles. He is a recipient of the Canadian Association of Broadcasters Gold Ribbon Award for Broadcasting in Excellence, and was recently inducted into the Canadian Association of Broadcasters Hall of Fame.

“I look forward to working with the broadcast team to continue the work to transform the business and address some of the challenges facing conventional television, including the filing of our license renewals.” Viner said. “We will be focused on our core business and moving forward with the plans

that have been developed over the last year.”

A former television sales executive, Viner went from managing Vancouver television station CKVU-TV in 1992 to running the TEN Television Network in Australia. In his five years as Chief Executive Officer of TEN, he turned that network into a multi-billion dollar enterprise. On his return to Canada in 1997, he was appointed President and Chief Executive Officer of Canwest, a post he held for two years.

Viner took his expertise to Canwest Publishing in 2001, serving as Publisher of the National Post for nearly two years and then served as President and Chief Executive Officer of the Company’s Canadian Operations from June 1, 2005 until his retirement in July, 2007.

Even in retirement, Viner continued to serve the Company in a consulting role and serves as an active Director on the Board of Directors of CWMedia, the legal entity which holds the former Alliance Atlantis assets.

Canwest’s New Operating Structure for Digital Media

Canwest is uniting its publishing and broadcast digital teams under a single strategy and leadership.

As the media industry continues to change, Canwest wants to position its

multi-platform distribution capabilities as spanning a variety of audiences and genre specific content, using its 80 +destination websites, on-the-go mobile offerings, video on demand and podcasts. The strategy is designed to provide customer tailored solutions to advertisers that are national in scope, local in ability – and achievable through one point of contact.

“Graham Moysey will lead a team of extremely talented people under a common strategy that will best leverage the Canwest advantage,” said Dennis Skulsky, President and CEO Canwest Publishing. “This further reinforces our commitment to invest in growth media and will allow us to scale meaningful solutions for our agency base and continue to engage our growing digital audiences.”

The move builds on recent successful cross platform initiatives including a Holiday Guide which showcases content from both broadcast and publishing digital assets and is cross promoted through various properties.

“The way our content is consumed continues to evolve,” said Moysey. “Both advertisers and audiences challenge us to be ever more innovative. A consistent digital strategy across broadcast and publishing is paramount to realizing both synergies and scale.” **B**



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New Products for Broadcast Acquisition, Production and Distribution

Pandoras Box on Tour with Celine Dion

Celine Dion is taking her "Taking Chances" tour on the road using six Pandoras Box Media Server systems from coolux.

The Pandoras Box real-time compositing media servers allow lighting and stage designer Yves Aucoin, operator Louis-Philippe Gaudreau, to create the visual spectacle that accentuated Dion's live performances.

Pandoras Box from coolux is a 3-D compositing and rendering system that provides real-time on-location media control that is customizable to the needs of each user and project. The system features a 4K workspace in dual channels of 2K HD/SD outputs for on-air and pre- and post-production. Users can arrange video and images freely; change the color, form, and position of images; synchronize 3-D sound; or animate 3-D objects.

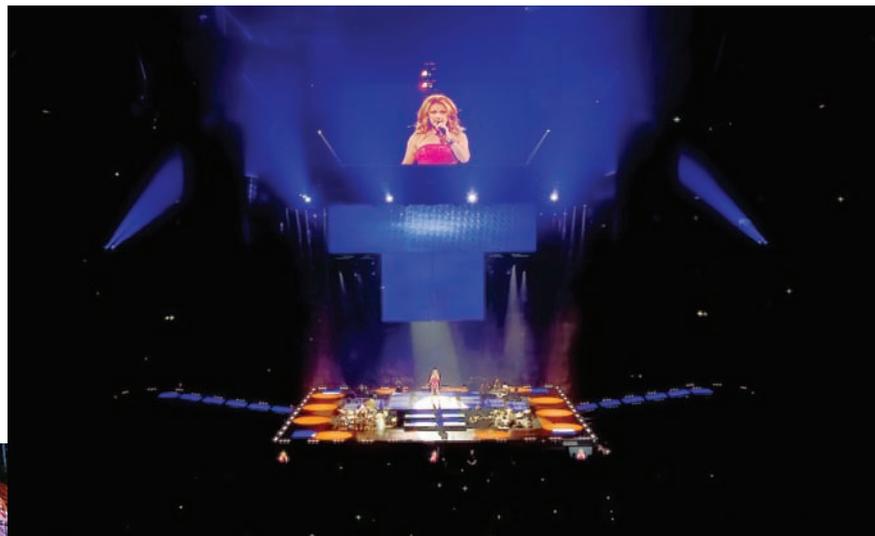
The "Taking Chances" Tour started in South Africa in February 2008, following Dion's highly successful five-year run at Caesars Palace in Las Vegas. The tour concludes February 13, 2009, in Montreal at the Bell Centre.

