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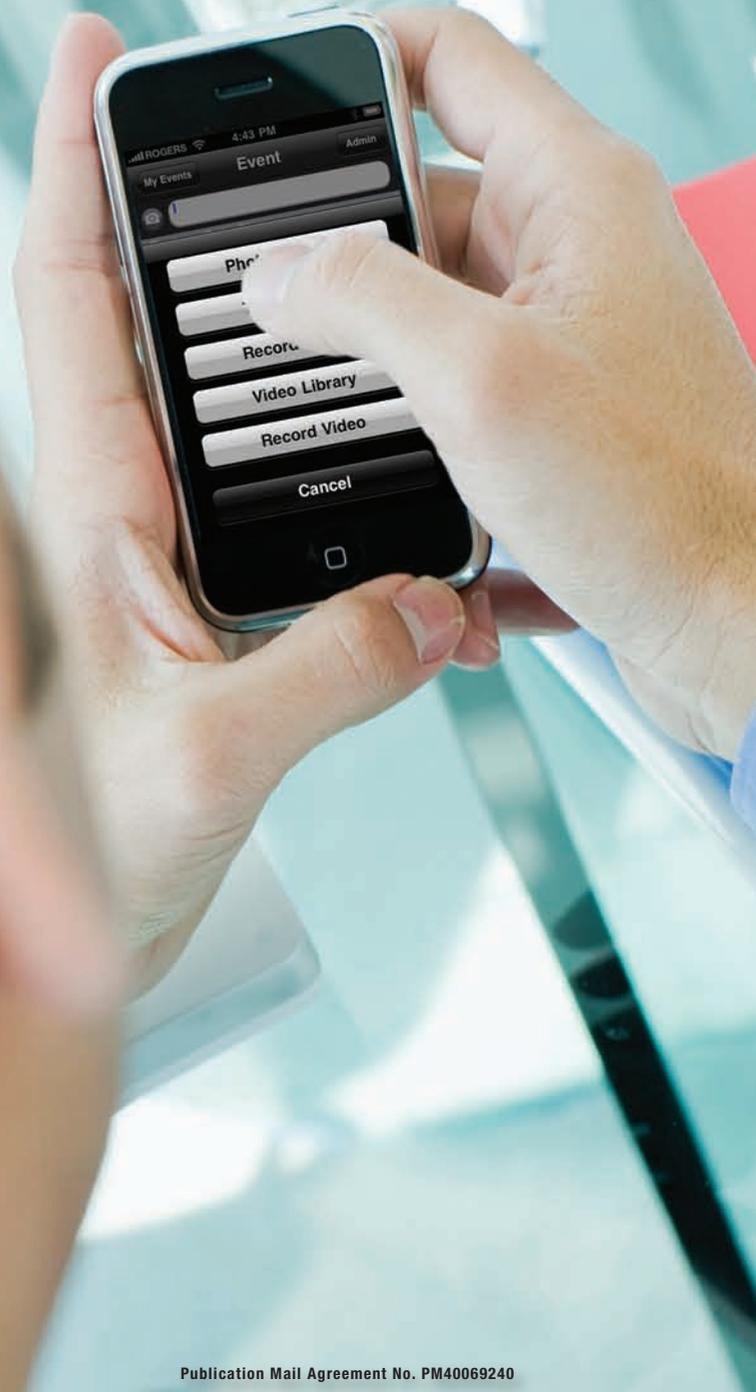
October 2012  
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## Digital Tools CHANGE Journalistic News Scape *for Mobile, Online*

### ALSO IN THIS ISSUE

Copyright or Copywrong?

Why Andy Walsh  
is a Canadian Achiever





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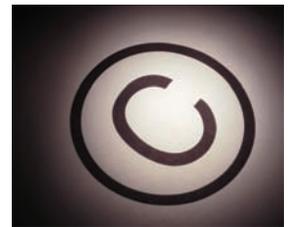
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Innovative online and mobile publication  
tools help journalists deliver news from  
anywhere, and at any time.

The same tools support the efforts of ad  
sales representatives and network brand  
managers.

Photo: Thinkstock



# Digital Tool Changes News Scape for Mobile, Digital Journalists

BY LEE RICKWOOD

**D**evelopments in digital media and mobile technology are dramatically impacting broadcast journalism: not only in the way consumers get the news, but in the way journalists report it.

As more mobile devices deliver ‘TV anywhere, anytime’ services, and consumers make use of greater connectivity across social networks, the pressure is on broadcast and print journalists to respond and act in similar ways, using similar technologies.

Smartphones and tablets are the new pad and pencil, the new TV studio and the new satellite uplink.

It’s a “Web-now” real-time publishing world, and leading digital journalism practitioners are now delivering news from where it happens, as it happens.

The integration of digital media into the newsroom is so widespread, in fact, that the Canadian Association of Journalists has released a set of best practices to address digital developments in online news reporting and mobile journalism.

The new ‘Best Practices in Digital Accuracy and Corrections’ document, developed by the CAJ’s ethics advisory committee, helps answer the question of how newsrooms can originate and manage content for posting and publication.

Originate in the digital sense of real-time news can come from any place at any time; manage in the sense that social media can bring wider – and often louder – news sources into play when it does.

So broadcast news teams are adopting and adapting new

digital technology with long-established journalistic principles.

It’s a huge leap in many ways, as Jennifer McGuire, general manager and editor-in-chief of CBC News, described recently, speaking of the CBC’s launch of a digital-only news outlet in Hamilton in specific and broader digital developments in general.

“Not only will we be providing a wide range of information, we’ll be delivering it in a way that’s easy to use, and easy to navigate, be it on desktop computer, your tablet or your hand-held device,” she said. “Our digital department is creating a service that uses the most up to date technology. But it is not a process that is without oversight; the news can be customized by users, but it is also curated internally here at the CBC. Digital news means giving the user some control and ability to aggregate the news and information they most want and need.

“But we see it as gaining engagement, not losing control. The quality and integrity of news is the strength of our journalism, and that cannot and will not change.”

One way journalists are both gaining engagement and maintaining control in a fast changing news world is to ‘Scribble Live’, using real-time content creation, management and distribution tools created by Scribble Technologies Inc., a company started by two former CTV employees.

The tools include straightforward mobile apps at the front end, a ‘software as a service’ cloud-enabled back-end with more sophisticated CMS features, a publishing and syndication platform that media and other companies can use to distribute their content, as well as targeted training and development initiatives.

Today, reporters can post stories from a ScribbleLive app-



CBC Vancouver Studios

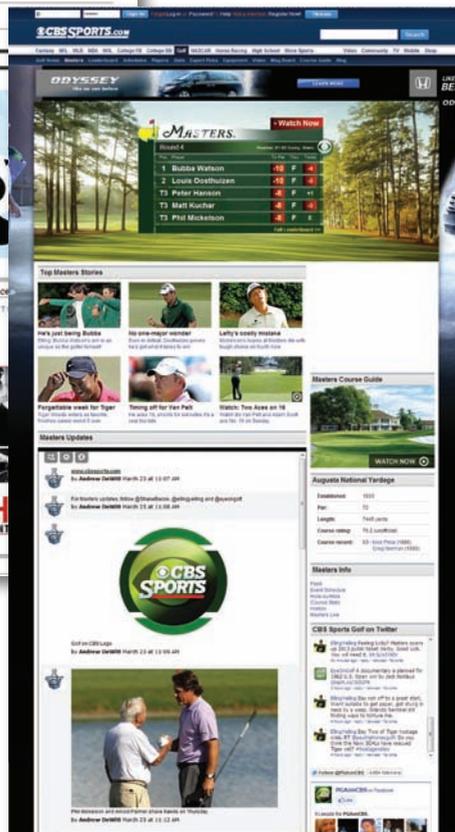
IMAGE COURTESY CBC



Innovative online and mobile publication tools help journalists deliver news from anywhere, and at any time. Reportage is integrated with social media and user generated content to offer an enhanced and expanded coverage of events like major golf tournaments and Royal tours. The same tools allow for digital syndication and collaboration by news organizations, while also supporting the efforts of ad sales representatives and network brand managers.

enabled notebook, tablet or smartphone in real-time, including text, images, audio and video in their reports. Publishers can let field reports go live right away, or they can choose to pass the content through an editor's hands first.