Dion's stage setting consists of a huge collapsible LED cube composed of 1080 Element Labs STEALTH V2.5 displays, flagged from above by four Gerriets roll-up-screens illuminated by Christie HD projectors.

All around the stage, plasma screens displaying feeds from eight HD cameras and an additional Pandoras Box Media Server let audience members in the first rows follow Dion's performance closely, even when she's on the other side of the stage.

The three Pandoras Box Media Server systems run simultaneously to render the imagery in real time, though each uses a different display technology. One Pandoras Box system controls the extensive LED stage floor, the second feeds the Stealth LED package, and the third is used

for the video switcher that mixes live camera feeds to provide stored custom visual media from the Pandoras Box Media Server RAID arrays. Three additional Pandoras Box Media Server systems provide complete redundancy for total reliability, serving as hot backups that can take over at any time.



Celine Dion is touring with state-of-the art multi-screen HD video playback driven by coolux servers.

HaiVision Delivers Broadcast-Quality Video for IPOH Webcasts

The International House of Prayer in Kansas City (IHOP-KC) is using high-performance codecs from Montreal's HaiVision for delivery of broadcast-quality video within its facilities.

IHOP-KC is using the TASMAN H.264 to send content from weekend worship services, conferences, and special events at its Forerunner School of Ministry (FSM) to its main facility, the Red Bridge Center, several miles away. Using very little bandwidth, HaiVision's TASMAN provides reliable delivery of crystal-clear audio and video for the ministry's Web streaming service.

IHOP-KC has installed one TASMAN encoder/decoder pair to gain greater flexibility in controlling the video sources being sent from the FSM campus to the ministry's Web stream-

ing encoders, now centralized at the Red Bridge Center. The ministry provides continuous Webcasts switched live from its Global Prayer Room, which has maintained live 24-hour prayer and worship since September 1999 and serves as the heartbeat of the organization. The ministry also uses the HaiVision system to support the occasional live television broadcast from the FSM campus.

Based on H.264 video compression technology (MPEG-4 AVC), HaiVision says its TASMAN network video appliance delivers video over a broad range of bit rates — from full-motion video at SIF resolution at 256 kbps to engaging high-resolution, interactive "talking heads" at 700 kbps to exceptional fluidity and quality at 1.3 Mbps — all with perfect audio sync.

IDC Honoured for DVB Products

International Datacasting Corporation has received the Canadian Manufacturers and Exporters Regional Award for New Technology for the Ontario Region.

The award, handed out annually, recognizes innovative excellence in the development, adoption and application of new technology in process or products. The ultimate objective is to enhance the innovative and productive capabilities of Canadian industry. Innovation Insights is delivered by Canadian Manufacturers & Exporters (CME) and the National Research Council - Industrial Research Assistance Program (NRC-IRAP).

IDC received the award for its launch of SFX Duo line of receivers, part of its Superflex family of DVB-S2 products, supporting high bandwidth point-to-multi-point broadband applications that include IPTV, digital cinema, digital radio networks, syndicated television and HDTV.

IDC recently demonstrated its high definition 3D live TV capabilities, incorporating the IDC SuperFlex Pro Cinema Decoder, a Motorola MPEG-4 HD Encoder, two Toshiba 1K-HDI HD 3CCD colour camera systems and a state of the art crane and camera rig from Polecam.

A SuperFlex Pro Cinema Live Decoder and Encoder with Sensio technology on board supports playback of broadcast and pre-recorded stereoscopic (3D) content, up to 1080p 60fps, using a standard 2D video distribution infrastructure.

The Motorola MPEG-4 HD Encoder is used to output an MPEG-4 AVC signal at 1080i resolution.



F1 - video field recorder by Roland

The award winning EDIROL F-1 provides reliable, high quality capture of both video and audio when you need it most: out in the field where every shot counts.

The "Field Oriented" design concept of this Recorder will streamline your video production workflow.

Being "Field Oriented" is at the heart of the EDIROL F-1 design. Features like a shock-resistant floating HDD, two channels of additional audio inputs, multiple power supply options, remote control via LAN, on-site review of clips, unlimited file size, and a number of additional innovative functions will streamline your recording and post-production activities.

The EDIROL F-1 is the ideal addition for any videographer or producer wanting to accelerate their workflow by capturing HDV or DV directly to a hard drive in the field. With two additional audio inputs, no file size limitation, removable hard drive and multiple power options, the F-1 can be used anywhere and in a variety of applications.

- HDV and DV capture
- Additional 2 channels of balanced audio
- Removable HDD
- No file size limitation
- Multiple power options
- RGB output for quick control and thumbnail view
- Network ability (control multiple units and file transfer)
- Utility software for previewing, file management and basic editing

A Breakthrough Live Mixing and Recording System

The new M-400 is a complete digital mixing system that provides the purest sound possible. The complete system incorporates a digital snake and mixing console in one integrated system.

Main Features

- Configurable digital snakes with high quality, remotely controlled mic pre-amps on stage;
- Cat5e distribution that is light weight, low cost and without the high frequency losses inherent in analog snakes;
- A 48-channel M-400 Mixing Console with 16 buses, channel and bus DSP, 4 stereo FX processors, 4 graphic EQs, built-in stereo recording and playback, and built in multi-channel split port;
- Up to 40 channels of limitless digital splits over Cat5e for monitor/broadcast positions and/or PC recording without any audio interfaces; and
- Up to 16 returns to stage over Cat5e cable.

possible sound quality and intelligibility. Cat5e snake eliminates the high frequency losses inherent in analog snakes. Onboard digital processing, channel DSP and routing eliminate any chance for buzzes from extra cabling and analog to digital conversion losses. Built-in 24-bit recording provides lossless capture of live events. The Digital Split allows lossless transmission to monitoring, recording or broadcast positions. Bus and Main LR return over Cat5e enables a complete digital signal path back to the stage.

Powerful Digital Benefits

Instantly change from event to event with 300 Scenes for total recall of all mixer, effect and routing parameters. Password level access provides only the relevant controls for any particular

type of user. PC software allows loading/saving setups as well as real-time control. Libraries provide the ability to for storing custom channel, patchbay and effect settings. Direct to PC recording over Cat5e enables up to 40 channels of direct digital recording.



Easy to Use

The V-Mixer is designed to be fast and intuitive to use for the beginner or the experienced professional. It features dedicated knobs and buttons for all console functions, 24 touch-sensitive moving faders, onboard Help, large - bright TFT LCD display and Cat5e connectivity for low cost installation and truly portable systems.

Outstanding Sound Quality

The M-400 is a complete digital solution maintaining 24-bit audio from the stage to the splits and back to the stage. Preamps on stage provide the highest

Accelerate Your Workflow



F-1 Features

- HDV and DV capture
- Additional 2 channels of balanced audio
- Removable HDD
- No file size limitation
- Multiple power options
- RGB output for quick control and thumbnail view
- Utility software for preview and file management



▲ F-1's Removable HDD

F-1 Video Field Recorder

The EDIROL F-1 is the ideal addition for any videographer or producer wanting to accelerate their workflow by capturing HDV or DV directly to a hard drive in the field. With two additional audio inputs, no file size limitation, removable hard drive and multiple power options, the F-1 can be used anywhere and in a variety of applications.



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NTSC and PAL video formats are detected and accommodated, and 16:9 and 4:3 aspect ratios are supported by Wohler's MON4-2W/HR high-resolution colour LCD monitors.

HD OB Units Go with Wohler

Australia's Global Television is installing Wohler audio and video monitoring equipment in two new state-of-the-art HD OB trucks.

Wohler's compact HD/SD monitoring solutions will simplify high-resolution audio and video monitoring of Global Television's production, including reality, entertainment, and sports programming.