Tomorrow (almost literally, as of press time), content creators of all stripes will have access to a Scribble Live network where they can publish, track and monetize their work



Scribble is still privately owned and based in Toronto; it launched back in 2008 by Michael De Monte and Jonathan Keebler. Long-time TV directors, project managers and eventually online content producers, the pair booted up the company with their own money, but soon found support from major media and investment firms.

**News on a Global Scale**

The first seed money came from Rogers Communications Inc.'s Rogers Ventures investment arm in 2009; in 2011 Scribble landed a \$4 million financial investment from Toronto-based Summerhill Venture Partners. Now, the company has nearly 50 employees, and it's recently opened its first international office, in the U. K.

Rogers Communications is also a customer, as are many more of the country's top media companies, among them the CBC, CTV, Citytv, Score Media, the National Post and the Toron-

to Star.

But the tools are also used by other media divisions and companies, not necessarily news. Entertainment operations want to connect with the core audiences of their top variety or drama shows, while sports properties also want to provide additional live event content to their fans on the Web and those using portable media devices.

Digital content creation and management systems like ScribbleLive's have business tools to help publishers monetize real-time news and the social media content that's integrated into their existing online properties.

It's about driving page views and boosting ad impressions, while ensuring that website visitors stay engaged with the content and stay on the website.

De Monte has been advocating for the use of new technologies for some time; today's it's about the "speed of social media" and virtual network that is the World Wide Web, while back in the early eighties, what was then called "new media" was a way to deliver content on handy handheld physical objects like a CD-ROM.

become a definitive source of news, with polished, consolidated and updated content, not just a live blog that's only relevant for a few hours, so the company has released new tools that can seamlessly weave story updates into news that evolves over time.

ScribbleLive is offering a version of its LiveSyndication platform in collaboration with The Associated Press to let digital publishers present new forms of real-time news coverage, by accessing the news agency's live content and also produce live coverage of their own. The platform provides editorial workflow and publishing options that are expressly designed for real-time news delivery

De Monte sees that platform at the forefront of "the real-time news and content revolution. It's just one example of how (to reach) audiences on a global scale."

### More Content, New Revenue

More Content, New Revenue collaborated (CP was also involved, De Monte notes) on the platform and they will offer new services based on the platform's real-time functionality. The new platform fulfills De Monte's goal of enabling a running style of coverage, where developments and updates can be delivered incrementally as news unfolds.

The service will allow for ad-supported and licensing-subscription models to be used in order to monetize the content that's made available.

ScribbleLive has also created a new training structure to teach users about the tool at their own pace. There are courses at different levels that focus on functions, techniques and best practices while using the system.

Those users can also participate in the newly-launched 1.5 Billion User Minutes Program, designed to increase the amount of real-time content that publishers can offer to their audiences, while reducing the cost of creating and sharing content.

Enterprise customers can access content in a Syndication Marketplace to be used free of charge, from other news or corporate outlets on the ScribbleLive network.

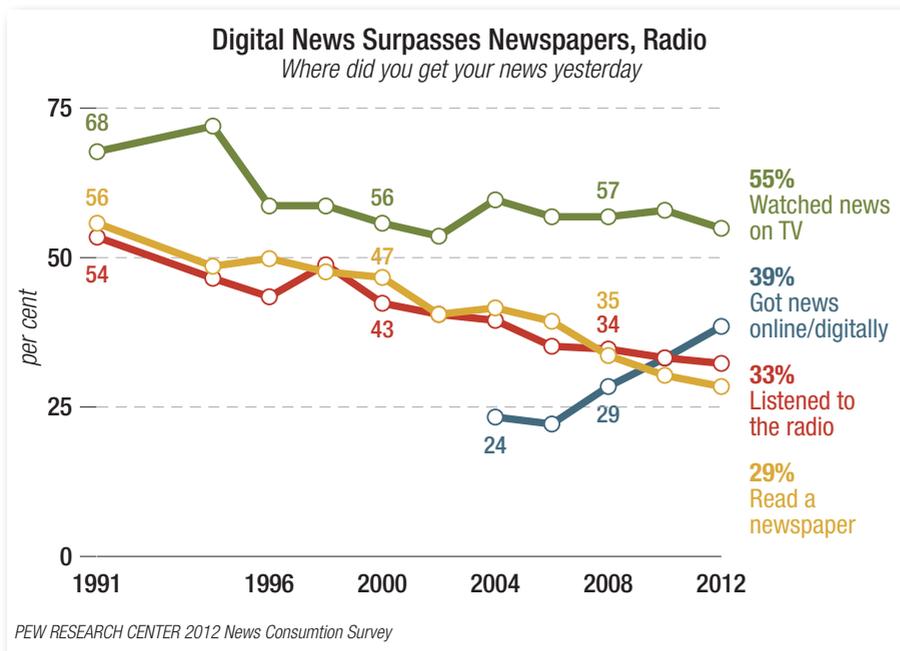
"The Program seeds the network, and ups the quantity and quality of content that online publications are now able to share with their readers," says De Monte.

ScribbleLive's platform can be used as a 'white label' service with full control over corporate identity and self-branding

initiatives.

Journalists, corporations and content producers alike are all using new tools that can help them create and deliver not just compelling content, but new revenue streams.

Digital technology lets them syndicate the live coverage that they are already producing for their own networks, regardless of size, while also incorporating real-time updates from reliable names and syndicated sources in news in order to engage readers with live content as its happening, no matter where the audience is or the news originates. **B**



The U.S.-based PEW Research Center has recently published their biennial news consumption survey, one that shows promising trends for digital newsrooms. Digital news – both online and mobile – is the only one that has seen growth in the last two decades, with nearly half of respondents saying they get digital news at least three times a week. A third get their news digitally on a daily basis.

No matter the media or content delivery mechanism, De Monte says the goal is to enhance and augment content, and his company's product and related services start by being particularly well suited to do so for live and breaking news and event coverage.

Real-time comments on a story can be moderated as they come in, and reports can be shared across Twitter feeds and e-mail alerts.

The company has its development eye on a lot more functionality than that. De Monte wants to see a ScribbleLive page



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## OAB Talks 'Integration in a Digital Age'

Broadcasting is more than just on-air staff in a studio: it's your station's website, staff blogs, listener tweets and more.

That's the theme as Jaye Albright and Stephanie Winans join forces to discuss 'Integration in a Digital Age' as part of The Ontario Association of Broadcasters fall conference, CONNECTION 2012.

They will discuss the how broadcasters can increase their stations' social media presence and ultimately build audiences for an online and on-air presence.

Their respective group participation sessions will analyze some of the best content being created right now, by some

of broadcasting's best communicators.

*Broadcasting Has Always Been Social* with Jaye Albright: Top 40 Radio was invented by an astute programmer who observed music fans interacting with a juke box. When CB Radio was hot in the 80's, we all had one in our control rooms. The request line has been a big part of radio for more than five decades.

*Five Steps to Creating a Killer Social Media Strategy* with Stephanie Winans: Whether you've never had a plan to begin with or need to evaluate your existing efforts, these actionable tips will help you create a Social Media Strategy that will brand your station, show, drive ratings and web

Connection 2012 will also feature a Programming Panel moderated by Chris Byrnes, President, Byrnes Media, and includes Julie Adam, Vice President, Programming, Rogers; Rob Farina, Executive Vice President, Content, Astral Radio; David Farough, VP; Brands, Programming & New Media, Corus Entertainment; and Steve Jones, Vice President, Programming, Newcap Radio. This accomplished group of programmers will discuss some of the key programming issues facing the industry today.

The Ontario Association of Broadcasters fall conference, CONNECTION 2012 will be held on Tuesday, November 6th in Toronto at the Westin Bristol Place Hotel.

# BAM Announces 2012 Award Winners

The Broadcasters Association of Manitoba (BAM) held its Broadcasters Association Conference in September, and three outstanding individuals from the province's private radio and television broadcasting community were awarded the industry's most prestigious awards.

Outgoing BAM President Scott Williams said, "These awards allow us to recognize those who have made a difference in our industry and also, young leaders who are making a positive impact. This year we are recognizing an individual posthumously, who has made an incredible impact on this industry, the community he served and the people he worked with."

**Boyd Kozak** was honoured with the BAM Hall of Fame Award, which recognizes lifetime achievement for those individuals who have created a legacy in the industry.

Most of his career was spent as an on-air personality, with the last 17 years as a news reporter for QX104. "KOZ", as he is known, has been an MC for hundreds of fundraisers and live on site broadcasts across Manitoba over his many years.

He specializes in voice over, working on documentaries and many other projects for organizations such as St. Boniface Hospital, Health Sciences Centre, Canadian Blood Services and the K-Tel documentary.

Kozak always believed that the opportunity to broadcast is a gift and his motto is "Do what you love – love what you do!"

**Bill Hanson** was posthumously honoured with The Broadcast Excellence Award, presented annually to an individual

who has made significant contributions to the broadcast industry.

Hanson was a past President of BAM, President of the Western Association of Broadcasters and served on the Board of the Television Bureau of Canada.

He joined CKY-TV as an Account Executive in 1983 and was appointed to progressively more senior positions including Retail Sales Manager, General Sales Manager, and in 2002 Vice-President and General Manager of CTV. Hanson also helped to establish and manage the advertising sales partnership TMG – The Television Marketing Group that represented both CKY-TV and CKND TV from 1994 to 2002.

His ties to the community include being a past Director of the Board of Big Brothers Big Sisters of Winnipeg as well as Vice-Chair on the Board of the St. Boniface Hospital Foundation. Under his tenure, CTV Winnipeg was the first broadcaster to be honoured with the Outstanding Philanthropic Organization

Award 2006 by the Manitoba Chapter of the Association of Fundraising Professionals.

Bill Hanson passed away in May 2012. As someone who made such a great impact on this industry, he is missed by many.

**Jamie Isfeld** was presented with The BAM Broadcaster of Tomorrow Award which recognizes future stars with less than five years in broadcasting.

Isfeld joined CTV Winnipeg in 2008 as Web Developer. From advertising to coding to contests, she wears many hats in the office, working together with multiple departments to construct and maintain CTV Winnipeg's website.

Although not her primary focus, she was awarded a Manitoba Advertising Association "Signature Award" for Excellence in Advertising 2011.

She graduated with top honours from Red River College's Digital Multimedia Technology program in 2007.



**Boyd Kozak**



**Bill Hanson**



**Jamie Isfeld**

## CBC/Radio-Canada Licence Review and Public Hearings Scheduled

The Canadian Radio-television and Telecommunications Commission (CRTC) is inviting Canadians to participate in the consultation for the renewal of CBC/Radio-Canada's radio and television licences.

The CRTC will hold a public hearing beginning on November 19, 2012 in Gatineau, QC, to examine the public broadcaster's role in light of its powers under the Broadcasting Act.

The Commission plans to discuss issues surrounding CBC/Radio-Canada's overall strategy; the equivalent quality of services in French and English and the representation of official language minority communities; regional reflection and the services offered in northern Canada; the accessibility of information relating to the Corporation's management and the effectiveness with which public comments are handled.

Commercial agreements and the recent addition of advertising on Espace Musique and Radio 2 will also be covered.

The CRTC noted that all interventions already received and the comments submitted during the online consultation held in 2011 have been placed on the public record and will be taken into consideration.

## Canada Takes Lead in Establishing International Standards for CC and DV

A recent meeting of the international standards committee dealing with User Interface accessibility (ISO/IEC JTC1/SC35/WG6) in Paris, France discussed Media Access Canada's (MAC) descriptive video best practices guide, published in January 2012.

The ISO/IEC JTC1/SC35 User interfaces sub-committee invited Canada to propose a new work item to be based on the MAC descriptive video best practices guide. Work is also planned on international standardization for digital closed captioning based on work by MAC and Ryerson University.

"This is tremendous recognition for Canada and for MAC," said Beverley Milligan, MAC's CEO. "Our presentation to international stakeholders met with enormous support and encouragement. This work will have a profound impact on media accessibility both in Canada and around the world.

Representatives from China, U.K., USA, Japan, France, Korea, among other

countries, were unanimous in welcoming MAC's approach in this area. Further indications of support have been forthcoming from stakeholders around the world who will participate at the next meeting to be held in Korea in February 2013.

MAC did not achieve this international recognition alone. Bell Media is a funder of the study and helped finance MAC's work, which also benefitted from the

support of many committed individuals, representative of blind and low vision consumers and experts, manufacturers, broadcasters, government, and subject-matter experts at Ryerson University. Additionally, standards development expert, Jim Carter at the University of Saskatoon, redrafted the content into the format of the International Organization for Standardization (ISO).



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## Hyper Local Weather from Pelmorex

The Weather Network and MétéoMédia are launching a new hyper-local weather platform, and they will unveil a new traveler's service this fall. Both services will be delivered online, to mobile devices, and on TV.

Developed in-house, PointCast is a hyper-local weather forecasting technology that lets users customize their forecast by entering a postal code for designated locations or choose "Follow Me" on their GPS enabled devices. Available for both Canadian and U.S. locations, PointCast generates short-term, long-term, hourly forecasts, as well as 14-Day trends for areas as close as 1 km to a defined area.

PointCast is available on The Weather Network and MétéoMédia's websites, TV programming, PC, Tablet, Interactive TV and mobile applications in English and French, parent company Pelmorex Media Inc. announced.

PointCast local points of interest are being integrated into the specialty services' programming during the Local Forecasts every 10 minutes on the 10's.

Also now part of Pelmorex multi-media services is Beat The Traffic, a U.S. based provider of vehicle traffic reporting solutions for broadcast media and consumers.

The acquisition of Beat The Traffic gives Pelmorex Media access to technology and patents that will pave the way for the company's upcoming launch of Travelers Network in late October.

Travelers Network will have a dedicated team of travel experts for the Greater Toronto Area reviewing, validating and updating all traffic and travel data in real time, providing the most up to date information.