The installation of Wohler gear in the Global Television OB trucks includes MON series rackmount LCD HD/SD video monitors, along with digital audio monitoring bridges for HD/SD video and digital audio monitoring.

The MON4-2W/HR features four side-by-side 4.3-inch wide-format LCD panels, each with dedicated recessed controls for contrast and brightness, native 16:9 aspect ratio, and selection between 16:9 and 4:3 aspect ratios for SD-SDI signals, as well as tally indicators and independent power and input termination switches.

A total of nine MON4-2W/HR HD/SD rackmount LCD video monitors are being installed in each truck, providing 36 individual widescreen displays in just 18 RU. Seven MON1-T/7W-HR 7-inch high-resolution HD/SD monitors will be mounted adjacent to Tektronix Waveform Monitors in a Tektronix tub to facilitate detailed signal analysis.

Each OB truck will be equipped with 14 AMP1-S8MDA HD/SD embedded audio monitoring bridges and a single E MON-1/M audio bridge with built in Dolby E decoding.

The 1RU system processes and monitors up to eight channels from an HD-SDI or SD-SDI bit stream, two sets of four AES/EBU signal pairs (balanced and unbalanced), or eight balanced analog channels. Eight high-resolution 26-segment tricolor LED bar-graph audio-level meters provide accurate and instantaneous visual level monitoring at a glance.

The first of the two HD OB units will hit the road by the end of 2008, and the second will be completed in early 2009.

Rock 'n' Roll Fantasy Delivered by NewTek TriCaster

Live streaming video from the Rock 'n' Roll Fantasy Camp performance at the famous Cavern Club in Liverpool utilized technology from NewTek, including its TriCaster portable live production and virtual set system.

It marked the first multi-camera live stream since a performance by Paul McCartney in 1999 and the first-ever using a portable live production system at the Cavern Club.

Throughout the week-long event, campers jammed with rock legends Bill Wyman of the Rolling Stones, Nick Mason of Pink Floyd, Pete Best, the original drummer of the Beatles and many other surprise guests. Camp events took place at famous rock venues throughout the week, including: John Henry Studios, Abbey Road Studios, the Cavern Club and more.

NewTek TriCaster delivered live streaming from the events, and the Cavern Club finale concert.

The stream was hosted by Chuck Silber, senior vice president, worldwide sales, NewTek -who as a camp participant performed on drums.



NewTek TriCaster switches and live streams Todd Rundgren, Mark Hudson, producer of Aerosmith and David Fishof, chief executive officer, Rock 'n' Roll Fantasy Camp on stage at John Henry's Studios in London.

Sonnet Offers a Little Help to Its Friends



Brian Bavido, Front of House Engineer for the All-Starr Tour



Ringo Starr and his 10th All-Starr band used two Fusion R400Q rackmount storage systems from Sonnet Technologies to capture concert audio for their 31-date summer tour.

The Fusion R400Q was used as the show moved from venue to venue across North America. Audio Analysts, a Colorado-based provider of concert touring audio systems, selected and provided the Sonnet Fusion R400Q to the tour.

The Fusion R400Q systems provided 2 TB of mirrored storage for the 64 tracks of audio recorded to a Pro Tools|HD 2 Accel, letting sound engineers use Digidesign Virtual Soundcheck workflow to refine live performance console settings by using a multitrack Pro Tools session rather than actual band members.

Along with the former Beatle, the 10th All-Starr ensemble included Colin Hay, Billy Squier, Hamish Stuart, Edgar Winter, Gary Wright, and Gregg Bissonette.

In addition to protecting valuable concert audio, the Sonnet system recorded sound checks and jam sessions and served as a backup to the main audio truck brought in for the live recording at the Greek Theater. Audio recorded to the Fusion R400Qs has been preserved for archival purposes and as a resource for CDs, DVDs, and Web releases.

A high-performance SATA II port multiplier manages the enclosed drives, so each enclosure was connected to the SATA host controller card in a Power Mac G5 system using just a single locking data cable.



FS1 Universal SD/HD Audio and Video Frame Synchronizer and Converter.