Pelmorex Media then plans to roll out dedicated traffic desks to more cities across North America over time. Additional smartphone and tablet applications will also be introduced to provide broad market access.

Travelers Network will continue to invest in and grow the existing Beat The Traffic technology and consumer base while establishing its Canadian service which will initially launch as a website and iPhone application providing real-time traffic and routing information for all Canadians in both official languages.

Travelers Network will be established as its own division, but will also work in tandem with The Weather Network and MétéoMédia to provide updated travel-related information for all of their platforms.

Pelmorex Media Inc. is the parent

company of The Weather Network, MétéoMédia, Travelers Network and Réseau Voyageurs.

## Animation Studio to Open in Winnipeg

Opus Visual Effects and Buffalo Gal Pictures are opening a new animation studio in Winnipeg, called Opus Animation, and the facility is already at work on its, and the city's, first project – a 3D feature film called *Emma's Wings: A Bella Sara Tale*, to be released in 2013.

A co-production between Winnipeg's Buffalo Gal Pictures, Winnipeg's Opus Visual Effects, and Entremedia Digital Films from Toronto, *Emma's Wings: A Bella Sara Tale* is the first movie based on Bella Sara, the popular brand and virtual fantasy world of horses that originated in Denmark.

"We're thrilled to be teaming up with Entremedia to make this movie in Manitoba, and be able to expand our animation industry," said Phyllis Laing, president of Buffalo Gal Pictures and Opus Visual Effects. "The entire world of Bella Sara is not only magical and engaging, but empowering for young girls. We could not be more excited to part of the team bringing this universe to life."

Production of *Emma's Wings: A Bella Sara Tale* will take place beginning this fall at Opus Animation – a commercial animation studio located in Winnipeg's Exchange District. The project has already hired eight people, and will be adding another 16 more in coming weeks. In total, 45

positions will be created over the 44 week duration of the project. It is anticipated that 80% of the present jobs will be filled by Manitobans this year, with a goal of 100% within two years.

"We have a lot of expertise at this type of CGI animation," said Dan Krech, president of Entremedia. "The team at The Bella Sara Company has done a great job with their art development and branded characters. Our job will be to bring the fantasy world of Bella Sara to life in a way that will be entertaining and engaging to everyone. We're glad to be bringing this project to Manitoba."

Manitoba has a long tradition of animation, and has been 'put on the map' by many renowned animation filmmakers such as Cordell Barker (*The Cat Came Back*) and Anita Leboa (*Big Drive*). Manitoba companies with a current stake in the animation business include DACAPO, a professional audio production company that records voice actors and provides audio post-production for animated TV series and feature films. Mid Canada Production Services offer visual effects content for any application, and Merit Motion Pictures and Les Productions Rivard are also developing animation projects.

Opus is a leading visual effects company based in Winnipeg, specializing in 3D animation, digital compositing, green screen integration, SFX animation/particle work, pre-visualization and stereoscopic work.

Buffalo Gal Pictures (Buffalo Gal) is a Winnipeg independent film and television

## New Tricon Exec Leads Expanded Scripted Development Division

Film and TV veteran Lewin Webb has joined Tricon Films & Television to head up all scripted development and significantly expand the company's efforts in that area.

He's bringing with him a slate of projects already in the works, but details were not available at press time. His latest project, the feature film *I Declare War* which Webb produced, premiered at the Toronto International Film Festival to international critical acclaim.

"Tricon's expansion of its scripted division is a natural extension of our growth strategy and we couldn't be happier to have someone of Lewin's experience and talent heading up this important new undertaking," said Andrea Gorfolova, President Tricon Films & Television.

Tricon Films & Television has offices in Toronto and Los Angeles, producing a range of multi-platform content including primetime scripted drama and comedy, kids, lifestyle, factual and documentary series and specials.



production company Led by Phyllis Laing and Liz Jarvis.

Entremedia Digital Films Incorporated (Entremedia) founders Dan Krech and Jeff Bell have been industry leaders in the field of CG animation for film, television and digital content creation for more than three decades.

### New Toronto Indie Rock Station Approved

The Canadian Radio-television and Telecommunications Commission has granted a licence to Rock 95 Broadcasting, allowing it to launch a new radio station to serve the Toronto market at 88.1 FM.

ROCK 95 is owned by Rock 95 Broadcasting (Barrie-Orillia) Ltd.; the station launched on October 7, 1988 has been broadcasting since October 1988 and remains a local, independently owned station

The new Rock 95 service will offer an English-language music format with a focus on independent and emerging Canadian artists. Forty per cent of the music featured on the new station will be Canadian musical selections, of which at least 60 per cent will be from emerging artists.

“Even in the age of digital media, Canadian artists who do not have major-label support face a tough road to success. Rock 95’s station will give much-needed radio exposure to those artists and listeners will have an opportunity to discover new talent,” said Leonard Katz, the CRTC’s Vice-Chairman of Telecommunications and Chair of the hearing panel. “We received some very compelling applications, but could only award one licence.”

Following a call for applications, the CRTC considered 22 proposals for the use of 88.1 FM in the Toronto market.

The CRTC also granted a licence to Bhupinder Bola for the use of 105.9 FM in Markham. The new station will offer ethnic programming with a contemporary and alternative music format.

### CPAX Continues Growth for Broadcasters, Ad Agencies

The Canadian Premium Audience Exchange (CPAX), a new online, real-time bidding exchange service that provides advertisers and agencies with access to premium digital inventory, announced today the addition of two new networks, V and Télé-Québec. The networks join recently announced Corus and founding partners Shaw Media, Rogers Media and CBC/Radio-Canada.

The participation of V and Télé-Québec further expands and strengthens CPAX’s already broad premium French-language opportunities for the advertising community, with Canadian digital advertising inventory now reaching across a wide network of top domains in French. Nationally CPAX offers an efficient and cost-effective means of reaching targeted audiences with premium inventory across leading Canadian brands in both English and French.

“V is pleased to join this premium exchange group that allows agencies to buy and advertise in a new and trendy approach. Joining the Canadian Premium Audience Exchange (CPAX) is another way to reach V’s active and loyal consumers,” declared Marc Giguère, Vice President of Sales and Head of Commercial Operations at V.

“As RTB has come to the forefront of digital media buying, it is important for Télé-Québec to be part of this homogenous group of publishers,” said Jean-Jacques Morin, General Manager, Sales and Marketing, Télé-Québec. “There is no

doubt in our mind CPAX partners offer the most desirable digital environments and audiences in both French and English.”

“The pooling of *Radio-Canada.ca*, *Rogers Media*, *telequebec.tv* and *vtele.ca* advertising inventory is great news for advertisers looking to reach various Francophone audience members on the Web,” enthused Jean Mongeau, Executive Director, Revenue Group, French Services, CBC/Radio-Canada. “This new advertising supply model promises to spur further growth of the French-language digital media industry in Canada,” he added.

With CPAX, each media company maintains their unique, direct sales operations with a portion of their inventory flowing directly into CPAX where buyers may bid in real time on each ad impression. Inventory is pooled amongst the companies’ digital assets creating a unique opportunity for buyers to target their audience within a diverse, premium pool of brand safe inventory. CPAX launched in May 2012.

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## AJA Intros New Storage and Dock Accessories for Ki Pro and Ki Pro Rack

AJA Video Systems has brought several new enhancements to its Ki Pro family of tapeless video recording devices available in both portable and rack-mountable form factors.

It's introducing a new line of USB3-enabled KiStor drives for Ki Pro and Ki Pro Rack, along with a new KiStor Dock with Thunderbolt and USB3 connectivity.

The new KiStor drives use a built-in USB3 connection in place of the previous FireWire connection allowing for faster throughput to the host computer and dramatically reducing transfer times. The new drives will be available in three capacities: 250GB, 500GB and 750GB. The 750GB drive will allow a maximum recording time of nearly 8 hours of 1080p/24 Apple ProRes 422 HQ material with 4 channels of audio or almost 13 hours of Avid DNxHD 145 quality. The KiStor Dock is an accessory for KiStor drives, making it simple to mount KiStor drives on Mac or Windows desktops or laptops and transfer files between them at high speed. The Dock uses a SATA connection internally for the KiStor drive modules, allowing compatibility with all KiStor Drives ever made and provides both Thunderbolt and USB3



connectivity to your computer. Unlike systems that use bare drives, KiStor drives are designed in a custom enclosure that ensures reliability and repeated use in the field.

Version 4.1 firmware for Ki Pro Mini and Ki Pro Rack is also being announced, adding time-lapse recordings for interval record, interval frames and interval time, and also new camera data menu parameter additions for ARRI Alexa cameras, Panasonic AG-AF100 series cameras and the Sony PMW-F3 camera enabling start and stop via ancillary SDI data.

All Ki Pro devices also support recording to Apple ProRes 422, Proxy, LT and HQ.



## CTV Broadcast Using Harris Digital News, Storage Solutions

CTV has added digital news solutions from Harris at two of its stations, and has upgraded others as the broadcaster establishes a common news production platform across most of its television properties. The common news platform simplifies network-wide news operations, including how stations share content.

Bell Media also has upgraded its media storage capabilities at leading English-language sports network TSN with Harris solutions to accommodate increasing content volumes and work more efficiently.

CTV's Victoria and Ottawa stations planned Harris NewsForce installs for the first time, the companies announced earlier this year, along with upgrades of existing NewsForce solutions at its Montreal and Halifax locations — giving all four sites the latest-generation of integrated Harris NEXIO AMP server and Velocity editing solutions for live, digital news production.

## Grass Valley Camera Integration with Riedel MediorNet

Riedel Communications and Grass Valley have unveiled the new MediorNet interface card for integrating Grass Valley cameras into MediorNet fibre networks.



The new MediorNet MN-GV-2 card allows the user to network Grass Valley 3G camera systems and base station including the LDK and the brand new LDX series via MediorNet. This provides a solution for routing bi-directional camera signals including all embedded audio and telemetry control data through the MediorNet infrastructure. MediorNet's network approach allows the free assignment of cameras to any Base Station / CCU within the network, eliminating the need for re-wiring when production configurations change.

The network's point-to-multipoint capability allows a camera video signal to be routed to several outputs for signal distribution streamlining production scenarios, sports broadcasting applications and fixed installations.

The MediorNet MN-GV-2 card provides two Grass Valley 3G fibre ports that either connect to Grass Valley cameras or base stations. The card fits into MediorNet Modular Mainframes occupying a single card slot with at least two high-speed ports.

## MLSE Manages Media Assets with Dalet

Maple Leaf Sports & Entertainment Ltd. (MLSE) will use the Dalet Sports Factory as its end-to-end Media Asset Management (MAM) platform for all content related to its in-house production and television broadcasts for the Leafs and Marlies, Raptors and TFC.

The first phase of the project at MLSE's Broadcast Centre in Toronto will involve aggregating many years' worth of existing metadata and information from legacy records of the four teams into a centralized Dalet MAM catalog, the companies describe.

Broadcast consultant and reseller Majortech will assist in the Dalet MAM deployment.

The catalog manages media, essence files and metadata across different systems in the organization, storing and tracking contextual sets of associated multimedia of all kinds along with metadata, including time-coded locators.

"We have a tremendous amount of very valuable and historic content," said Chris Hebb, Senior Vice President of Content for MLSE. "Over the years we've attempted to manage the content through a document system, but it has been a siloed process, making it difficult to search and find content when we need it. Dalet's system will centralize our content and organize it in a meaningful way that makes it accessible and easy to distribute across multiple platforms."

"When content is more accessible, it's more valuable," added Frederic Roux, Director of Sales, Dalet, US. "We hear all the time about how 'just the right clip' can add depth and dimension to sports coverage. Remote crews, in particular, complain about how cumbersome it can be to locate previous game footage for game coverage or half-time shows. With Sports Factory, it is far easier to bring those clips into live or post production. All it takes is a simple browser to search, find and then preview the clip, whether you're at Air Canada Centre or in a remote truck. The clip can be pushed to an NLE for fast turnarounds."

At MLSE, some of the systems to be integrated with the Dalet MAM, include EVS XT video servers, DataDirect Network storage, Harris Nexio servers, Rhozet transcoding farm, Avid and Apple Final Cut Pro NLEs.

## NewTek Ships TriCaster 8000 with Multi-Cam

NewTek is now shipping its multi-camera video production system, the TriCaster 8000.

The platform is designed to handle complete live productions of any scale, for distribution anywhere, including the ability to send program content to social media networks during live production.

The TriCaster 8000 is seen as the first live television production platform that allows producers to create multi-camera video programs for broadcasting, live streaming, and projection, while simultaneously publishing clips and stills to Facebook, YouTube, Twitter, and Flickr.

The TriCaster 8000 delivers full scalability with third-party router support, recordable macros that can be triggered simultaneously, and extensive effects and graphics capabilities with eight M/E rows.

The TriCaster 8000 includes a hardware control surface that comes standard with every system.

The TriCaster 8000 system, which includes the hardware control surface, is available now for a retail price of \$39,995 (USD); prices may vary internationally.



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## New Wireless Digital Audio System from Sennheiser



Sennheiser unveiled its Digital 9000 digital wireless system for uncompressed audio, targeting broadcasting professionals, (musical) theatres and high-profile live audio events.

The system, which includes the EM 9046 receiver, SKM 9000 handheld and SK 9000 bodypack transmitters, and a comprehensive suite of accessories, has been designed for high channel counts in dense frequency environments.

The High Definition (HD) mode will transmit entirely uncompressed, artefact-free audio, the manufacturer describes, and there's a Long Range (LR) mode designed for difficult transmission environments with many sources of interference.

A large display with three display modes gives the RF or sound engineer has an optimum overview of important parameters in live situations; set-

ting changes are performed via an icon-based menu. Channels can be monitored via the headphone output, either individually or any number can be listened to in combination.

The modular EM 9046 receiver is a mainframe that accommodates up to eight receivers internally. The receiver system covers the UHF range from 470 to 798 MHz (328 MHz of bandwidth). Users can choose between transformer-balanced analog or digital AES3 audio output modules, or a mix of both.

In addition to IR synchronization between receivers and transmitters and a convenient antenna loop-through for creating larger receiving systems, the receiver also automatically measures the RF cable loss between the receiver and the booster and adjusts the gain accordingly.

The multi-channel receiver and the transmitters can optionally use encrypted

data transmission, with proprietary keys generated randomly to protect a radio link against hijacking and tapping.

The receiver stores up to ten complete system configurations so that set-ups can be recalled and repeated.

The SKM 9000 handheld transmitter is compatible with all evolution wireless G3 and 2000 Series microphone heads, including the Neumann capsules KK 204 and KK 205, as well as four dedicated 9000 Series capsules.

The SKM 9000 comes with an 88 MHz switching bandwidth, and is available in black and nickel. Command switch versions are also available.