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XENA 2K

AJA's XENA 2K gives Windows PCs support for a wide variety of workflows, HD/SD-SDI, Dual Link, HSDL, and 2K. Like all XENA products, XENA 2K ships with AJA's Machina™, our powerful stand-alone deck-control, playback and capture application, along with a host of powerful plug-ins for seamless integration with leading editing, graphics and effects applications, including Adobe CS3—Premiere® Pro, Adobe After Effects®, Adobe Photoshop®, plus Autodesk® Combustion® and Eyeon Fusion®. Optimal file format support is offered in QuickTime and AVI, as well as in file-per-frame formats such as DPX, Cineon, TIFF, TGA and BMP.



KONA 3

AJA's ultimate Capture Card for Uncompressed SD, HD, 2K & Dual Link HD on OS X.

KONA 3 is rich with support for uncompressed video, 8-channel AES and embedded 16-channel audio, hardware up/cross/down HD/SD conversion, hardware downstream keyer and HD/SD component analog output — all on a state-of-the-art 4-lane PCIe card (KONA 3) or PCI-X card (KONA 3X). Like other members of the KONA family, KONA 3 is designed for no-holds-barred design and editing — with support for Apple Final Cut Studio 2 and Apple's ProRes 422 and ProRes 422 HQ — plus hardware acceleration for the DVCPROHD and HDV codecs, and Dynamic RT Extreme effects in Final Cut Pro 6.



io HD

AJA's new ioHD is the latest in the award-winning io family of products — an effortless, transportable plug-in solution to working with HD and SD in Final Cut

Pro 6 on a MacBook Pro or Mac Pro computer. With a single FireWire 800 connection, io HD supports the amazing new Apple ProRes 422 Codec — natively, in hardware, to bring production-quality HD editing to laptops! io HD is the only device in the world that supports Apple ProRes 422 and Apple ProRes 422 (HQ) in hardware, enabling true 10-bit editing on an Apple laptop.

TouchStream Named "Most Innovative Product"

Digital Rapids' TouchStream video and audio streaming appliance was honored with the Most Innovative Product award at the Broadcast India exhibition in Mumbai last month. The award is the fourth for TouchStream since its unveiling in September.

Described as a fully self-contained, easy-to-deploy appliance, TouchStream software controls are accessed through a touch-screen interface, featuring integrated live video monitoring and VU meters for audio validation.

No additional laptops, keyboards, mice or separate monitors are required.



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Sony Unveils HD POV Camcorder

Sony of Canada is introducing a new full high-definition compact point-of-view (POV) camera, model HXR-MC1.

It separated camera head and control unit can help capture shots in situations where increased mobility is required - more so than with traditional hand-held or shoulder-mount shoots - such as extreme sports, reality TV, documentaries, nature, wildlife and more.

Even with a 10x optical zoom and a built-in microphone, the camera measures only 1 1/2 x 1 11/16 x 3 1/2 inches, allowing it to be attached to various devices such as helmets or cars. Screw holes on the bottom of

the unit make mounting easier. It is also splash-resistant for use in the rain.

The HXR-MC1 camcorder has full HD 1920 x 1080 resolution, and features Sony's ClearVid CMOS Sensor system enhanced by Exmor technology, also used in Sony professional camcorders and digital SLR cameras.

The HXR-MC1 records up to six hours of content onto a 16GB Memory Stick PRO media using AVCHD compression, which is an MPEG long GOP codec already used in consumer video



The new Sony HXR-MC1 compact POV camcorder is planned for availability in February 2009.

products.

Recording and playback are performed within the HXR-MC1's control unit, eliminating the need for external recording devices or facilities. The combination of Exmor and CMOS sensor technologies results in low power consumption and maximum battery operation of up to 405 minutes.

The control unit has a 2.7-inch (viewable area, measured diagonally) 210,000-pixel 16:9 LCD panel that uses ClearPhoto LCD plus. All menu settings can be done using the touch-screen LCD panel.

Astral Media TVPlus Opts for SDS Management Systems

Toronto-based Specialty Data Systems' broadcast management technology has secured contracts with Astral Media TVPlus Teletoon French and Teletoon French Retro television stations.

Launched in May and September 2008 respectively, Teletoon French and Teletoon French Retro bring the number of Astral Media TVPlus' stations using the SDS system to 10. The broadcasters' other stations using the technology include Canal Vie, Canal D, Series+, Historia, Ztélé, VRAK.TV, MusiMax and MusiquePlus.

Both Teletoon French and Teletoon French Retro have installed SDS's powerful SDS Sales system.