The transmitters of the 9000 Series operate on lithium-ion rechargeable battery packs, with remaining operating time indicated on the handheld and the bodypack transmitter as well as on the receiver. The SKM 9000 is powered via the BA 60 rechargeable battery pack, which will power the transmitter for 5.5 hours. The SK 9000 bodypack is powered by the BA 61, which lasts for 6.5 hours. Operation on standard batteries is possible too.

## Aldea and Hibernia Partner on Global Video Transport Services

Aldea Solutions and Hibernia Media will combine their assets and operations to become a global provider of fibre-based video transport, running what's called the largest 100% QoS Media Service DTM network in the world.

The combined network will connect high-value media destinations, reaching 25 countries and 80 cities, with over 300 On-Net locations spanning Europe, North and South America. The entity will operate one of the world's largest integrated video transport networks, making it a global leader in media transmission. The newly merged company is expected to start operations early 4<sup>th</sup> Quarter 2012.

"Our primary commitment is to our clients and to ensure the best video transmission experience for their global needs," said Lionel Bentolila, CEO of Aldea. "Not only are we expanding the breadth and depth of our integrated products, we are also enriching the overall customer experience and quality of service with streamlined solutions by a 100% customer-centric team."

Montreal-based Aldea Solutions provides services and solutions for the television and media industries.

Hibernia TOC (Television Operations Center) monitors and manages live video feeds on a 24/7 basis, and connects sports, news, entertainment, and corporate events to its audiences whenever and wherever required. Hibernia Media is a subsidiary of Hibernia Atlantic, LLC; TeliaSonera International owns and operates an extensive global fibre backbone.

## SOVO Launches Compliance Program for Live Closed Captioning

Montreal-based closed captioning services provider SOVO Technologies has launched a compliance program aimed at enabling Canadian broadcasters to meet their new obligations related to French closed captioning.

The company's initiative follows a decision by the CRTC to impose mandatory standards for French-language closed captioning as a condition of licence to broadcasters, notably regarding the captioning of live programs. These new obligations have been in effect since September.

The company says broadcasters face challenges from the new standards at three main levels: operational, administrative and technology.

Existing SOVO customers will have access to new services to support them in meeting the new conditions of licence. SOVO will also offer consultation services for broadcasters not using their live captioning services, but who need assistance in determining their level of compliance to the new standards.

"We are proud to support the efforts made by the CRTC and the broadcasters to improve the quality of closed captioning for the hearing impaired," said Serge Forest, President and CEO of SOVO. "We are convinced that these measures will significantly enhance the quality of live captions produced on numerous networks, and this for the benefit of the entire hard-of-hearing and deaf community."



## Miranda Router Enhancements for Space Constrained Applications

Belden's Miranda Technologies has launched a new NVISION 920 purpose-built, enterprise class router controller, and an upgraded NVISION 8140 router.

The 1RU NV920 is designed to control Miranda and third-party routers in space-constrained broadcast production trucks or small studios; it includes redundant power supplies, front service capability and flexible configuration options.

The NV920 is available as a single controller that can be upgraded in the field to redundant control with a second control module, which is user-replaceable from the front. The unit's redundant power supplies are also hot-swappable.

Miranda's NV8140 is the latest addition to the NV8500 series of Enterprise Class routers, with its support for hybrid audio/video routing with standard coax or fibre connectivity via a rectangular 144x288 matrix, all housed in 8RU.

It includes crosspoint redundancy that protects all signal paths, including multi-viewer outputs. The device supports 3Gbps, HD, SD, DVB-ASI and integrated audio processing, and CWDM. Third-party control protocols are available for integration into existing infrastructures.

## BSI-TV Supports CBC at Pan Am Games

Broadcast Services International (BSI-TV) has been named "leading technology solutions partner" by CBC for its role as Host and Domestic Broadcaster of the Toronto 2015 Pan/Para pan American Games; BSI will provide broadcast engineering and technical production services.

The broadcast rights deal includes English and French-language television, online, mobile and non-commercial radio rights for the Toronto 2015 Pan American Games (July 10-26) and the Parapan American Games (August 7-14).

BSI-TV has been providing leading edge technical production to the remote television business for more than 35 years. With credits that include more than 18 Olympic Games, Major World Championships and more than 12 Emmy's to its credit, BSI-TV reports its pride in having been chosen by CBC to work with them on this important international sports event, held one year before

the Rio Olympics.

In the past year BSI-TV has provided technical production, Airpac facilities and crew for World Championships in Shanghai, Daegu, Korea, Euro 2012, Ryder Cup and at the London Olympic Games.

## Applied, Cinegy TeamUp on HD Payout at TCF

Cinegy and local Montréal partner Applied Electronics worked together to roll-out a NEW Cinegy Air HD/SD payout at TCF, the city's French language community television outlet.

Cinegy Air provides a software-based system for SD and/or HD payout automation using standard PC server hardware. Cinegy Air performs video payout by acting as a TCP/IP-connected video "printer" offering its services in a network. The Cinegy Air broadcast automation software connects to the payout service and instructs it what to "print" to air and when.

"We selected the Cinegy solution due to its modular design that will evolve along with our future requirements and plans.

Cinegy is simple to use and has an intuitive interface which will significantly reduce the training time for our master control operators," said Louis-Martin McArdle, Programming and Communication Manager of TCF.

"In addition to meeting allocated budget, the Cinegy solution was the most versatile of all those who have been assessed, including the number of SD/HD video file formats supported." McArdle added.

TCF programs are produced in partnership with Bell TV.

Since 1995, TCF has provided continuing coverage of Montréal boroughs and districts vitality. Now reaching more than 50 000 viewers, Montréal's community channel is carried by VDN cable service and, starting this fall, IPTV service Bell Fibe.

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## Freedom-1 Portable AC Power Solution

PortableACPower.com's new Freedom-1 "take-anywhere" portable AC power solution offers 110V or 230V AC power for a wide range of digital and cine equipment.

Available in 110V/60Hz or 230V/50Hz conditioned, sine-wave AC power models, Freedom-1 provides three outlets to run or charge multiple devices at the same time.

The Freedom 1 Power Solution is packaged with a removable F1 Power Module, the manufacturer describes, which can be removed and exchanged within the Freedom-1 system, and the F1 Power Module can be recharged from an AC or DC power source (such as an automobile's 12V system), while inside the Freedom-1 or removed from it. Additional power modules are available for longer run times.

A built-in fuel gauge allows the remaining battery life to be monitored; the small form factor (10" x 6.6" x 10" / 25cm x 17cm x 25cm) unit is protected against overload, short circuit and high-voltage input.

## TSL's New TallyMan Units

TSL Professional Products has introduced a new TallyMan Control Panel in 16-button and 32-button versions with fully configurable colours, text and graphics set-up, and instant recall of pre-programmed settings.

The unit interfaces with any third-party router or router control panels, and directly to a TallyMan unit using a single TCP/IP over Ethernet connection.

A new rotary encoder control allows for recall of pages of information in a compact space; multi-coloured programmable push buttons improve workflows through visually ergonomic improvements.

The new panel comes in a shallow case only 80mm deep; the 16-button version takes up one RU of space, with the 32-button version taking up two RUs.

## New Pro-grade Camcorders from Panasonic

Panasonic's new Z10000 is its first integrated twin-lens 2D/3D camcorder that's fully compatible with the AVCHD 3D/Progressive standard.

Based on the AVCHD format, AVCHD 3D uses MVC (Multiview Video Coding) to record and play 3D images via the Frame Sequential Method (each frame at full resolution).

The Z10000 uses Panasonic's Double 3MOS System, and an advanced imaging system that combines two large-diameter F1.5 lenses with special Nano Surface Coating technology. The Z10000 can deliver near close-ups at about 17.7 inches (45cm), while maintaining an equivalent 32mm wide angle of view.

With two high-sensitivity 3MOS sensors (and an effective pixel count of 6.57 megapixels each) independently mounted left and right, the Double

3MOS system is combined with a newly developed Crystal Engine Pro II for high-speed processing and noise reduction on Full HD 3D video content.

The same performance is also provided for 2D images, in combination with 1920 x 1080, 60 progressive recording.

The Z10000 features dual SD card slots for either relay or back-up recording. Users can choose record modes including NTSC, AVCHD 3D (1080/60i, 1080/24p, and 1080/30p recorded as 1080/60i.), AVCHD 3D/Progressive (1080/60p), and AVCHD (1080/24p, 1080/30p recorded as 1080/60i., and 1080/60i PH/HA/HE mode).

Other features include Time Lapse Recording (supported in 2D), and Still Picture Recording to capture a 2D (JPEG) or 3D (MPO compliant) 2.1M pixel still image.

Panasonic has also unveiled a new professional AVCCAM HD handheld camcorder, the AG-AC90, equipped with high-sensitivity 1/4.7", full-HD 2.19 megapixel 3MOS imagers to capture native 1920 x 1080 resolution images.

The AC90 records in 1080/60p, 60i, 30p and 24p, as well as standard definition (480/60i) in 60Hz. It offers a PS professional AVCCAM HD recording mode (28 Mbps, 60p only), PH mode (average 21 Mbps/Max 24Mbps), the HA mode (approx. 17 Mbps), and the extended recording HE mode (approx. 6 Mbps).

Other features listed include two SD Memory Card slots and a five-axis image stabilizer for hand-held shooting.

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## New Wireless Adapter Delivers 150Mbps

TP-LINK has announced its new Wireless N "Nano" USB Adapter for large file sharing and video streaming.

The small form factor adapter can be plugged in to a computer's USB port without blocking adjacent USB ports for connectivity to a wireless N network at speeds up to 150 Mbps.

The adapter supports the WMM (Wi-Fi Multimedia) standard for real-time streaming of video, music and video chat streams, and it has support for software based WPS and soft AP functions.

The Windows-compatible adapter also supports various security protocols, and is compatible with 802.11 b/g/n products.

## LARCAN and Broadcast Electronics Enter Strategic Partnership

LARCAN, a designer and manufacturer of complete TV broadcast solutions, announced a new strategic partnership with Broadcast Electronics (BE), broadcast radio-only transmission equipment manufacturer and studio automation software developer, to provide a complete portfolio of TV and radio solutions for broadcasters.

The partnership is designed to optimize both companies' sales forces, provide a complete product offering, and develop new opportunities for growth in both radio and television broadcast internationally.



## Harris Unveils Next-Generation ATSC Mobile DTV Launch Kit

Harris Broadcast has announced its next-generation ATSC Mobile DTV (MDTV) launch kit to help expedite channel launches for broadcasters.

It's designed to support the advertising-supported business model of the Mobile500 Alliance, with applications for banner ad placement on program guides, channel-change advertising, audience measurement, and DVR-like capabilities to record and playback content.

The Mobile500 Alliance represents more than 430 U.S. television stations with plans to launch MDTV services. According to John Lawson, executive director of the Mobile500 Alliance, the organization's business model extends ATSC MDTV programming to new viewers and less-watched dayparts through support for more consumer devices.

This includes its new MyDTV app, which enables compatibility with Apple iPhones and iPad tablets.

The new launch kit includes all hardware and software required to support over-the-air MDTV channels, pre-assembled and ready to plug into existing DTV transmitters. Components include the Harris Selenio media convergence platform for signal encoding, Harris Apex M2X software-defined exciter technology, and middleware from Expway to support program guides and other on-air services.

The solution also supports content protection through integrated conditional access software, and Harris says it plans to add Mobile EAS capability in 2013 to support emergency alerting for TV stations.

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# © Copyright or © Copywrong?:

## Implications of Copyright Reform in Canada

BY MARCO FIGLIOMENI, BBA, JD (CANDIDATE)

Canada has taken a giant leap forward towards adapting copyright legislation for the digital era with the *Copyright Modernization Act* receiving royal assent on June 29<sup>th</sup>. Copyright reform in Canada has been a long time

coming – 15 years in the making, following several failed attempts at passage through Parliament.

Not to mention that everyone from consumers to domestic policy makers to members of the World Intellectual Property Organization (WIPO) probably saw Canadian copyright law as up-to-date as a 1980s hairdo and shoulder padded jackets.

(At press time, the required ‘Order-in-Council’ required to make the Act’s provisions legal and enforceable had yet to be tabled or signed. As such, the amendments described in this article are not yet in effect, and several others not mentioned have not yet come into force.)

The amendments reflect a digital landscape where the Internet is used as a conduit for creation, distribution and consumption of entertainment content. As intended, the reform better aligns Canada with the WIPO Copyright Treaty and Performance and Phonograms Treaty. Overall reception to the changes (which will come into force after the Order-in-Council process) has been positive, although some stakeholder groups are happier than others.

What follows is a broad overview of the major changes to the Copyright Act and their implications.

### Expanded Rights

Copyright owners now have the exclusive right to make their work, tangible or not, available (or not) to the public<sup>1</sup>. As a result, a consumer would be infringing copyright by simply making a copy of a work available to the public, by peer-to-peer file sharing for instance. Copyright

holders also have been granted the right to sue any entity that provides a service primarily designed for the infringement of copyright by its users. Original copyright in photographs has flipped from the person commissioning the work to the actual photographer, eliminating a photographer’s reliance on a contractual agreement that grants them the right to reproduce their work. Lastly, performers have now been granted moral rights in their performances for up to 50 years.

### Prohibitions / Limitations of Rights

Circumvention of technological protection measures (TPMs) is now unambiguously prohibited. This means that a person, software or any device cannot pick the “digital lock” that restricts the reproduction of copyrighted material, whether it is on an album, movie or e-book. This is such a hotly contested amendment because it overrides rights for back up copying, format shifting and time shifting and the ban still applies even if the work is legally acquired. TPM circumvention for commercial purposes can attract criminal liability with fines of up to \$1 million and 5 years in prison.

The Motion Picture Association of Canada as well as the gaming and music community are singing praise for the provision’s stance on fighting online piracy. Jason Kee, Director of Policy and Legal Affairs at the Entertainment Software Association of Canada is pleased the Canadian government is fighting to prevent the distortion of markets which weakens the content-producing companies that are vital to Canada’s thriving economy.

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But reception from other Canadian commentators is less enthusiastic. Organizations like the Canadian Library Association, which represent 57,000 library staff across the country, argue that this approach shifts the balance too far in favour of copyright holders at the expense of consumers. They feel that circumvention should be permitted for non-infringing purposes.

### Expanded Exceptions to Infringement / Limitations of Liability

#### Internet Intermediaries

When acting primarily as a communications intermediary, Internet service providers (ISPs) are not liable for any infringement by its customers. But they must meet the requirement of the new "Notice-and-Notice" regime. Under the regime, an ISP is obliged to forward notice of infringement from the copyright holder to the suspected infringing party. Unlike the "notice and take down" regime in the U.S., there is no additional burden to remove the content in question in a timely manner. Failure to comply with this provision can run the risk of statutory damages ranging from \$5000 to \$10,000.