Among the system's features are the ability to: automatically build proposals in seconds, based on accurate, consolidated network data available in real time; send and receive orders electronically to and from traffic operations; speed up sales approvals via electronic routing; and combine or separate data as desired from an unlimited number of television and radio stations, or networks, for presentations or buys.

Ikegami Ups HD Offerings with Flash Camera



Ikegami's GF Series' GFCAM HDS-V10 tapeless camcorder is a three-CCD ENG camera featuring 1080i/720p HDTV format support.

Ikegami showed new Flash-based GF Series tapeless HD ENG system, developed in cooperation with Toshiba.

It includes the GFCAM HDS-V10 tapeless camcorder, the GFSTATION GFS-V10 multi-format studio recorder, and GFPAC high-capacity Flash media to record more than two hours of HD video.

The GF Series tapeless HD ENG system — with open-codec HD/SD architecture, proxy video, and advanced metadata convenience — is another sign of the integration of IT networking in the broadcast industry.

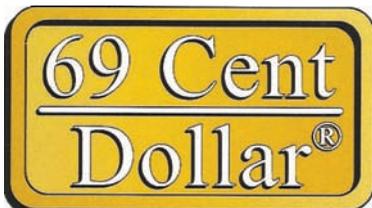
It delivers a file-based HD workflow efficiencies extending from digital video capture, to non-linear editing, to final content delivery.

The GF Series' GFCAM HDS-V10 tapeless camcorder is a three-CCD ENG camera featuring 1080i/720p HDTV format support, multiple digital recording modes, and advanced features such as Retro Loop recording to ensure that the videographer never misses a shot.

The GF Series GFS-V10 multi-format studio recorder looks like a traditional broadcast deck, but offers far more. It is actually a Flash-based central video management and recording system with extensive connectivity that even includes a front-mounted USB port.

Both the GFCAM HDS-V10 tapeless camcorder and the GFSTATION GFS-V10 multi-format studio recorder use GFPAC media, a removable Flash memory cartridge with up to 64GB capacity and a convenient USB port for access to file-based video even when GFPAC is not installed in either the HDS-V10 or the GFS-V10.

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MPEG Analyzer for Broadcast and Network Apps

Tektronix introduced two new models in the MTS400 MPEG Analyzer Series, the midrange MTS415 and the portable, entry-level MTS400P.

New features for the MTM400A MPEG Transport Stream Monitor, including support for Variable Bit Rate (VBR) corrected measurements, a “monitoring by exception” Learning Mode and Video and Audio Backhaul, have also been introduced.

Both units support the evolving transition to digital TV and Video over IP.

The MTS430 is well suited for applications in Research, Development, and Manufacturing Test, the manufacturer describes, while the MTS400P portable and MTS415 are well suited for applications in Broadcasting and Network Operations.

Specific configurations can include:

- CaptureVu technology to capture and analyze system events in real time
- Real Time Video over IP analysis and recording
- Stored transport streams at up to 400 Mbps
- “Program centric” user interface
- Analysis of legacy and next generation compressed standards including MPEG-2, MPEG-4, H.264, VC-1, 3GPP & DVB-H
- Customizable scripting for ratified and evolving world-wide DTV standards (ATSC, DVB, and ISDB) and local language service information.



Tektronix MTS 400P Portable MPEG Analyzer

CTV Begins Network-Wide HD Upgrade

CTV reports purchasing an extensive complement of Fujinon HD lenses as part of its network-wide upgrade to HD.

The HD upgrade starts in CTV’s Toronto facility, where an array of 50 Fujinon HD lenses has now been integrated into studio and ENG activities.

Included are nine XA22x7ESM compact studio lenses designed for ENG style cameras, three HA22x7.3ERD

lenses, two ZA12x4.5ERM Super Wide Angle ENG/EFP with 2X range extender and DigiPower servo, one HA16x6.3ERD multi-use ENG-Style lens and thirty-six ZA17x7.6BERM Select Series Standard ENG-Style HD lenses. In addition to being used to produce national and local news in the studio and from the field, the lenses are also being used to produce programming for The Sports Network (TSN) and Discovery Channel.

According to Tom Bradbury, Director of Production Engineering, CTV is in the process of making an overall company transition to HD and is starting by equipping the Toronto studios with Fujinon HD lenses.