#### Users

*Format shifting*, where a consumer reproduces legally acquired content onto a digital device, is not infringement if it is used for personal purposes. So copying music from your iTunes library to your digital music player is perfectly acceptable. Obvious enough right? Not quite. You must own the content that is being copied, so burning a friend's DVD or distributing burned copies to friends is prohibited.

Recording a program for your own personal enjoyment at a later time – not infringement. Keeping the program beyond a "reasonable" time period – infringement<sup>2</sup>. In essence, the *time shifting* provision makes creating a library of your favourite TV shows on your PVR for multiple re-watches an act of copyright infringement. One wonders the effect the legislation will have on the marketing and sale of PVRs and similar devices. Also, consumers are free to make back-up copies (a reproduction) of legally acquired content for personal use without fear of infringement.

Comedians and educational institutions will be pleased with the inclusion of reproduction for purposes of education, parody and satire to the "fair dealing" exemption. One possible wrinkle on this amendment could be how it will interact with a claim of moral rights infringement. For example, a copyright holder may face difficulty in claiming infringement of their integrity to the prejudice of their reputation when the reproduction was part of a comedy sketch.

Commonly referred to as the "YouTube" exception, individuals are free to remix copyrighted content in the creation of a new work. These "mash-ups" can be made available to the public only for non-commercial purposes and if it does not negatively impact the viability of the original. Under reasonable circumstances, the source must be mentioned and the new creator must have believed the original work was non-infringing.

Lastly, illegal music downloaders will be slightly relieved to know that their infringing activities will only draw up a maximum fine of \$5000 per proceeding, instead of the original \$20,000.

### Copyright or Copywrong?

Although conspicuously absent from the legislation, the purpose of the Copyright Act is to walk a tightrope between the protection of creators' rights to their work and the public's right to access and use that work. And that is exactly what the federal government believes it has delivered. With the dichotomy of content creators and consumers, the clout of the entertainment industry and the wild west of the Internet, all the players will never be fully satisfied. A policy decision against one's favour will not be well received and when in their favour, a plea that the decision could have been further reaching will always be heard. But such is the art of compromise. In the end, all will agree that modernizing the Copyright Act is a necessary progression. With a periodic review every five years, it is hopeful that the art of the law will continue to emulate life... or at least in this generation's case, Facebook profiles and Twitter feeds. **B**

Marco Figliomeni is a second year law student at the Schulich School of Law at Dalhousie University in Halifax. He plans to practice in areas of corporate/commercial law in his native Toronto. When he's not glued to his casebook, he enjoys blowing off steam on his drum-kit, watching movies and being part of the movies as an extra.

While the information in this article reflects recent updates to the law, it is not intended as legal advice.



## WESTERN ASSOCIATION OF BROADCAST ENGINEERS



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# Why Andy Walsh, not me?!?

BY DICK DREW

It was in the '50s in Montreal, when I was trying to break into radio myself, that I first heard Andy Walsh deliver the news.

Like everyone who heard him on CJAD in those days, I was knocked out by his delivery, pronunciation, and understanding of each story. I would ask God why he had not given me the same talent as Andy instead of the limited talent I had.

Now, a half-century later, when I hear Andy reading news on CKWX News 1130, Vancouver, I still ask God: "Why Andy Walsh, not me??"

It's not just his pipes, it's the way he frames each story and lives his life.

Not only is Andy Walsh an excellent newsman. He is an outstanding person and family man. A devout Catholic, his stirring voice was chosen for the Papal visit to Vancouver. The audience must have thought it was God himself doing the announcing.

Andy started out in Cornwall, ON, at CKSF in 1951. There were stops in Sault Ste. Marie and Ottawa, before heading back to hometown Montreal, where he spent 15 years at CJAD. In 1969, he and his family moved Vancouver, and an opportunity as news announcer for CHQM-AM-FM. He took over News

Director duties shortly after his arrival and spent 25 years there; he can be heard now on the weekends as morning News Anchor at News1130.



Earlier this year the Toronto Press & Media Club recognized Andy along with **Lloyd Robertson**

and inducted them both into the Canadian News Hall of Fame. Some of the previous honourees: **Pierre Berton** and **Peter Gzowski**.

His acceptance speech was a classic in humility and honesty, and here's some edited highlights:

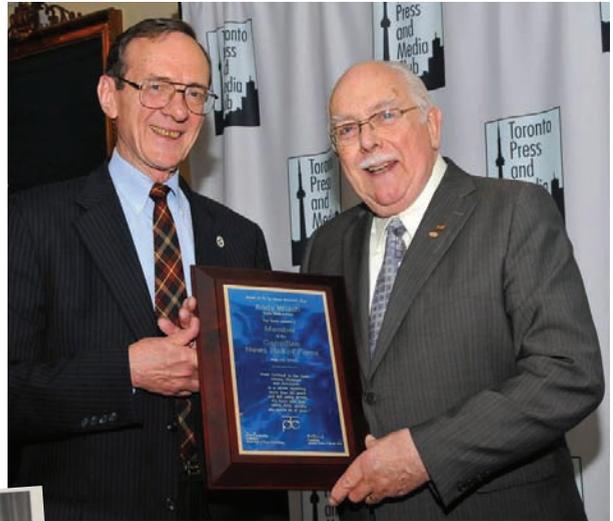
*"Right from the start, I was blessed in working with some wonderful people who through their work ethic taught me how to work with people in any situation...as a team. As you all know, we don't get to where we want to go without the help of others..."*

*The changes that have taken place in the media whether print, radio, or TV have, to say the least, been out of this world.*

*Technology has taken over the way we do things in radio. In the past year the social media explosion that we have seen growing and ever changing over the past ten years is never-ending.*



Andy Walsh



Toronto Press Club President Edward Patrick (left) and Andy Walsh.

*As soon as a new product is introduced a better version hits the market. We have the Internet, Facebook, Twitter, and so many other ways to access news today, and information in general that we carry it in our pockets and purses with iPads and smartphones you name it. There's the news...*

*All media still requires people to make it happen ... and the people that do this work still have to be dedicated and work hard to get it right and get it out with utmost urgency and accuracy. I take my hat off to all of you here tonight...*

*To receive this prestigious award is something I could never have imagined happening in a million years. To say the least, I was surprised and humbled when I received a call from **Edward Patrick** that I along with **Lloyd Robertson** had been chosen to be inducted into the Canadian News Hall of Fame.*

*This is something I will truly cherish after spending 61 years working in the business I love so much, and receiving an award for just doing your job..."*

It is so wonderful to know that he has retained his love and respect for the industry over the years. For over 60 years Andy Walsh (christened Andrew Woloshen) has been a credit to our industry.

It's great to know that his interest is shared by his son **Michael Woloshen**, at CHEK-TV, Victoria, who is one of a group of gutsy employees who took a huge risk, became entrepreneurs and bought the station. I'm pleased to say it is doing well. His daughter **Marion Woloshen** is also in the business, as traffic co-ordinator at CISL – AM in Richmond. They have insured the industry that Andy's presence will long be felt.

That is why I feel honoured to know him and to tell the world that Andy is indeed a Canadian Achiever. **B**

Now semi-retired, Dick Drew and his wife Aline live in Maple Ridge, B.C. After 53 years he is still involved in the industry he loves, writing this regular column and operating Drew Marketing Ltd.

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