CTV produced its first-ever HD coverage of the Canadian federal elections on October 14th. “Our successful election show provided a perfect demonstration of the quality of Fujinon’s imaging tech-

nology,” said Bradbury. “Our entire production staff was very happy with the lens’ performance.”

The capability of the nine compact studio lenses stood out, according to Bradbury. “Fujinon’s XA22x7BES HD is well suited for shooting in tight locations and small studios. Overall, we’re very excited to produce the high optical quality we need at such a reasonable price point.”

The XA22x7BES HD a lightweight box lens offers a focal length starting at 7mm up to 154mm and excellent f-stop ramping characteristics. It is designed for ENG style cameras and features wide angle, high optical quality, fast quiet and precise servo zoom and focus. A lightweight lens support is standard for use with most ENG-style HD cameras, and ample space is provided between the back of the lens and the front of the camera for access to camera function switches.

CTV broadcasts thirty channels of network and specialty feeds across Canada’s five time zones through 23 affiliate stations across Canada.



As part of CTV’s overall migration to HD broadcast capabilities, the broadcast has upgraded its Toronto studio facilities, with HD studio lenses mounted on its Sony HDC 1400 HD Studio Cameras, and ENG-Style lenses on Sony XD-Cam PDW 700 camcorders.



The Association of Central Canada Broadcast Engineers, Technologists and Technicians Inc.

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RF Central Shows HD Camera Transmitters

RF Central showcased its RFX-CMT-II camera-mounted transmitters in both 2 GHz and 5.8 GHz at HD World 2008.

While the 2 GHz unit is designed for live ENG news and sports broadcast applications and the 5.8 GHz unit is geared for live sports stadium and arena coverage as well as license free applications, both offer complete HD upgradability with the latest in high-quality, low-latency, HD encoding technology, the manufacturer describes

Each featuring inputs of HD, SDI, ASI or Composite video signals, these new products are perfect for live and real time image transmissions. The units excel in live broadcasts, live stadium displays, surveillance, monitoring and situational awareness.

The compact units offer a variable 6/7/8 MHz modulator, 100mw power output, and full MPEG menu control by the customer. They are

built for live transmissions requiring the ultimate in quality and performance from a wireless camera transmitter. The 2 GHz and 5.8 GHz CMT-II's linear RF amplification technology limits spectral regrowth at full power to less than -35dBc, offering robust RF performance.

Other frequencies are available upon request.

Camera transmitters from RF Central are available in Standard Definition, and are software upgradeable to full High Definition.



Riedel Provides Intercom-over-IP

Riedel is showing its new, integrated Intercom-over-IP solution for the Artist Digital Matrix Intercom platform, providing intercom interfacing to IP based networks as well as the distribution of audio lines over IP.

The new VOIP-108 G2 card converts eight Artist matrix ports into a compressed IP-stream and vice versa. Users can choose between a high-quality mode with an audio bandwidth of 6 kHz resulting in a data rate of less than 80 kBit/s (incl. panel data), and a low-traffic mode with 4 kHz audio bandwidth and a data rate of less than 40 kBit/s per channel (incl. panel data).

The VOIP-108 G2 client card communicates either with a VOIP-108 G2 client card in another Artist system,

e.g. for trunking, or with Riedel's new Connect IPx8 panel interface.

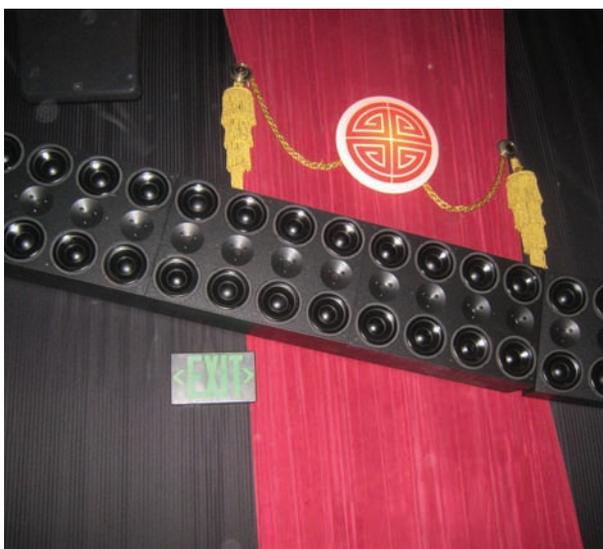
The Connect IPx8 is a 19"/1RU unit which converts eight intercom ports into IP data and vice versa. The device is available in three versions, offering different interface options on the rear of the unit. The CAT5 and COAX versions are for connecting panels and other AES signals, while the AIO version connects 4-wires and other analog sources. The Connect IPx8 can connect up to eight standard Artist 1000, 2000 or 3000 series control panels with full functionality to an Artist matrix via an IP-network.

The devices can be updated to codecs available in the future.

Riedel Communications' new intercom interfaces to IP based networks as well as the distribution of audio lines over IP.



Forget 5.1 - Try 380 Theatre Speakers



Immersive audio speaker systems from Iosono can be used to compliment 3D stereoscopic theatrical presentations.

A new theatrical sound system, installed in one of the Mann Chinese 6 Theatres in Hollywood, CA, is using 380 speakers to deliver Holographic Audio, expanding the listening sweet spot and complimenting trends towards Digital Stereoscopic 3D movie presentation.

The technology from Iosono was first introduced at the Society of Motion Picture and Television Engineers SMPTE 2008 Tech Conference and Expo.

Normally, a theatre speaker system, whether at a movie theater or in a home, has a fairly small sweet spot where the sound from all of the speakers line up to produce a good experience.

While the Mann Theater uses 380 speakers, the technology is flexible enough to handle 200 or 500 speakers to accommodate different theatre sizes.

The location of each speaker is measured with a laser and used to calibrate the exhibition player software. The speak-

ers are arranged in three rows. The top and bottom rows are woofers, while the middle row is tweeters. Speakers form a ring completely around the theatre, including behind the audience and screen.

Up to 32 unique sound objects can be placed in a 3D virtual sound space in the theatre. If one object was placed such that it sounds like it is coming from the 10th seat in from the left in the 10th row, people in the 5th seat will think it is coming from their right. People in the 15th seat will think it is coming from their left.

This trick is illustrated using Iosono's Spacial Audio Workstation. By simply moving the mouse to position the object in the theater space the system adjusts in real time

to match. The listener can feel the object move about the theater.

Sound can also be programmed to simply come from a "plane", for example, from the left wall. This mode is particularly nice if the movie score is expanded to make the orchestra's music come from all sides. The music is

immersive, while characters speaking the movie are heard to come from the screen.

**Premium UHF
Wireless
Microphones**

TOA's S5 is a high-quality, true-diversity system utilizing twin RF sections, eliminating dead spots and ensuring more stable signal reception. Up to 24 simultaneous microphone systems can be used in the same area without interference. It features metal enclosures on both the transmitter and the receiver. The transmitters have over 10 hours of operation on a single AA battery. Other features include; simple programming of the transmitter with built-in Infra-red data link; clear and intuitive LCD displays on both transmitters and receivers, USB based computer control and monitoring, and a credit card size belt pack.

The S5 is available in Handheld Microphone and Lavalier Microphone models. All of TOA's Wireless Microphone Systems are backed by a 5 year warranty.



**5000 Series UHF
Wireless
Microphones**

TOA's 5000 Series operates with up to sixteen simultaneous systems. Transmitter options include the WM-5220 condenser handheld, WM-5320 lapel, WM-5320H vocal headset and WM-5320A aerobic headset. Each transmitter is powered by a single AA battery for ten hours of continuous operation. Receiver models include the WT-5800 true diversity 64-channel wireless tuner, WT-5805 space diversity 64-channel wireless tuner and the portable WT-5810 space diversity 16-channel wireless tuner. All 5000 Series receivers feature a frequency scanning function and transmitter battery status indicator.



**200/300 Series
UHF Wireless
Microphones**

TOA's 200/300 Series are complete wireless system packages ideal for vocal or presentation applications. The WS-200 vocal system includes a handheld dynamic microphone and receiver. The WS-300 presentation system comes with an omni-directional condenser lapel microphone with bodypack transmitter and receiver. System features include ten hours of operation from a single 9V battery, four switchable UHF frequencies and up to four simultaneous systems.






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